

3-29-2010

Columbia Chronicle (03/29/2010)

Columbia College Chicago

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Recommended Citation

Columbia College Chicago, "Columbia Chronicle (3/29/2010)" (March 29, 2010). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_chronicle/784

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THE COLUMBIA CHRONICLE

The Official News Source of Columbia College Chicago

March 29, 2010

Volume 45 Number 24



Korean restaurant
In Lakeview
serves it fast
with fusion

WEB-EXCLUSIVE VIDEO

ON THE WEB

ColumbiaChronicle.com

Truth about online evaluations

Online survey
responses lower than
its paper predecessor

by Ciara Shook

Assistant Campus Editor

AT THE conclusion of each semester, students who log into their Oasis accounts receive a notification about their course evaluations. The few who take time to complete these evaluations send the tabulation into the great abyss of the Internet.

Most students continue studying for finals, but some may

wonder where their evaluations go or how they are used.

"I don't see the point of it," said Daniel Hill, sophomore music composition major.

The Chronicle contacted all 22 Columbia departments in an effort to find the answer. Fifteen of which responded. Most departments said though students' opinions and commentary that appear on the evaluations are vital to building an effective curriculum, not enough are filed for departments to know what works and what needs improvement.

When departments receive results of the student evaluations, most look for trends within a certain class—if most students' responses or comments are consistent on a certain issue.

Many departments have coordinators and program directors who oversee evaluations within their respective program when the evaluations become available to faculty.

Constantin Rasinariu, chair of the Science and Math Department, uses the example of his department where course coordinators work in areas such as

biology, chemistry, mathematics, Earth science and physics.

"Each coordinator is responsible for keeping an eye on those areas and other adjustments," Rasinariu said.

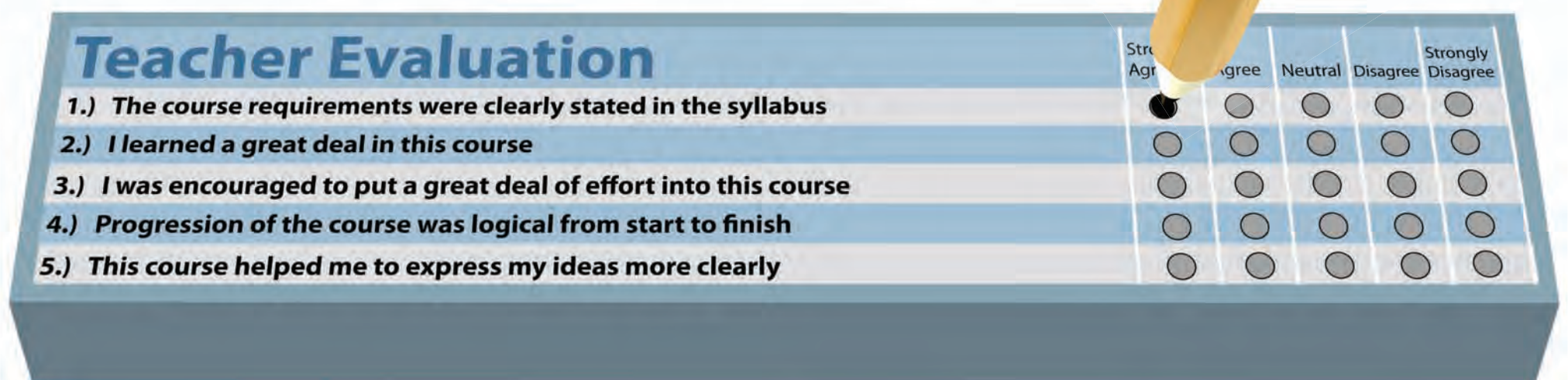
Department chairs have access to these course evaluations and many look at them to see what goes on in their department's classrooms.

Though most faculty members take this simple survey seriously, most say not enough students complete the forms in order to

create a sample large enough for faculty to get a true sense of how a class progressed throughout the semester.

"We don't get enough of [student evaluations] in order to do fair evaluations," said Pantelis Vas-silakis, chair of the Audio Arts and Acoustics Department. "You have to have at least 70 percent of the class respond

» SEE EVALUATIONS, PG. 8



Konrad Biegaj & Erik Rodriguez THE CHRONICLE

Photography Department cuts credit hours

Will the change from
four to three affect
students' degrees?

by Benita Zepeda

Campus Editor

WHEN IT comes time for students to register for the fall 2010 semester, Photography Department students will find that all four-credit courses have been changed to three-credit courses.

The change was considered and reviewed by the Photography Department Curriculum

Committee for more than a year. The committee submitted the proposal in January to Eliza Nichols, Dean of the School of Fine and Performing Arts, and the change was approved in February.

Although there will no longer be any four-credit courses in the department, the course curriculum will remain the same despite the change in credit hours.

Bob Thall, chair of the Photography Department, said all the changes were part of improve-



Erik Rodriguez THE CHRONICLE

ments the committee suggested.

"We can see no reason why some photography courses carry four credits while most carry three," Thall said. "In some cases, there may have been a reason at one time to designate a course as four credits, but in each case

there is no current reason for the difference in credit hours."

Thall said this will not affect students currently enrolled in four-credit courses, or students who have already completed one.

"Any student successfully completing a four-credit course through this summer will have that class count as four credits," Thall said. "Anyone enrolled in courses now will see no effect to those courses."

These changes will not affect students graduating in May or the summer. They only impact students who enroll in classes starting next fall.

Incoming freshmen and continuing students will be affected by the change in credit hours.

The solution for making up the credit hours is allowing

continuing students and freshmen to have the opportunity to take electives in addition to one-credit workshops.

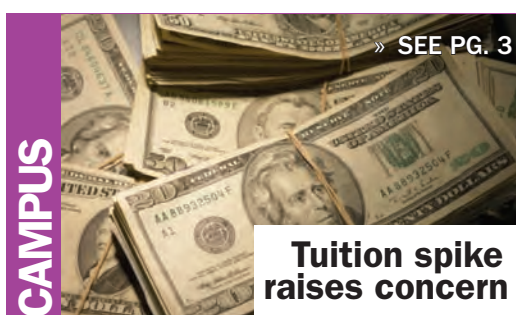
"We think this is a good thing, providing more choice and better preparation for our students," Thall said.

Steve Kapelke, provost and senior vice president of the college, agreed these credit changes will not affect students who are trying to graduate.

"A curriculum change never takes place in the semester which the committee is working on it," Kapelke said. "Nothing we do is going to affect our current seniors. We would never allow that."

However, junior photography major Samantha Gold said she is upset about the change because she had worked out her college advising plan based on four

» SEE PHOTOGRAPHY, PG. 9



» SEE PG. 3

Tuition spike
raises concern



» SEE PG. 14

Unspoken stories
of college partying



» SEE PG. 34

Big spending
on Census

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EDITOR’S NOTE

Columbia gems to keep forever



by Bethany Reinhart
Editor-in-Chief

Sometimes we get so wrapped up in our frustration about aggravating classes that we forget about the excellent courses we’ve taken and exceptional professors we’ve met. Recently I was sitting in my boss’ office waxing poetically about my afternoon class. Since the first day, I have been unable to stop telling people about this wonderful course, Women’s Health Care Issues, taught by Sharon Powell. My boss and I talked for a moment, discussing some of the hidden treasures at Columbia, including this course and its professor. He then pointed out that when I leave Columbia and move on to future endeavors, I won’t look back on the college itself, but rather the people and connections I’ve made during my time at Columbia. From previous experience in my former career, I knew my boss was absolutely correct. Out in the “real world,” it is often about whom you know, not what you know. The people I’ve met and connections I’ve made during my time at Columbia are invaluable. Some have been strictly academic, some strictly professional and others have been connections that transpire through all areas of my life. There are many professors with whom I’ve connected throughout my college career and it is not often that I take time to mention

breinhart@chroniclemail.com

WHILE WALKING through Columbia’s colorful halls or sitting in one of the college’s C-spaces, it is common to hear students grumbling about their classes. Homework is piling up, lectures are boring, the professor is crazy, etc.

them within my column. Columbia has such a plethora of wonderful teachers and courses that it would simply be impossible to highlight them all. However, this week I’d like to share my experiences with Sharon Powell; encourage members of our student body to take her class and nudge some of Columbia’s faculty to look at Powell’s teaching method and student rapport as a model for their own teaching excellence. Powell has taken the broad topic of women’s health care and made it into one of the most interesting topics I’ve studied during my time at Columbia. The class doesn’t just focus on health and well-being. It encompasses the cultural and political problems within the realm of women’s health care. In addition to focusing on such issues, Powell has made the class downright fun. She keeps on target but still allows for open discussion within the class. Her passion for the subject is incredibly obvious and her method of teaching both informative and hilarious. I always need a good laugh, so I will never skip her class. Additionally, Powell is a compassionate professor. If a student is ill, her message is to heal and get well—not to stress out about missing class or homework assignments. She truly cares about the well-being of her students. Columbia is full of amazing teachers who deserve to be recognized for their excellence and commitment to students. Powell is one such professor. The relationship I’ve gained with her and what I have learned in her class is an example of something I will carry with me into my future endeavors, and one of the things I will look back upon fondly long after graduation.

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NEWS FLASH

3/30/10

A Conversation With Audrey Niffenegger

Join Columbia professor and author of “The Time Traveler’s Wife,” “Her Fearful Symmetry” and art books “The Adventuress” and “The Three Incestuous Sisters” as she discusses her novels and visual art. The event will be held from 3 p.m. - 5 p.m.

Film Row Cinema
1104 S. Wabash Building, 8th Floor

3/17/10

Exodus and Resurrection: The Religious Science (Fiction) of Battlestar Galactica

Joe Steiff and Sara Livingston will discuss the religious and philosophical implications of the SciFi series “Battlestar Galactica,” from monotheism to life after death to destiny and fate. The discussion will be held from 6:30 p.m. - 8:30 p.m.

Hokin Auditorium
623 S. Wabash Ave., room 109

4/1/10

“America the Beautiful”

The screening of the critically acclaimed documentary that raises the question of why America is obsessed with body image. The question is raised whether images in the media contribute to low self-esteem, body dysmorphia and eating disorders. The screening will be held from 6:30 p.m. - 9:30 p.m. Filmmaker and Chicago native Darryl Roberts will be in attendance. Roberts will take questions after the screening.

1104 Center
1104 S. Wabash Ave.

4/1/10

The Work Series - “Musician”: Screening and Discussion with musician Ken Vandermark and filmmaker Daniel Kraus

Filmmaker Daniel Kraus and musician Ken Vandermark discuss Kraus’ 2008 documentary, “Musician,” about Vandermark’s life and music. The event is sponsored by New Millennium Studies: The First Year Seminar. It will be held from 7 p.m. - 9 p.m.

Film Row Cinema
1104 S. Wabash Ave. Building

3/1/10-4/30/10

Fair Use: Information Piracy and Creative Commons in Contemporary Art and Design

This multimedia exhibition that looks at how the copying, sampling and recycling of existing material is being used as a creative tool in contemporary culture. The exhibition sets out to foster discussion through the examination of work by contemporary artists and designers who develop alternatives to the way we share ideas, images and objects.

Glass Curtain Gallery
1104 S. Wabash Ave.

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C

campus

Tuition increases, students' reaction mixed

Increases for upcoming academic year upset some students, scholarship satisfies

by Laura Nalin
Assistant Campus Editor

AS REPORTED by The Chronicle on March 15, Columbia will increase tuition and fees by 3.3 percent for undergraduate students and 5 percent for graduate students for the 2010-2011 academic year. The college plans to allocate 2 percent of the generated revenue into the scholarship pool for the new scholarship initiative to aid incoming students.

Each year the college's administration undergoes an analysis by Mike DeSalle, chief financial advisor and vice president of the college's Business Affairs, in order to decide what they need to alter for the upcoming academic year. Throughout the past five years, the college has kept its increases below 5 percent, which kept the increases below the national averages.

Paul Fain, senior reporter at The Chronicle of Higher Education, said the increases are low when compared to other private institutions and did not think it would severely impact students.

"A 3.3 percent increase is pretty low," Fain said. "It's a tough year for colleges to decide how to set tuition and it's never easy for students to pay anything more, but that's fairly modest in today's environment."

Fain added that across the country, new scholarship initiatives are a result of tuition increases, and Columbia's proposal is highly beneficial for its students.

Joseph Koch, sophomore illustration major, said he feels as though the new scholarship is unfair to students paying their way

"I am an international student, so it's going to be hard for me. I am really surprised [about the increase]." - Mayumi Oka, junior product design management major



"What they're doing with the money for scholarships is the most responsible and effective way of utilizing the money they'd be making." - Charlie Rice-Minoso, junior public relations major



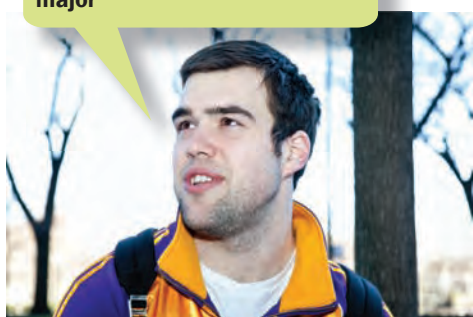
"Why would you raise the cost of going here and then give it for scholarships? It's kind of ironic like, 'Oh, let's raise it so we can give them money back.' I just don't see the point." - Ariel Sadok, sophomore film major



"I feel like it's unfair to students. Scholarships are always good for students, but at the same time I don't think they should raise tuition." - Brittney Hortman, junior sports management major



"I think the tuition is high as it is. Obviously when you raise tuition, nobody's going to be happy about that." - Ryan Chamales, junior music business major



"I'm not happy because why would you raise tuition only to give it to kids? I don't understand it at all." - Ashley Tesmer, sophomore fashion design major



Lenny Gilmore THE CHRONICLE

CAMPUS POLL

How do you feel about the money from the 3.3 percent tuition increase going toward scholarships?



Dell Faford
Freshman, fashion design major

"I understand why we pay so much to go here—there's a lot given to the students, with all the different programs, but I don't understand why it would go to scholarships."



Hope Luther
Sophomore, graphic design major

"It sucks. It feels like it's taking money away from everyone who goes here and giving it to a certain group of people."



Joe Uchison
Junior, lighting design major

"Looks like I'm working longer after college to pay that off. It sucks, but I can't really do too much about it."

through college.

"I transferred here, so I never got a chance to get those scholarships to begin with," Koch said. "It's difficult to pay for school; I'm a little bit older than most students that start here, so I live on my own and I pay my own way. I don't get help from parents, so all of the money I put in is for my education and if I'm funding someone else's education while simultaneously putting myself in debt, I don't know if that's right."

Brittney Hortman, junior sports management major, said she also feels the increases are excessive.

"I feel like it's unfair to students already," Hortman said. "It's already outrageous. I also think we don't get enough financial aid at this school, so for students to have it raised more is not a good thing. We're in a recession."

Hortman added that she liked the idea of the scholarship initiative, but didn't think the money should come from tuition increases.

"Scholarships are always good for students," Hortman said. "But at the same time, I don't think they should raise tuition to grant students scholarships."

Some students said they don't see the need to raise the tuition in order to better the college's scholarship program.

Ariel Sadok, sophomore film major, said he feels discouraged about the increases.

"I feel a little bit bummed," Sadok said. "We are paying a lot. Scholarships are nice, so I don't see a problem with that. But what's the other percentage going to? [The increase] is kind of stupid. Why would you raise the cost of going here and then give it for scholarships? It's kind of ironic, like, 'Oh, let's raise it so we can give them money back.' I just don't see the point."

Mark Kelly, vice president of

Student Affairs, said he has no doubt that students are concerned about the tuition, but that students took precedence over the tuition increase by implementing the new scholarship initiative.

"These are difficult times," Kelly said. "This is why the actual impact on students is about 1 percent. What the college is doing is so dramatically increasing the scholarship pool. I think we're going to have in that effect maybe one of the lowest tuition increases of a private college in the area if not the country."

Journalism students Evan Darst, junior magazine writing concentration, and Etheria Modacre, sophomore news reporting and writing concentration, said they like the idea of the scholarship plan, but would like to see some changes to the criteria in which the students are awarded them.

"If the scholarships made available to low income students with high GPA, like myself, I'd be for it, but that's a selfish way to look at it," Darst said. "I'm paying for school myself so I get plenty of help from FAFSA, so I wouldn't mind if a few extra thousand dollars were going to help someone that needed it, but I'm sure I'm of a minority that feels that way."

Modacre had a different opinion.

"I think the scholarships should go to people who actually need it, but don't have high GPA," Modacre said. "I think minimum here is 3.0, but if someone actually needs it that has 2.8 it should go to them. I'm also low income and I have high GPA, but I'd rather

see the money go to someone who actually needs it."

Some students said they think the tuition increase is harmful to students who are unable to pay for the college as it is.

Teshon Farr, a freshman musical theater major, said she feels as though the increase in tuition is unfair to the student body.

"I've had a lot of friends leave this school because they couldn't afford it," Farr said. "It's unfortunate to see really talented people have to leave for financial reasons. The scholarship is decent because more students will be affected, but I don't like the idea of a tuition increase."

Charlie Minoso, junior public relations major, has had similar experiences with his friends leaving due to financial woes.

"I understand that every year it gets raised, and that's the way money works," Minoso said. "But it sucks because I have so many friends unable to come back because of financial reasons. I know people that have had to move home across the country and couldn't come back because of financial reasons. It's unfortunate, but what they are doing with the money for the scholarships is a responsible and effective way of utilizing the money they would be making. It's also good that we aren't going to see a huge spike in tuition, but any increases aren't necessarily appreciated by the student body."

Kelly said he and the administration know students want to attend Columbia, but may find it difficult to afford the costs.

"The pressures are real," Kelly said. "That's why we made this decision. We are incredibly aware in our decision that our No. 1 priority was student affordability. But that doesn't mean every individual student is going to feel that way. If you don't get every one of those scholarships and you're struggling, that's something that is real and something we're concerned with."

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Spring summit to address media activism

Student-run event earns SGA funding, aims to raise awareness through discussion

by Laura Nalin
Assistant Campus Editor

AS PREVIOUSLY reported by The Chronicle on Nov. 9, 2009, a student-planned arts and media summit will be held in April. The focus of the summit is to discuss how activists use the media as a tool to convey a messages to the next generation of media makers.

Summit organizer and senior film and video major Kevin Gosztola partnered with the college’s Student Government Association and Critical Encounters to raise awareness about the event on campus.

The two-day summit will feature discussions and workshops focusing on media makers and activist organizations. Implementation of a shield law, a law that gives reporters some means of protection against being forced to disclose confidential information or sources in state court will be covered, along with using art to promote democracy and environmental concerns such as mountaintop removal in West Virginia.

The summit’s keynote speaker is Greg Palast, a BBC journalist who has investigated the Bush family and Exxon Valdez, and worked as an undercover reporter for The Observer to uncover British Prime Minister Tony Blair’s Lobbygate scandal.

Gosztola said he is happy SGA



Stock Photo

An activist protests a nuclear power plant. The summit hopes to better inform students about activism.

decided to subsidize the summit with a \$3,300 sponsorship.

SGA Vice President of Communications Sarah Luckett said the criteria for funding is based on whether the event is student-led and beneficial for the student body. Luckett added that events sponsored by faculty, staff or the administration are not funded.

“Generally, you have a better shot if it’s a student organization as opposed to individual students,” Luckett said. “But we

“If it will benefit the student body, then it’s definitely something that we’d be willing to look into.”

-Sarah Luckett

encourage if [students] have an issue to come and talk, and if it requires funding we’ll see what we can do. If it will benefit the student body, then it’s definitely something we’d be willing to look into.”

The first day of the summit will be a faculty-run event. However, the compensation from the SGA will be put toward the following day’s event, which was planned by Gosztola and looks at the issues through a student lense.

Joe Willis, vice president of finance for SGA, said the organization has been working with the college’s internal affairs to develop new ways of deciding what is appropriate to spend money on.

“Internal affairs has been spending a lot of time working to develop a new set of hard rules that we can always reference,” Willis said. “We are doing this because it will help better clarify to staff or students why we can or can’t fund an event or any issue that is brought to us. A lot of people don’t know where money’s coming from, and it comes from the students and goes directly back to them.”

Willis added that the summit was approved for compensation because it was a unique event that was geared toward students.

“The event’s direct focus is on students’ point of view,” Willis said. “It’s unique in the aspect that it will be reaching a vast majority of students at Columbia.”

Gosztola said the funding from the SGA significantly affected the nature of the event. He added the event would have been scaled down due to lack of finances.

“This would not take place if we didn’t have funding from SGA,” Gosztola said. “Without SGA funding, you wouldn’t be able to tell we were doing anything that was really ground breaking. We are actually putting on something that Columbia needs that has never happened before, so I’m excited about that.”

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Concert Hall Events

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Bob Mintzer in Residence
3/15/2010-3/19/2010

Kat Vallera Senior recital
7:00 PM

Tuesday March 16
Student Concert Series
8:00 PM

Friday March 19
Jazz Gallery in the Lobby
12:00 PM

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Concert RESERVATIONS
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Andy Costello Senior Piano
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All events are free. For more info: 312-369-6300

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William Kentridge. Still from *Balancing Act* from the series *7 Fragments for Georges Méliès* (detail), 2003. 16 mm film including live-action film and animated drawings and video.
Drawing, photography, direction: William Kentridge; editing: Catherine Meyburgh. Courtesy of Marian Goodman Gallery, New York

Barbata brings South American, Caribbean culture to campus



Brent Lewis THE CHRONICLE

Laura Anderson shows off some of her designs and art work she put together while in New York to help out students that wanted to gain a better experience of the arts and the world around them.

Artist speaks about papermaking in Venezuela, costume building in Trinidad

by Ciara Shook
Assistant Campus Editor

AS A video looped images of costumes being constructed and paraded, frenzied students, faculty and staff filed into the small lecture hall of the 916 S. Wabash Ave. Building to see artist Laura Ander-

son Barbata speak about using her skills in papermaking and costume building to help communities. Barbata visited Columbia on March 17 as part of the exhibition “Among Tender Roots,” which displays her work with the performance troupe Brooklyn Jumbies and her community-directed projects in Venezuela and Trinidad. The event was promoted by students enrolled in Rose Pritchett’s Introduction to Marketing the Arts course. Dylan Weschler, a junior music business

major, said the promotion of Barbata’s lecture was part of a midterm project in the class, that also meant to promote the Center for Book and Paper Arts. “[Steve Woodall, director of the Center for Book and Paper Arts], thought this idea would kill two birds with one stone: the idea of marketing the arts in a hands-on sense and gaining awareness of the Book and Paper Center in the Columbia College community,” Weschler said. Pritchett said students got the word out via e-mail and Facebook alerts, but the class also made approximately 300 “zine” flyers to distribute and leave at local businesses. Students turned in a marketing plan for the two events as a midterm project, instead of writing a paper. “It’s pretty cool because [the project] started near the beginning of the semester,” Weschler said. “[Pritchett] decided to kind of throw away our tests and papers in exchange for some real world experience. All of [us] students are pretty fond of it and it’s a better way to learn.” Pritchett said her students got the word out well, even though some students, faculty and staff exposed to the promotion didn’t attend the event. “This is also to get students to come here [to Barbata’s lecture],” Pritchett said. “It’s exciting to be able to collaborate between two departments.” Born in Mexico City, Barbata worked in the social realm of the arts since 1992 and has initiated projects in South America, Norway and the United States.

“I became very interested in the environment and the natural world around us because I felt it could speak to us and show us a parallel between our inner lives and our inner growth,” Barbata said. “I felt we could see it clearly in nature and understand our own cycles and growth.” Barbata went to Caracas, Venezuela, to work with people who have utilitarian objects very much like her sculptures. “It changed my life and I asked myself, as a Mexican, ‘How are we seen as people from Latin America?’” she said. Barbata explored how the people of the Amazon were perceived in pop culture. “The Amazon has been used by a name—it sells,” she said. Barbata showed how the Amazon and its people are portrayed in pop culture, using examples including the 1997 Tim Allen film, “Jungle 2 Jungle” and a cartoon regarding the domain name Amazon.com. Barbata said she wanted to stay and be able to contribute to the Amazonian community in a way that wasn’t exploitive, so she presented an exchange project to the Shapono community in the rainforest. “I didn’t want to bring a lot of things, I wanted to work with what was there and with very simple technology available,” Barbata said. “With practice, they could make their own books.” The paper was made with casaba fibers, but also from trash the rainforest had accumulated from the presence of militants

» SEE BARBATA, PG. 8

SUMMER & FALL 2010

It’s almost time to REGISTER!

What you need to know:

Your registration time slots for both summer and fall semesters can be obtained by going to the *Register for Classes* screen on OASIS (under CX-Enrollment). Set the options to *Summer or Fall 2010*. Time slots are based on your cumulative credit hours. Emails with your summer and fall registration time slots, and other registration information, will be sent to your Loopmail account.

GRADUATE STUDENTS: Registration time slots do not apply to graduate students. All continuing graduate students register beginning March 15 for the summer semester, and April 5 for the fall.

SUMMER 2010

Seniors
Juniors
2BA/PCRT
Sophomores
Freshmen
Open Registration
Monday, March 15 - beginning at 8 a.m.
Tuesday, March 16 - beginning at 8 a.m.
Tuesday, March 16 - beginning at 1 p.m.
Wednesday, March 17 - beginning at 8 a.m.
Thursday, March 18 - beginning at 8 a.m.
Thursday, March 18 - beginning at 1 p.m.

The above time slots will remain open for summer registration until Tuesday, May 25 at 11:59 p.m. (CST).

FALL 2010

Continuing degree-seeking undergrad registration begins
Monday, April 5
Open Registration (all students including degree-seeking & students at large) begins
Monday, August 16

The above time slots will remain open for fall registration until Monday, September 13 at 11:59 p.m. (CST).

- Check with your major department to determine if faculty advising is required. If so, meet with a faculty advisor before your registration time or as soon as possible.

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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» EVALUATIONS

Continued from Front Page

to make interpretive decisions on this data. A big challenge we face is to make students do this.”

Hill’s response rings synonymous with other students. Others say they don’t feel like taking it or don’t care.

Some students do take the surveys but may not put much thought into their responses to questions and seldom leave comments.

Some don’t respond to surveys because the instructor does not encourage students to complete them. Students are more apt to complete the evaluations when they feel passionate—positively or negatively—toward an instructor’s personality or method of teaching.

“If I have a fantastic teacher or a really bad teacher, I’ll fill out the evaluation,” said Chad Green, junior theater major. “Faculty who should be praised should be, and who should not be praised shouldn’t be.”

Though departments communicate the importance of completing the evaluations to students, some students do not feel their input in the evaluations about classes and instructors inspire teaching methods or curriculum changes, and therefore do not see a benefit in

completing them.

“[Student evaluations], to me, are my first glimpse into what goes on in the classroom,” said Michael Niederman, chair of the Television Department. “In some respects, we need that information. Your expectation as a student is that every class will be as good as it possibly can. In order for us to work toward that goal, this is one of the steps—but the most important.”

Some faculty suspect the decline in evaluations could be the result of their being moved from paper to an online form. Jonathan Keiser, director of evaluation and assessment in the Office of Academic Affairs, said Columbia switched to online evaluations because it comes at a lower cost, it’s more sustainable and the man hours needed to collect, tabulate and calculate the surveys are fewer.

Some departments draw student input solely from the online surveys, but some continue the tradition of paper evaluations to ensure they collect student input to strengthen curriculum. Those departments that have the paper evaluations have different forms of action and sometimes students taking the evaluation is dependent upon the faculty member, the program director or the type of course.

In doing this, students are answering the same questions for the same classes twice. “It’s easier to do it online, it’s more tedious to fill it out in class,” said Steven

completing them.

Schucker, senior journalism major.

Schucker said paper evaluations are an “overkill,” and suggested faculty who give paper evaluations to ensure student input could in class could set aside a few minutes of class time and leave the room while students complete the online survey.

“To a small degree, [filling out paper evaluations alongside online evaluations is] a little bit of a waste,” Schucker said. “It’s redundant.”

Though department chairs and representatives say the evaluations remain the most integral part of assessing a class, departments throughout the college have their own additional methods of evaluating a course.

Other forms of evaluation include peer evaluation, in which a faculty member will sit in on a colleague’s class, completion of the Faculty Activity Report and meetings between the chair, the program directors and the instructors.

Joe Steiff, associate chair of the Film and Video Department, said the department does in-depth analysis of classes, but also observes classrooms and reviews course material throughout the semester.

“Ideally, teachers are reviewing those and making their own adjustments,” Steiff said.

Rasinaru said rather than wait for evaluations at the end of the semester, the Science and Math Department carries out a midterm evaluation.

“In week five, we administer our own student evaluation to all the classes,” Rasinaru said. “It is our experience that by looking at and taking corrective measures right when things are hot, it’s more beneficial for students and the department.”

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» BARBATA

Continued from PG. 6

and missionaries.

“We integrated [the papermaking] into the school program,” Barbata said.

She wanted to emulate a carnival-esque group much like the work of carnival designer Peter Minshall by creating street costumes and performances. She began working on the project in Port of Spain, Trinidad in 2001.

“Trinidad was a place that needed community projects and activities that were healthy and physical,” Barbata said. “I started to work with students doing types of portrayals.”

She took the carnival to New York City in 2007 and began working with street performance group, Brooklyn Jumbies. The project started as a workshop in Chelsea, in which the public could come in as they please to help put together costumes.

“I had pieces exhibited there that at the end of the show were going to be worn and become a parade in the middle of Chelsea,” Barbata said. “Hundreds of people saw this. They felt something different than what they normally felt in Chelsea.”

Barbata said she faced the challenge to make a project in Trinidad work in a place like New York City.

“The kids I started to work with here are from Brooklyn, whose lives are in Brooklyn,” Barbata said. “When we have the big, big costumes, people in buildings would come outside and say: ‘What is this? What’s going on?’ It was really great to shift what people are expecting. It offers the neighborhood and arts community something new and different.”

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CRITICAL ENCOUNTERS FACT & FAITH

SPECIAL TO THE CHRONICLE

Two serious men

True/Believer:
Critical Encounters' personal narratives on Fact & Faith

by Louise Love
Vice President for Academic Affairs

"THERE ARE more things in heaven and earth, Horatio, than are dreamt of in your philosophy."

Hamlet tells his trusted friend, Horatio, that philosophy is not sufficient to explain the world around them. There are more things in heaven and earth than reason can comprehend. The unfortunate Hamlet has seen a ghost—seemingly the ghost of his father—and the grieving Hamlet must come to terms with this vision because the ghost has given him an order—an order to avenge his father's murder. But before springing into action, Hamlet must consider the possibility that the vision may be a fiend posing as his murdered father's ghost—an evil spirit tempting him to commit a mortal sin in the name of revenge. Hamlet must figure out how, as a reasonable man—a serious man—he should deal with this command from beyond the grave.

Now consider the opening scene of the Coen Brothers' film "A Serious Man." It too is a ghost story that sets the stage for the human predicament in the rest of the film. Back in the old country, a shtetl husband comes home from a snowy journey to market and tells his wife that he has had the good fortune to be helped on the road by an elderly man, Traitle Groshkover. The shtetl wife is wide-eyed with fear and tells her husband that Reb Groshkover died three years earlier. The wife is convinced that the apparition was not a man, but a dybbuk, an evil spirit. When Reb Groshkover shows up at their hovel, the superstitious wife stabs him with an ice pick. At first, the old man seems suspiciously unharmed . . . but soon, blood begins to stain his shirt, and the old man staggers out of the house, complaining bitterly.

The husband, who has described himself as a "reasonable man," believes the law will be on them in the morning; his wife, on the other hand, believes there will never be a body. And we, the audience, never find out which of them is right.

The film fast-forwards to the Midwestern United States in 1967 and the world of Larry Gopnik, a physics professor, a reasonable and ethical man who placidly tells one of his students, "In my office, all actions have consequences." And then, bit by bit, we see Gopnik's well-ordered world unravel. Like Hamlet, Gopnik discovers that hypocrisy, deceit and betrayal are all around him and that, as Hamlet learned, "a man may smile and smile and be a villain."

Gopnik, like Hamlet, craves firm conviction in a world of uncertainty and mystery. Amidst signs, omens and strange coincidences, Gopnik tries to fathom the ways of HaShem and seeks counsel from the wise men of his community. To add to his perplexity, he finds that their wisdom is indistinguishable from foolishness, and the wisest of the wise men simply refuses to speak with him. Ultimately, the film depicts the human condition as one of helpless dismay in the face of moral chaos and futility in the quest for righteous action.

Hamlet ultimately resolves to carry out the revenge to which he was summoned, concluding that "There is a divinity that shapes our ends, rough-hew them how we will." His resolution, unfortunately, ends with a stage strewn with corpses, including his own. Gopnik, too, has a moment of resolution, a moment in which he accepts a bribe that had been pressed on him by a failing student and changes the student's grade from F to C. Instantly, there are signs that there will be mortal consequences for himself and others, and the movie ends.

These two serious men, Hamlet and Gopnik, are vexed in their desire to live righteously and inhabit a rational world of moral order. They discover the human condition is something quite different from what they once believed. They live in a world of hints and teasing contradictions, a world without clear moral authority; yet, a world in which they must make decisions and act—never truly understanding the context or consequences of their actions.

When Gopnik teaches Heisenberg's Uncertainty Principle to a lecture room full of students, a principle that suggests that uncertainty may be a fundamental aspect of the universe, he tells them, without any apparent irony, "We just cannot know but it will be on the quiz."

chronicle@colum.edu

» PHOTOGRAPHY

Continued from Front Page

advising plan based on four-credit courses.

"I've planned out my whole academic career very precisely," Gold said. "I am supposed to be graduating in three years instead of four."

Gold said she needed to take three more four-credit courses in addition to summer classes at Columbia and Harold Washington to have the required number of credits to graduate in three years. The credit cut has left her with 117 credit hours at the time she was supposed to graduate.

"I worked really hard to be able to graduate in three years, and I feel like now I have done all that work for nothing," Gold said.

Gold said that she hoped it affected only incoming freshman and that continuing students already in the program could have continued their four credit plan.

"I think it's an awful situation for the kids that are already in school," Gold said. "Most of them, if they are good students, should have a plan and they are ruining people's plans."

Despite students in situations similar to Gold, Kapelke said the committee worked

very hard to evaluate various parts in the Photography Department and really considered how it would affect students.

"It's a good department and they always have the student's best interests at heart," Kapelke said. "But at the same time, they are also conscious of standards that exist within the best practices that are articulated by national organizations."

Thall said faculty and staff won't be affected by the change in the course credits.

"In looking at four credit and three credit classes, the curriculum committee could see no difference in the teacher time or workload," Thall said. "I teach both three credit and four credit classes, and I've never noticed any difference in my time or effort between the two types of classes."

Kapelke said the amount of credit hours isn't as important as the quality of the courses.

"It's not only about when the student is going to graduate, or how many credits they are taking," Kapelke said. "It is more about the quality of the education and the educational standards we are setting which are very important."

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SUMMER FINANCIAL AID APPLICATIONS

were made available on March 15th!

If you are a continuing student planning to apply for Summer Federal Financial Aid you must:

1) Have a 2009-10 FAFSA (www.fafsa.gov) on file with SFS by May 1, 2010.

2) Complete a Summer 2010 Federal Aid Application, found in your OASIS Portal under the Student Financial Services Tab.

Please remember; the deadline for summer financial aid applications and documentation is June 14th! We look forward to seeing you on campus this summer!

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Financial Registration Holds were placed on February 26th

In order to register for upcoming sessions your student account must be in good standing. If you did not meet the requirements of your chosen Payer Identity Plan a hold will be placed on your account and you'll be notified via your Loopmail account or by phone.

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☐ **Make sure** you've completed all the requirements for your chosen Payer Identity Plan. Visit our website for details: www.colum.edu/sfs click on Paying Your Bill.

☐ **If unsure** of what to do regarding your hold, join us at one of the SFS Wednesday Mixers, a low-key and low-stress event for all students, to visit and use our new lab facilities as well as ask questions and seek information regarding financial issues. Go to www.colum.edu/sfs click on Spotlight for more information on this event. Wednesday Mixers begin March 10th.

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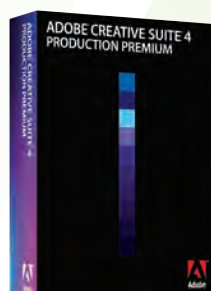
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Jazz'd Up

World buzzing over Tiger ... again



by Jazzy Davenport
Managing Editor

JUST WHEN we thought Tiger-mania had subsided, the 34-year-old pro golfer announced his comeback.

After taking an indefinite leave in November, Woods announced he will compete at The Masters Golf Tournament, which begins April 8.

Media outlets are counting down the days, hotels in Augusta, Ga., where the tournament is held, have sold out, and those who have never before been fans of the sport are saving the date. Many will tune in to see if Woods redeems himself after the frenzy over his “personal failings.” Sadly, an equal amount of attention will be placed on Woods’ wife, Elin. Many will tune in to see if she attends the tournament, only to later judge her.

Regardless of the reason you tune in on April 8, the fact is you will. Many are comparing the number of projected viewers to be as big as that for the inauguration of President Barack Obama. Ridiculous, though a very accurate commentary on the world we live in. As many people who watched Obama make history will tune in to Woods’ comeback at the Masters, a tournament in which he has won four times before—not at all history-making.

However, this is not just Woods’ comeback; it is a comeback for the entire sport. Let’s face it, when Woods isn’t competing, no one really cares about golf. The golf season started months ago, and you’ve barely heard a peep about it. I guess the “powers that be” in the golf industry are so excited that they have decided to make the tournament available in 3-D. It will be the first time a live sporting event will broadcast in three-dimensional technology, making it more than just a golf tournament.

However, the only thing special about the tournament itself is the enormous amount of pressure Woods has put on himself. It will be the first time he plays competitively since last year’s scandal, and making the Masters your first competition is huge pressure. Not to mention facing the media frenzy that will inevitably occur.

But I believe Woods is a smart golfer and he is an even more serious competitor. He will not set himself up to fail and he knows the immense pressure he is under. As soon as he announced he would compete, he was immediately favored to win the tournament. Next week, he will show just how brilliant he really is.

But no matter how well he does next week, I will be cheering him on, ecstatic to finally see him back on the green where he belongs. It will be the great comeback story that, as Americans, we all love.

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Following a bacterial trail

Shopping cards provide big discounts, possibility of tracing food outbreaks

by Ivana Susic
Assistant Health & Fitness Editor

MANY PEOPLE own a shopping card for large grocery stores—those little plastic cards that provide coupons based on previous purchases and track overall savings. Now they could also help identify the source of a food-related disease outbreak.

Salmonella is a form of bacteria that can cause food poisoning and can be picked up from contaminated food. A recent outbreak struck 250 people in 44 states, according to the Centers for Disease Control and Prevention Web site.

While trying to trace the origin of the foodborne outbreak, the CDC tried using shopper-card data to examine grocery purchases and look for common items that may have been tainted.

Permission from patients in Washington state who used shopping cards granted the CDC and workers from the Washington State Health Department access to their buying records, said Laura Bettencourt, epidemic intelligence officer for the Division of Foodborne, Bacterial and Mycotic Diseases at the CDC. Other states have fol-

lowed suit.

“We’ve tried to use shopper cards in the past during outbreak investigations,” Bettencourt said. “We had success using them during the nationwide outbreak of salmonella linked to salami products that contained contaminated pepper.”

The clue came from data collected in Washington, she said. With more than 500 pages of information to leaf through, health department workers were able to identify a single brand purchased in five of the seven state cases.

“It was pretty exciting for us,” Bettencourt said. “We will definitely use [this technique] in the future.”

According to Bettencourt, future investigations would benefit by gathering information from each household member. Since every member can have a unique shopper identification number, it is important to collect the data from each individual.

Alfred Rademaker, professor in the Department of Preventive Medicine at Northwestern University, said the cards could be very helpful in understanding outbreaks and locating their source, but he questions investigations similar to the salmonella outbreak.

“I have to think [about] where the holes are in the technique,” Rademaker said.

There are potential sampling problems because there are many people who don’t use their shopping cards or patronize stores that use them, he said.

However, the difference in the usefulness of the data may only be marginal because of the ability to generalize data.

He also dismissed the claim of some consumer groups that the cards are an inva-

UPCOMING EVENTS

3/30/10

Chicago Bulls vs. Phoenix Suns

The Phoenix Suns come to the United Center to take on the Chicago Bulls. The Bulls’ playoff chances have taken a serious hit in recent weeks due to a nine-game losing streak that began on Feb. 27 against the Miami Heat, as of press time. Tip-off is at 7 p.m. and the game can be seen on WCIU.

United Center
1901 W. Madison St.

4/3/10

Chicago Cubs vs. Arizona Diamondbacks

The Chicago Cubs wrap up their spring training against the Arizona Diamondbacks at Chase Field in Phoenix, Ariz. The game will be an exhibition against the Diamondbacks and should feature both clubs’ regular season rosters. First pitch is at 3:10 p.m. in Phoenix. The game can be seen on WGN.

Chase Field
Phoenix, Ariz.

4/4/10

Chicago Blackhawks vs. Calgary Flames

The Chicago Blackhawks welcome the Calgary Flames to the United Center for NHL action. It is the third to last home game for the Hawks before the NHL playoffs begin. Puck drop is at 2 p.m. and the game can be viewed on WGN.

United Center
1901 W. Madison St.



Lisa Danielson THE CHRONICLE

sion of privacy and said getting permission is still the “gold standard,” and that it is conceivable to think of using a card as tacit permission.

“We’re getting into a time when this stuff is going to explode whether we like it or not,” Rademaker said. “The stores have these cards, whether you use the data or not.”

Leila Maloff, a senior journalism major at Columbia, said she uses a shopper card and sees the potential benefit from allowing the CDC or a health department access to the data. She said as a consumer, she does not feel her privacy is infringed by allowing access to the data and understands the potential benefits.

“I don’t really care if someone knows I buy canned soup instead of vegetables,” Maloff said.

She echoed Bettencourt’s concern in getting proper data from within households. Often, people will share a shopper card or use a friend’s. Maloff doesn’t even remember who the card she uses was initially issued to. This can make it difficult to contact the correct person when contaminated food is identified.

Bettencourt said while the capabilities of shopper cards are becoming apparent, she does not foresee the use of cards ever becoming mandatory. She also stressed the importance of consumers knowing the data would never be accessible without an individual’s consent.

“We have to get the shopper numbers from customers,” she said. “The records are very confidential, like medical records.”

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Researchers find stem cells can harbor HIV

by Ivana Susic
Assistant Health & Fitness Editor

IN THE three decades since HIV was officially recognized, much progress has been made in developing drugs that allow HIV-positive patients to live longer and healthier lives. Some people have such a low viral count in their bodies that the virus appears to be nearly gone. But if they stop taking HIV medications, the virus will rapidly reappear and reproduce. New evidence may help explain where the virus is hiding and why it is able to replicate so quickly.

In early March, researchers at the University of Michigan discovered HIV can hide in a specific type of cell in bone marrow, known as hematopoietic progenitor cells (HPCs). Commonly known as stem cells, they are responsible for creating all the blood cells in the body, such as those involved in the immune system.

It has been known for a couple years that HIV cells can hide in bone marrow, said Dr. Richard M. Novak, professor of medicine and infectious diseases at the University of Illinois at Chicago. What makes this research new, however, is the type of cells infected, he said.

“That’s a problem, because those are important cells,” Novak said. “If they’re infected, that means they’re just producing cells that are already infected with virus.”

HPCs, originally thought immune to the virus, were found able to harbor the disease without instigating an immune system reaction.

These latency periods are one of the



MCT Newsire

The ELISA (enzyme-linked immunoabsorbent) test is the most routine way to screen for HIV. It tests for the presence of HIV antibodies in the blood. A simliar test can be administered with a cheek swab.

reasons science is unable to eradicate HIV, said Dr. Daniel Berger, medical director of Northstar Healthcare in Chicago and clinical associate professor at the University of Illinois at Chicago. Reservoirs—areas that contain virus cells that are not replicating—are difficult to eradicate because organs can become what he called “sanctuary sites” for years. All current HIV drugs are antiviral and affect the replication stage, Berger explained. If the virus isn’t replicating, the antiviral drugs are ineffective.

“The fact they’re now getting in stem cells is an important piece of information that may help us look for ways of combating this problem,” he said.

It’s also important, and difficult, to catch the virus before reservoirs have a chance to form, Novak said. This involves diagnosing people soon after infection and starting medication as soon as possible.

While Novak advocates the study of prevention over eradication, he said it is important to keep healthy cells free from the virus because they could produce more healthy cells.

“It’s a good place to start,” he said. “We should protect those cells because they’re the source of all other cells.”

Karl Salzwedel, program officer at the Division of AIDS at the National Institutes of Health, called the research the latest “key finding” in the disease. While most of the

patients had high levels of the virus in their bodies, which may explain the presence of HIV in bone marrow, this was not the case for everyone. One patient had no detectable amount of virus for two years. However, the virus was found in her bone marrow.

“It’s the first indication that patients harbor HIV,” Salzwedel said. “[The] virus is remaining in the bone marrow and can grow out.”

It is not as easy as wiping out all bone marrow cells and replacing them with new, healthy ones from a donor, he said. Even if an HIV-positive person could be cured through a bone marrow transplant, he or she would need to stay on medication to keep the body from rejecting donor marrow.

“You’re kind of trading off,” Salzwedel said. “If you’ve been on HIV drugs the whole time, after the transplant you have to be on immunosuppressant drugs the rest of your life. [It’s] not the most attractive way to treat patients.”

The hope is to eventually look into gene therapy to eradicate the disease, he said.

“[There are] obstacles in being able to clear HIV from an individual’s body completely,” Berger said. “But on the plus side we have antiviral medications that are able to reduce the virus in the blood, which reduces infection rates and keeps people healthy. People can have a normal life expectancy if they get on medications at an early time ... the earlier the treatment the better.”


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seeing things differently



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College drinking culture brutal for some

Individuals, parents, nation responsible for enforcing wise habits before fallout

by Taylor Norris
Copy Editor

IN FALL 2005, Nick Molyneux was admitted to Forest View Mental Health Services in Grand Rapids, Mich. While a freshman at Grand Valley State University, Molyneux spent his first few months partying. After one particular night of hard partying, he woke up to call his parents for help.

Molyneux didn't always struggle with substance abuse. Months prior he was a typical college freshman, and like his fellow classmates, he enjoyed partying and drinking socially. But things quickly spun out of control. Alcohol led to drugs, which led to an episode with an 8-ball, a cocaine and heroin mix, that landed Molyneux in rehab. His time there was filled with therapy sessions, lectures and group talks with fellow recoverees. Men and women were kept separate at Forest View and patients were required to wear sandals, or other footwear without shoelaces.

"Honestly, I can't remember how long I was there," Molyneux said. "I know it was less than a week, but more than three days."

Once released, he started attending Narcotics Anonymous and Alcoholics Anonymous meetings.

The Midwest winter passed. As Molyneux tried to climb out of his troubles, "Sam," a 32-year-old Chicagoan, who requested anonymity, was deep into the drug and alcohol lifestyle he adopted in college. By spring 2006, Sam would find himself in the hospital after he too took an 8-ball and binge drank.

A thin man with a premenant smirk, Sam previously worked in the music industry and to him, drugs and alcohol were a part of business. But growing up, he heard his uncle—a recovering alcoholic—admit a lack of control over alcohol abuse and the confession never left Sam's mind.

By the time Sam's ex-wife proposed rehab, he had spent four days detoxifying in the hospital and he was ready to admit to himself that he had lost control. He was admitted to New Hope Recovery Center in the Lincoln Park neighborhood, a place that enforced gender segregation, supervised outdoor smoke breaks and limited the possessions of those under treatment.

"But we could wear shoelaces," Sam said.

Deciphering the Trend

Unhealthy consumption of alcohol has always been synonymous with student lifestyles. But the prominence and magnitude of binge drinking has escalated substantially in the past five to 10 years, according to Mariann Piano, a professor at University of Illinois at Chicago who studies long-term effects of heavy drinking and adverse drinking patterns.

Most experts define binge drinking as the consumption of dangerous amounts of alcohol—sometimes they draw the line at four drinks per night for women, and five for men—or drinking with the intent to become overly intoxicated.

So why is it almost unheard of to find college students who can limit themselves to the enjoyment of just one drink?

"That's the golden egg question, or probably the most important thing that we don't know," Piano said. "It's very complex."

Adjusting to school demands, being away from home, continued hormonal maturation

and socializing are all factors Piano said promote unhealthy partying behavior.

"I did it because I wanted to, because I needed to," Sam said. "I wanted to get messed up as much as possible, and I did."

While drinking remains a preeminent aspect of college culture, it's difficult to know exactly why Molyneux and Sam landed in rehab while most of their friends who partied just as heavily went on to lead a balanced life.

Neither Molyneux nor Sam knew they were destined to be different than their friends. Sam was a music major at Elmhurst College, where he studied piano and there was always a party to attend.

"There were parties in my dorm room pretty much every night," Sam said. "We would pack 20 people in my dorm room."

Similar to how Piano mentioned drinking as a major player in most college social scenes, Sam said he believes it functions as a competition arena for men.

"I think in the United States, for men, drinking is kind of a macho thing," Sam said. "I can't speak about women—I know plenty of female alcoholics. But I think for men it's just a macho thing. If you can drink more than the guy next to you, then you were tougher ... I didn't really think like that because I could always out-drink anyone."

However, Sam said his ability to drink more than anyone he knew didn't attract women because he "would get sloppy drunk and keep drinking."

Molyneux also subscribes to Piano's belief that students turn to alcohol while adjusting to the college environment.

"When you're in college, you're thrust into this world that most people aren't ready for," Molyneux said. "You're forced to take care of yourself and that stress weighs down on people."

Molyneux said he noticed that students spend most of their week studying alone in their room, so students binge drink during the short weekend because it's the only time they have to relax.

"As soon as the weekend comes around, they know that they only have Friday night [and] Saturday night to get their excitement," Molyneux said. "A lot of people drink heavily on the weekend, so it's almost like a skewed or perverse version of time management."

In hindsight, Molyneux said he can see he wasn't only making the most of his opportunities to party, but was also using alcohol to avoid dealing with anxiety.

Molyneux would not be considered an alcoholic because his troubles were a slew

of mental, drug and alcohol issues. He wasn't addicted to alcohol. But the medical community and he himself would label him as an abuser.

"In the beginning, I was able to have only one drink at a time," Molyneux said.

He considered himself a lightweight and as he built a tolerance, he learned that he didn't like to have only one drink.

"Having one was pointless to me," Molyneux said. "I didn't like the taste and if it's not doing anything for me, then there's no reason to be doing it."

Facing Demons

Although May 5 isn't Sam's real birthday, he also celebrates this day in honor of his choice to become sober. He said he thinks

of that day as the start of his new life. Sam said he finds it humorous that his new birthday falls on Cinco de Mayo, a holiday which, like St. Patrick's Day, he considers "an amateur's drinking day."

In the days following his new birthday, Sam was treated at New Hope with therapists and counselors who dealt with reasons why people abuse alcohol.

"They addressed every issue. They educated us about alcoholism and drug addiction," Sam said. "And they also educated us about the 'Big Book' of Alcoholics Anonymous. It's the best book I've ever read in my life."

Patients at New Hope were also introduced to scientific studies that link alcoholism to certain genes.

The discovery of this was interesting to Sam and a breakthrough for his mother.

"When I first got sober my mother

used to think it was her fault that I drank too much," Sam said. "Then she started going to Al-Anon meetings [a support group for friends and family members of alcoholics] and realized that she is not to blame. It was my decision to drink in excess."

Prescription meds, group sessions and therapists in Forest View helped Molyneux face his anxiety. Then he attended outpatient programs that assigned him introspective homework to help him invest in himself.

"That's the foundation to any recovery," Molyneux said. "If you have things you're not dealing with, they will come up again, there's no doubt."

He also said he grew up a little and realized he no longer cares to wake up "with a violent headache and throwing up" in the mornings.

Treating the Trend

Systematic plans that support a healthy approach to alcohol are the most crucial ways in which Piano believes binge drinking can be fought. This includes identifying and targeting risk factors.

These factors are mostly environmental: family life, selling alcohol near schools, Greek life and advertisements for alcohol on campus.

These systems enable, if not encourage college students.

Piano said she believes parents must take a more active role in their child's life.

"It is sort of thought that your kid is in college and there isn't much parent involvement, but there is," Piano said. "Parents should remind their kids of the dangers of drinking and stay involved."

On a much larger level, both the U.S. Surgeon General and the National Institute of Alcohol Abuse and Alcoholism target these risk factors, Piano said.

Strict and specific rules that restrict underage drinking on college campuses would greatly decrease the amount of binge drinking, according to Piano. She also said the popular belief in a younger drinking age, like that of Europe, is not the answer to changing our country's drinking culture.

"There's a lot of data in Europe that actually shows most European countries where kids are allowed to drink have the highest rates of binge drinking," Piano said.

She added that the U.S. ranks 25th for binge drinking throughout the world.

Never-ending Recovery

Molyneux attended Narcotics Anonymous and Alcoholics Anonymous meetings for nearly three years after his time in rehab. He said he believes he got everything he could from them and no longer attends.

"Recovery is not an end point," he said. "But for now, I found a different way to live and until I am wrong about it, I will stay this way."

The new way of continual life changes come in the form of restructuring his time. Molyneux works five days a week, so there are no more midweek binges. He said this helps him face his anxiety while sober and clear-of-mind. Molyneux said drinking remains a social event for him and his friends, but he avoids having a whole drink with each of his friends because it could lead to 10 drinks a night.

What might surprise some is that even after everything Sam went through with his addiction, he doesn't believe students should stop drinking completely.

"Drinking is a part of college," Sam said. "I know that sounds weird and selfish. To be honest, I don't think people should stop drinking. Just don't drink yourself into oblivion."

Whenever you talk to Sam about his former alcohol habits, he is quick to remind both you and himself that he remains an alcoholic. In his mind, he will always be an alcoholic—a pervasive mantra in Alcoholics Anonymous teaching.

"If I even think that I am not an alcoholic, then I'll start having crazy thoughts like, 'Oh, I can handle one drink,' even though I never had just one drink," Sam said.

Sam is Jewish and he said his deep belief in God is a part of his recovery. On the day he chose to change his life, Sam said he told God he needed help.

"And God has always been with me."

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Jon Remoquillo THE CHRONICLE

Rustic Italian bruschetta at home

Veggies, toasted bread bring old-world appetizer to your dinner table

by Stephanie Saviola
Assistant Metro Editor



BRUSCHETTA IS a perfect appetizer or snack that is quick and easy to make, but rich in flavor. On days when you want a light, simple meal, bruschetta can be paired with a fresh green salad.

The dish originated in Italy as a main course and has evolved over the years into a smaller, appetizer-style dish.

Sometimes meat, like prosciutto, or cheese, such as mozzarella and parmesan, are added to the ingredients.

In a medium saucepan, heat 1/4 cup of olive oil on the stovetop. While the olive oil is heating, chop four large, fresh ripe tomatoes and half of a Vidalia onion. Preheat the oven to 350 degrees.

Finely chop one or two cloves of fresh garlic, depending on preference.

Add the onions and a dash of salt to the olive oil first and allow them to simmer. Next, add the tomatoes and garlic to the saucepan. Mix in some fresh ground pepper.

The dish can be made spicy if crushed red pepper is included.

Stir the mixture frequently. Add more salt and pepper if desired.

While the tomatoes and onions are cooking, take a loaf of French bread and slice it into thin, almost bite-sized slices.

Place the slices of bread onto a baking sheet and lightly coat with olive oil. Bake the bread just long enough to lightly toast it.

Take a handful of fresh parsley and finely chop it.

Add the parsley and two tablespoons of jarred capers to the mixture. Jarred capers can be very salty so try to scoop them out without the juice.

Cook the capers and parsley with the mixture for two minutes. Take the bread



out of the oven and place it on a serving dish. Scoop the mixture onto the slices of bread.

If preferred, the bruschetta mixture can be placed in a serving bowl with a spoon. Guests can assemble the mixture onto the bread themselves, taking or adding as much as they chose.

Serve warm and enjoy!

ssaviola@chroniclemail.com

INGREDIENTS

- 1/4 cup olive oil
- 4 large, ripe tomatoes
- 1/2 Vidalia onion
- 2 cloves fresh garlic
- Pinch ground pepper and salt
- Handful of parsley
- 2 tablespoons jarred capers

INSTRUCTIONS

1. Preheat oven to 350 degrees.
2. Heat 1/4 cup of olive oil over medium heat in a saucepan.
3. Chop 4 fresh, ripe tomatoes and half a Vidalia onion.
4. Finely chop 2 cloves of fresh garlic.
5. Add chopped onion, tomatoes and garlic to saucepan with a dash of salt and pepper.
6. Stir mixture frequently.
7. Slice 1 loaf of French bread into thin, bite-sized pieces.
8. Place sliced bread on a baking sheet and lightly coat with olive oil.
9. Bake bread in oven until lightly toasted.
10. While bread toasts, finely chop a handful of parsley and add to onions, tomatoes and garlic mixture.
11. Add 2 tablespoons of jarred capers to mixture.
12. Let mixture cook for 2 more minutes and then remove from heat.
13. Remove bread from oven, spoon mixture over slices and serve.

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Oveous Maximus grew up in the Bronx and Washington Heights exposed to the richness and flavor of jazz, soul, hip hop, and Latino music. An honorary member of the world-famous *Nuyorican Poets Café*, Oveous shares his own brand of "rap/spokenword." He has been a part of the U.S. National Poetry Slam team where he placed as a finalist three years in a row, is a multiple winner at the Apollo theater competition, and has performed on the hit series *HBO Def Poetry*. Join Asian/Asian-American Cultural Affairs, Latino Cultural Affairs, and *Big Mouth* for an evening of spoken word performances by Oveous, Chicago-based artists, and our very own Columbia poets! Early arrival is recommended.

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arts & culture

AC

A digital revolution

Internet providing new methods of networking, sharing, thinking

by Colin Shively
Arts & Culture Editor

THE SCREECHING, ear-splitting sound that resembled nails on a chalk board is well-known to those born in the 1980s—the sound of the early Internet and its dial-up connection that linked computers to online servers. The Internet is relatively young compared to other communication devices such as the phone, yet in the short amount of time its existed, the Internet has re-created the way our culture functions.

Commonly referred to as the “highway of information,” the Internet has been the backbone of a generation nicknamed the Dotcom Generation, referencing the popular and most widely used domain “.com,” which turned 25 on March 15. The Internet has also caused changes in long-established industries, such as media, music and networking.

Sal J. Barry, adjunct faculty member in the Interactive Arts and Media Department at Columbia, has been in the multimedia industry for 10 years and knows firsthand how the Internet has influenced the way people interact.

“If you think about it, the Internet is almost the de facto means of communication,” Barry said. “How do you know how your friend is doing? Did you call him? Or do you track his status on Facebook? Would you rather e-mail or call someone?”

In the beginning, the Internet was a very basic site with only the fundamental information, said Ethan Zuckerman, co-founder of Global Voice Online, a site that hosts a network of national and international bloggers. However, now the Internet has developed into an intricate part of people’s daily lives, he said.

“People use the Internet, and mainly a .com, to connect and find out information that they can’t find anywhere else,” Zuckerman said. “Critics say that the Internet has driven us apart, but really, it has given us a chance to connect to people we would never meet face-to-face and that alone is a source of knowledge that nothing else can give us.”

Even during the age of dial-up and then broadband, the Internet was realized to be a forum where anyone and everyone can have a voice with little or no censorship. While using blogging services such as Google, the most powerful and commonly used search engine, an individual can spread their thought or idea to countless readers instantly.

“The .com and Internet [have] changed everything,” Zuckerman said. “I want to watch a movie? Just go online. I want to purchase a song or read some news? Just go online. The bad part is, the traditional forms of these industries are having a hard time keeping up, and it is hurting them badly. They need to realize that this is the way of the future.”

However, the Internet is young. Every year, new and improved technologies are giving users a better way of accessing and utilizing the Internet. With the introduction of smart phones, the Internet can be accessed in virtually any location.

“As for the evolution, we are still in the

infancy of the Internet,” Barry said. “Bandwidth speeds can only get faster as the technology improves. And look at how things have gone the past decade or so; internet radio, music downloads, stuff like Hulu [.com] and YouTube. All of these different means of communication are merging into one.”

The Internet gave the world sites like Google, Facebook and Twitter, which have become some of the most widely accessed Web sites on the Internet today. Each serves one purpose: to connect people to requested information immediately. Twitter and Facebook have revolutionized how people meet and spread news, while Google has put the vast information of the Internet at people’s fingertips.

“Instant gratification,” Barry said. “No one wants to work for anything anymore, and the Internet makes it easier to get what we need.”

Dan Leveille, who has worked for the popular art site, DeviantArt.com, said because people, especially young adults, are on the internet so often, they are viewed as being dumb, yet the avid Internet users are getting information quicker and more efficient because of the Internet and .com.

“I have been to numerous Web sites, and



Associated Press

Google’s video hosting site, YouTube.com, has provided the online community with ways to share themselves in a new way.

none have the type of artistic community that [DeviantArt] has,” Leveille said. “It has given artists a new way of talking and meeting each other, sharing ideas. We all have our inside jokes because that is how close we are.”

What will the Internet look like in the next 10 years? No one really knows, and

some are even wondering if .com will still exist or if a new domain will take over. But there is no doubt the Web has had a dramatic effect on the lives of those who use it, and will continue to change and evolve to meet the demands of society.

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Connecting at Quennect 4

Chicago underground art space continues shows despite city interference

by Mina Bloom
Assistant Arts & Culture Editor

TAPESTRIES HUNG on brick walls with high ceilings, original artwork, live music and an undeniable spirit of charity work in the kind of underground space that most young people who don’t live in the city fantasize about when they picture an urban art scene.

Despite the romance, however, many underground art spaces in the city cease to exist due to city regulations. Quennect 4, 2716 W. North Ave., was an apartment-turned-cultural-haven dedicated to raising money for charities and organizations throughout the city. Now John Ibarra, who founded the organization in 2007, no longer has a home to host events.

On Jan. 5, the city delivered a notice from the alderman, Ibarra explained, which notified the organizers of Quennect 4 that their space and six other addresses were given citations for loud music and illegal promotion, and have subsequently been shut down.

The independently run, multi-use art space, which is where Ibarra and his roommates are currently living, originated from a desire to expose people in the city to art, fashion, primarily world music and provide people with an opportunity to recite their work at an open mic or a story slam.

A global rhythm project called “Café Vida,” art showcases of all mediums and regularly scheduled story slams took place every week at Quennect 4 before they shut down. Café Vida now takes place at Wicker Well Lounge, 1637 W. North Ave.

In order to organize these types of events, Ibarra, who previously worked at independent bookstore the New World Resource

Center, 1300 N. Western Ave., recruited the artistic people in the community to help.

Ibarra refuted that Quennect 4, or Q4 for short, was ever deemed a hipster hangout.

“The way that I look at it now was that it was always a community cultural center no matter who it was geared toward,” Ibarra said. “People tend to want to keep things apart. The hipsters, the hip-hop cats, the activists. One thing that we did do was bring people together. Even now, things are segregated in Chicago and without places like ours, there’s really no place for everybody to come together as a whole again.”

Q4 continues to be committed to providing a safe environment for city dwellers interested in underground art.

“We’ve had a lot of age restrictions so that the young crowd wouldn’t be a problem,” said Phillip Morris, who helped organize events and participated regularly in Q4’s open mics. “Developing artists come out of their shell just by coming to Quennect 4 every week. People get exposed to a wide array of music that they may have never heard before. Really interesting, original and authentic people would come here.”

Perhaps most importantly, those behind the organization were constantly fundraising for charities such as Latino Union, Women’s Health Care Center, U.S. Social Forum and the Leftist Lounge, to name a few.

Morris, 30, who is an emcee, performed at Q4 and “walked into a world of wonder,” he said.

West Side native and full-time vocalist, Morris said whenever anyone from Q4 asked him to help out he was on board.

“The city is quick to crack down on anything they can’t control, regulate or tax,” he said.

Louis Tubens, not unlike Morris, was asked to help organize and emcee events at Quennect 4 after being involved in a party his group, the Leftist Lounge, threw at

the space.

Tubens, 28, said the majority of people who attended the events were in their early 20s to mid-30s and were willing to dig for an art outlet such as this one.

“By being underground and people really having to search for it, we really did get an audience of people who come for the art and the music,” Tubens said. “Not because it’s something cool or hip to do, but more because they sought it out. It’s something that they’re seeking.”

Tubens currently works for After School Matters, teaches video production at an inner-city high school, performance installation at a youth center and gives tour guides at a museum in Pilsen.

He said the members of Q4 wanted to cater to the people who already live on the West Side, as well as bring people from different neighborhoods to the events to expose them to cultural events they might enjoy.

As far as Tubens is concerned, Q4 will continue to act as event planners or as a go-between for artists and potential spaces for gigs until they re-establish their space.

“We’ll do everything from sound to putting up the artwork, to taking it down when it’s all over,” Tubens said. “There will be security, [and] drinks if drinks are provided. We’ve definitely continued; we just don’t have a home.”

Ibarra, who has worked odd jobs since Q4 shut down, encourages everyone to donate money to their organization by visiting their Web site.

“Q4 will never stop,” he said. “It’s only going to be a matter of time. It’s kind of like that saying, ‘Life finds a way.’ There will always be a way for us to continue what we’ve been doing.”

To donate, visit Kickstarter.com. For all other information, visit Quennect4.com.

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‘Greenberg’ talent talks collaboration

Actors, score paint realistic emotions in new film to open on April 1

by David Orlikoff
Film Critic

NOAH BAUMBACH has spent equal parts of the 21st century as a writer for films such as Wes Anderson’s “The Life Aquatic with Steve Zissou,” and as a writer/director for films like the critically acclaimed “The Squid and the Whale.” His latest project, “Greenberg,” is of the latter category. Ben Stiller plays the title role, a middle-aged man who resigned himself to do nothing for awhile. The trailer suggests themes of existentialism and potentially dark drama—indicative of much of Baumbach’s work. James Murphy of LCD Soundsystem composed the score for the film.

The Chronicle talked by phone to Baumbach, Murphy and Stiller about collaboration on set, the choice of Stiller for the dramatic role and the differences between the soundtrack and an LCD Soundsystem record.

The Chronicle: Was this role a departure for Ben Stiller from his comedic acting?

Noah Baumbach: I always wanted somebody who had a sense of humor to play this part. There’s a lot of humor in it, although it’s not played for laughs. I think Ben and I talked about this a lot. The more authentically he portrays it, the funnier it was going to be. I saw Ben in the John Guare play “The House of Blue Leaves,” which I think was your first professional role?

Ben Stiller: Yes. Took you long enough to give me a call. *[All laugh]*

NB: Well, I was busy for awhile. Obviously, Ben is known for bigger comedies but

he’s done a lot of different stuff. I never really saw it so much as a different role. I just thought Ben was the best person to play this.

BS: I think there are four or five filmmakers that if you get a call from them as an actor you would say “yes” no matter what it is. And Noah is definitely one of those guys for me. I was lucky that what he was calling me with something that I felt very excited by too because it was so specifically written. We talked a little bit ... at the beginning about the age of the character and the issues he was going through. I would love to work with Noah again if he has anything. There are very few filmmakers I think that, like Noah, have that sense of humor but also reality, and are doing what he’s doing

“

I so loved everything that James did that I kept trying to find places for it, which was good because I used music more in this movie—score more—than I have in previous movies.”

-Noah Baumbach

The Chronicle: I know James Murphy has said this was “not an LCD Soundsystem record,” so what were the goals and approach to the soundtrack?

James Murphy: The goal for me was to make music that worked, that we liked, that seemed true to the characters and the movie and that made Noah happy. It seemed pretty easy to do because we were able to



IMDB

Ben Stiller plays Roger Greenberg in the film “Greenberg.” The film, directed by Noah Baumbach, is set to release April 1.

talk about music pretty simply. I know I was very lucky to have that open line of communication. I was making the soundtrack and Noah was editing the movie. [We worked] 100 feet from each other, so it was very easy to have access and a lot of feedback and just communicate. I don’t know if I ever got really self-conscious about what the goals were, except deadlines and dates. On the small level, we just always seemed to go with our guts. It actually got remarkably more comfortable the longer we did it.

NB: From my perspective, I wanted James to do something that was going to work for the movie but to interpret it himself, and to come at it from a personal standpoint. And I think our relationship and friendship outside of the work and around the work was really important because it helped support an environment where we both could just talk freely and see what happened. And some of it’s trial and error in terms of some things you love. When you put it in front of the picture, it doesn’t work or doesn’t feel right. But I think our track record was pretty good.

JM: I would give Noah music and he would move parts and just try it in a different place if it didn’t work there. So he was very generous.

NB: Well, that’s the thing. I so loved everything that James did that I kept trying to find places for it, which was good because I used music more in this movie—score more—than I have in previous movies.

“

Ben didn’t improvise the dialogue, he did the dialogue I wrote, but he so inhabited the part and so transformed the character that I feel only part ownership of him now. I feel Ben is as responsible for it as I am and that’s true with many things.”

-Noah Baumbach

The Chronicle: How was it different working on the soundtrack to a finished product versus building something from the ground up?

JM: The way this worked wasn’t quite so much like that. I met with Noah before shooting started and we talked a lot about music and we talked about characters. There’s a lot of human camaraderie that made it very easy to talk about what the movie needed. It wasn’t any less about my emotions than anything else, there was something you were looking at and reacting. But we also didn’t try to make a soundtrack that necessarily always accented emotions. After seeing the first dailies, it was clear that the actors were doing their job amazingly well and the stuff was there. It would be saccharine to just punch those things up. Instead, I made songs that work as a backdrop for what’s happening and let the emotions be done by the directing and the shooting and the acting. So it was easy. There were a lot of jokes about “right now there should be a really moody chord.”

The Chronicle: What was the progression and development of the original story concept to the final film?

NB: Part of the experience is interpreting—you get the script as good as you can get it, and then you want to interpret it when you shoot it, and put it together and rewrite it when you edit. That’s the general way of looking at it. But because I’m so involved every step of the way, I think part of my job is being open to how it transforms and how other people bring that transformation. I really think the character Greenberg is in many ways a 50/50 collaboration between Ben and me. Ben didn’t improvise the dialogue, he did the dialogue I wrote, but he so inhabited the part and so transformed the character that I feel only part ownership of him now. I feel Ben is as responsible for it as I am and that’s true with many things. I think that’s true with the music too. I think the music is very specific and personal to James, even though it was hired work created to go with these pictures. But in the post production and the editing, I’m not prescient about what I write, so I tend to rewrite by cutting lines and moving things around. Being open to what you have rather than what you anticipated having is really important. It always becomes something different than what you started with.



Associated Press

Ben Stiller and Christine Taylor pose at a screening for the film “Greenberg,” in which Stiller plays the main character, Roger Greenberg.



Courtesy HOUGHTON MIFFLIN HARCOURT

Chicago Public Schools teacher Brigid Pasulka was to be presented with the Hemingway Foundation/PEN Award at the John F. Kennedy Presidential Library in Boston, Mass., on March 28.

by **Luke Wilusz**

Assistant Arts & Culture Editor

THE CHICAGO Public School system recently got a dose of prestige and honor when an English teacher at Whitney M. Young Magnet High School, 211 S. Laflin St., won the 2010 Hemingway Foundation/PEN award for her first novel.

Brigid Pasulka, who has taught at Young for about seven years, wrote “A Long, Long Time Ago & Essentially True” over the course of several years. She was

Teacher honored for first novel

Whitney M. Young English teacher Brigid Pasulka presented with Hemingway Foundation/PEN Award

to be presented with the award at the John F. Kennedy Presidential Library in Boston, Mass., on March 28. She said she was shocked when she found out she won the PEN Award.

“I had no idea that I was up for it,” Pasulka said. “It was not even on my radar. Then I was sitting at home on a Saturday, going through my junk e-mail box, and there was an e-mail from the PEN Foundation. I think I read half of it and registered what it was. I’m not an easily excitable person, and I started just jumping up and down and doing some exclamatory swearing, I think. So I was very excited. Then I went back and read the other half of the e-mail.”

Jim English, department chair in the English Department at Young, said the entire school and community have been excited for and supportive of Pasulka.

“We’re all overjoyed that she got the award,” English said. “It was really something she very much deserved.”

English also said the award has created increased demand for the book around the school.

“I have six copies of the book in my room,” he said. “I can never get them, they’re always signed out by students who are reading it constantly. They all like it. We have parents who are coming in and reading it ...so it’s very well-received, very well-liked.”

The novel tells the story of two generations of a Polish family. One story

line follows the grandparents and the Polish resistance movement during World War II, and the other plot line follows their granddaughter living in Krakow 50 years later, shortly after the fall of Communism. Pasulka said most of her research about Poland came from living there for a year. She went to Poland after graduating college and decided she wanted to live in Europe and teach English there.

“I lived there from ’94 to ’95,” she said. “And then I go back there every year just about. So a lot of the stuff is just from my direct experience or from, you know, stories that people have told me. People love to talk there, they love to tell stories.”

Joe Scotese, another English teacher at Young, used Pasulka’s book as a part of his senior class curriculum this year. Sarah Kochanny, 18, read the book in Scotese’s class and said she thought the insights it gave into Polish culture were particularly interesting.

“I’m Polish and I didn’t even know anything about Poland,” Kochanny said. “So I was like, ‘Oh, it’s my culture and my heritage.’”

Kochanny said she thought Pasulka’s writing experience is a helpful asset to her as a learning tool.

“I think it’s a good experience,” Kochanny said. “Because I don’t think many teachers in this school have actually written books. It’s kind of like she knows a whole other process of actually going through writing the book and

going through the whole editing process and such, so she could help students with their editing because she’s been there professionally.”

Pasulka said she didn’t initially set out to write a novel, but her writing soon took on a life of its own as the book slowly came together.

“It started out as a list of all these things that I didn’t want to forget about Poland,” she said. “I probably started that list in ’95, right after I came back. And then I started to write descriptions, and then I kept writing on the ’90s thread until 2000. And I went to grad school then and started writing stories about Russia for three years.”

Much of Pasulka’s writing is set in foreign locations, a fact she attributes to the amount of traveling she’s done and the idea that good stories can happen anywhere.

“I think that by changing all the details, you realize what stays the same,” she said. “And what stays the same are the basic elements of human character, and relationships and what’s important in people’s lives.”

She said she’s working on her next novel, to be set in Italy, although she was reluctant to give too much away.

“It involves butchering, soccer and Dante,” she said. “So that’s all I’m going to say about it right now.”

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RUN AWAY CIRCUS

by Brent Lewis

Triton Troupers Circus was created in 1972 and the group has performed every year since. The circus allows regular people to live out their dreams of running away with the circus. Many of the people involved work regular jobs and live regular lives, but on Mondays and Wednesdays, they find themselves hanging upside down from tight ropes, coating their face with colorful paint and being launched 30 feet in to the air by a group of their peers. The circus is now run by Terry White, an original member of the circus. The circus usually runs Easter weekend, starting on Holy Thursday and running until Easter Sunday, in the gym of Triton College, located at 2000 N. 5th Ave., River Grove, Ill. Sign up for performance classes start in January and go until the show starts in March. The Triton Troupes take anyone and everyone, free of charge, just come with a strong work ethic and desire to have fun.



Bad Religion keeps faith in punk rock

California rockers celebrate 30 years of punk, prepare for tour

by Randy Lewis
MCT Newswire

A FUNNY thing happened to punk band Bad Religion on the way to what its members fully expected to be a James Dean existence: They fully embraced the “live fast” part of that manifesto, but somehow forgot to die young.

The Southern California band, formed in 1980 by a group of bright teenage rebels at El Camino Real High School in Los Angeles’ San Fernando Valley, finds itself gearing up for a 30th anniversary tour and a raft of related activities this year.

“We used to say, ‘Never trust anyone over 30,’” said guitarist Brett Gurewitz, 47. With a sheepish laugh, he quickly added, “Anyone—that does not apply to bands.”

He was flanked by the group’s other remaining original members—singer Greg Graffin and bassist Jay Bentley—at the offices of Epitaph Records, the equally hardy label that Gurewitz started in 1981 as an outlet for the band’s music.

On March 17, they were scheduled to begin a string of 17 House of Blues concerts in Anaheim, San Diego, West Hollywood and Las Vegas over the next three weeks, for which they’ll be joined by longtime band members Greg Hetson and Brian Baker, both on guitar, and drummer Brooks Wackerman.

“This isn’t about what happened 30 years ago,” Bentley, 45, said. “It’s about 30 years of us being in the scene.”



Courtesy EPITAPH RECORDS

Bad Religion plan to celebrate three decades of punk rock with a new tour, a new album and a book.

Graffin, displaying punk’s time-honored antipathy toward self-aggrandizement, elaborated: “We couldn’t be around for this long if it wasn’t for the expansion and the continued vibrancy of the punk scene. To me, that’s the celebration. I’ve tried to deflect the accolades and say it’s really about the community. If you didn’t have a community to play to, then what good is it?”

That community still shows up, well, religiously for Bad Religion shows, often with its children—and even some grandchildren—in tow, which makes the group as strong a draw in concert as ever. As a thank you for that loyalty, the band will record a live album during the early part of the tour and make it available as a free download for those who sign up on its Web site.

“Never underestimate Bad Religion,” Goldenvoice chief Paul Tollett once said of the group’s remarkable longevity, despite minimal radio airplay typically available to hard-core punk groups. But then, punk

itself has outlasted all predictions of a quick, trendy demise.

“Far from being the great iconoclast, punk rock has turned out to be the most successful movement in rock ‘n’ roll history,” Gurewitz said. “It has spawned myriad genres ... Whether it’s indie rock, emo, screamo, hard-core, post-hard-core or whatever the hell it is, they all have punk rock as their common ancestor.”

While steering the Bad Religion ship as the one constant over the years, Graffin, in fact, also managed to earn a master’s degree in geology from the University of California, Los Angeles and a doctorate in biology from Cornell University.

In recent years he has been a lecturer on biology at UCLA, but he took a sabbatical last year to write his new book, “Anarchy Evolution.” Due this fall from HarperStudio to coincide with Bad Religion’s national tour, it’s Graffin’s personal narrative about “naturalism, science, faith and art,” incorporat-

ing his views on how punk rock shaped his journey through academia.

The band’s themes have remained consistent throughout its three decades. Fiercely held ideas about evolution, politics and atheism have been Bad Religion’s stock in trade since the beginning, and they’re a significant factor in the group’s ongoing connection with its audience.

“We were very young when we named the band ‘Bad Religion’ and we started writing about what we considered to be serious topics,” Gurewitz said. “Maybe the reason we started in that direction was because we were serious kids or troubled kids, but whatever the reason, it has served us quite well. We can age gracefully with that. We weren’t a zany band that found ourselves as adults trying to change what we write about.”

Said Graffin: “We actually got lucky: We wrote some lasting songs that we can play today and that actually have some thought-provoking ideas,” he confessed. “There are some songs from those early records that we might still play, but it’s hard to stand behind the lyrics.”

Bad Religion’s lineup has shifted over the decades. Gurewitz left the fold for much of the ’90s to focus on expanding his record label, but rejoined his bandmates for 2001’s “The Process of Belief” and has remained an active member ever since. He still guides Epitaph and its offshoot labels, Anti- and Hellcat.

Beyond marking this year’s anniversary, the group is at work on its 15th studio album, also targeted for fall release.

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South by Southwest's film festival is hospitable

Conference and festival in Austin, Texas prove valuable for film professionals

by Mark Olsen and John Horn
MCT Newswire

THEY DON'T have much in common—the Oscar-winning “The Hurt Locker,” the independent film on aging “That Evening Sun” and the upcoming comic book adaptation “Kick-Ass”—except for the same U.S. premiere location: The South by Southwest Film Conference and Festival.

Coming halfway between Sundance and Cannes, the Austin, Texas, gathering grows in importance every year. Beginning on March 12, the 17-year-old festival, anchored by its older, overlapping music festival, turned into an increasingly eclectic blend of oddball studio fare, genre films and micro-budget indies, with its largely local audience welcoming pretty much whatever programmers throw at them.

“It’s a unique festival,” said Jason Constantine, president of acquisitions and co-productions for “Kick-Ass” distributor Lionsgate, which is taking Matthew Vaughn’s darkly humorous reworking of Mark Millar’s comic to Austin for its world premiere. “There’s not an official film market there, so it’s all about fans and filmmakers interacting with their fans. There’s a real passion for artistry—film-making and music and the cross-pollination of the arts.”

The festival has been a launching pad for such studio comedies as “I Love You, Man” and “Forgetting Sarah Marshall,” and was largely

responsible for spawning “Mumblecore,” the low-budget indie sub-genre often focusing on middle-class romantic complications represented this year by “Cyrus,” the first studio production for two of the style’s leading lights, Mark and Jay Duplass.

Partly because of the interactive conference and numerous panels that occur around the festival, SXSW has also been a vital think tank for burgeoning new ideas about film distribution. Last year, the festival showed a handful of films that were simultaneously available through video-on-demand services, a program being repeated again this year and an idea that has been emulated by the Sundance and Tribeca festivals.

What the festival hasn’t produced yet is a high-profile sale, something like the Sundance acquisitions “Little Miss Sunshine” or this year’s “The Kids Are All Right.”

“My goal is not to follow the model of how Sundance’s success was measured,” said Janet Pierson, producer of the SXSW Film Conference and Festival. “The goal is to be viable and fruitful. It’s not to be defined by one film in a marketplace. And that was never Sundance’s goal either. It was the rest of the industry that imposed those other measuring sticks.”

In being more focused on audience reaction than distributor bidding wars, the festival has a more celebratory feel and isn’t judged on which films sold for how much.

“I think [SXSW] has been lucky so far not to get that,” said Ben Stambler, a producer of this year’s entry, “Cold Weather,” and a former acquisitions executive. “Because once those expectations emerge, it’s difficult to regain control of where things go



Courtesy WILLIAM DUNN

Press gather at last year’s South by Southwest film festival during a screening of the film “I Love You, Man.”

from there.”

Yet some filmmakers will head to Texas this week hoping to generate buyer interest in their movies. Keith Calder is a producer of “Thunder Soul,” a documentary about the reunion of a Texas high school funk band, which had its world premiere on March 19. “I don’t think any of us believe SXSW is really a marketplace festival,” Calder said. “To me, it’s a perfect blend of everything that makes Austin great—that you can have a festival that embraces genre films and music documentaries at the same time. It kind of breaks the mold of the traditional art house festival.”

Typical of the smaller films premiering at the festival is “Tiny Furniture,” a story of female post-collegiate ennui playing as

part of this year’s narrative feature competition. The movie marks a personal and professional leap that could only have been achieved through the support of SXSW, which played filmmaker Lena Dunham’s debut feature, “Creative Nonfiction,” in last year’s lineup.

While at the festival in 2009, Dunham not only met cinematographer Jody Lee Lipes, but also her key collaborators for “Tiny Furniture,” producers Alicia Van Couvering and Kyle Martin, editor Lance Edmonds and co-star Alex Karpovsky.

“I just wanted to connect with other filmmakers, but I don’t think I expected it would be such a gold rush,” Dunham said.

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FLEETWOOD MAC // LITTLE LIES
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CHICAGO AUDIOFILE



Courtesy ZACH VOUGA

Nick Donlin and Zach Vouga comprise Chicago-based band Glitter Bones. Vouga is a current Columbia student.

Electronic duo creates magic

by Mina Bloom
Assistant Arts & Culture Editor

ELECTRONIC POP duo Glitter Bones released an EP in February and is already recording a full-length album. Both members of the Chicago-based band can't easily compare their sound with familiar bands, which in essence is a combination of the gumption of hip-hop and an element of fantasy in regard to sampling.

Nick Donlin and Zach Vouga, a current Columbia student, comprise the up-and-coming band. The Chronicle talked with both members to learn about the vision behind their "Returning the Magic" EP, how they scored a gig opening for Deakin (of long-time indie darlings Animal Collective) and how their live performance greatly differs from simply listening to their recordings.

The Chronicle: Tell me about both of your roles in Glitter Bones.

Zach Vouga: When we're writing, I'd say there's no rules when we're writing. It's a big stream of consciousness of ideas. We're constantly firing ideas back and forth to each other. Nick will send me something and it'll depict a certain emotion, and I'll pick up on that emotion and I'll add something back to him. It'll just kind of snowball until it becomes something. Sometimes the things that we produce will fall through the cracks and will later be renovated. That's the process in which we collaborate.
Nick Donlin: Generally, we'll come up with a core part each and just go from there. When we do that live, most of the time we play the core part—whoever wrote it—and then the other person plays whatever they laid over it.

The Chronicle: What was your vision for the "Returning the Magic" EP and how long did it take to write and record?

ND: Honestly, I'd say it took about two weeks.
ZV: It took a good part of the month of January.
ND: It was a pretty quick, painless process.
ZV: As far as vision, Nick and I are both pretty magical guys. [Laughs] As stated in the title of the album, it's definitely something that we wanted to capture. I wanted to capture the vibe of a young girl's fantasy novel and Nick was on the same page as I was. The kind of emotion we were trying to convey is some fantastical adventure but still highly emotional, but at the same time, very bleak.
ND: Yeah, that's pretty accurate. I'm into a lot of fairy tales, witchcraft and things like that.

I'm not into it, but I like to read up about that stuff. It's very inspiring to me.
ZV: I'd certainly say that our music and our individual tracks can be looked at as a spell or incantation of sorts. Something's being conjured in each track.

The Chronicle: How do your live performances differ from hearing a Glitter Bones recording?

ND: First and foremost, it's very loud. I think when you're feeling the bass and stuff, you're more inclined to move and get into it and jam out to it.
ZV: And even something as simple as the sound quality. I mean, the maturity of listeners in today's age are on MySpace, which is perhaps the lowest form of listening quality. So, [in a live setting] you're experiencing it in an all-encompassing atmosphere.

The Chronicle: How did you guys land a gig opening for Deakin of Animal Collective?

ND: That show came about because I just started messaging him on MySpace and he's a really cool guy. He has no problem talking with bands who are interested in getting their stuff out there. He's just real nice about it. We ended up e-mailing the guy from the Empty Bottle. He's cool and it all just worked out.
ZV: It sort of fell into our laps and we were both very excited about it.

The Chronicle: Are you working on recording anything currently or are you just trying to get your name out there?

ZV: Yeah, it's really interesting to see how our sound has evolved—even in the short run of the band we've been in so far. So it'll be explored in the next release. With "Returning the Magic," Nick and I were still freshly working together but with this new stuff, you can tell there's unity and we're exploring new sounds and new depths. We're in correspondence with a few smaller labels about maybe pressing our newest one into vinyl. There's nothing for sure yet. We're mainly concerned with getting the material finished in a finite manner that we're happy with.
Glitter Bones' next show will be at Ronny's Bar, 2101 N. California Ave., on March 2. For more information, visit MySpace.com/Glitter-BonesBand.

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Break Your Heart • Taio Cruz	(1)	1
Nothin' On You • B.o.B		2
Hey, Soul Sister • Train	(3)	3
Imma Be • Black Eyed Peas	(2)	4
Need You Now • Lady Antebellum	(4)	5

United Kingdom

Rude Boy • Rihanna	(1)	1
Telephone • Lady GaGa & Beyonce		2
Baby • Justin Bieber		3
In My Head • Jason Derulo	(2)	4
Starry Eyed • Ellie Goulding	(5)	5

Spain

El Run Run • Estopa	(2)	1
Estuve a Punto De ... • Miguel Bose		2
Tik Tok • Ke\$ha		3
Meet Me Halfway • Black Eyed Peas	(3)	4
Stereo Love • Edward Maya, Vika Jigulina	(5)	5

Source: iTunes

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TOP 5



Ren Lahvic/Advertising and Business Manager

Swear words at Columbia

Nickelback: It's fine if you like them, but for your own sake, keep it to yourself. Once I met a girl who wasn't aware of the repercussions of using that word. She said, "Nickelback isn't that bad." The badgering that came after was ruthless. Needless to say, I never saw her or her MP3 player ever again.

Hipster: This one is all about context. It's OK if you use it when talking about other people, but don't dare accuse someone of being a hipster right to their face. It's endearing that we all want to be individuals and it's no doubt we aren't like other schools, but come on, we all do look the same.

Meat: Commonly referred to as "carcass" or "flesh" by my loving vegan friends. This word really only qualifies as a swear in front of about half our student body. Still, I thought it was important because the reaction is one of the best. Offer up a juicy steak to a vegan, there is no greater way to make your conversation go south.

Sports: How dare you? Stop being pre-tentious and using big words I don't understand.

Republican: The top dog, head honcho or big enchilada, whatever you want to call it, this one wins. The gasps that you'll hear after the use of the word Republican are astounding, especially if it follows, "I am a." Try it out to see the reaction you'll get, I think you would get a more positive reaction saying, "I love Blagojevich."



Andrew Billmyer/Advertising Account Executive

Places to visit before you die

Aruba: Aruba is close to the equator, so the temperature is always very warm. Because Aruba is so warm the constant breeze will cool you down. The island is more desert-like than what you may think. The beaches are amazing and the hospitality from the locals is even better.

Turks and Caicos: One of my all-time favorite islands in the Caribbean is Turks and Caicos. This small island is the perfect getaway for a little rest and relaxation. Turks and Caicos is known for its pink sand beaches and local family restaurants. My favorite fish to indulge on when I'm on the island is grouper.

Tahiti: Tahiti, an island of French Polynesia, is known for its plush green vegetation and breathtaking views. Each year, Tahiti accomodates families, couples and honeymooners. This should definitely be a place to see before you die.

Ireland: As a child, I loved traveling to many different European countries. Of the places I've seen, Ireland has to be my all-time favorite. Everything from the thriving green fields to the jagged cliffs makes the list of places you must see.

Greece: Who doesn't love Greek food? One of my favorite dishes, baklava, comes from Greece. I came to love this sweet pastry five years ago when my family visited Santorini. I also really enjoyed the Greek culture and the unique cities that are built on rock cliffs. I will go back again someday.



Cristina Aguirre/Multimedia Editor

Names you shouldn't give a child

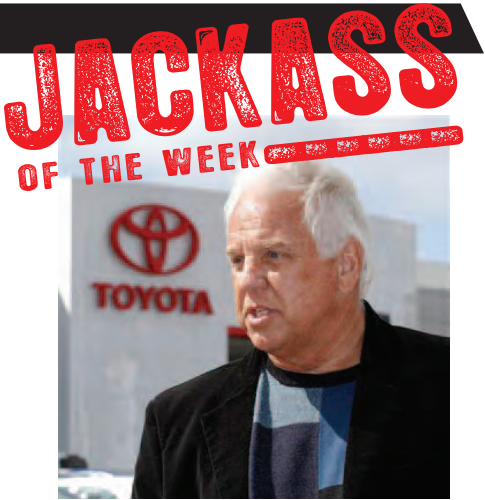
Adolf: Naming your kid after horrific people in history like Adolf Hitler will forever scar the poor child's life. Everyone will hate your kid. Imagine "Adolf" on a nametag or on a birthday cake. I suggest naming your kid Lucifer if you are vying for an evil name that scares off bullies.

Batman: There is a Facebook group dedicated to this topic: "If this group reaches 50,000 members, my first child will be named Batman." The person adds that even if it is a girl, their child will still be named Batman. So far the group has reached more than 5,000 members and let's hope to keep it that way. A girl named Batman, really? How about Sailor Moon?

Alcoholic beverages: Margarita wants a margarita. If you are thinking of naming your child after the beverage it was conceived after, I suggest giving the kid any name on this list. I don't know how little Brandy or Amaretto will feel about a brother named Heineken. People will think your kid has a serious booze problem.

José/Maria: Why name a kid José or Maria when there are millions out there? Imagine a classroom full of them and the teacher has to say Jose No. 3 right after Maria No. 5. I suggest trying something different like Apple or Pilot Inspector. There's barely any of them.

Christina: Why add an unnecessary "h" to a perfect name? I mean, wouldn't life be easier without it? Your kid would write one less letter. One less letter! After years of people spelling my name as Christina when I specifically told them there is no "h," I needed to let my frustration out.



Associated Press

Siked out

IT SEEMS the auto industry is frequently making headlines these days. From the emergence of hybrid vehicles, the huge government bailout of the Big Three, all the way to the most recent: Toyota, who has been in the spotlight for their latest recall of car models due to faulty pedals. But this time, Toyota is innocent.

California resident Jim Sikes was driving down Interstate 8 near San Diego in his 2008 Hybrid Prius when his accelerator stuck to the floor and pushed the car to speeds in excess of 90 mph, according to NBC San Diego. After numerous attempts failed to stop the car using the brake, emergency brake and even trying to pry the pedal up, Sikes called 9-1-1. Operators promptly dispatched a California Highway Patrol officer to assist. In the end, the Prius was safely stopped and later sent to a Toyota facility for examination.

Then the facts started to come in. Experts at Toyota issued a statement that the technicians could not duplicate the incident, and every attempt to stop the car while at high speeds were successful. According to the official Toyota report, all the braking features worked normally on Sike's car.

Sikes, we may not know why you allegedly lied about your Prius being faulty. But I do know that if you did, you put countless lives on the highway in danger by accelerating to excessive speeds. And for what, insurance money? If you did lie, I hope you are fined and charged with insurance fraud and for influencing a public servant. Wow, you are such a jackass.

—C.Shively



Shimika West combines the growing trend of Asian style clothing and her own random choices to create an ensemble unique to her personality.

Brent Lewis THE CHRONICLE



by Colin Shively
Arts & Culture Editor

SHIMIKA WEST, a sophomore video game design major, doesn't regret any fashion choices she has made. From before high school to college, West has always been comfortable in her self-described wacky style.

"[My style is] unique, it's alternative," West said. "I'll wear anything from whatever store; thrift store to a high fashion-type store. I just like different clothing. I dress kind of weird sometimes. I mix and match patterns, wear a lot of dark colors, they all go well together. However, my favorite shoes are Converse."

West's current fashion trend began to emerge during her high school years as she started to wear anything and everything, she

said. Her friends and colleagues constantly reminded her that she could most likely get away with wearing anything.

"I always stood out from everybody in high school," West said. "It just started with me going, 'Oh, I like that' and putting random things together."

Currently, West is in love with the skinny jean trend. To make it more exciting, West pairs the jeans with a long shirt and her favorite studded belt, which she wears multiple times a week.

"Sometimes what I do is I will take a magazine with a certain fashion I like and cut it out, then go shopping to see if I can duplicate it," West said. "It sometimes works and sometimes doesn't."

She believes her style works for Chicago because the fashions and trends of the city are all unique, she said. However, she thinks she would stand out more back home in Peoria, Ill. than she does in Chicago.

"Where I am from, my fashion wouldn't fit in," West said. "I get a lot of looks like, 'What in the [heck] is she wearing?' But down here it blends with the style."

As West's style choices are often random and unpredictable, one trend she enjoys more than most is the growing Asian fashion in Chicago, she said. Oftentimes she attempts to add a certain Asian look to her daily wardrobe.

cshively@chroniclemail.com

REVIEWS



SHIIIIIIICK



SHOULDER SHRUG



NOT BAD, NOT BAD



WORTH A GIGGLE



HAPPY DANCE!

PRINT



“L. A. CANDY” BY LAUREN CONRAD

I borrowed this book from a friend because I am deep into “The Hills,” but I couldn’t get past the first few pages. I know it’s shocking, but writing is not one of LC’s many, many skills. If you are wondering, some of her skills are: staring vacantly, eating lunch outside and talking about herself while touching clothes (you know, working). Whatever, even though the writing is awful, it is really hilarious this book exists.—*P. Smith*



“AXE COP”

This online comic is brilliant. It’s basically a 5-year-old telling his 29-year-old brother, who is a comic book artist, stories about a cop with an axe. He draws whatever his younger brother imagines like adventures with unicorn babies, avocado soldier and vampire man baby kid. It’s some pretty funny stuff. It will keep you entertained for awhile.—*C. Aguirre*



SPACECOLLECTIVE.ORG

On the home page they say this is a place “where forward thinking terrestrials share ideas and information about the state of the species, their planet and the universe, living the lives of science fiction.” It sounds intense, but the point of views expressed in posts are relatable to everyone because we are all members of this world and society. It’s great reading to expand your mind.—*B. Zepeda*



MOVIES / TV / DVD



NETFLIX WATCH INSTANTLY

This is by far the best investment I have ever made in my life. For only \$9 a month I can watch unlimited movies instantly on my computer from Netflix. True, they don’t have all their movies programmed to watch immediately, but their vast database is more than enough to keep me entertained night after night. I can promise you that by the time you have read this, I will have watched more than 30 movies over spring break. Sorry RedBox, you lose.—*C. Shively*



“THE CAT IN THE HAT”

The epic story of a cat alone in the world with nothing but his companions, Thing 1 and Thing 2, and his trusty hat. It’s all fun and games when he comes into the lives of two bored children on a rainy day to make their lives more exciting. Although they are having fun now, what will mom say later? This is an engulfing tale of fun, friendship and excitement you won’t be able to stop watching. A must-see.—*B. Lewis*



UNDRESSEDTV.COM

UndressedTV.com streams the entire first season of MTV’s late-night, steamy soap opera “Undressed.” Watching the show almost 11 years after it first aired makes me realize how risqué it was for my 11-year-old self. Nevertheless, it’s fun to revisit the show and laugh at its ridiculousness. The only thing missing is season three, featuring my future husband Adam Brody.—*E. Peters*



MUSIC



STREETLIGHT MANIFESTO: “99 SONGS OF REVOLUTION VOL. 1”

Streetlight front man Tomas Kalnoky is arguably the best songwriter in the ska world, so much so that his talent shines through on an album consisting entirely of cover songs. He blends Streetlight’s unique jazzy flavor with songs by artists like Radiohead, Bad Religion and Paul Simon, and not a single track is disappointing. Some of them sound even better than the originals.—*L. Wilusz*



BROKEN SOCIAL SCENE: “WORLD SICK”

If this is any indication of what Broken Social Scene’s next release will sound like, I’m totally stoked. With that said, “World Sick” sounds like it could belong on their self-titled album or even “You Forgot It In People.” In other words, it’s expansive and dramatic, much like any of their other songs. My heart swells when I hear, “I get world sick, every time I take a step.” I can’t wait until May 4.—*M. Bloom*



KELLER WILLIAMS: “RUSH LIMBAUGH”

“Rush Limbaugh, you’re an a-hole. Big ol’ douchebag, I hope you fail.” In a new single released March 4, Williams vocalizes his annoyance with Limbaugh while honoring and appreciating free speech rights in our country. This song is sung in Williams’ signature groovy way as he makes light-hearted stabs at America’s favorite Republican.—*L. Nalin*



RANDOM



NCAA TOURNAMENT

Let’s face it, this is one of the best two-and-a-half weeks of the year. Sixty-five teams, made up of college-aged men playing in cities across the nation for a chance to cut down the nets. I might not have a rooting interest in the tournament, unless you count wanting Duke to lose in the first round, but I will still watch every game humanly possible.—*J. Graveline*



FUKUNG.NET

Have some time to waste? This Web site is always good for a laugh. It’s chock full of funny pictures and captions from animals to cartoon characters and other random stuff that’s entertaining. Word to the wise: I’d probably advise against viewing this at work or in class.—*L. Danielson*



NEW ADVERTISEMENT ON CTA: VISIT MONTANA ADS

The new addition of the Visit Montana advertisements on CTA trains is quite refreshing. Instead of seeing a plethora of random Chicago ads, the entire train car matches one theme: nature. Amongst the dull, typical train view, it’s nice to see a mountain goat or two.—*S. Roush*



Editorials

New Web site effective, but expensive

THE CITY of Chicago’s Web site is more efficient since its \$1.8 million overhaul, using easy-to-click tabs and enhanced search engine capabilities.

Chicago has been working on this expensive endeavor with the city’s in-house technology team for a year. The new Web site, CityofChicago.org, contains 3,500 pages with added user-friendly functions.

It’s been approximately nine years since the site’s last update. The site’s past lack of organization makes the changes feel overdue for some Chicagoans and people who frequently visited the site for business purposes.

Prior to the overhaul, the site couldn’t efficiently handle the capacity of users, creating a slow site with a sub-par search engine.

The updated Web site allows people to search a generic word like “license,” without knowing the specific department the license is filed under. It’s also easier to pay parking tickets and includes a list of helpful features for residents, businesses and tourists.

Creating a tab for tourists is crucial because of the numerous visitors coming into the city each year. According to the Chicago Office of Tourism’s 2008 statistics, 45.5 million people visited Chicago last year

and spent a reported \$11.8 billion.

The 2008 statistics also showed Chicago is the ninth most popular city for overseas travelers, making the new site, more enticing with different language capabilities.

The site was designed after other cities’ award-winning Web sites that were judged by the Center for Digital Government. In 2009, Virginia Beach, Va., won the 1st place award for best city Web site and Riverside, Calif., received second place.

Even though Illinois is facing a major budget deficit, it is still important to make Web sites easier for tourists and residents to navigate.

This new site is an improvement and the funding, which came out of a budget earmarked for “capital equipment,” was well spent in an attempt to promote the city and also become more user-friendly.

However, the state of Illinois is in a financial crisis and any large expenditure should be thoroughly evaluated before embarking on another expensive and not-so-necessary journey.

Overhauling the site was an expensive endeavor and if the funding had not come out of the budget for equipment purposes, the upgrade should have been put on hold.

Another option for student loans

MOST STUDENTS might be tempted by almost anything that may lessen the impact of student loans after graduation.

The government is trying to do just that through the Student Aid and Fiscal Responsibility Act, which is supposed to lower interest rates and remove some of the burden on taxpayers.

The act would amend the Higher Education Act of 1965. Some government officials say the new act will make it easier for students to pay for college.

The government would assume the role of lender by giving loans to middle- and lower-class families, and cutting out the middle man: the banks. Private lenders have been known to raise interest rates for some students during their college career and, more recently, halted lending to others who want loans.

The Student Aid and Fiscal Responsibility Act would enable the government to force private lenders to compete by giving students lower interest rates. This act wouldn’t eliminate the private sector, but would give banks much needed competition.

Officials say this doesn’t just appeal to students. Rather, it has a wide-reaching appeal because when someone defaults on a loan, taxpayer money must make up for those payments and the money is funneled into lending banks. Officials claim that cut-

ting out the banks will save \$87 billion of taxpayer money.

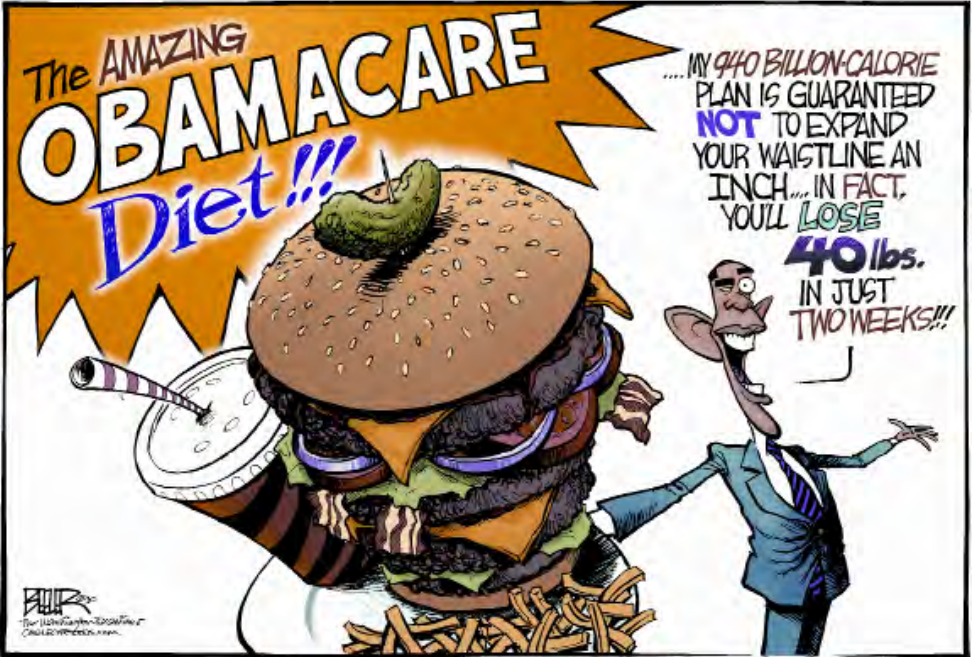
According to GovTrack.us, the Student Aid and Fiscal Responsibility Act passed in the House with a 253-171 vote on Sept. 17, 2009. Of that vote, 247 Democrats voted in favor of the bill and 167 Republicans voted to deny its passing. The Student Aid and Fiscal Responsibility Act is still awaiting the Senate’s approval.

It is easy for government officials to say they will lower interest rates and make college more accessible to everyone—but these promises need to be ensured.

The private sector has done a poor job catering to students’ financial needs. The government might do a better job, or at least offer more competitive interest rates for the banks to match.

One thing banks may give students that the government can’t is customer service. Customer service often lacks in lending programs. However, the government will be in charge of many loans, and it may be difficult to keep up with the quality service a smaller lender may be able to provide.

Having the government control the majority of student loans doesn’t sound particularly appealing without the added benefits, but receiving a loan in the private sector isn’t enticing either. Forcing both entities to compete may be the best solution.



MCT Newswire



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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.

Celebrity icon phenomenon, imitation out of control



by **Spencer Roush**
Commentary Editor

VIEWERS RECEIVE an unrealistic snapshot of the world growing up with TV shows dedicated to the lives of reality show stars and entertainment news that flashes pictures of the latest celebrity trends.

Instead of producing entertaining TV using controversial figures or famous people as ratings boosters, producers are creating celebrity icons. These are icons people can follow, cyber stalk using invasive networking sites or, even worse, imitate.

Some say imitation is the highest form of flattery. However, most people don't

"Complete dedication to any famous entity is unhealthy, even to a wholesome cartoon character or a philanthropist like Oprah Winfrey."

imitate heroic characters like Amelia Earhart; they try to act like Lady Gaga and Lindsay Lohan.

Complete dedication to any famous entity is unhealthy, even to a wholesome cartoon character or a philanthropist like Oprah Winfrey.

Oprah is the epitome of a celebrity icon. She appeals to both genders and all races. Her show and influence reach millions.

She can make or break a writer using her famous book list. When Oprah places a book on the must-read list, sales soar and the author is an instant success.

She also has influence over more important subjects, such as politics.

According to a study conducted by the Department of Economics at the University of Maryland, Oprah was responsible for one million additional votes for President Barack Obama in the 2008 Democratic presidential primaries.

But how will Oprah's viewers decide who should run for president when her show goes off the air in September 2011? It must be much easier to let someone else make the "big decisions."

According to Helium.com, as of press time, 71 percent of respondents to a poll

said celebrities have a negative effect on society. Of the 1,266 people who voted that celebrities have a positive effect, many said it was due to their philanthropic work or that they don't ask for all of the attention.

How does a person sign with a record label or star in the next big film and not expect to gain the attention of millions?

A celebrity saying they don't ask for attention is just a line they can use when they are caught smoking marijuana out of a hollowed-out apple or when they wear a skirt, forget underwear, then flash the paparazzi.

In order to keep up with the celebrity craze and compete with "E! News," many 5 o'clock news programs dedicate a minute or two to celebrity updates when other, more newsworthy subjects should have had the time slot.

However, I can recall a few instances when featuring a celebrity in the news has had a positive effect.

Rihanna had an in-depth interview during "Good Morning America" when she said she felt responsible for all of the young girls who follow her. Re-entering an abusive relationship would have been detrimental to her and her fans. Rihanna said she received letters from fans who helped her

make the decision to leave her ex-boyfriend, Chris Brown.

With so much time, energy and money dedicated to celebrities who are placed on an unrealistically high pedestal, people, especially young adults, can lose sight of their own social, political and even religious convictions.

It's pathetic that people would rather align themselves with celebrities' views than do their own research to form a real, unique opinion.

Celebrity icons influence news coverage and public opinion. It's time to realize that news time shouldn't be dedicated to yet another confession of Tiger Woods' alleged mistresses or what new inappropriate mess Amy Winehouse got herself into.

Who wants to intentionally vote and act like someone else anyway? Now is a time of self-reflection and understanding, instead of imitating the next big celebrity.

Instead of sitting in front of the TV consuming opinions of hosts from "The View," Oprah, or Snooki from "Jersey Shore," watch the History or Discovery Channel and learn something new.

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ROAMIN' NUMERALS

53 Percent of people who say global warming is somewhat of a serious problem, according to a March 17 survey from RasmussenReports.com. However, of the 53 percent, only 28 percent see global warming as a very serious problem, which is measured at its lowest level since the beginning of 2009. It's also down 3 percent since last month's survey.

Millions of dollars in bail set for a murder defendant who fainted when she heard the amount, according to ChicagoBreakingNews.com.

3 Kristian Branch, 28, was charged with first-degree murder, attempted first-degree and attempted armed robbery after a fatal shootout at a hotel in Schaumburg, Ill.

Dollar amount of average spending per person per day during an early week of March, reported Gallup.com.

72 This spending average is at its highest level since the week of Dec. 20, 2009. It's also increased 31 percent from the same week a year ago, which was only \$55 a day.

Percent of U.S. adults who are current drinkers (having more than 12 alcoholic drinks in their lifetime and at least one in the past year), according to the Centers for Disease Control and Prevention's National Center for Health Statistics. Fourteen percent were considered former drinkers and 24.6 percent were lifetime abstainers. The remaining 5 percent were considered heavy drinkers by the CDC.

61.2

Real hurdles along rough path of fictional steeplechase



by **Amber Meade**
Copy Editor

"MASTER THE art of letting the first draft suck." These are the words spoken by a classmate in my Advanced Fiction Writing class.

As part of the fiction writing major for the Bachelor of Arts degree, you can take Advanced Fiction Writing three times. That is, after Fiction I, Fiction II and Prose Forms, which focuses more on writing nonfiction stories.

Now a second-year undergraduate, I am taking my first advanced fiction course for this degree, and we have embarked on what is called the Steeplechase. On March 31, we will be turning in the first draft of a full

"We are the runners, but instead of our feet, our fingers dart across the keyboard or push our pen on paper."

movement. For me, this is something that flows and can stand on its own without needing 200-300 pages. But during any of my drafts, I'm always afraid to take my classmate's advice and let my work suck.

Sitting in the perfectly formed semi-circle in a regular classroom, when we start writing, our professors encourage us not to stop. "Just keep going," they say. During this activity, I have yet to break the mode of reading what I have so far to make changes. It was the same with our very first attempt of the Steeplechase activity.

According to Dictionary.com, a steeplechase is "a foot race run on a cross-country course or over a course having obstacles, such as ditches, hurdles or the like, which the runners must clear."

In the Fiction Writing Department, the Steeplechase is a demanding, 12-step activity very similar to this definition. We are the runners, but instead of our feet, our fingers dart across the keyboard or push our pen on paper. The obstacles can include the temptation to stop and edit what's written so far. Others that could stand in our way are decisions we must make in our work, such as what to keep

or cut to make a full movement, and what descriptions are important. Self-censorship can be a hurdle too, whether it deals with subject matter or simple language. The list of hurdles we jump could probably fill pages upon pages.

Before beginning the Steeplechase, we picked material we've been working on for some time; material we're passionate about. It may be part of a short story collection or something bigger—a novel. Some started fresh with characters who have been lingering in their heads. Other gutsy people in my class started stories from scratch that will probably fit into one of the previous categories when completed.

Going for at least two pages per step, the process kicks our butts. But the Steeplechase allows us to play around with a shifting point of view, using first person, third person and overall storyteller. We also work with forms introduced in Fiction I, such as the letter, story-within-a-story, folktale and model telling (which tells how one thing usually happens and something else comes in to disrupt that routine).

The dialogue form is also weaved into the activity. In prose (using loads of quota-

tion marks), script or a play, you focus less on description and more on getting who your characters are across the page, as well as explaining their relationships through vocal and physical interaction.

The most interesting part in the Steeplechase is the "switch mode of reality" step, where you go from realism to a dream-like scene, or vice versa.

Something some of us dreaded in Fiction II plays a part too—the parody. We mimic another writer's form or style, or contemporary forms like Facebook status updates or a police report.

I'm working with a story I've thought about since I was 16. I've attempted to start it many different times, in various ways. However, I've always been dissatisfied with each of my beginnings. The Steeplechase is a way to force us to stop thinking about a story and finally put it to page.

While we turn in our first draft of the many drafts to come, I remember the advice author James Ellroy gave me during his visit to Chicago in September 2009: "Write the best you can."

ameade@chroniclemail.com

Asian. American Heritage CELEBRATION

april 2010

bricks

5:00 p.m.
Multipurpose Studio
618 S. Michigan Ave./4th Fl.
"Bricks" is a workshop dedicated to creating change in the Asian American community. Installation will be up for the month of April.

inside north korea

7:00 p.m.
Film Row Cinema
1104 S. Wabash Ave./8th Fl.
LINK presents a National Geographic documentary by Lisa Ling (field correspondent for Oprah and sister of one of the 2 American journalists recently detained in NK) called "Inside North Korea".

def poet: oveus maximus

7:00 p.m.
Stage Two - 618 S. Michigan Ave./2nd Fl.
Join us for an amazing evening of spoken word performances by Columbia College students and Def Poet Oveus Maximus. Presented by Asian American Cultural Affairs, Latino Cultural Affairs, and Big Mouth.

film screening: aoki

7:00 p.m.
Gene Siskel Theater
Join us for a screening of AOKI a documentary film chronicling the life of Richard Aoki (1938 - 2009), a third-generation Japanese American who became one of the founding members of the Black Panther Party.

midwest asian american student union conference

Ohio State University
Asian American Cultural Affairs and select members of ASO will take a trip to MAASU. MAASU works to recognize the needs of the APIA community by assisting schools with the establishment of APIA student organizations, promoting leadership among students, addressing educational needs and rights of the APIA community, and developing a channel of communication among APIA student organizations in the Midwest.

the creative's creation: dialogue with eric goh. and tadashi nakamura

6:00 p.m.
Conaway Center - 1104 S. Wabash Ave./1st Fl.
Join us as we celebrate Asian American Awareness Month 2010 with a creative and informative dialogue/lecture session with three talented and nationally renowned artists: Eric Nakamura, publisher/co-editor of *Giant Robot*; Goh Nakamura, musician/producer and Tadashi Nakamura, filmmaker and producer of *Yellow Brotherhood* and *A Song for Ourselves*.

cultural journey series featuring: jaafar aksikas

12:00 p.m.
Multipurpose Studio - 618 S. Michigan Ave./4th Fl.
An informal talk/presentation with Columbia College Chicago Faculty member about their professional and personal journey to Columbia College Chicago. Jaafar will also discuss his new book *Arab Modernities*.

dylan rodriguez lecture

12:00 p.m.
Collins Hall - 624 South Michigan Avenue/6th Fl.
Join us as Dylan talks about his new book *Suspended Apocalypse* - a rich and provocative meditation on the emergence of the Filipino American as a subject of history. Culling from historical, popular, and ethnographic archives, Dylan Rodríguez provides a sophisticated analysis of the Filipino presence in the American imagery.

solution cyphen

Monday, March 15, 2010 - 12:00 p.m.
Monday, April 5, 2010 - 12:00 p.m.
Multipurpose Studio
618 S. Michigan Ave./4th Fl.
Join Asian American Cultural Affairs as we navigate through interactive art based workshops on change!

a' art fair

12:00 p.m. - 8:00 p.m.
Conaway Center - 1104 S. Wabash Ave./1st Fl.
Join us as we celebrate the works of Columbia College Chicago's Asian American community.

ill-literacy: afro-asian hip hop collective

7:00 p.m.
Stage Two - 618 S. Michigan Ave./2nd Fl.
iLL-Literacy fuses spoken word, hip-hop, funk, and experimental theater for a unique style that has infected thousands of audience members across the continents. Comprised of African American and Asian American artists, iLL-Literacy demonstrates the complex Afro-Asiatic history that binds our history - from early trading to the invention of reggae music to the LA riots. iLL-Literacy has been a front runner in today's unique cultural climate, with a firm commitment to connecting communities of color and appealing to black comic book geeks in Syracuse as readily as Filipino freshkids in Seattle.

elements: graffiti workshop

5:30 p.m.
Dwight Lofts - 642 S. Clark St.
Celebrating Asian Americans in Hip Hop! Join local Chicago Asian American Graffiti artist and Columbia College Chicago Alum REVISCW as he introduces students to the art, history, and interactive workshop on Graffiti in Chicago. Bring your creativity and we'll supply the paint and canvas!

For additional events for Asian American Awareness Month and more information about events listed please visit colum.edu/multiculturalaffairs.

multicultural affairs

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Museum brings natural disasters to Chicago

Museum of Science and Industry opens new permanent exhibit

by **Stephanie Saviola**
Assistant Metro Editor

THE MUSEUM of Science and Industry, 5700 S. Lake Shore Drive, unveiled its newest permanent exhibit, "Science Storms," after five years of planning, designing and construction. The museum opened the permanent exhibit on March 18.

The concept behind "Science Storms" is to display nature's most powerful phenomena in a hands-on experience for visitors.

From the floor of the exhibit up to the ceiling there are displays of scientific and natural wonders. The three-story room was encompassed by dark blue walls. Sounds of thunder, rain and heavy wind filled the entries of the exhibit.

Upon entering the mammoth exhibit, guests are greeted with an abundance of visually pleasing displays of natural forces.

"We are always trying to re-ignite and excite people," said Olivia Castellini, senior exhibit developer for the museum.

Castellini, who worked at the museum for four years and received her Ph.D. in physics from the University of Wisconsin, said the storm exhibit is a first for the museum. She and her team included the public in the design process from the start of the project.

"We would take prototype versions of the exhibit out on the floors," Castellini said. "We would ask guests about design considerations and tried out different wording for the explanations."

According to Castellini, students from Chicago Public Schools were brought in to test the exhibit. There was also an adult advisory group composed of community leaders so they could get input from adults.

Beth Boston, public relations man-

ager for the museum, said the turnout was excellent.

"By the time we were open, we had lines and lines of people," Boston said.

The displays include a 40-foot tornado replica, a mock tsunami wave tank, a model of an avalanche disk and a very loud recreation of lighting on the museum's ceiling.

The lightning is captured on a 20-foot Tesla coil that discharges 1.2 million volts of electricity. The lighting flashes every 30 minutes inside and the great voltage of each bolt resonates across the ceiling.

"I really liked it; I think it's cool how you can control the tornado," said Sebastian Ford, a 20-year-old Iowa State University student. "You can touch it and see it."

The tornado replica is powered by an ultrasonic fog system beneath the museum's floor. Visitors can control the air flow through levers on the side of the display.

"Each exhibit represents one aspect of physics," said Rachel Hellenga, project director. "We are trying to engage visitors by doing science with no real learning curve. [Guests] can manipulate variables, record data and make comparisons."

On the fire and combustion exhibit, there is a live fire and water display where visitors can control the size of flames and the amount of water dropping down above. The flame reaches up to 18 inches and is manipulated inside a fireproof glass box to show the interaction between fire and water.

During the creation process, Castellini said one of the challenges was building the large exhibit without changing any of the architecture of the more than 100-year-old building.

"We went out and found the best architecture and engineering experts to help with the project," Castellini said.

Throughout the exhibit, there are



Brent Lewis THE CHRONICLE

Above is the entrance way for The Museum of Science and Industry's newest permanent exhibit, Science Storms. The exhibit opened on March 18 and according to project designers, the exhibit demonstrates relationships between science and nature with a hands-on approach.

» SEE STORMS, PG. 36

Methamphetamine bust in a 'crack city'

DEA seizes 7 pounds of methamphetamines, 200 pounds of marijuana

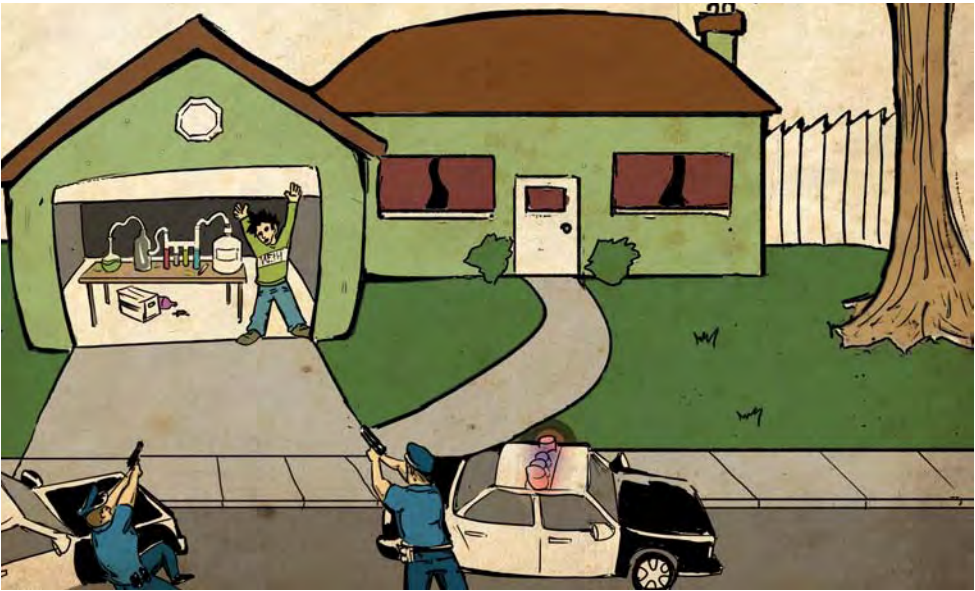
by **Patrick Smith**
Assistant Metro Editor

IN A rare Chicago methamphetamine bust, Drug Enforcement Administration agents, using a wired informant, arrested three men and a woman on March 11 when the group attempted to sell a pound of the drug on the city's Northwest Side.

The arrest led to the discovery of two storage sheds containing about 200 pounds of marijuana and another 6 pounds of methamphetamines. According to DEA officials and public health experts, the 7 pounds of meth seized is a surprisingly large amount in a city gripped by heroin and crack addiction, but mostly free of a meth drug trade.

"It sounds pretty big for Chicago," said Larry Ouellet, director of community outreach intervention projects for the University of Illinois at Chicago. "If you have a bar graph [of drug use in Chicago], meth will be almost invisible compared to heroin, coke and marijuana."

According to Ouellet and Special Agent Will Taylor, a public information officer for



Erik Rodriguez THE CHRONICLE

the DEA, the meth seized may have been making a stop in Chicago before being moved to a different area. The city is often a midpoint between smaller surrounding cities and Mexico.

"We do see large seizures, but lots of times it's more of a transshipment point," Taylor said. "It's moving to another state or another area. [In Chicago], we don't see a lot of meth. When I say a lot, it's not compa-

able to heroin and crack cocaine that sort of plague this area."

Assistant U.S. Attorney Stephen Chan Lee said this was the first meth case he had ever handled. A source from the U.S. Attorney's office said methamphetamine cases in any of the federal courts of Illinois were exceedingly rare.

According to authorities, this case never would have happened were it not for the

help of a "cooperating source," who worked with the DEA to arrange the purchase of a pound of meth from two individuals identified as José Diaz and Alberto Negron.

According to Taylor, who stressed that he could not speak about the specifics of the case, a cooperating source is typically someone who is not an employee of the DEA or any other law enforcement agency but helps to facilitate an arrest or drug seizure.

"It's usually someone who is cooperating on behalf of us," Taylor said. "Either they could be cooperating for... monetary reasons if they are getting paid, or they may have a pending criminal case against them ... and the prosecutor will take it into consideration that they helped us."

According to the criminal complaint filed on March 12, the source, who cannot be named for reasons regarding his safety, made recorded phone calls starting in February to Diaz and Negron to arrange the purchase of meth. The source is also said to have worn a recording device while meeting with Diaz and Negron, along with a man identified as Rigoberto Arreola-Cianca, who is accused of supplying the meth, and Seyra Villalobos, who is accused of storing the

» SEE METH BUST, PG. 36

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Assistance offered to pregnant women



MCT Newswire

Chicago high school student Tierra Coleman, 15, looks over baby clothes while attending a baby shower at her school.

Organizations around Chicago geared to help women in need

by Margaret Lang
Assistant Metro Editor

ACCORDING TO the U.S. Department of Health and Services, there were 1.7 million pregnant women between the ages of 20 and 24 in 2007. Out of the total number of pregnancies, there were 1.08 million births, 407,190 abortions and

an estimated 256,810 miscarriages.

Different organizations around Chicago are creating awareness and programs devoted to helping pregnant women.

Chicago Birthright has been around for more than 30 years. It stemmed from a group that originated in Canada. The organization, which seeks to supply alternatives to abortion, is made of volunteers to help pregnant women.

Sally O'Hare, a volunteer at Birthright, helps find basic baby necessities such as diapers, baby food and clothes for

pregnant women.

"We get women who are in high school all the way up to women who are in their 40s," O'Hare said. "We help them if they need some place to live, or if they need maternity clothes."

Chicago Birthright also offers referrals to places that are a necessity in the months leading up to giving birth.

"We recommend them to hospitals and social services," O'Hare said. "We connect them to places [in] the state where they could get money. Women just need somebody to talk to, and they're frightened."

The Women's Center in Chicago works to help women who are either pregnant or who are considering abortion. The center offers a material needs assistance program, which offers \$500,000 in help to families in need.

According to the Women's Center Web site, the center counseled about 5,900 young women in 2003, most of whom were seriously considering abortion.

About 3,400 women turned out to be pregnant after testing. The center offers ongoing counseling and referral services for alternatives to abortion.

The center also provides more than \$500,000 annually in assistance in clothing, food, baby goods, furniture, toiletries and other basic family needs. More than 1,000 children per year, who would likely have been aborted, are brought to birth because of their counselor's efforts.

The Women's Center was founded as Des Plaines Pro Life in 1983. Their mission was to

provide education about abortion and help groups that provide alternatives to abortion. In 1984, a national umbrella organization encouraged leadership to open one or more crisis pregnancy centers in the Chicago area. Since that time, it's grown from a one-center operation, serving about 300 clients a year with a \$50,000 budget, to a three-center operation with a \$1.3 million budget.

According to the Women's Center Web site, the organization pursues a holistic approach to meet the needs of clients and their families. The programs recognize that each woman has unmet material, emotional and spiritual needs, which often interact to create the pressure to abort.

Amy Pederson, a counselor at Chicago Caris Pregnancy Clinic, counsels some of the women who come in to the clinic.

"I often see many women who come in and who are in college," Pederson said. "There are financial concerns with pregnant college students, and if they will be able to care for a child, still finish school and if they will have to put their career on hold."

The Chicago Caris Pregnancy Clinic offers free counseling, free pregnancy tests, ultrasounds and support groups for new mothers, pregnant or parenting. The clinic also provides community referrals for financial needs.

"These programs help women know that there are resources out there, and that they can feel supported in order to know that they have someone to call upon," Pederson said.

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Census to cost \$14.7 billion

Critics say U.S. is spending too much, wasting money on advertising campaign

by Patrick Smith
Assistant Metro Editor

THIS YEAR'S census, which was mailed out on March 15, will cost taxpayers \$10 billion more than it did in 2000.

The extra costs are partly due to an aggressive advertising and public relations campaign raising awareness about the census, which included an ad aired during the Super Bowl.

Critics have called the cost, estimated to be \$14.7 billion, too great, and the United States Government Accountability Office put the census on a high-risk list in 2008, in part because of uncertainty over the ultimate cost of the census. In recent testimony, the Government Accountability Office on Feb. 23 said the census bureau had addressed some of the issues, but its "analyses of cost are not complete."

The total cost of the 2000 census was \$4.5 billion.

Census Bureau Media Specialist Jim Accurso said the high bill is a result of the bureau's strident attempt to get an accurate count.

"We're trying to get as complete a count as possible," Accurso said. "Our goal is a 100 percent count, we want to create awareness ... The outreach is exponentially larger than in 2000."

A poll by the Pew Research Center published on March 16 shows the outreach

efforts are working. The poll found that 94 percent of Americans have heard of the census and 87 percent said they definitely or probably will return the census.

The poll was conducted from March 10-14 and 1,500 American adults were polled. The survey had a margin of error of plus or minus 3 percent.

"What was most substantial to us was the substantial increase in the visibility of the census," said Michael Dimock, associate director of Pew. "It is almost double what it was in January. And the share saying they're definitely planning to participate is up substantially as well."

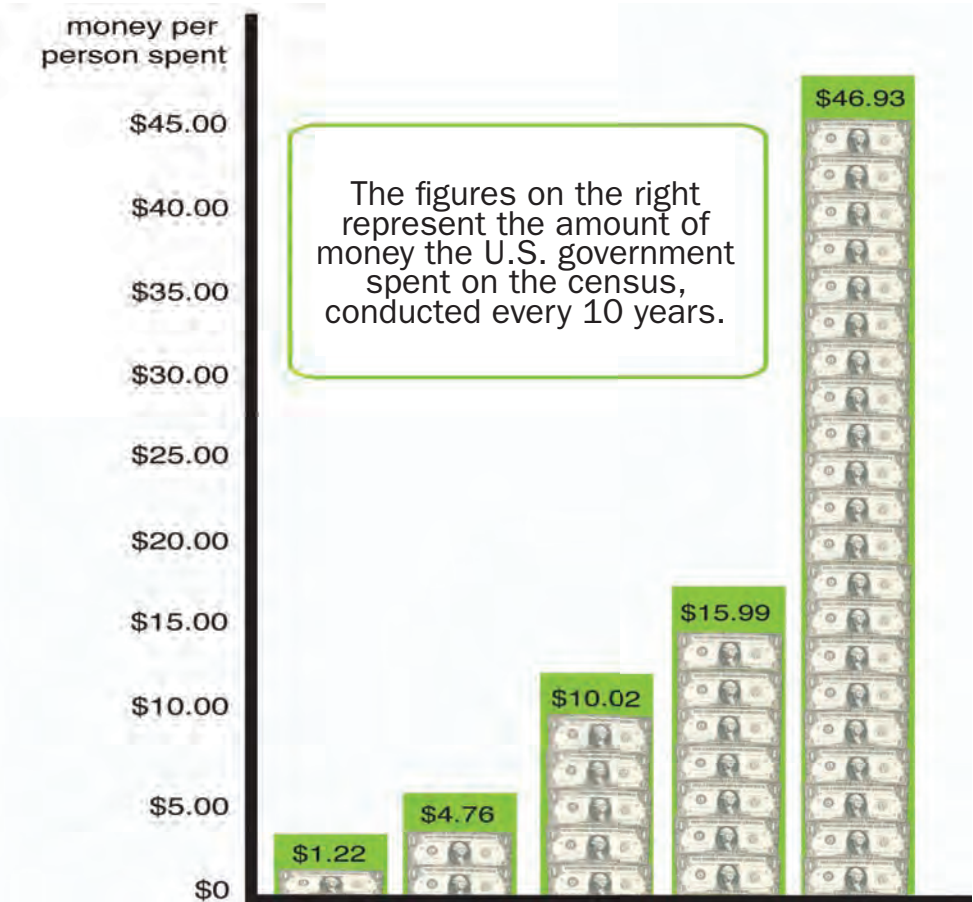
But people were less sure of the census when asked about the cost of the process. Thirty percent said it would cost too much, and another 15 said they did not know. According to Dimock, those responses were based on a general ignorance of the cost of the census.

"People really haven't paid attention to the census at all," Dimock said. "I think that's a discussion that's way over a lot of people's heads. People said, 'I don't know how much it's costing.'"

Accurso pointed to the results of the poll to show that the heightened outreach is working.

"We have seen increased awareness and we want people to return their forms as soon as possible while awareness is up," Accurso said. "We want to be able to act on that awareness."

Randy Stufflebeam, the Constitution Party's candidate for U.S. Senate in Illinois, said the issue is not the money being used



Lisa Danielson THE CHRONICLE

to increase awareness, but money wasted asking questions that don't belong on the census form.

"There's only one reason for a census or enumeration in our Constitution and that is for a basis of representation," Stufflebeam said. "And it's coming out to be that they're using this census more to see what we are about."

Stufflebeam said the reach for more information than the government needs is "exactly" the reason the bureau is spending too much on this year's census.

However, in an e-mail Andy Shaw, director of Illinois' Better Government Association, said he was OK with the government spending so much on the census.

"We have to get it right, even if it's expensive," Shaw wrote.

The \$14.7 billion cost is more than triple the amount spent in 2000. It also amounts to \$46.93 per person in the United States, compared to \$15.99 spent per person in 2000, and \$10.02 in 1990.

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Tax day rally to take place in Washington, DC

Americans to gather around the U.S. Capitol to protest taxes

by Margaret Lang
Assistant Metro Editor

ON TAX day, April 15, thousands of Americans will surround the U.S. Capitol and the National Mall to protest the government and support lower taxes. Protests will also be held in Los Angeles, Chicago, and many other cities around the United States.

FreedomWorks will host the 2010 Tax Day Tea Party rally in Washington, D.C. FreedomWorks recruits, educates, trains and mobilizes hundreds of thousands of volunteer activists to fight for less government, lower taxes and more freedom.

The rally in Washington will start at 1 p.m. on Capitol Hill. At 6 p.m., a group will gather at the Washington Monument for music. Dick Arme, chairman of FreedomWorks, and Matt Kibbe, president of FreedomWorks, will speak at the rally.

Tabitha Hale, interactive media coordinator for FreedomWorks, will also attend the rally.

“Depending on what is relevant that day will be what I will fight for,” Hale said. “We’ve been fighting the health care fight for months now, and that’s the largest, most precious issue we have now, besides the issue of cap and trade.”

Founded in 1984, FreedomWorks' headquarters are in Washington, and has hundreds of thousands of grassroots

volunteers nationwide.

Russell Dill, a veteran and former organizer for the Central Illinois Tea Party Patriots, will be attending the rally in Peoria, Ill., on April 15.

“The Central Illinois Tea Party Patriots is here to teach people about what’s going on in Washington, and about the bills and such that are being passed,” Dill said. “We’re trying to make Washington understand that we’re against what they’re doing.”

The rally will be held at the River Front Park from 11 a.m. to 2 p.m. Several speakers and bands are scheduled to play. There will also be marches around the county and federal courthouses rallying against issues of the health care bill, along with the cap and trade bill.

"The issues I want to see at the rally are the health bill, and the fact that our constitutional rights are being violated," Dill said. "This is the government: 'We the people'

not ‘We the politicians.’”

Both 42nd Ward Alderman Brendan Reilly and 2nd Ward Alderman Bob Fioretti's secretaries were unable to reach the aldermen in response to the tax day rallies.

“We’ve been fighting the health care fight for months now, and that’s the largest, most precious issue we have now.”

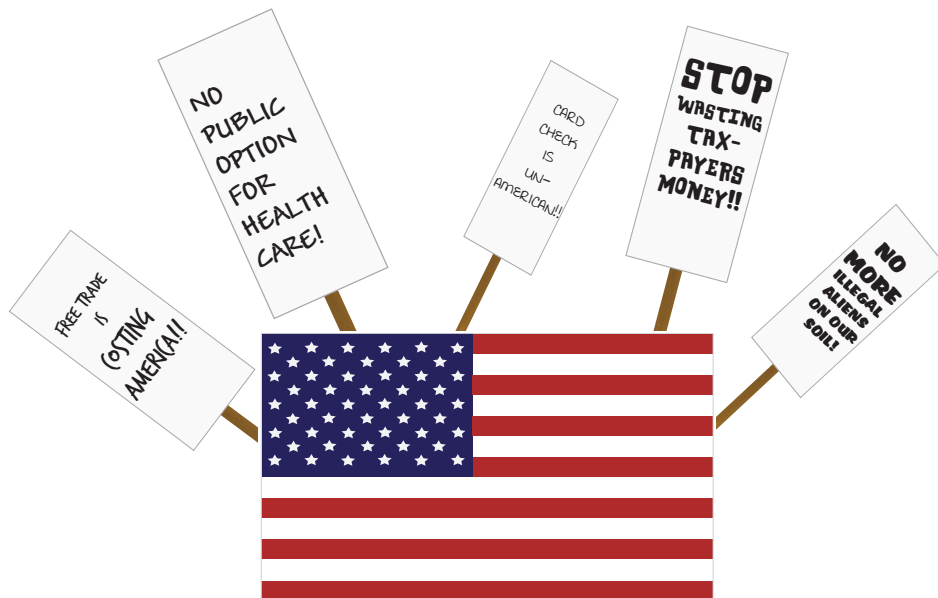
-Tabitha Hale

After the last Tea Party Tax Day Rallies on April 15, groups like the American Liberty Alliance, 9/12 Coalition, Tea Party Coalition, Tea Party Patriots, Oath Keepers and many others received growth in membership. These groups work to disperse information about legislation and held town hall events where issues were debated. Last year's rally recorded more than 800,000 people hitting the streets across 850-plus cities around the country to rally against certain issues in the government.

The 2010 event will be similar in that hundreds of local organizers will plan a series of rallies across the nation.

Organizers of the Tax Day Tea Party hope to draw more than one million people to Washington, D.C., and to send a message to the Obama Administration and Congress.

mlang@chroniclemail.com



Lisa Danielson THE CHRONICLE

Tea Party protestors gathered last year in Washington, D.C. to call for lower taxes. The party members believe the federal government should eliminate many social programs.



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Web site created for student aid

Four mothers create site to help students pay off loans faster

by Stephanie Saviola
Assistant Metro Editor

PAYING OFF student loans can be a burden for most college students, recent graduates and alumni. However, four women in Riverside, Ill., have created a Web site, LilysList.com, to help ease the burden.

With Lilyslist.com, friends and relatives can help students pay off existing student loans.

Jennifer Taylor, site creator and president of Lily’s List, helped her daughter, Lily, search for colleges. After discussing finances, she and her daughter were overwhelmed with the cost of her upcoming student loans.

“I explained [to my daughter] what the debt would be like and she got freaked out,” Taylor said. “She asked me, ‘How am I ever supposed to pay that back?’ I said, ‘Wouldn’t it be cool if there was a place that could do it for you?’”

Taylor’s daughter is now a freshman at the University of Iowa.

“I was sort of like the guy from ‘Close Encounters,’” Taylor said. “I became obsessed and started drawing graphs for how it would all work.”

Taylor played around with the idea for the next few months and sought out help from her friends.

“I asked about 20 people, and three people stuck with it in the end,” Taylor said. “We got office equipment donated to us. We called banks and loan places and [the concept] just kept evolving.”

Taylor’s son, Riley, graduated from Columbia with a bachelor’s degree in photography. When he moved out, his bedroom was converted into



Courtesy LILY’S LIST
These four women (clockwise Nancy Hejna, Beverly Gibson, Jennifer Taylor and Nancy Hopkins) set up a Web site dedicated to helping students pay off their student loans.

an office for the four women.

“Since this was a new, innovative idea, we really wanted it to go as quickly as possible and yet do a good job,” said Beverly Gibson, marketing director for Lily’s List. “Last May, we started working on the Web site and haven’t stopped since.”

Taylor was joined by Gibson and Nancy Hejna. All were close friends before the project.

“We needed a fourth person, someone who

could handle numbers and finances,” Gibson said. “I brought in another friend of mine, Nancy Hopkins. She has gotten to know the other two women very well now.”

All four women have children in college or children who are approaching college age.

Less than one year after Taylor came up with the idea, LilysList.com is up and running. Students or parents can sign up for \$15 annually and have their student loan account

directly linked to the site. Once the accounts are linked, relatives, friends or anyone who wants to give back to students can donate money to help pay off one’s student loan.

“Sometimes if you give a gift, that may not be what the student needs,” Gibson said. “It is good for the students and it is good for the givers.”

After signing up, a copy of a loan statement has to be submitted to a P.O. Box address, and the women take care of linking the accounts to the site.

“We need students to know this is a safe and legitimate site with top security,” Gibson said.

According to the Web site, donations are directly deposited in the loan account and never sent directly to a member to prevent scams.

“I think it’s a pretty smart idea,” said Taylor Linhart, a sophomore Art and Design major at Columbia. “If [your relatives] are sending you a decent amount of money, I think it’s a smart program to set up, especially if this is your dream and this is what you have always wanted to do.”

Anyone with a current student loan is eligible to sign up. Taylor said they would also like to give students the opportunity to be their own personal fund raisers.

“People need to realize this is like a gift registry,” Gibson said. “It is not tax deductible, but when you buy a birthday present for someone, that isn’t tax deductible either.”

For the first 100 students who sign up, LilysList.com will put \$10 back into the students’ membership account.

“We are just starting out, we have a strong beginning and we hope it grows into more than that,” Gibson said.

ssaviola@chroniclemail.com

IN OTHER NEWS

Terrorist

A 49-year-old Chicago man, David Headley, pleaded guilty in the ongoing investigation involving the 2008 terror attacks in Mumbai, according to the Chicago Tribune. Headley was arrested last fall at Chicago O’Hare International Airport, after an investigation by the FBI. Headley, an American of Pakistani descent, is accused of traveling to India from 2006-2008 to find targets who were later attacked by terrorists in the November 2008 attack on Mumbai that killed 170 people. His attorney said he felt remorse for the attacks.

Cubs get a sign

The Chicago Cubs are finalizing a sponsorship agreement with Toyota and its Chicago area dealers that would display a giant logo of the Japanese car company over the left-field bleachers, according to the Chicago Tribune. The proposed logo would show Toyota’s familiar red logo above the carmaker’s name in block letters. The entire sign would be backlit and would span 360 square feet and the advertising may be worth as much as \$2.5 million. A city commission is looking into whether it is legal for the Cubs to sell sign space there.

Public schools funding crisis

The Chicago Teachers Union president accused Chicago Public Schools CEO Ron Huberman of using scare tactics and threats to try and solve the budget crisis, according to the Chicago Sun-Times. Huberman asked the union to reopen its contract and to fill an upcoming deficit of at least \$700 million. Chicago Teachers Union President Marilyn Stewart said Huberman was detailing possible cuts, and potentially displacing 3,200 teachers. The presentation outlined a way to fill the gap if neither the unions nor lawmakers help CPS resolve its budget.

Car chase

Authorities said three people were injured on March 17 when a car chased by Chicago police rear-ended another vehicle and then smashed into a light pole on the West Side, according to the Chicago Tribune. The pursuit started shortly before midnight in the West Garfield neighborhood when a female driver pulled over for a traffic violation sped off. The chase ended when the woman hit the other vehicle carrying two people. The victims of the crash were taken to Loretto Hospital where they were treated for minor injuries.

OFF THE BLOTTER



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

1 Indecent Exposure

According to police reports, a 54-year-old man was arrested for public indecency after he exposed himself to a United States Postal worker. The offender walked up to the employee and tried to entice her by unzipping his pants and exposing himself. The man walked across the street and continued to expose himself to the public. The man was arrested on March 17 and charged with a sex offense.

3 Gun in Willis Tower

According to Chicago Police reports, security guards at the Willis Tower detained a man from Indiana with a gun. Security found the gun after the man passed through an x-ray machine with a suitcase. The guards opened the suitcase and found a blue steel handgun loaded with seven rounds. The man was charged with unlawful possession of a handgun.

2 Big Mac Slap

On March 17, a McDonald’s employee was mopping the floor when a man in his mid 20s, allegedly approached the employee, according to police reports. The man proceeded to stare down the employee then hit him on the jaw with a paper bag that had an unknown object inside. The man fled the scene, the employee refused medical attention.

4 Child endangerment

Police responded to a traffic accident on March 15, at 817 S. Wells St. When officers arrived, they found two five-year-old boys inside a vehicle according to reports. The driver was not inside, but police located the man a block away at a convenience store. Back at the scene of the accident, the two children managed to put the car in reverse and struck a parked car.

games

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HOROSCOPES

- ARIES** (March 21 - April 20) Romantic partners will now benefit from a clearly outlined course of action. Home decisions or recent family plans may be affected. Some Aries natives may also experience a sudden increase in business negotiations or workplace improvements. Stay alert. After mid week, study financial documents or governmental announcements for obvious clues. A new approach to relations with authority figures may be needed. If so, react quickly to last minute proposals or fast changes.
- TAURUS** (April 21 - May 20) Group events may this week offer confusing moments or rare misunderstandings. After Monday, watch for friends or co-workers to express subtle criticism or doubt. Refuse to be drawn into emotional triangles: no meaningful progress will be made. Later this week, a past business associate may ask for detailed records or unexpected legal permissions. Remain quietly detached: this is not the right time to challenge authority or probe for complex answers.
- GEMINI** (May 21 - June 21) Early this week, a friend or relative may ask for help with a delicate family triangle. Key areas may involve speaking on behalf of others or explaining the conduct of a close friend. Strained family relations may be bothersome. Remain emotionally distant, if possible, and expect minor disruptions. Thursday through Saturday accents powerful dream experiences and vivid memories. Loved ones will not understand your observations or revelations: wait for improved attitudes.
- CANCER** (June 22 - July 22) Long trusted friends or lovers may this week offer unreliable explanations of their recent comments or social activities. Wait for further information to arrive. In the coming weeks, the long-term intentions of friends and lovers will be slowly revealed. After Wednesday, some Cancerians will experience a compelling wave of nostalgia or moodiness. Allow old emotions to surface: This is the right time to make peace with the past or review yesterday's family decisions. All is well.
- LEO** (July 23 - Aug. 22) Recent financial restrictions or business limitations will soon be revised. Late Tuesday marks the start of an intensive wave of career evaluation and workplace negotiations. Study all documents closely for misinformation or wrongly defined terms. Contacts are now extremely important: stay alert. Thursday through Saturday highlights unique romantic proposals and invitations. Someone from the past may reappear or offer new beginnings. Trust your instincts: passions will be high.
- VIRGO** (Aug. 23 - Sept. 22) Before mid week, social decisions may demand special consideration. Pay close attention to the needs of shy or withdrawn friends. Loved ones will expect leadership and carefully planned group events. Go slow. Delicate sensitivities are involved. After Thursday, a complex business project or financial negotiation will require added information or an extended time schedule. Remain determined: workplace advancement and job improvement will soon be an ongoing theme.

CROSSWORD

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4/25/10

ACROSS
1 Paar or Nicholson
5 "___": Miami"
8 Lover of an Irish Rose
12 Actor Katz
13 "___ in the Family"
14 "Schindler's ___"; Liam Neeson
15 In the thick of
16 Cath. or Luth.
17 "By the Time ___ to Phoenix"
18 ___ de plume
19 Matt Lauer's show
21 Actress ___ Arthur
22 "American ___"
24 Old Roman garment
26 Blue jeans material
28 Declined
31 Sink-scrubbing cleanser
32 "___ Betty"
33 Not hollow
35 Take apart, as a bow
36 "___ the Press"
38 Walkway
39 "The ___"; series for Efrem Zimbalist, Jr.

DOWN
1 ___ Rivers
2 Bullets
3 Series for Shemar Moore
4 "The Karate ___"
5 "The ___ Burnett Show"
6 Luge vehicle
7 ___ ease; socially uncomfortable
8 Actress Larter
9 "The ___"; Kaley Cuoco's series
10 "... ___ by your outfit that you..."
11 Blues singer ___ James
19 Actor Cruise
20 Sudden cry of pain
23 Actress Carter
25 Thin and bony
26 Public prosecutors, for short
27 Monogram for actor Olmos
29 ___ Marienthal
30 John of "Touched by an Angel"
34 Mac Taylor or Don Flack: abbr.
35 Suffix for intellect or fact
37 "Lady and the ___"; Disney film
38 ___ Duke
39 Barney Rubble's neighbor
40 Fibula or rib
42 Cake decorator
44 In the distance
45 Comedienne Martha ___
47 "I'm Dancing as Fast ___ Can"
49 Sault ___. Marie





Solution to Last Week's Puzzle

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- LIBRA** (Sept. 23 - Oct. 23) Early this week, long-term relationships may require a detailed clarification of home duties, daily habits and social promises. Let loved ones set the tone. At present, your energies are best used for business or financial planning. Later this week, a distant relative or friend will need your encouragement. Key issue may involve unexpected career changes, job promotions or new workplace skills. Advocate a creative approach to recent setbacks: a fresh outlook is needed.
- SCORPIO** (Oct. 24 - Nov. 22) Close relatives are introspective this week and may be easily irritated by new information. Recent disappointments with older friends or authority figures may be an underlying influence. Avoid public discussion, if possible, and wait for consistent improvement: Complex issues of self-esteem or public reputation are a central theme. After Thursday, business and financial decisions will work to your advantage. It's time to take action: ask friends or colleagues for reliable paperwork.
- SAGITTARIUS** (Nov. 23 - Dec. 21) Previously despondent friends or relatives will now provide cheerful moments of distraction. Humor, witty comments and rare social antics may all be on the agenda. Enjoy group activities but maintain a safe distance. For some Sagittarians private family anxieties may soon surface. Go slow. Later this week marks the beginning of several weeks of financial or job speculation. Business proposals may arrive without warning. Trust your instincts: your ideas are accurate.
- CAPRICORN** (Dec. 22 - Jan. 20) Group events or rare invitations may this week bring a fresh circle of friends into your life. Several weeks of sluggish romantic progress or emotional isolation now needs to end. Explore new activities and respond quickly to all social proposals. Optimism and self-awareness will soon be a continuing theme. Don't hold back. Late this weekend accents property decisions and minor power struggles within the home: expect relatives or roommates to push for revised obligations.
- AQUARIUS** (Jan. 21 - Feb. 19) Social contacts may this week lead to valuable business information or unique job openings. Offer a charming demeanor and meet as many people as possible. In the coming weeks, your newfound confidence will be admired by fellow workers. After Thursday, a powerful wave of romantic passion and new attraction arrives. Recently stalled relationships will move rapidly forward: Expect loved ones and trusted friends to press for concrete decisions and new promises.
- PISCES** (Feb. 20 - March 20) Employment regulations may soon be the topic of intense discussion. Early this week, watch for work partners and authority figures to provide greater business freedom or added financial benefits. However only short-term gains are highlighted. Remain quietly cautious. After Wednesday, many Pisceans will experience a sudden improvement in recently strained relationships. Friends, lovers or close relatives will subtly ask for your approval. Be receptive.

monday, 3//29

-  **“Access/Excess: Beyond the Stage”**
9 a.m. - 7 p.m.
C33 Gallery
33 E. Congress Parkway Building
(312) 369-6856
FREE
-  **Fair Use: Information Piracy and Creative Commons in Contemporary Art and Design**
9 a.m. - 5 p.m.
Glass Curtain Gallery, 1104 Center
1104 S. Wabash Ave.
(312) 369-8177
FREE
-  **Columbia Community Music Collective**
7 p.m. - 9 p.m.
Sherwood Conservatory of Music
1312 S. Michigan Ave.
(312) 369-3111
FREE
-  **“Hokin Honors”**
9 a.m. - 5 p.m.
Hokin Gallery
Wabash Campus Building
623 S. Wabash Ave.
(312) 369-6643
FREE

tuesday, 3//30



-  **“The Wayman Tisdale Story” - Screening and Discussion with Brian Schodorf**
7 p.m. - 9 p.m.
Film Row Cinema, 1104 Center
1104 S. Wabash Ave., 8th floor
(312) 369-7959
FREE






- A Conversation with Audrey Niffenegger**
3:30 p.m. - 5 p.m./Film Row Cinema, 1104 Center
1104 S. Wabash Ave., 8th floor

Join author, artist and Columbia faculty member Audrey Niffenegger for a discussion of her novels and visual art. Niffenegger's works include the novels “The Time Traveler's Wife” and “Her Fearful Symmetry,” as well as the art books “The Adventuress” and “The Three Incestuous Sisters.” This event is presented by Critical Encounters: Fact & Faith.





(312) 369-7959
FREE

-  **The Chicago Public Art Group: Transforming the City through Community-Based Public Art**
3:30 p.m. - 5:30 p.m.
Columbia College Chicago Library
South Campus Building
624 S. Michigan Ave., 3rd floor
(312) 369-7165
FREE
-  **Tips on Tuesday: How to Write the Perfect Paper**
Noon - 12:45 p.m.
Multipurpose Studio
618 S. Michigan Ave. Building, 4th floor
(312) 369-8664
FREE



wednesday, 3//31

-  **Black Student Union Meeting**
6 p.m. - 7:15 p.m.
The Loft
916 S. Wabash Ave. Building, 4th floor
(312) 369-7569
FREE
-  **Jessica Miller Senior Recital**
8 p.m. - 9 p.m.
The Music Center
1014 S. Michigan Ave.
(312) 369-6300
FREE
-  **Exodus and Resurrection: The Religious Science (Fiction) of “Battlestar Galactica”**
6:30 p.m. - 8:30 p.m.
Hokin Auditorium, Wabash Campus Building
623 S. Wabash Ave., room 109
(312) 369-7959
FREE

thursday, 4//01

-  **Bricks**
5 p.m.
Multipurpose Studio
618 S. Michigan Ave. Building, 4th floor
(312) 369-8664
FREE
-  **11th Annual Citywide Undergraduate Poetry Festival**
5:30 p.m.
Ferguson Hall
Alexandroff Campus Center
600 S. Michigan Ave., 1st floor
(312) 369-8819
FREE
-  **The 11th Annual Edible Books and Tea**
6 p.m. - 8 p.m.
Columbia College Chicago Library, South Campus Building
624 S. Michigan Ave., 3rd floor
(312) 369-7027
FREE for bookmakers; \$10 general public; \$5 for Friends of the Library and Center for Book & Paper Arts members
-  **Art History Council Professional Roundtable**
6:30 p.m. - 8 p.m.
Wabash Campus Building
623 S. Wabash Ave., room 203
ArtHistoryCouncil@Loop.Colum.edu
FREE

friday, 4//02

-  **Hedwig Dances**
8 p.m. - 10 p.m.
The Dance Center
1306 S. Michigan Ave.
(312) 369-8189
FREE
-  **Ellen O'Meara Senior Recital**
7:30 p.m. - 8:30 p.m.
Music Center
1014 S. Michigan Ave.
(312) 369-6300
FREE



- Joan Osborne Residency Concert**
7 p.m. - 8 p.m./Sherwood Conservatory of Music
1312 S. Michigan Ave.

Singer-songwriter Joan Osborne comes to Columbia. She is best known for her 1995 hit “One of Us” and her work with The Greatful Dead.

(312) 369-6300
FREE

saturday, 4//03

















-  **Andy Costello Senior Compositional Recital**
3 p.m. - 4 p.m.
Music Center
1014 S. Michigan Ave.
(312) 369-6300
FREE

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monday, 3//29


**The Lions Rampant, The Hardy Mums, The Half Rats**
9:30 p.m.
The Empty Bottle
1035 N. Western Ave.
(773) 276-3600
FREE; 21+


**Diversey Rock ‘n’ Bowl Comedy Show**
9:30 p.m. - 11 p.m.
Diversey River Bowl
2211 W. Diversey Ave.
(773) 227-5800
\$5


**Kristina Nyberg**
12:15 p.m.
Chicago Cultural Center
78 E. Washington St.
(312) 744-6630
FREE

FREE

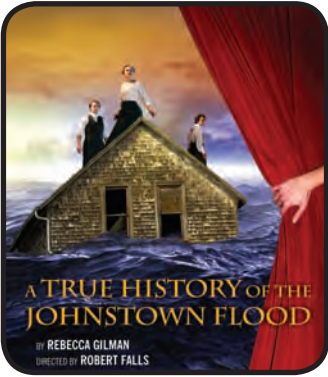
tuesday, 3//30

**B1g T1me**
10 p.m.
Morseland
1218 W. Morse Ave.
(773) 764-8900
\$5

**The Moth Story Slam**
8 p.m.
Martys’
3855 N. Lincoln Ave.
(773) 404-9494
\$8; 21+

**“The Reckoning”**
10:30 p.m.
iO’s Del Close Theater
3541 N. Clark St.
(773) 880-0199
\$5; FREE for iO students


wednesday, 3//31




“A True History of the Johnstown Flood”
7:30 p.m./Goodman Theatre
170 N. Dearborn St.

Was it natural disaster or man-made greed that led to the loss of 2,200 lives in 1889? Playwright Rebecca Gilman teams up with Tony Award-winning director Robert Falls for the world premiere of “A True History of the Johnstown Flood,” an epic theatrical event set against the backdrop of the 1889 flood.


(312) 443-3800
\$24 - \$66


**The Ruby Suns, Toro Y Moi**
9 p.m.
Schubas Tavern
3159 N. Southport Ave.
(773) 525-2508
\$10; 21+


**Mike Middleton, Canning, GreenSugar, Jackson if You’re Nasty, Mitch Mead**
9 p.m.
Double Door
1572 N. Milwaukee Ave.
(773) 489-3160
FREE


FREE


thursday, 4//01

**The Rocket Summer, Hot Chelle Rae**
6:30 p.m.
Subterranean
2011 W. North Ave.
(773) 278-6600
\$15


**“Illusion”**
7:30 p.m.
Court Theatre
5535 S. Ellis Ave.
(773) 753-4472
\$10 - \$38


**“The Skin of Our Teeth”**
8 p.m.
The Artistic Home
3914 N. Clark St.
(866) 811-4111

**Beach House, Bachelorette**
9 p.m.
Metro
3730 N. Clark St.
(773) 549-0203
\$14 advance; \$16 day of; 18+


**Ingrid Michaelson & Mat Kearney**
7 p.m.
Riviera Theatre
4750 N. Broadway
(773) 472-0449
\$29


saturday, 4//03


**Coffee and Art: On Self as Other**
10 a.m. - Noon
Museum of Contemporary Art
220 E. Chicago Ave.
(312) 397-4010
\$18 general admission; \$15 MCA members; \$12 students w/ valid ID

**Head of Skulls!, Haymarket Riot, Mt. St. Helens**
10:30 p.m.
Beat Kitchen
2100 W. Belmont Ave.
(773) 278-6600 ext. 1
\$8; 21+

sunday, 4//04

**RX Bandits, The Builders and the Butchers, Zechs Marquise**
6 p.m.
Bottom Lounge
1375 W. Lake St.
(312) 666-6775
\$15

**“Celebrity Apprentice” Viewing Party**
8 p.m.
Cuna
1113 W. Belmont Ave.
(312) 224-8588
FREE



“That’s Weird, Grandma”
2 p.m./The Neo-Futurist Theater
5153 N. Ashland Ave.

Theater group Barrel of Monkeys teaches creative writing workshops at Chicago Public Schools, then incorporates the children’s ideas into performances. The show started in April 2001 and has produced more than 500 stories and musical numbers.

(312) 409-1954
\$10; \$5 for kids 12 and under