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Columbia College Chicago

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**Inside
this week**



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Blagojevich spares MAP

○ Applying for FAFSA early may ensure aid, says college official

By **Angela Caputo**
Contributing Editor

In a sweeping campaign of cuts to state agencies and programs, Gov. Rod Blagojevich announced that the Illinois Monetary Award Program, which Columbia students mobilized to help salvage last year, will evade reduction despite the state's budget crisis.

"I wouldn't say that we are definitely out of the woods yet," said Columbia's Chief Financial Officer Mike DeSalle. "We don't know if the line has been held yet. The budget is going to go through a lot of review and change."

The grant program—which seeks to equalize access to higher education by funding students on the basis of financial needs—funded more than 3,000 Columbia students this year, according to Director of Student Financial Services John Olino. The majority of those students received full grant amounts of \$4,968, he said.

While this year's funding level for next year seems like good news on the surface, school administrators said it will put an additional financial strain on students.

Tuition increases, inflation and a stalled economy—which is projected to increase eligibility for the grant by 6.5 percent statewide—will mean the \$336 million budget will be stretched even further.

Funding for MAP grants has declined by \$38 million, or nine percent, since the beginning of the 2002 school year. Conversely, tuition at Columbia will have climbed roughly 18 percent between the 2002 and 2004 school years.

As a result, MAP funds are not going as far as they had in previous years. With the same amount of money allocated between this year and the next, the Illinois Board of Higher Education will have to decide how money will be distributed.

"Because there are more eligible students, there is a likelihood that the deadline will be moved from August to July," eliminating late applications, Olino said.

Filing the Free Application for Federal Student Aid early may mean the difference between getting the award and being left out in the cold, he said.

Other proposed plans for distributing the money include funding more students with smaller grants or simply funding fewer students.

As funding dries up, students of low-income families are increasingly facing an uphill battle financing school.

Multicultural students are being hit hardest by the cuts, especially since fifth-year seniors who previously received MAP grants were excluded from the program last year, according to the Illinois Board of Higher Education.

The state agency's records show that 70 percent of fifth-year students eligible for MAP grants are minorities—50 percent of whom are African-American.

"Students I know who have been affected are still here, they are just looking other places to find money," said Art Burton, director of Columbia's African-American Affairs Office.

Stepped in debt, MAP eligible students owe, on average, more than \$13,000 in student loans and have credit card debts of \$2,000 upon graduation, according to the Illinois Board of Higher Education.

And students are steadily increasing their debt load by financing their education with loans as aid opportunities diminish.

At Columbia, currently 60 percent of aid comes from loans and only 40 percent from aid that does not require repayment, according to the financial services office.

"That has been the trend over the past decade," DeSalle said. "Students' out-of-pocket expenses have gone up."

The Passion March



In honor of Good Friday, Pilsen residents portray the final walk of Christ before his crucifixion. The annual Passion March took place April 18 on the city's Southwest Side.

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Brian Morowczynski/Chronicle

Two-thirds of students not cleared for registration

○ Without approval, students must wait until September to register

By **Fernando Diaz**
Contributing Writer

With the clock ticking before online registration makes its way onto campus, the majority of Columbia students have yet to take the first step of meeting with a faculty adviser, college officials said last week.

While Columbia administrators have been racing to meet their deadline at the end of this month, the various approaches for letting students know about it seem to have fallen largely on deaf ears.

According to an e-mail sent to Columbia administrators early last week by Debra Schneider, the associate dean in the School for Media Arts, "approximately 25 percent of the students who are expected to register early have been cleared."

According to Mark Kelly, vice president of Student Affairs, about 6,500 students are expected to login for early registration in May. But only 2,231 had been cleared as of April 17 according to Dorothy Dare, the management Information System project director overseeing OASIS.

Several administrators said that the pace had quickened in recent weeks and that they remain optimistic about the success of the first run of the system. "At the rate we're going, we're going to make it," Schneider said.

While recent years have witnessed an increased demand for a revamp of the antiquated registration process, the student response hasn't been as high as expected. Some members of Columbia's administration are concerned that the program is not reaching enough students.

The message from Schneider highlights the difficulty in reaching the student body. Until the e-mail was sent, departments determined the best way to reach their students. Schneider said this was because many faculty

members had strong advising relationships with students and a collegewide policy might interfere with that. Her e-mail listed five additional ways departments would now handle student clearances.

Administrators are at a loss to explain the low turnout, citing numerous efforts to drive the point home about getting cleared for early registration including ad campaigns, e-mail and letters sent to students.

Part of the new strategy involves distributing postcards that encourage eliminating "the fear factor," which means having to wait until new students have registered

See **Registration**, Page 3

Mayfest may be forced to move

○ A 'lesson in bureaucracy' may move next month's festival out of park

By **Chris Coates**
News Editor

City officials are withdrawing a permit that reserved a portion of Grant Park as part of the annual Mayfest celebration, college officials and event organizers said last week. The sudden change could force the outdoor music and art festival to another venue.

An official from the Chicago Park District's Lakefront Region-Permits Division said the permit was canceled because of the construction of the 11th Street pedestrian bridge. The bridge extends from Michigan Avenue on the west, over the submerged Metra tracks, to Columbus Drive on the east. The construction,

See **Mayfest**, Page 3

Briefly News and Notes

Advising deadline nears

April 22 is the last day to meet with an adviser to ensure early registration for the fall 2003 semester. Under the new system, all Columbia students must be individually cleared by a faculty member in their major's department. Students will then register themselves next month on the college's new Internet portal, OASIS.

Students who are not cleared cannot register early for the fall 2003 semester.

For more information, contact your major's department office.

Concentrate on sports

As part of its new Sports Management concentration, the Arts, Entertainment and Media Management Department is offering two new classes in the fall 2003 semester.

The first, Business of Professional Sports, focuses on the management of athletic franchises, equipment companies and facilities.

The class, scheduled at 3 p.m. on Tuesdays next fall, will discuss the impact of sports on society, legalities in athletics and venue management.

Box Office and Beyond Revenue Generation for Live Entertainment and Sport will be offered at 6 p.m. Wednesdays in the fall semester. Demonstrating how management can ensure productivity while consistently improving revenues, the class will focus on concerts, athletic events and theatrical productions in the for-profit and non-profit sectors.

For more information on the classes offered, contact the Sports Management Coordinator, Philippe Ravanias via e-mail at pravabas@colum.edu.

Put a little math in your art

Through May 8, Columbia's Science and Math Department presents the exhibit "The Art of Science and Math" in the Hokin Annex, 623 S. Wabash Ave.

The installation includes pieces that link art with the otherwise ancillary subjects of mathematics and science. Developed through Columbia's math and science courses, the installation utilizes various forms of art to convey the artistic connection in the subjects.

Graphics on display

Presented by the Film and Video Department, the "Best of Motion Graphics" is a forum of student works that displays a significant utilization of motion graphics and effects.

The April 23 event, at 6 p.m. in Room 302 of the 1104 S. Wabash Ave. building, screens the department's noteworthy films of the last three years.

For more information, call (312) 344-6708.

Voice of the Bears speaks

On April 29, Jeff Joniak—a play-by-play announcer for Chicago Bears broadcasts on WBBM-AM—will be examining ethical dilemmas in sports and career options in broadcasting.

A sports anchor on WMAQ-TV and CLTV, Joniak will appear in Room 709 of the 33 E. Congress Parkway building at 1:30 p.m.

For more information, call (312) 344-8155.

Scholarship winners named

Columbia's Center for Asian Arts and Media has announced the winners of the 2003 Helen Fong Dare Scholarships.

They are: Jaekwon Oh (Animation), Dennis Shin (Film/Video) and Marty Hon (Film/Video).

If you have an upcoming event or announcement, call the Chronicle's news desk at (312) 344-7255.

Around Campus



Brian Morowczynski/Chronicle

Columbia freshman music business major known simply as Divine joins in an impromptu rap on April 17, attracting several passersby in front of the 623 S. Wabash Ave. building.

At Columbia since '87, Dean Doreen takes helm

○ Bartoni heads college's largest school

By Lisa Balde
Assistant News Editor

Maybe things would've turned out differently if she had been the editor of her high school newspaper.

But, even though she was offered the opportunity, Doreen Bartoni, the newly named dean of Columbia's School of Media Arts, turned down the chance and eventually ended up on the administrative side of the journalistic spectrum.

A native of Highwood, Ill.—a small suburb of about 4,000 residents just north of Chicago—Bartoni said she grew up with a drive for news. She can remember reading Chicago's then-four daily newspapers every day, even as a child.

Although her drive persisted, her living environment changed often, and Bartoni found herself switching schools every year of high school.

So, when she was named the editor-in-chief of the school newspaper at a school in Indiana her senior year, Bartoni reluctantly turned it down to move with her family back to Illinois.

It was just a high school experience, she said, but it would've been fun.

Bartoni attended Northwestern University several years after she graduated from high school to pursue a degree in communications, concentrating on a sequence in radio, television and film. During that time, she discovered her love for film and the various other aspects of media arts.

"I did have exposure to the business aspect of [communications], too," she said.

While taking night classes at Northwestern, she worked several business-oriented jobs. She even took a few positions at several administrative departments within Northwestern until she began teaching for the university.

"I was asked to be a teaching assistant when I was 28 or 29, so I took on some classes," she said. "I also started filling in for a teacher who was on sabbatical."

It turns out that teaching opened Bartoni up to the "sheer joy of education," and she really started paying attention to the connection between teacher and student, she said.

She took her cues from two Northwestern professors, Stuart Kaminsky, an author of detective novels, and Michele Citron, a film teacher. Each of their views—Kaminsky for his knowledge of pop culture and Citron for her film direction—were influential to Bartoni, but she was particularly impressed with Citron's authority within her field.

"I thought, 'Here's this woman who's making it in film education,' and I was intrigued," Bartoni said.

From there, Bartoni's interest in film escalated. Her name is still associated with *A Common Flower* (1992), a short, half-hour film that she adapted from a short story written by Columbia English Department faculty member Karen Osborne about an older woman and her partner.

According to Bartoni, this film was the genesis of her future filmmaking endeavors that include *A Walk in the Country* (2000), a short film formed around the various energies of the days of the week.

Bartoni became the acting chair of

the Film Department at Columbia in 1991 after teaching within the department for several years. She was named the assistant chair of the department in '97 and the coordinator of the Critical Studies for Filmmakers concentration in '99.

The duties of her most recent dean position include overseeing the programs within her college, including the audio arts and acoustics; marketing communications; interactive multimedia; film; television; radio; academic computing and journalism programs within the school. She also works with those departments to make the curriculum more effective for the students.

"I feel very fortunate to work with colleagues that are very collaborative by nature," she said. "We're constantly rewriting the curriculum and are committed to increasing faculty involvement."

Despite her administrative involvement in the school of media arts, she still strives to stay connected with her field. This fall she even plans to begin another short film project, an idea that may fall short of the high school newspaper editor job, but will fulfill her creative ambition just the same.

Update: White replacement

The search to replace Woodie White, who resigned his post as vice president of the Office of Institutional Advancement, will begin within the next several weeks, according to the chair of Columbia's Board of Trustees.

In a message to the Chronicle, Bill Hood, chairman of the Board of Trustees said, "We intend to employ a recognized professional search firm to conduct a wide search for Woodie White's replacement. We will be interviewing several firms in the next two weeks."

White announced he was stepping down from his position late last month to head up the Midwest Region of the United Negro College Fund.

White worked at Columbia for nearly 13 years, 10 of which were spent in the Office of Institutional Advancement.

"I can only hope my colleagues and staff at the United Negro College Fund will be nearly as supportive and dedicated as those I have met here at Columbia," White wrote in a statement released March 20.

Columbia's Office of Institutional Advancement is the college's "public face," according to its mission statement. The office specifically deals with building and maintaining relationships outside the college, specializing in alumni relations, press and community organizations, private donors and fundraising.

—Ryan Adair and Chris Coates

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Daley declares 'William Russo Day'

○ Late musician was inspired by students affection for rock 'n' roll.

By Renee Edlund
Contributing Writer

A tribute in remembrance offered gratitude for the life of leading jazz musician William Russo at the Getz Theater, 72 E. 11th St. on April 16. The event included the Columbia College Jazz Ensemble, various vocalists and musicians.

Well-known for his musical talent and compositions, Russo was praised for the contributions he made as a full-time faculty member at Columbia. He passed away Jan. 11 of pneumonia.

Roy Leonard, former WGN-AM host and emcee, paid homage to Russo and his ability to create influential music. "With his music, you can dance," Leonard said. "But what you really have to do is just listen."

And, although college President Warrick L. Carter was unable to attend the memorial, he introduced the event via a video presentation.

"He was a renaissance man, well-read and knew how students relate to the world," Carter said. "One of the things we all remember is he had style. Bill, we're really going to miss you."

Deputy Commissioner for the Department of Cultural Affairs Janet Carl Smith, a representative for Chicago Mayor Richard M. Daley's office announced to the audience and Russo's family that April 16 would be known as "William Russo Day."

The proclamation came from Mayor Daley, who was unable to attend the tribute.

The Columbia Jazz Ensemble performed "Solitaire" and "Casablanca," both written by Russo.

"Solitaire" has often been called his best work, while "Casablanca" tests the ensemble improvisational skills while conductor Scott Itay calls out each session unprepared.

Leonard explained that a love for rock 'n' roll came to Russo from his students in 1968. Russo was interested in the music's ability to provide political messages.

Russo began to experiment with a rock and jazz combination in "The Dreaming Slave," from the album *Civil War*. Russo dedicated it to Martin Luther King Jr. and the civil rights movement.

Vocalist Cynthia Dorsey accompanied by the Jazz Ensemble, sang as an African slave praying to God for freedom.

"I'm pleased to have the opportunity to reflect on Bill Russo," said Bert Gall, Columbia's executive vice president.

"He contributed to the college, his students and audiences all over the world," Gall said. "The passion for life was reflected through his art."

Remembered for his love of instructing at Columbia, it was said that Russo's influence was felt by the success of his students.

"Each semester he would meet the new students joining the Music Department," Leonard said.

"He would always conclude after speaking that importance came with living a good life, regardless of the career they choose."

Registration

Continued from Front Page

to pick classes in September and giving students the opportunity to "add/drop [classes] in your pajamas."

On April 11, messages were sent to students' OASIS e-mail accounts from Marvin Cohen, registrar, with appointment times for those that have already been cleared and instructions for those that haven't.

"Once you're in, you can add and drop classes to your heart's content," said Janet Talbot, director of Academic Advising. The new system will allow a student to check at any time if a spot has opened in a particular class or if another section that is more convenient is available. Most students and administrators agree that getting your classes early means a better chance of landing a preferred section or professor.

Kelly said the low figures don't indicate a significant shift from previous years.

According to the Office of Institutional Research, less than 4,500 students registered early for the fall of 2002 semester. The gap still leaves more than 2,500 students that need to meet with a faculty adviser for clearance before the end of the month.

Dare said the worst possible scenario is that a student "shows up on September 10 and we have to send them back to meet with faculty two weeks before school starts."

Administrators are ramping up efforts to alert students that not getting cleared for online registration means slim pickings for classes.

Dare said that by April 17, 2,412 of Columbia's nearly 10,000 students had logged in to OASIS along with 368 faculty members. In recent weeks, her office has also responded to an increased number of requests for login information that she says is a sure sign that students are getting the message.

Early registration for the fall 2003 semester begins on May 5 and ends May 21. It will be held at the Internet Café in the Herman D. Conaway Center, 1104 S. Wabash Ave., and in the new lab located in the Residence Hall at 731 S. Plymouth Court.

Summer registration begun April 21 in the Internet Café and no clearance is required to take

part. Once students have met with an adviser they will be notified of their appointment time through the OASIS e-mail account and through the mail.

And while OASIS has caused some confusion in relation to registration, its impact on the college in general is receiving a similar reaction.

One student's experience with OASIS is indicative of a number of others who were asked about the system. Sophomore graphic design major Peter Virginelli, 20, said his History of Graphic Design

class had an unusually bumpy ride through midterms. His professor, George Thompson, posted the midterm exam on OASIS. "He was going to use [OASIS] for the final," Virginelli said. Students were repeatedly kicked out of the system causing some, including Virginelli, to have to take the exam more than three times.

Of those completed, several exams were not received; many were unable to be graded, forcing Thompson to eliminate it from consideration for the final grade.

Mayfest

Continued from Front Page

which began in February, is expected to be complete before the end of the year.

According to Mark Kelly, vice president of Student Affairs, the college filed for a permit with the city several months ago to reserve Grant Park on May 22. The reserved site would have run along Michigan Avenue, from Balbo Drive south to 11th Street and did not include the construction site.

The city of Chicago charges between \$8,000 and \$13,000 in rental fees and security deposits for events such as Mayfest. The permit also stipulates that vendors must have a \$1 million certificate of insurance.

Kelly said the check from the college was cashed, though the permit was never issued officially.

"And then two weeks ago, we saw what they gave us became a construction site," Kelly said.

In early April, the construction site at 11th Street was expanded to run a full block farther south by the Chicago Department of Transportation officials, who did not consult the Chicago Park District—blocking the plot of land reserved by Columbia.

Kelly said that when Mayfest organizers approached the Chicago Park District about the discrepancies, park officials were equally surprised about the expanded construction site.

"One part of the city didn't know what the other part of the city was doing," Kelly said, pointing to the scene as a lesson in city bureaucracy. "I think, to be honest, there was some embarrassment they found out they had granted something and didn't know what they were doing."

Event organizers said that the city is helping Columbia search for alternative locations, in either Grant Park or surrounding parking lots.

Last year, the event was held in an empty parking lot on the southwest corner of Harrison Street and South Wabash Avenue. However, construction of a single room occupancy housing unit prohibited event organizers from using the lot this year.

Initially, organizers tried to reserve a plot of Grant Park at South Michigan Avenue and Harrison Street, directly across from Columbia's 600 S. Michigan Ave. building. That plot, however, is scheduled for remodeling at the time of the festival.

Mayfest is the culmination of the monthlong Manifest, an urban celebration of Columbia's artistic and musical talents. Last year's event featured entertainment stages and sponsored tents for the daylong festival.

A change in venue outside of Grant Park could cost organizers thousands of dollars in alterations in printed advertisements and other promotional tools.

With a little over a month before the event, Grant Park was listed as Mayfest's venue on the festival's website as of press time.

The Editor's Desk



Georgia Evdoxiadis
Co-Editor-in-Chief

I can't wait for Senior Seminar! You may think I'm joking, but fellow Columbians, think again. I don't know what everyone complains about. It seems like the perfect class with which to end my college career.

Like many of you, I have taken a, shall we say, unorthodox romp through higher education. I have switched schools three or four times, changed my mind about majors more often than I have changed my hairstyle and held down a variety of mind-numbingly dull side jobs to pay the (ever-increasing) tuition bills.

This summer, I will be working 40 hours a week at an internship and commuting from Arlington Heights for the capstone course in a lifetime of learning. That course will be Senior Seminar.

For the lucky few of you who haven't yet heard of this administrative masterpiece, let me quickly fill you in.

Senior Seminar is a three-credit (read, \$1,404) course that "explores the impact of the college experience on students' development of a 'personal voice' and upon the values determining their life and career choices." I'm not sure what, exactly, that means. I like the word "explore" as much as the next arts school graduate, and any development of a "personal voice" sounds guaranteed to make me money, but I'm still a bit confused.

I have, however, heard stories about what I may expect.

One student gave out candy for her "public service" project. Sounds heartwarming.

Another told me a tale of a "personal passion project." Moving, indeed.

A third happily told me that she somehow managed to wriggle out of the requirement. Now that's downright inspirational.

And yet I don't think I will try to get out of Senior Seminar.

First of all, it seems the perfect way to end my (more than four) years in college. It's a class with absolutely no real-world application or significance, and it's going to cost me a lot of money. Kind of reminds me of my degree.

Now, don't get all bent out of shape, teachers of Senior Seminar and classes of similar ilk—I'm not saying students don't learn anything in college, nor am I suggesting the concepts tackled in Senior Seminar are worthless.

All I'm saying is this: The best things I learned in college, and in life, weren't in any syllabus or textbook.

Like when I sat down to take Media Ethics and Law, only to find out that my teacher worked for Arthur Andersen. Or did, before he got laid off.

Or, when a forensic scientist told our class that the book was full of crap—they haven't used that test in years. Then he showed us how to do our own blood alcohol testing. Talk about life lessons.

Or, when I wrote a fantastic front-page headline for this very newspaper, only to realize (after about 7,000 copies of it had been printed) that it had two major errors in it. Did I mention that it's a copy editing internship?

But, really, that's when I've learned the most powerful lessons in college—when I wasn't really expecting them. And when I walk into that Senior Seminar class, I can guarantee I won't be expecting much at all. How can I go wrong?

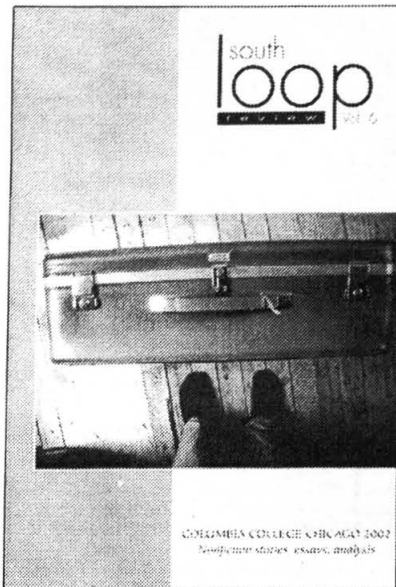
Another reason I'm looking forward to Senior Seminar is that I really feel it will get me excited for the corporate environs in which I am almost certainly going to spend the rest of my life.

Sitting in a room with 15 people you don't like and don't ever want to see again, finding your "personal voice" and "exploring" issues? Sounds like a business meeting to me! Half-heartedly kissing the rear end of someone barely older than you so that you can weasel your way into a better resume? I need the practice!

There can't be a better way to introduce future artists and creative types to the harsh realities of the "real world" than by forcing them to spend more than \$1,000 to sit in a room and stare out of the window every week. What are you really going to do with that poetry minor anyway? Looks like marketing to me!

So, in a way, the school's policy on Senior Seminar makes some kind of cosmic sense. Taking a Senior Seminar class called "Spirituality and Empowerment" is a great way to remind myself that you can't find either in the walls of some building. It's the coup de grâce of learning, in a Socratic way. Like the great philosopher, I have spent a great deal of time at this, and other schools, and have come away with a degree (I hope) knowing only that I know nothing. Senior Seminar will surely reinforce this idea.

Besides, I need those three credits to graduate.

South Loop Review, Vol. 6**Contributors**

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Illinois Monetary Award Threat

The Illinois Monetary Award (MAP) is a state funded grant based on financial need and meeting Illinois residency requirements. Approximately 3,000 Columbia College students received this award during the current academic years.

Governor Blagojevich's budget plan level funds the MAP award for the 03-04 academic year. While this is good news in these financially difficult times in Illinois, threats remain to the MAP award.

Due to the increased number of students seeking a MAP award up 12% over the same period last year, and the increased number of MAP eligible students up 6.5% over the same time last year, the following actions may become necessary:

1. reduce the maximum award by 5% or more,
(a reduction of \$230 or more)
2. have an earlier award cut-off (accelerate the cut-off from August to July)
3. a combination of 1 and 2

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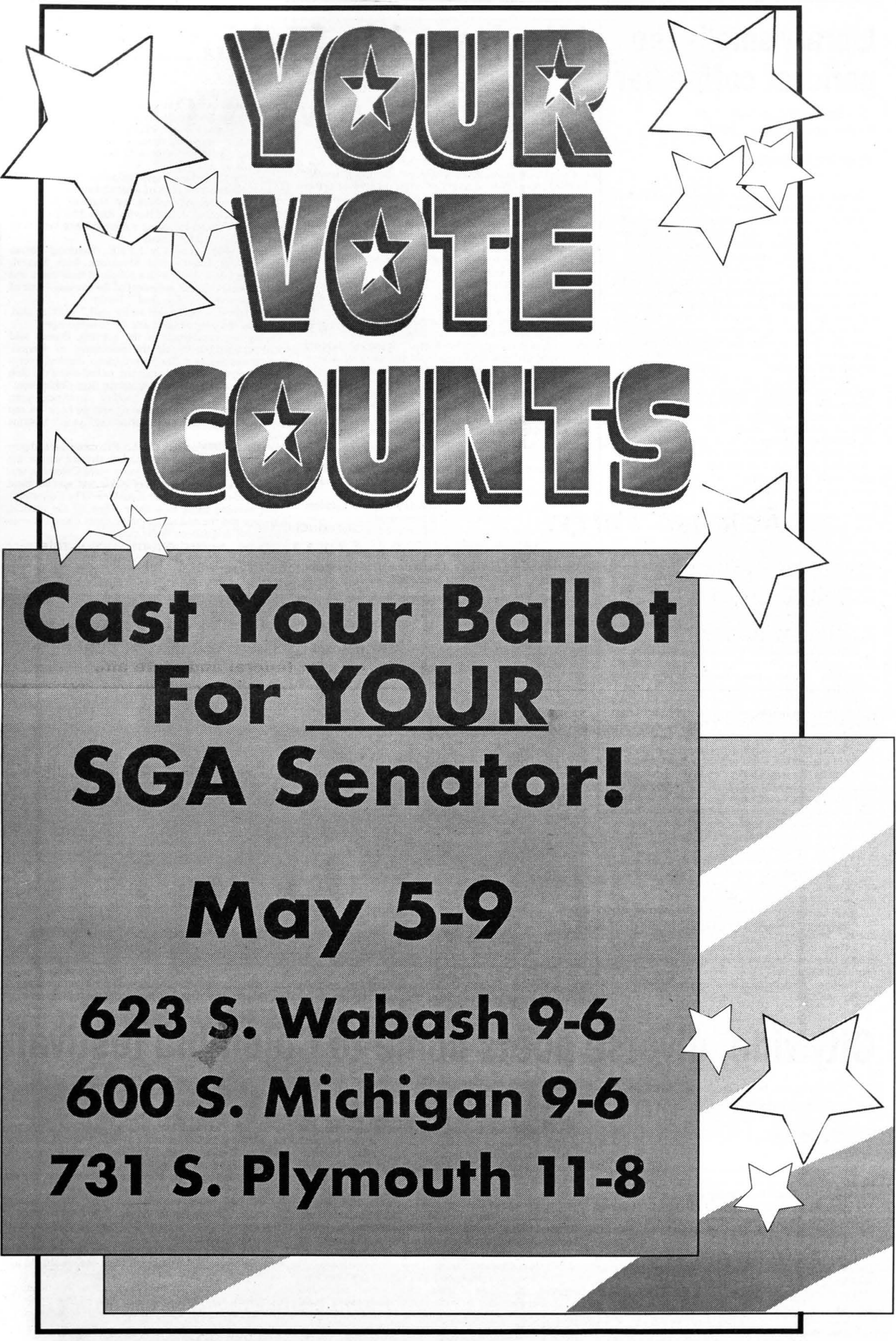
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May 5-9

623 S. Wabash 9-6

600 S. Michigan 9-6

731 S. Plymouth 11-8

Library smells the perks of coffee bar

○ Same group that runs Underground Café could run shop

By Kristen Gianfortune
Staff Writer

Columbia students visiting the library will be feeling a buzz—a caffeine buzz, to be exact.

Library officials said they would introduce a coffee bar on a trial basis during the fall semester. The goal is to create a more student-centered environment, according to Library Director Jo Cates.

Renee McHenry, head of reference and instructional services, said the idea of serving coffee in the library was something that was “put on the back burner,” but more recently about six members of the library staff have begun researching how to make it happen.

“If you look in the literature, people have talked about the library as being the heart of the campus or the heart of the college, so that’s really what we’re striving for,” she said.

Coffee shops, up until now, have been more popular in public libraries like Chicago’s Harold Washington Library, 400 S. State St., than in academic libraries. But the library as coffee shop idea is beginning to catch on in academic circles. Both Elmhurst College and Dominican University have found success with coffee shops in their campus libraries.

McHenry said that a coffee bar at Columbia poses some challenges because it will be built into an already existing structure. The coffee bar would also have to meet building requirements, health codes and vendor contracts. McHenry said it would probably be located on the east side of the third floor and would be run by Larry and Nancy Bernier, who own the Underground Café located in the 600 S. Michigan Ave. building and the Hokin Annex Café, 623 S. Wabash Ave. She said the Berniers would most likely hire students, but was unsure how many since there are no concrete plans.

“I think it’s a great idea and hopefully we’re moving forward with it,” said Mark Kelly, vice president of Student Affairs. “We need it.”

“We’re still very enthusiastic about the idea, but we’re just trying to be careful and do as much research as possible,” McHenry said. “We like the idea of being able to test out [whether or not] students will come.”

Cori Dixon, a public relations major at Columbia said, “I think it would be great just because as of right now I have a three hour break in between my classes and a lot of students like drinking coffee when they’re doing homework or studying or whatever, so I think it would be a good place just to chill out and drink coffee if you have a long break or go to do homework in there.”

The coffee bar would most likely start as a “coffee cart” with regular coffees and teas and possibly bagels or other pastries. The size of the coffee bar and the items served will be determined by student feedback and feasibility, McHenry said.

“Everyone likes coffee and likes to drink coffee while they’re reading,” said Rudy Luciani, a photography major, “[I would like] coffee, bagels, doughnuts, the general fair for a coffee shop.”

“There’s always a situation where you feel that really there are not enough students who are using the library,” McHenry said.

McHenry said she doesn’t want students to feel they need to take out a book or do research every time they come to the library.

“The library can be used for so many different purposes,” she said.

Hip-hop, hip fashions fused

○ Fusion 2003 features Columbia fashion designers, performers

By Michael Comstock
Staff Writer

Columbia’s multicultural organization, Fusion, hosted its third annual fashion and talent show on April 11 at the Getz Theater at 72 E. 11th St. The event, titled Fusion E4: The Elements of Hip-Hop, used the four elements that make hip-hop unique to the musical art form—dancers, DJs, graffiti and emcees—to fuse together hip-hop culture and the world of fashion.

The evening began with the Brick Head Breakers—featuring four girls who performed a well-received breakdance routine and a small group of guys who showed off their skills with an array of headstands and head spins.

Throughout the evening several short skits were performed between runs down the catwalk. The first skit of the evening called, “The Birth,” featuring Jahbari Townsend and Cheria Foggs, told the story of a man (Townsend) and his pregnant wife (Foggs) trying to make a better life for their child. “The Growth and Reaction,” about a mother (Christina Houser) fed up with her son (Malak) playing loud hip-hop music in the house, and his attempts to show her the positive aspects of hip-hop. And the final skit, “Evolution” was a performance piece, featuring a circle of actors freestyling.

“[‘Evolution’] was speaking on how hip-hop has changed and how it’s positive, not always negative. That it’s part of our generation,” said Fusion Co-President Gabrielle Watkins.

The only group that didn’t include a Columbia student was Oh La La, a professional dance troupe.

“We picked them because we enjoyed their performance and we tried to make the show as diverse as possible,” Watkins said.

The emcee of the event, Lance Barnes, a sophomore theater major, made his first appearance dancing, joking

and riling up the crowd when he introduced the first of the evening’s three fashion runs. The first run of the evening showcased designs by Columbia students Aubrey Krysn Koplak, Maira Hashiui, Angelique Gall, Lisa Maruma and Laron Hickerson. The designs included a backless tiger-print dress with a see-through skirt and a man’s gold half-shirt with lace-like sleeves and black pants.

“I enjoyed the fashion,” said Fusion Co-President Laila Alchaar, “It showed a taste of what Columbia does.”

The event’s second fashion run featured pieces by Columbia students C.J. and Hayley Rose. Many of C.J.’s designs were white, including a double white vest, with white pants and a white mask.

Latin hip-hop group Cru L.I.F.E., featuring Dorcas Rivera, Tony Sancho and Shamrock from Phazel, brought the house down with a couple of their songs and made the only political statement of the evening—one of the members wore a “F--- Bush” T-shirt.

“I thought they performed really well,” Watkins said, “I enjoyed the bongo player and the female singer.”

In his last appearance of the evening, Barnes said goodbye and introduced the presidents of Fusion, Alchaar and Watkins. The co-presidents thanked everyone who participated and attended, talked about the club and the show, and then introduced the final fashion run.

“I hope they can put on another show next year, because Laila and I are graduating and we hope we can find someone to take over Fusion next year,” Watkins said.

For the last fashion run, Cru L.I.F.E. came out and performed while some of the models strutted across the stage. Designers for the last group were Columbia students Kim Coy, Hayley Rose, Jackie and special guest and up-and-coming designer Romarick “The Collector.”

The evening came to a close when all the models, designers and the rest of the participants came out onto the runway and danced to the music.

“It’s the best show we put on. We were able to bring every aspect of what Columbia was about for the show,” Alchaar said.



Heather Morrison/Chronicle

Fusion E4: The Elements of Hip-Hop featured fashion designs by Columbia students (above), alongside performances by music artists from the college. The April 11 event—in the Getz Theater, 72 E. 11th St.—featured three fashion runs.

Citywide, diverse poets come to Columbia festival

○ 11 groups from across Chicago, state attend event

By Matija Dujmovic
Staff Writer

The Citywide Undergraduate Poetry Festival on April 10 offered the audience of nearly 100 a spectrum of poetic styles—from Haiku to hip-hop, somber to witty. The event, in the Getz Theater at 72 E. 11th St., featured student poets from Chicagoland colleges and universities. And that mix of poets played into the event’s success.

“It represented a lot of diversity,” said Ric Cleary, a 2002 Columbia graduate who read several examples of his own diverse works. Although Cleary said he has read poetry at open mics and coffee houses, the festival was his most formal venue and largest audience. “It was nice to meet poets outside of Columbia,” he said.

“I thought it was awesome. I never heard any other college voices speak before,” said April Kopp, a University of Chicago English major. Aside from her

poetry classes, Kopp said that it was also her first public reading of her Haiku-inspired verses. Her performance garnered praise from those in attendance.

“[April’s] really good and [her poems] good mix of humor,” said Guy Trayling, a student at the School of the Art Institute of Chicago. Trayling, a fine arts and writing major, also pointed to the hip-hop inspired works of Brandon Morton, a student at Chicago State University.

Along with Chicago State University, the School of the Art Institute of Chicago and Columbia, the Citywide Undergraduate Poetry Festival included students from National-Louis University, Northwestern University, Roosevelt University, DePaul University, University of Chicago, Loyola University Chicago and the University of Illinois at Chicago.

“[It is a way] student poets all over the city can come together, share their writings, talk to each other and build a community in a noncompetitive event,” said Tony Triggilio, a faculty member in Columbia’s English Department.

Triggilio, who teaches the Beginning Poetry Workshop, suggested the festival in 2000 when he was

then part of the department’s poetry committee.

Triggilio said that each school’s selection for poetic representatives varies. Usually the applicants are upperclassmen and have taken at least a handful of poetry classes. The candidates are then approved by the creative writing faculty, who act as the event’s organizers.

“[And it’s] never easy,” Triggilio said, referring to the number of prospective performers.

Yet according to the audience in attendance, the fan base was pleased with the organizer’s picks.

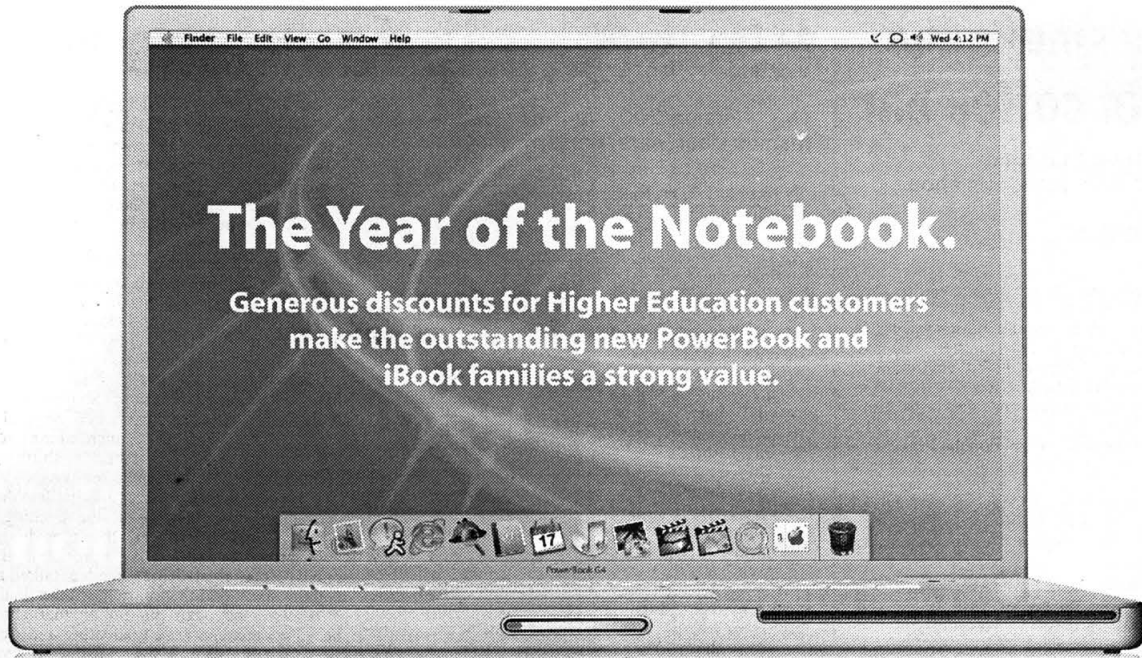
“We had more crowds this year,” said Sherry Antonini, instructor at the School of the Art Institute of Chicago.

The only complaint?

“It’s a shame it’s just a one-night thing,” Trayling said. “When we get together, it feels like we should join an army. We are the next wave [of poets].”

Shelly Hubman, a Spanish teacher at Northwestern University, said she was pleased with all of the poets. “I enjoyed seeing different presentations,” Hubman said.

—Chris Coates contributed to this report.



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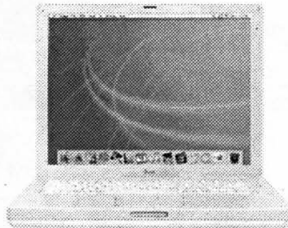
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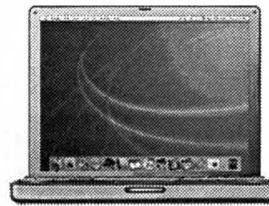
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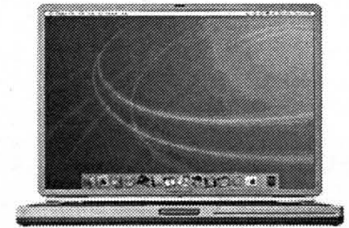
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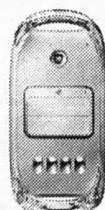
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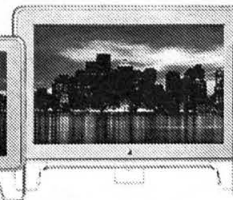
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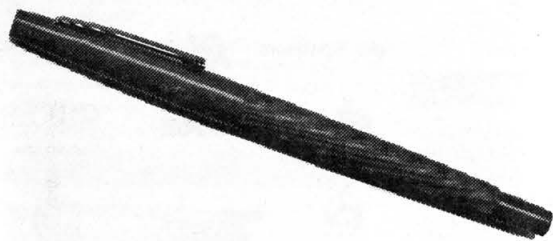
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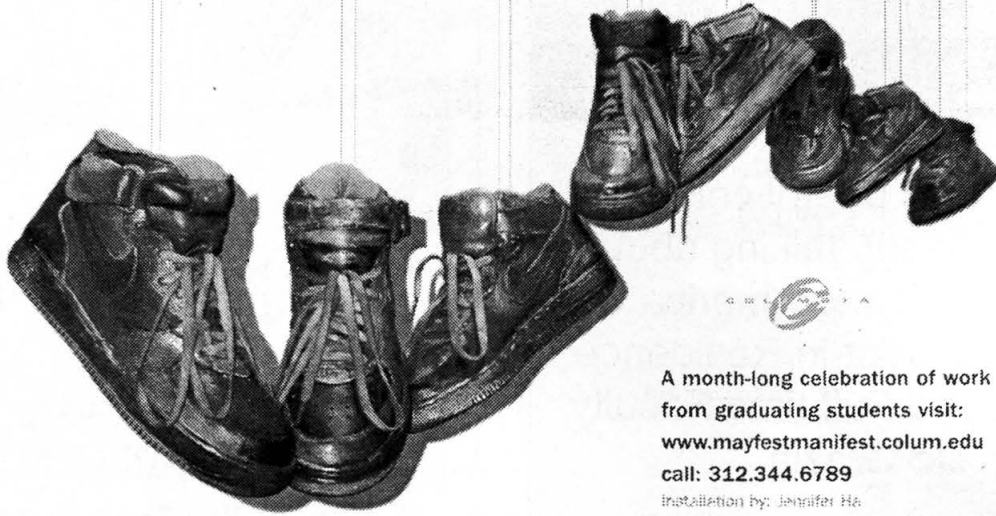
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mayfest03 manifest

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Week 1 and 2 HIGHLIGHTS : MAY 1 - 9, 2003

May 1	May 5 : continued	May 8
<p>Through May 4</p> <p>> Hay Fever 7:30pm The Theater department presents Noel Coward's classic play about London's favorite celebrity family. > New Studio Theatre, 72 E.11th > For reservations call: 312.344.6126</p>	<p>> Senior Recital: Kate Uyeno: 7pm Music department graduating seniors present final recitals. > Music Center, 1014 S. Michigan, Concert Hall</p> <p>Through May 8</p> <p>> Senior Directing Project: <i>Trigger:</i> Directed by Brad Norris Graduating seniors in the Directing Program of the Theater department mount directing projects. > Classic Studio Theatre, 72 E.11th > Call 312-344-6101 for times</p>	<p>> Senior Recital: Monique Moore: 6pm > Music Center, 1014 S. Michigan, Concert Hall</p> <p>> Adstock 2003: 9am-4pm Marketing Communication Festival: interactive, multimedia, information-laden professional career advice day for students to showcase their best work and receive counsel from top professionals in the fields of marketing, advertising, sales, promotions, and public relations. > Hermann Conaway Center, 1104 S. Wabash, 1st Floor</p> <p>> Fashion Columbia: 1 and 3:30pm 10th annual urban-style runway fashion show and exhibition of students' fashion-related work, ranging from illustrations to photography to garments. > 1104 S. Wabash, 6th Floor</p>
May 2	May 6	May 9
<p>> Thread Academic Computing presents Thread, four events in one—a gallery exhibit, a juried online exhibit of interactive multimedia work (acweb.colum.edu/gallery.html), an interactive salon/open house, and a lecture by featured speaker Steve Jones.</p> <p>> Thread: 5-7pm Exhibit Opening Party > Hokin Gallery, 623 S. Wabash, 1st Floor</p> <p>> Thread Interactive Salon: 5-7pm > 623 S. Wabash, 4th Floor</p> <p>> Thread Lecture: 5:30-8pm Steve Jones, Internet Research and Everyday Life. > 623 S. Wabash, Room 405</p> <p>Through May 22</p> <p>> Trace Elements: Part One Opening reception: May 2, 5:00-7:30pm Master of Fine Arts in Interdisciplinary Book and Paper Arts and Master of Interdisciplinary Arts Thesis Exhibitions. Center for Book and Paper Arts > 1104 S. Wabash, 2nd Floor</p>	<p>> Photo.Print.Media Studio Open House: 4-6:30pm Photo Print Media invites students, staff, and faculty to their studio for a viewing of student artwork, tea, cakes, and good conversation. > 9th Floor, 623 S. Wabash</p> <p>> Senior Recital: Matthew Muniz: 6pm > Music Center, 1014 S. Michigan, Concert Hall</p>	<p>> Senior Recital: Bryone Williams: 7pm > Music Center, 1014 S. Michigan, Concert Hall</p>
May 5	May 7	
<p>> Loophole Reading: 6:30-8pm Readings from the new literary journal produced and authored by members of our gay/lesbian/bisexual/transgendered student organization, Columbia Pride. > Hermann Conaway Center, 1104 S. Wabash, 1st Floor</p>	<p>> Senior Recital: Christopher Lee: 12:30pm Turrell Brown: 6pm > Music Center, 1014 S. Michigan, Concert Hall</p> <p>> Crimes Against Humanity, Human Rights Abuse: 5-9pm International Law and the Media Senior Seminar students create an evening of performance, panel discussions, and readings on issues of human rights. > Chicago Hilton and Towers 720 S. Michigan Avenue</p>	<p>Our Sponsors:</p> <p> RIDER DICKERSON, INC. print & graphic services</p> <p> SIGN OPTIONS 312.842.7200</p> <p> HotHouse 7th STREET GARAGE 312.427.4088 947 ZONE</p> <p> VICTORY V-S-P COLUMBIA CHRONICLE</p>
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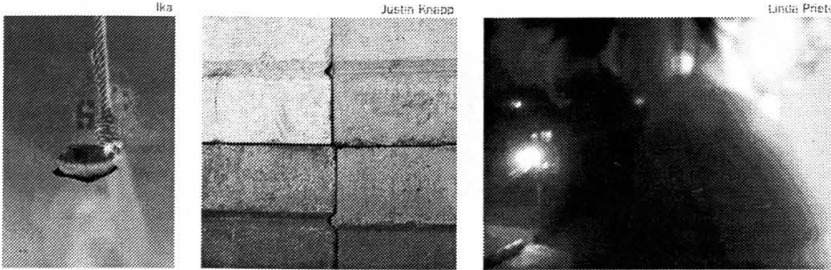
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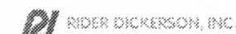


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Week 2 and 3 HIGHLIGHTS : MAY 5 - 16, 2003

May 5	May 8: continued	May 14: continued
<p>> Loophole Reading: 5:30-8pm Readings from the new literary journal produced and authored by members of our gay/lesbian/bisexual/transgendered student organization, Columbia Pride.</p> <p>> Hermann Conaway Center, 1104 S. Wabash, 1st Floor</p> <p>> Senior Recital: Kate Uyeno: 7pm Music department graduating seniors present final recitals.</p> <p>> Music Center, 1014 S. Michigan, Concert Hall</p> <p>Through May 8</p> <p>> Senior Directing Project: Trigger: Directed by Brad Norris Graduating seniors in the Directing Program of the Theater department mount directing projects.</p> <p>> Classic Studio Theatre, 72 E. 11th > Call 312-344-6101 for times</p>	<p>> Fashion Columbia: 1 and 5:30pm 10th annual urban-style runway fashion show and exhibition of students' fashion-related work, ranging from illustrations to photography to garments.</p> <p>> 1104 S. Wabash, 8th Floor</p>	<p>> Senior Recital Benjamin Cooper: 7pm > Music Center, 1014 S. Michigan, Concert Hall</p> <p>> WCCO Release Party for Asphalt Publication 6-8pm WCCO, a writing arts organization, hosts a catered release party for their new publication, Asphalt.</p> <p>> Hokin Gallery, 623 South Wabash, 1st Floor</p>
May 6	May 9	May 15
<p>> Photo.Print.Media Studio Open House: 4-6:30pm Photo Print Media invites students, staff, and faculty to their studio for a viewing of student artwork, tea, cakes, and good conversation.</p> <p>> 9th Floor, 623 S. Wabash</p> <p>> Senior Recital: Matthew Muniz: 6pm > Music Center, 1014 S. Michigan, Concert Hall</p>	<p>> Senior Recital: Bryone Williams: 7pm > Music Center, 1014 S. Michigan, Concert Hall</p>	<p>> Senior Recital Aaron Ackerson: 12:30pm Sarah Kate Jilek: 7:30pm Through June 2</p> <p>> Undergraduate Photography Exhibition BFA photography students present their final body of work.</p> <p>> Hokin Gallery, 623 S. Wabash, 1st Floor</p> <p>> Journalism Department Showcase 6-8pm Showcase of the best student work, and highlights of the outstanding achievements</p> <p>> Hokin Gallery, 623 S. Wabash, 1st Floor</p> <p>> Student Award in Oral History 5:00pm The Distinguished Lecture in Oral History presents its first annual student and special recognition to former Dean Lya Dym Rosenblum.</p> <p>> Hokin Hall, 623 S. Wabash, 1st Floor</p> <p>> Sing Me a Love Song Opening Performance 7:30pm > Getz Theater, 72 E. 11th</p>
May 7	May 12	May 13
<p>> Senior Recital: Christopher Lee: 12:30pm Turrell Brown: 6pm > Music Center, 1014 S. Michigan, Concert Hall</p> <p>> Crimes Against Humanity, Human Rights Abuse: 5-9pm International Law and the Media Senior Seminar students create an evening of performance, panel discussions, and readings on issues of human rights.</p> <p>> Chicago Hilton and Towers 720 S. Michigan Avenue</p>	<p>> Senior Recital: Jim Mullen: 6pm > Music Center, 1014 S. Michigan, Concert Hall</p> <p>Through May 15</p> <p>> Senior Directing Project: Anything for You and Andre's Mother: Directed by J.P. Menou Graduating seniors in the Directing Program of the Theater Department mount directing projects.</p> <p>> Classic Studio Theaters, 72 E. 11th Call 312-344-6101 for times.</p>	<p>> Jazz Combo Festival 6-9pm The Jazz Combo of Columbia College presents its annual concert.</p> <p>> Music Center, 1014 S. Michigan, Concert Hall > Call 312-344-6300</p> <p>Through May 18</p> <p>> Sing Me a Love Song? Preview performance: 11am Music Department presents an evening of love songs through the ages, from classic to contemporary.</p> <p>> Getz Theater, 72 E. 11th > For reservations call: 312-344-6128</p> <p>> Fine and Performing Arts Honors Reception 4-6pm Reception for Fine and Performing Arts honors students.</p> <p>> Hermann Conaway Center, 1104 S. Wabash, 1st Floor</p>
May 8	May 13	May 16
<p>> Senior Recital: Monique Moore: 6pm > Music Center, 1014 S. Michigan, Concert Hall</p> <p>> Adstock 2003: 9am-4pm Marketing Communication Festival: Interactive, multimedia, information-laden professional career advice day for students to showcase their best work and receive counsel from top professionals in the fields of marketing, advertising, sales, promotions, and public relations.</p> <p>> Hermann Conaway Center, 1104 S. Wabash, 1st Floor</p>	<p>Through June 2</p> <p>> MFA Photography Exhibition Graduating students in the MFA program in photography present their thesis works.</p> <p>> Hokin Gallery, 623 S. Wabash, 1st Floor > Opening Reception May 22, 6pm - 8pm</p> <p>> Liberal Arts and Sciences Honors Reception 12-3pm Faculty-nominated students receive awards in three categories: leadership, service, and scholarship.</p> <p>> Hokin Gallery, 623 S. Wabash, 1st Floor</p>	<p>> Senior Recital: Mike Przygoda: 7pm > Music Center, 1014 S. Michigan, Concert Hall</p>

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Partying on campus: The rankings are in

○ Review also specifically ranked party criteria within the schools, such as 'Reefer Madness'

By Kristin Cavarretta

Northern Star (Northern Illinois U.)

(U-WIRE) DEKALB, Ill.—It takes dedication from students to earn a spot on the Princeton Review's top party school list—a dedication to drinking.

Every year, the Princeton Review surveys 65,000 students nationwide. Based on questions relating to alcohol and drug use, the amount of time spent studying outside of class and popularity of greek systems, they compile the top 20 party schools in the United States.

The Princeton Review's Top 5 Party Schools are: 1. Indiana University-Bloomington 2. Clemson University 3. University of Alabama-Tuscaloosa 4. Pennsylvania State University Park 5. University of Florida, according to www.princetonreview.com.

Princeton Review's Top 5 "Stone Cold Sober" Schools are: 1. Brigham Young University 2. Wheaton College 3. United States Air Force Academy 4. United States Naval Academy 5. United States Coast Guard Academy, according to the Princeton Review's website.

Playboy Magazine's Top 5 Party Schools are: 1. Arizona State University 2. California State University, Chico 3. Rollins University 4. Louisiana State University 5. West Virginia University, according to the magazine's website.

Officials at Indiana University-Bloomington, which topped this year's list, are skeptical about their status as the nation's top party school. According to a USA Today report, the university said that they have toughened alcohol policies since the 1998 alcohol-related death of a student.

Although the Princeton Review credits IU as the top party school, the IU Hoosiers were nowhere to be found on Playboy Magazine's 2002 Party School list, which was crowned by the Arizona State Sundevils.

No. 1-ranked ASU also happens to be home to several clips of girls flashing cameras and making out with each other on the notorious *Girls Gone Wild* videos.

Playboy compiled its 2002 university rankings based on e-mail submissions from students. The students were asked to give reasons why their school is the best place to party.

Not only did they consider alcohol and drug use to rank universities, but also the number of arrests made at parties, access to other top party spots and how "hot" their female co-eds are. The associate editor of Playboy, Allison Lundgren, said in a press release that the more attention that they receive from one school, the more consideration they will give to that school to be ranked as a top party school.

Playboy also said in a press release that they weren't just

"At every school, there are always going to be the party people who will find a way to party anywhere."

—Beth Dominguez, NIU student

looking for a party school, but a well-rounded university.

"We want a school where people party hard and study hard as well," Lundgren stated.

But the e-mails they have posted on their site don't tend to highlight academics.

One student from No. 2-ranked California State University, Chico wrote to Playboy, "The day I moved into the dorms, 22 flyers were slipped under my door telling me where to find the hottest co-eds looking to take me home. That night, I didn't sleep because my arm was stuck underneath the girl I lost my virginity to."

An Ohio State University student wrote, "The parties never stop. Girls drop their panties on every possible occasion."

The Princeton Review goes even further with its rankings.

It also ranks specific aspects of the party school criteria. They include "Reefer Madness," "Lots of Beer," "Lots of Hard Liquor" and "Major Frat and Sorority Scene." On its website, it issues a "warning" about top party school students who may not be the "party type."

"Not that we want to spoil the surprise, but dry, mellow, studious types should think twice before attending Indiana University-Bloomington," the website stated.

So, where does Northern Illinois University fit in?

NIU may not be ranked by the Princeton Review or Playboy Magazine as a wild and crazy university, and it might not have *Girls Gone Wild* knocking on DeKalb's door, but NIU students say that doesn't mean that the Huskies don't party.

Junior deaf education major Beth Dominguez said it doesn't matter if a school is ranked as a party school.

"At every school, there are always going to be the party people who will find a way to party anywhere," Dominguez said.

Although she has heard of NIU having an image of being a party school, Dominguez hasn't found that to be true, but she said she still finds plenty of ways to party.

Freshman electrical engineering major Bill Jackson said if you aren't Greek it is harder to find stuff to do, but he also has no problems finding his own ways of partying.

Some students said schools in warm weather climates are more apt to be considered party schools, but that theory is squashed by schools like Southern Illinois University-Carbondale and University of Wisconsin-Madison, both of

which made Playboy's list.

Stephanie Jurs, sophomore political science major, said that the atmosphere in Carbondale is much different than NIU, which is why it is considered more of a party school than NIU.

"Carbondale felt boring—there was nothing to do but party," Jurs said. "It doesn't seem to have the unified, coherent atmosphere that NIU has."

PACKIN' IT UP

NIU students have mixed feelings about why it may not be ranked as a party school, and some believe that NIU is considered by many to be a suitcase school.

Director of Greek Affairs Mike Evans said that it seems that students say they go home on the weekends because there is nothing to do, but there is nothing to do because people go home on the weekends.

"There are enough alternatives," Evans said. "That is just an excuse."

Dominguez said she doesn't see the party scene being much different here if we weren't a suitcase school.

Jurs said although the partying might increase if we weren't a suitcase school, that factor alone is not enough to make us "one of those huge party schools." In fact, she thinks that being a suitcase school has its benefits and might even help students focus on their academics.

IS RECOGNITION WORTH IT?

The American Medical Association's Office of Alcohol and Other Drug Abuse believes that the top party school ranking should be removed completely from the Princeton Review because it "gives college-bound students a skewed perception about 'partying' on campus."

Richard Yoast, director of the AMA's Office of Alcohol and Other Drug Abuse, said in a press release, "The Princeton Review should be ashamed to publish something for students and parents that fuels the false notion that alcohol is central to the college experience and that ignores the dangerous consequences of high-risk drinking."

Not only that, but the AMA said that appearing on the party school list can hurt the reputation of universities that offer a quality education. Students who are academically focused may steer clear of universities that are considered to be party schools for fear that they will be distracted from their studies.

Dominguez said that while the reputation of a university may be hurt by such a label, that doesn't mean the academic quality of the education has to be compromised, and a classification as a party school would not deter her from attending a "party" university.

Jurs, however, said that since she is very focused on her academics, she doesn't think she would want to be at a place that houses such a party atmosphere.

"I am reminded of those awful *Girls Gone Wild* videos when I think of a party school," Jurs said. "We are not [in college] to drink and party and flash people."

Army personnel prove diverse, dedicated

○ Students who enlist get up to \$17,000 to \$18,000 spending cash

By Shivangi Potdar

Northern Star (Northern Illinois U.)

(U-WIRE) DEKALB, Ill.—With countless United States Army men and women risking their lives in Iraq, and many more still likely to be called up, it is important to understand just who makes up the Army.

The United States Army consists of the active duty soldiers, U.S. Army Reserves and the National Guardsmen.

Reserves and National Guardsmen train one weekend a month and have two weeks of annual training whereas active duty is a full-time job.

The Reserves and National Guard both pay college tuition for students, but in the National Guard, the money can only be used toward a state school.

"Students get up to \$17,000 to \$18,000 spending cash a year, after room and board," said Sgt. Steven Maki, an Army recruiter. "[Reserves and National Guards] can go to school full time and have a job; it's a more flexible program."

Aaron O'Claire, a Northern Illinois University senior public health and biology major, spent five years at a full-time job on active duty and is currently in the Navy Reserves.

"If I went to college right after high school, I'd fail out," O'Claire said. "I needed a little discipline."

The National Guardsmen are state militia and the active duty soldiers are the first line of defense while the reserves are a support group.

"Active duty is the job they enlist to do for two to six years," Maki said.

The Reserves and active duty soldiers are controlled by the federal government while the National Guard is a state funded program that answers to the state governor.

The Reserve Officer Training Corps trains officers for all branches of the U.S. military—Army, Navy, Air Force, Marine Corps and Coast Guard. The ROTC on campus commissions Army officers.

The enlisted personnel are the people who make sure work gets done whereas the officers supervise everything, Maki said.

"We are training the leadership of the Army; the officer corps," said Stephen Payne, professor of military science.

"Students in the ROTC are non-deployable," Payne said. "They are not in the Army 'til they graduate."

The United States Army is an army of the people because the reserves and National Guard comes right out of the people, Payne said.

"You don't want a group of people that thinks differently from the people," Payne said. "That's what you have in Iraq."

Educators discuss merits of GPA-based scholarships

○ Study reveals scholarships help affluent students

By Katie Flynn

Daily Trojan (U. Southern California)

(U-WIRE) LOS ANGELES—While some experts suggest that merit scholarships award only top students, others say basing merit on SAT scores or GPA may favor affluent students.

"USC offers merit-based scholarships partially to attract high-achieving students to the university and also to make the cost of attendance more affordable," Laurel Tew, director of the Office of Admissions at the University of Southern California, said in an e-mail. "Many highly selective schools [such as Stanford] don't offer merit scholarships because they have found that students will select them regardless of cost."

Merit-based scholarships are given to students with the highest GPA and SAT scores, who also have good recommendations, honors rankings and extracurricular activities. An essay and interview are also required.

Nearly 10 percent of the USC student body has either quarter-, half- or full-tuition merit scholarships.

Stanford University and the Ivy League universities do not offer merit-based scholarships. Stanford's student body is 11.6 percent black, 10.3 percent Hispanic, 23.4 percent Asian—a higher percentage of students of color than USC and Boston University, both of which offer merit scholarships to their incoming freshman class.

Merit scholarship programs "put a lot of

money behind kids who don't need it and already are doing well," Patrick Callan, president of the San Jose, Calif.-based National Center for Public Policy and Higher Education, told the San Jose Mercury News.

In a 2002 study by the Civil Rights Project at Harvard University, researchers reviewed 12 state-led merit scholarship programs and showed that not only did the scholarships help primarily affluent students, but also they dropped college accessibility to black and Hispanic students.

While USC administrators said that measuring students' merit by GPA and SAT may correlate with the student's economic status, those who receive the scholarships come from diverse backgrounds.

"Students in general with high SATs and GPAs come from a higher economic environment because of exposure to good schools, traveling...and their parents have gone to school," said Michael Jackson, vice president for Student Affairs.

"Academic achievement sometimes can be related to a student's financial situation, but that is not always the case," Tew added.

Many of the scholarship recipients are also eligible for need-based aid because of their family's economic circumstances, Tew said.

John Dreher, USC graduate school's associate dean, said merit scholarships are necessary to attract top students, but judging the quality of a student based on scores will not give the whole picture.

"We have to look at the courses taken and who wrote the recommendations," Dreher said. "There are many things young people have accomplished that will lead to them being successful in college. You have to find things that show tenacity and strength."

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Special Guest: **THUMP**

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MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	april	Think womanly thoughts...			
31	1	2	3	4	5
<p>1-3pm SCREENING—Student works Hokin Gallery</p> <p>2-3pm Artist Talk: Barbara Bansley Glass Curtain Gallery</p>	<p>1-3pm PANEL: <i>Beauty Myth in the Media</i></p>	<p>1-3pm Evidence—READING. Fiction and Poetry about Women's Experience. Hostessed by Barrie Cole. Hokin Gallery</p>	<p>7-10pm The Lady Show Inter-Arts Student Performances Curated by JT Newman Hokin Annex</p>	<p>1-3pm SCREENING <i>Fried Green Tomatoes</i> Hokin Gallery</p>	MULIEBRAL closes
7	8	9	10	11	12
<p>1-3pm SCREENING Monday Documentary Series - Student/artist based works TBA. Conaway Center</p>		<p>"As a woman I have no country. As a woman my country is the whole world." -Virginia Woolf</p>		<p>1-3pm SCREENING <i>The Color Purple</i> Hokin Gallery</p>	
14	15	16	17	18	
<p>1-3pm SCREENING Monday Documentary Series - Student/artist based works TBA. Conaway Center</p>		<p>1-3pm SCREENING <i>Daughters of the Dust</i> Hokin Gallery</p>		<p>1-3pm SCREENING <i>I Shot Andy Warhol</i> Hokin Gallery</p>	
21	22	23	24	25	26
<p>1-3pm SCREENING Monday Documentary Series - Student/artist based works TBA. Conaway Center</p>	<p>1-3pm SCREENING <i>The Pill</i>, A PBS Documentary Hokin Gallery</p> <p>6-9pm SCREENING & PANEL Documentary Series Conaway Center</p>		may	<p><i>Wit of America's First Ladies</i> closes</p> <p>"The Clear Valley Incident 1615-2003" Photographic Installation by Kathryn Lovesky 22 East 11th Street Rm. 211 6:30-8:00</p>	<p><i>Wit of America's First Ladies</i> closes</p> <p>Reception AGG Gallery 6-8 pm</p> <p>Panel Discussion: Do artists have a responsibility to respond to human rights abuse? Does the industry of art change? Moderated by Jay Witt</p>
28	29	30	1		2

MARCH
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Wit of America's First Ladies

An installation that celebrates each First Lady
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March 28 5-8pm Opening Reception

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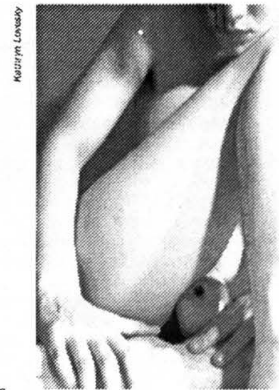
Curated by Undergraduate Photography Major
Kathryn Lovesky

March 20 - April 12

March 20 5-7pm Opening Reception

Hokin Gallery

Sponsored by C-Spaces and Student Activities, divisions of Student Affairs, funded
by Student activity fees; Pride, a student organization, Department of Film and
Video - The Rabiger Documentary Center, The Fiction Writing Department, Journalism
Department, Interdisciplinary Arts Department and the Columbia Chronicle.



Kathryn Lovesky



COMMENTARY

Columbia Chronicle Editorials And Dean Doreen makes three

As the old adage goes, "It's not what you know, it's who you know." At Columbia, such a motto rings true. Then again, it's true in most workplaces, here and elsewhere.

As reported in this edition of the Chronicle, Doreen Bartoni—the former acting dean of the School of Media Arts—was promoted to the position of permanent dean on April 11.

Bartoni is well-qualified and already familiar with the school, but Columbia should have saved some of our tuition money and announced her promotion months, even years, ago.

Associated with the college for almost two decades, Bartoni has been a full-time faculty member since 1987, holding the positions of assistant chair and acting co-chair in the Film and Video Department.

Bartoni herself is not the problem.

It's the expensive and time-consuming process in which Bartoni was selected that gives rise to serious questions.

Since Columbia reorganized into four schools of study in 2001, three of the appointed deans were already on the college payroll.

Cheryl Johnson-Odim was appointed to the permanent dean position in the School of Liberal Arts and Sciences in May of 2002—she, too was acting dean at the time. Last month, the School of Fine and Performing Arts got a permanent dean: Leonard Lehrer, who was—you guessed it—the former acting dean and a chair of the Art Department.

Both were appointed. No search committees. No competition.

In the case of Bartoni, Columbia—or should we say students (via tuition dollars)—spent exorbitant amounts of cash to fly three qualified candidates to Chicago for interviews and presentations in front of the college body. In the end, the selection process was completely worthless. History, once again, repeated itself.

'Garner'-ing the wrong man for the job

The streets of Baghdad are in chaos. There are fires, looting, and mounds of trash on the streets. Basic needs like medical care, clean water and electricity are not being met. Although Saddam has been driven from power, the Iraqi people are still suffering.

Some Iraqis are growing frustrated with the situation. Firas Ibrahim, 30, told *The New York Times* "Now we are satisfied that Saddam Hussein has left. But if this situation keeps up, we will all become volunteer Fedayeen [Hussein's militia]. This situation is too much to bear."

While it's true that only a few weeks have passed and rebuilding Iraq will take many years, the future of the newly liberated country is not as bright as Bush has made it seem.

Retired U.S. General Jay Garner has been chosen by the Pentagon to be the postwar governor of Iraq. He will be the man in charge of establishing civil order and providing aid to the Iraqi people. But he already has several black marks against him.

First, Garner has drawn criticism from Arab leaders. They worry about his credibility because, in 2000, Garner signed a statement by the Jewish Institute for National Security Affairs. Arab leaders have a problem with that statement because it said the Israeli military "exercised remarkable restraint" when they were dealing with the Palestinian authorities' atrocious actions.

Choosing Garner seems like an incredible misstep by the American government. The postwar governor should be someone who not only can restore peace to Iraq, but can also work with neighboring countries to insure peace once a new government takes over. It is unlikely that Garner will be able to work with nearby countries when they already disapprove of him.

Even if another person had been chosen, successful reconstruction would not be assured. Just look at the "progress" in

It would be fair to say Columbia is hiring from within due to the college's stellar faculty members.

Why look to Boston or Seattle, after all, when the best candidate may be right down the hall? It's natural. But, as in the past, Columbia ultimately taps its own resources for most of the big hires.

Meanwhile, the college can somehow step outside Columbia for the small hires—like the recent selection of Nancy Day as chair of the Journalism Department.

Indeed, Bartoni was the only candidate with actual experience in film—the largest and most visible of Columbia's programs, and the one with a national reputation for excellence. The committee did not bother to include even a single candidate with experience in film, making the choice of Bartoni clear cut.

The selection procedure for the School of Media Arts was arguably the most important to Columbia. Along with the Film and Video Department, the School of Media Arts is the largest in the college, and includes Academic Computing; Audio Arts and Acoustics; Interactive Multimedia; Journalism; Marketing Communications; Radio and Television.

And, whether or not Bartoni is the best candidate for the spot, Columbia's hiring process operates in direct contradiction to its open admissions policy for students. If there is some kind of requirement—if the school must search for a new dean—then perhaps it is time to change that requirement before more money is wasted.

If there is such a wonderful resource already at the school, even effectively already in the position, then what was Columbia doing wasting more of its increasingly precious monetary resources on a search that ended within our own walls?

Afghanistan since the United States drove the Taliban out of power.

Afghanistan is still in crisis, and without a basic working government, 16 months after the end of the Taliban's rule. With a military that has been split by factionalism, an untrained police force and a religiously conservative justice system, the political situation is so dire that talks of rebuilding Afghanistan have gotten away from repairing infrastructure and humanitarian aid. U.S. policymakers have found the greatest need is to develop a working government and to broaden its power beyond the capital city of Kabul.

Despite this, the U.S. government continues to spend millions to train the new Afghan army.

Though many Afghans praise the increased security American troops have brought, there is increasing criticism of the reconstruction efforts.

Life hasn't changed much for the Afghan women. Repressed by the Taliban government, many women continue to wear the burka even under the rule for fear of insults or threats. The rights given to women after the fall of the Taliban are beginning to be taken away again by ultraconservatives inside the government. Outside Kabul, where there is less security and laws are ignored, many women are raped or face physical violence. And young girls are often married for their dowries to help their poor families.

What happened to the image of the smiling Afghan woman throwing off her burka and enjoying her new freedom? What happened to liberating the Afghan people?

If the U.S. government truly wants to liberate the Iraqi people, it must do more than drive out Saddam's regime. The government must look back and learn from the problems it faces in Afghanistan. If the United States doesn't learn from that situation, Iraq's people may not be much better off.

Exposure



Heather Morrison/Chronicle

Blagejovich drives budget down deficit road

By Christopher Wills

The Associated Press

SPRINGFIELD, Ill. (AP)—Stuck with a massive deficit that someone else created, Gov. Rod Blagejovich could have used his first budget address to break his campaign promise and call for a major tax increase. Or, the new governor could have used it as an opportunity to transform the state government, proposing to completely change the services it offers and the way they are delivered.

Instead, Blagejovich wants to raise a bunch of fees and increase a few taxes here and there. He combines minor agencies, promises new efficiencies and trims spending practically everywhere. He counts on money that may never materialize, and plans to borrow even more.

The proposal suggests that despite his talk of ending business as usual, Blagejovich has picked up a few budgeting techniques from the Republican governors who preceded him.

His critics said the Democratic governor ducked the tough decisions and settled for a plan that guarantees the state will face another deficit next year.

"We're just going to be mortgaging the future based on solving the problem today, and I don't think that's what people want," said Sen. Frank Watson (R-Greenville).

Supporters said Blagejovich managed to deal with the immediate \$5 billion deficit, take some steps toward long-term financial health and buy time to make more improvements.

"I think it was a very commonsense, down-to-earth effort to dig us out of a very deep financial hole without raising the income tax or the sales tax," said Rep. Gary Hannig (D-Litchfield), top budget negotiator for the House Democrats.

The \$5.24 billion budget proposal certainly contains some bold ideas—sell-

ing the state's Chicago headquarters isn't for the timid. Others changes, if they perform as billed, reduce the state's chances of sliding into the red again.

Blagejovich's budget director, John Filan, acknowledges that the proposal contains few sweeping changes. But the danger is that it gives everyone something to hate. However, the advantage is that it reduces the chances of any single, powerful group being unalterably opposed.

Take business groups. They dislike the fee and tax increases that Blagejovich proposed, but they are relieved he didn't call for bigger tax changes affecting more companies. While they may lobby against some pieces, they seem unlikely to lead a crusade against the budget proposal.

Blagejovich revealed his spending plan in a 93-minute speech that, at times, sounded like he was still running for office.

Also, some parts of the speech might leave listeners a little confused.

Blagejovich often talked about reductions—\$69.7 million at the Department of Corrections, for instance. But the department's budget would actually increase by \$70 million. What the governor apparently meant is that he cut spending in some agency programs and put the money back into others that he considers more valuable.

Whatever the language he used, Blagejovich offered lawmakers a plan for getting back onto solid financial ground. They may question it, but they will have a hard time opposing it without offering alternatives of their own—something no one is eager to do.

"The legislature is never known for making tough decisions unless we're really, really squeezed by the governor," said Sen. Kirk Dillard, (R-Hinsdale). "So I think what you see today will be very close to a final blueprint. The governor drives the budget train."

The mother bomb is a bit too much

By Emily Smith
Commentary Editor

The Pentagon said on April 10 that a new MOAB super bomb may be used in future battles in the war. According to the April 12 issue of the Chicago Tribune, this new weapon is considered the most destructive non-nuclear weapon in the U.S. arsenal. Referred to as the "Mother of All Bombs," it is 30 feet long, carries 90 tons of explosives and is guided by a global-positioning system. Because of its weight, it has to be carried by a C-130 cargo plane rather than the aircraft used in the war thus far.

"It would essentially vaporize everything," said Rear Adm. (Ret.) Stephen Baker in the article. Baker is a senior fellow at the Washington-based Center for Defense Information and was the chief of operations in the 1991 war. (Is it just me, or are connections with the previous war popping up everywhere?)

Although it has not yet been approved for use, the MOAB was tested in Florida on March 11.

So far, the United States has been using the BLU-82, or "Daisy Cutter," bomb. But apparently, it's not good enough anymore. We need bigger, better weapons because Iraq is just too powerful and sneaky.

The "Daisy Cutter," now called the "dumb bomb" because of the new one, was developed for use in the Vietnam War to clear areas for helicopters to land; its blast goes sideways to avoid creating craters in the ground. But the MOAB does dent into the earth. According to Baker, it creates temperatures over 8,500 degrees Fahrenheit and massive shock waves. It is, after all, the mother of all bombs.

Why in the world do we need a weapon such as the MOAB? We have been doing fine with our existing weapons. Instead, money is being spent on unnecessary destructive devices as the economy falls, public school systems crumble and taxes inch higher.

Bush doesn't just like to win; he likes waving his big toys around. Unfortunately, we have to pay for those toys. And sacrifices are made in order to do so.

What is the point of this war, anyway? Supposedly one of the main reasons the United States went to war was to find weapons of mass destruction that Saddam was hiding. We haven't found any. Saddam hasn't even used chemical weapons like we were so sure he would.

So the United States has turned to bribery. The Tribune reported April 14 that U.S. soldiers would provide food and necessities to the Iraqi people in hopes that it

Rumsfeld said that the U.S. military has even shut down a pipeline used for illegal oil shipments from Iraq to Syria.

A lot of attention has been given to Syria lately. Tensions have been rising due to fears that the United States will soon invade the country.

"There is no war plan to go and attack someone else, either for the purpose of overthrowing their leadership or for the purpose of imposing democratic values," said



John West/Chronicle

would encourage them to share what information they may have.

It's sad that we've sunk so low as to use food to bribe starving people. Sometimes those expensive toys just don't do the trick.

Now the United States has overthrown Saddam and left the Iraqi people without a government. White House envoy Zalmay Khalilzad said, April 14, that the United States has "no interest, absolutely no interest, in ruling Iraq."

We take out their president and leave them with no power. We obviously didn't think that plan all the way through.

And while Americans have been assured that this war wasn't about oil, we have seized every one of Iraq's oil fields. It is really the only thing we have successfully completed. Defense Secretary Donald

Secretary of State Colin Powell at an April 15 news conference. Let's hope Syria doesn't have any hidden oil fields.

Now that the war is winding down, France is easing its mean face and trying to repair ties with America. President Chirac is now discussing postwar issues about Iraq with Bush. Could France be compromising its stance because of fear? Maybe. They probably heard about our MOAB super bomb.

It's apparent that Bush ignored the rallies for peace as opposed to war. But his approach to a solution is a smack in the face to those who wish for peace. Instead of talking, compromising or trying to figure out a quiet solution, he is creating his own weapons of mass destruction. I can smell arrogance and hypocrisy in the air.

Gym displaces housing for homeless

Chris Coates
News Editor

He told me he didn't want his picture running in the newspaper. Standing on the peach tiles inside the Pacific Garden Mission's auditorium, he said he didn't want his family in Chicago knowing he was there. That he was staying at the mission. That he was homeless.

Soon the mission itself will be homeless. Replaced by a gym. A gym that puts 500 men back on the streets.

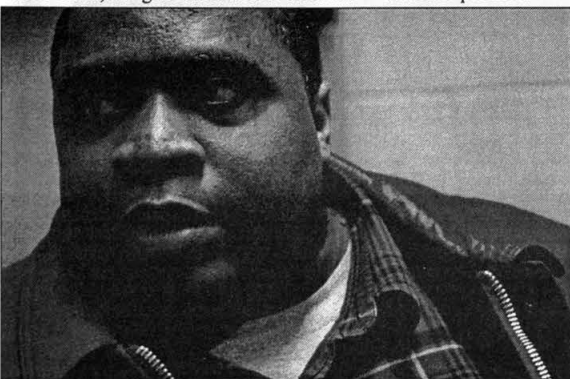
But as widespread as panhandling is in Chicago, the one patch of land usually void of such accosting was in front of the mission itself. There, the gentlemen would brush the

homeless inside or along the sidewalk. They smiled.

As things are, upwards of 500 men temporarily or permanently housed in the mission on State Street are treated—as far as the homeless are concerned—pretty well. They receive food, a bed to sleep in, transportation to the hospital, even dental care twice a month.

Religion is stressed. It's still the bedrock of the mission, even after 116 years.

In fact, for the men who call 646 S. State St. home, some aren't homeless at all. Rodney Jordan is staying at the mission as a student in the men's Bible program. Oddly enough, he thinks the South Loop has a homeless problem.



Brian Morowczynski/Chronicle

Rodney Jordan is a bible student at the Pacific Garden Mission located on 646 S. State St. The mission will soon be replaced by a gym.

"I take walks early in the morning and I'll see men and women sleeping [in] the doorways of these new condominiums," Jordan said, leaning against a filing cabinet in a small office with two other gentlemen. "So you'll see maybe 10 or 20 scattered up State Street now; [with the mission closed,] you may be see two to three hundred."

Jordan said that, in closing the mission, the city

will ultimately foot the bill. Sleeping in alleys and doorways, the homeless will be arrested for loitering. With no cash for bail, they will be forced to ride out the jail time. They pay. And we pay.

"What is a human's life worth?" he asked.

It would seem that those close to the mission would be upset about the eviction. Perhaps it's their belief in a greater good, or their penchant for religion, but those at the mission are calm about their inevitable move.

"Change is growth," Jordan said, pointing out that his own mother was evicted from her home for the construction of Comiskey Park.

Jordan's sentiment echoed even with the homeless men at the mission.

"It's time for a change," said Jimmy Cocroft, who said he has been staying at the Pacific Garden since September.

"[The mission] tends to create a problem for humanity—for the children of tomorrow," Cocroft said, standing in the auditorium of the mission amid the stench of hundreds of un-showered men. "They see the criminals. They look and they wonder about it. 'What are these people, who are these people?'"

Judging from the 500 or so men at the mission, "they" are ominously normal. Some, of course, are stereotypically homeless. Others, meanwhile, look as though they could be one of us, or me.

In the end, I just hope the students at Jones College Prep learned a little something during their bumpy tenure beside the mission. The fact is, human beings are, in some small way, continually willing to lend a hand to those lost in the shuffle of life. And that lesson is more valuable than any new gymnasium.

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COLUMBIA'S VOICES

FOCA necessary for students' future

MSNBC reported April 17 that a survey conducted by the Pew Internet and American Life Project found that 42 percent of Americans don't use the Internet. So it was with amazement and extreme disappointment that I read in the April 14 article of the Chronicle of the recommendation being made to eliminate Foundations of Computer Applications as a required course. Amazement that this decision may be based on a belief that Columbia students "are well-versed in computers" while national statistics clearly demonstrate otherwise, and disappointment that a liberal arts requirement can be eliminated with such apparent lack of understanding of the scope and objectives of this course. If you agree that Columbia students "are well-versed in computers," aren't students also "well-versed" in the English language? Why not eliminate the two English composition requirements as well?

I have been teaching Foundations of Computer Applications since 1995. During this time I have seen an increase in student's exposure to computers. Most students have used e-mail and the Internet, but not all. Some students own a computer, but not all. Most have used some type of word processor and can produce basic documents. But few of my students have used spreadsheets and even fewer have used databases.

Very few are able to validate Internet sources for quality of information and authorship. Even fewer know anything about the history of the personal computer, the Internet or the basic components of a personal computer. The Foundations of Computer Applications class provides the framework for students to become "well-versed." For those students who do come to Columbia "well-versed," there is a proficiency exam that can waive this class as a requirement.

Removing Foundations of Computer Applications as a requirement completely disregards an American society currently experiencing a digital divide of "haves" and "have-nots," and also fails to support the college goal of providing an enlightened liberal education. Why is Columbia not considering expanding, instead of eliminating, the computer and technology requirements for its students, like many universities and colleges that require students to own a computer?

We live in a society growing increasingly dependent on technology—personal computer technology. In this environment, people are being judged more and more, both professionally and personally, by their personal computer "fluency." Columbia students should be assured

that they will graduate with the highest level of fluency that they are able to achieve, and not simply be satisfied with maintaining the knowledge they may or may not have had when they entered the college.

I sincerely hope that additional discussion and fact gathering will occur before any further actions are taken to remove Foundations of Computer Applications as a requirement.

Benjamin Scheie
Faculty/Academic Computing

Foreign policy suffers from 'roid' rage

What do Dick Cheney, Jeb Bush, Paul Wolfowitz and Donald Rumsfeld all have in common? Sure they are all Republicans, but what most people don't know is that they are all part of the neo-conservative think-tank, "The Project for a New American Century." If you find yourself wondering why our foreign policy is currently on steroids, maybe you should go to www.newamericancentury.org and read the document entitled, "Rebuilding America's Defenses: Strategies, Forces and Resources for a New Century."

It basically outlines how America should become a dominant global force through a series of regime changes in countries from Iraq to Syria and even China! The document (written in September 2000) even declares that in

order to accomplish their goals, there will need to be a new Pearl Harbor. This is a must read for anyone who thinks we are "liberating" Iraq out of the goodness of our hearts or who still believes the official 9/11 story.

Eugene Fleichmann
Senior/Film

Peace in the Middle East has a price

If you want to be patriotic, you have to support the Constitution of the United States before you support a president who has stepped on it without a second thought. According to Article 1, Section 8 of the U.S. Constitution, the legislature has the ability to declare war, not the president. If the legislature passes this power to the executive branch in a bill (which is what happened) that bill should be declared unconstitutional by the Supreme Court. Nowhere in the Constitution is a branch of government given the ability to sign away its jobs to another branch. Such a provision would render the system of checks and balances obsolete. So anyone who supports the war on Iraq also supports a war on the balance of power in our government, which doesn't seem very patriotic.

John Duffy
Senior/Film

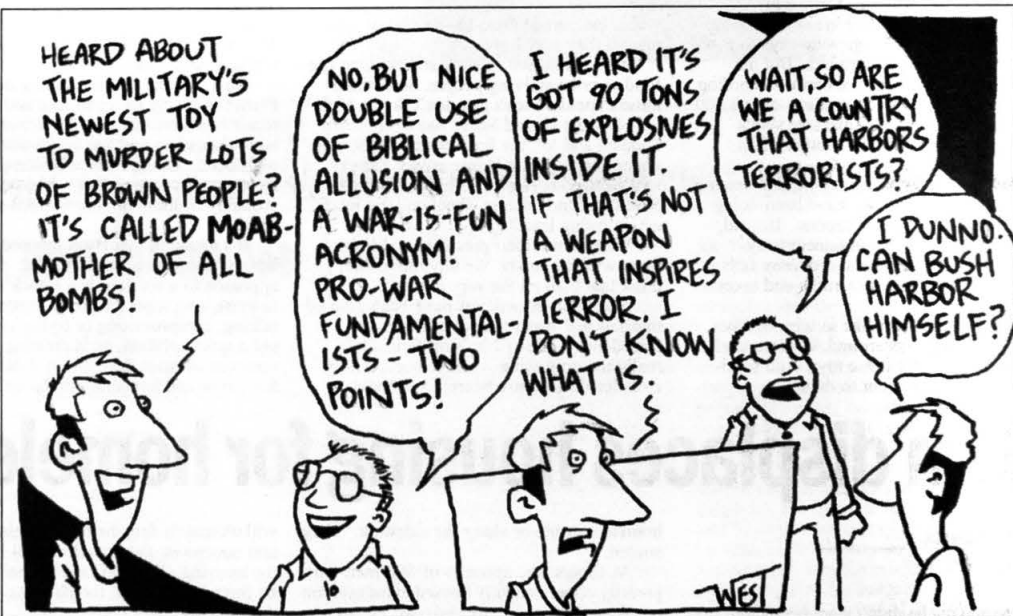
Support of Constitution is our patriotic duty

Already, many Americans are claiming victory in Iraq. The real question is what does the administration consider victory? If victory is simply taking Saddam Hussein out of power, we have nearly accomplished that. However, if we want to achieve real victory, we must restore freedom to the Iraqi people. We must rebuild Iraq both in infrastructure and in government, both of which we haven't even started. Iraq is in chaos, and democracy cannot flourish in chaos or under an imperialistic regime. Please, write to the president and Congress and tell them to achieve real victory by providing the resources to rebuild Iraq so that democracy can flourish. Then and only then can we have peace in the Middle East.

Bryan Thompson
Reader

Look for more opinions
online at
www.ColumbiaChronicle.com

West of Center



John West/Chronicle

The Columbia Chronicle photo poll

Question: What is the coolest thing you have done in the last 36 hours?



Jason Nagel
Sophomore/Advertising & Art Direction

"I rode around on an ATV and got muddy as hell in the rain."



Lauren Vaccaro
Junior/Art Direction

"I told off my boss at the College of DuPage bookstore because he thinks younger employees are below him."



Aiko Suzuki
Freshman/Visual Arts Management

"I am from Japan, and I talked with an American classmate for the first time—it was challenging."



Ralphie R. Antoine
Senior/Graphic Design

"I threw up because I drank a lot of Vox [vodka] last night after a ciphering session with my friends."



Dorian Shelton
Freshman/Film & Video

"I acted silly at Evergreen Plaza."

SPECIAL ADVANCE SCREENING!



Stop by the Chronicle office, Room 205 Wabash Building, to pick up a complimentary ticket to see the ONMYOJI at the Pipers Alley Theatre on Tuesday, April 22.

COLUMBIA CHRONICLE
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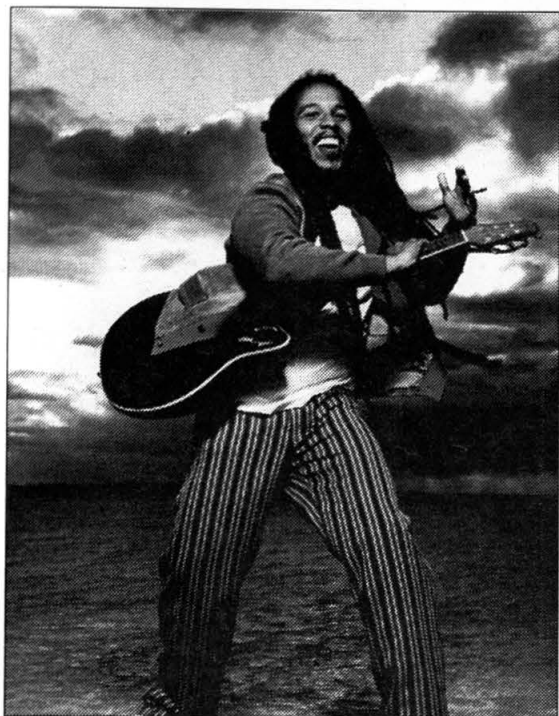


Photo courtesy of Private Music

Ziggy Marley, son of legend Bob Marley, released his first solo album, the politically-conscious 'Dragonfly,' on April 15.

Ziggy Marley flies into important issues

By Michael Hirtzer
A&E Editor

David "Ziggy" Marley, reggae legend Bob Marley's eldest son, talks of a utopian world where everyone loves one another—he's a Rastafarian, after all. Whether discussing his first solo album, *Dragonfly*, released April 15, or the conflicts in the Middle East, Marley's comments are always open-ended and idealistic.

The following is an excerpt from a telephone conversation the Grammy-winning artist did from his Los Angeles apartment.

Q. The album's first song "Dragonfly" is about looking at the world through the eyes of animals. Is there any reason you chose a dragonfly? And, what does that symbolize?

A. One day I went out and me and a dragonfly came face to face with each other. I was admiring it and checking it out, and at the same time, I'm thinking what the dragonfly was thinking, looking at me—like what's going through this little creature's mind when it looks at me as a human being. So it's written from that perspective...I decided to call the album *Dragonfly* because of that experience—it was so much fun for me. I've heard that the dragonfly represents inner beauty in some cultures.

Q. Do you think the dragonfly looks at man in a positive light?

A. The song is about [dragonflies] wondering what's wrong with us. These creatures that we are, to them, we must be crazy because we are the most destructive beings on earth. With all of the other beings on earth, from the microscopic life to us, we are the most destructive in terms of destroying nature. So I think they are wondering what kind of strange beings are destroying earth.

Q. What inspired you to write about the Israeli/Palestinian

conflict on your song "Shalom Salaam"?

A. I felt sorrow and I felt angry that finding peace was such a hard issue, where to go to war is so easy. It is so easy for us to take life, yet for us to find peace is the hardest thing. I think it should be vice versa. So I am very sorrowful of the situation and very upset that the political leaders cannot find a way for peace. It's kind of mind-boggling to me. In my opinion, they should forget about the whole [land] issue and live together as one people and just share the land, and make sure everyone has human rights, justice and equality. It can't be that hard. It's my point of view that justice will only come when there's peace. More bloodshed and more war will only cause more war, more reason to fight. You kill my people, I want to kill your people. It's an endless cycle.

Q. Do you think religions are constraining?

A. I think people manufacture religions to create their own clubs—their own gangs of people who think the same way, dress the same way, act the same way, while creating separation from others within the human family. So I think religion becomes a tool of destruction. I think the purpose of God and the purpose of religion are two different things. Religion will divide us and cause us to dislike each other because of our differences...I don't believe there should be any more religion. I believe the message should be loving each other. That is the only message we need for support.

Q. It's an interesting transition from the gloomy song "Melancholy Mood" into the more upbeat "Good Old Days."

A. "Melancholy Mood" is a reality. It is a place that I am at times—most of the times. It's not a bad place because it causes me to reflect. Now if I was in a state of "Good Old Days," which

See Marley, Page 28

Theater Review

Second City satire with a 'serious' spin

By Emily Smith
Commentary Editor

Although the acts of 9/11 are no joke, many of the government's reactions to it are. These events have caused Americans to take a closer look at our lives, our culture and our leadership. Second City's new main-stage production, "No, Seriously, We're All Gonna Die," which opened April 13, is the collaborative result of such evaluation. It is a hilarious angle on what it is to be American today.

The cast of "No, Seriously, We're All Gonna Die" includes Brian Boland, Debra Downing, Martin Garcia, David Pompeii, Al Samuels and Abby Sher. It is directed by Second City alum David Razowsky.

The play spends a lot of time mocking the American media and how we view foreign lands. In one skit, the cast members introduce themselves as different countries. France is portrayed as a bully, egging America on, only to flip us the bird and shout obscenities. Russia, played by the humorous

Sher, begs for food and talks of its poverty. And Mexico complains about how America stole its land.

One skit makes fun of our entertainment industry and how it would create a movie based on the events of the hijacking of flight 93—the flight made famous by Todd Beamer saying "let's roll" before crashing in Pennsylvania. The scene starts off with Beamer, played by Garcia, speaking his infamous words before getting out of his seat and fighting the terrorists. As the money-hungry producer, played by Boland, requested more takes, the scene gets progressively commercialized. By the end, Garcia holds a can of Coke as he tries to fight the terrorist, who would be played by Jennifer Lopez, and the music of Phil Collins provides the soundtrack. You can't help but laugh, even though the reality of such a thing occurring in Hollywood isn't too far off track.

The entire play pokes fun at issues that America should truly be embarrassed of. A skit that touches upon affirmative action reveals the hypocrisy in minorities who discriminate against other minorities.

Another cracks jokes at group therapy and how we all strive for attention. And one is a conversation between two drunks in a bar about the problems with children and parenting—the humor lies in the logic of these drunken hicks.

Another skit that touches upon our trust in other Americans, an African-American 50-year-old ex-con, played by Pompeii, tries to rent a room from a young woman, played by Sher. In the first run through of the scenario, she happily offers him the apartment even after he reveals his history. In the far-fetched last run-through of the same situation, he stabs her and takes the apartment for himself. Although they are drastic endings, the skit produces a serious question about our level of forgiveness, trust and paranoia today.

The most obvious concept that this play conveys is the arrogance of our country. At one point, it suggests we will have no choice, but to eventually bomb ourselves.

Although the play is funny from beginning to end, it makes the audience question many aspects of our nation.



Photo courtesy of Second City

(Left to right) The cast of 'No, Seriously, We're All Gonna Die' is Abby Sher, Al Samuels, Brian Boland, Debra Downing, David Pompeii and Martin Garcia. The comedy opened at Second City on April 13.

Iraq's National Museum looted by citizens

Irreplaceable artifacts date back thousands of years

By Hamza Hendawi
Associated Press

BAGHDAD, Iraq—The famed Iraq National Museum, home of extraordinary Babylonian, Sumerian and Assyrian collections and rare Islamic texts, sat empty April 12—except for shattered glass display cases and cracked pottery bowls that littered the floor.

In an unchecked frenzy of cultural theft, looters who pillaged government buildings and businesses after the collapse of Saddam Hussein's regime also targeted the museum. Gone were irreplaceable archaeological treasures from the Cradle of Civilization.

Everything that could be carried out has disappeared from the museum—gold bowls and drinking cups; ritual masks worn in funerals; elaborately wrought headdresses; lyres studded with jewels—priceless craftsmanship

from ancient Mesopotamia.

"This is the property of this nation and the treasure of 7,000 years of civilization. What does this country think it is doing?" asked Ali Mahmoud, a museum employee, futility and frustration in his voice.

Much of the looting occurred April 10, according to a security guard who stood helplessly as hoards broke into the museum with wheelbarrows and carts and stole priceless jewelry, clay tablets and manuscripts.

Left behind were row upon row of empty glass cases—some smashed, others left intact—heaps of crumbled pottery and hunks of broken statues scattered across the exhibit floors.

Sensing its treasures could be in peril, museum curators secretly removed antiquities from their display cases before the war and placed them into storage vaults—but to no avail. The doors of the vaults were opened or smashed, and everything was taken,

museum workers said. That led one museum employee to suspect that others familiar with the museum may have participated in the theft.

"The fact that the vaults were opened suggests that employees of the museum may have been involved," said an employee, who declined to be identified. "To [ordinary] people, these are just stones. Only the educated know the value of these pieces."

Gordon Newby, a historian and professor of Middle Eastern studies at Emory University in Atlanta, said the museum's most famous holding might have been tablets with Hammurabi's Code—one of mankind's earliest codes of law. It could not be determined whether the tablets were at the museum when the war broke out.

Other treasures believed to be housed at the museum—such as the "Ram in the Thicket from Ur,"

See Museum, Page 28



Photo courtesy of IDP Films

In 'Raising Victor Vargas,' Grandma (Altagracia Guzman, far right) forces her grandchildren, (clockwise from left to right) Vicki (Krystal Rodriguez), Nino (Silvestre Rasuk) and Victor Vargas (Victor Rasuk) to light candles, signifying a new beginning.

Director confident in 'Victor Vargas'

By Michael Hirtzer
A&E Editor

Few coming-of-age films can register both on dramatic and comedic levels; one aspect usually outweighs the other. However, *Raising Victor Vargas*, director Peter Sollett's debut feature film, works on both levels.

Based around an overly confident and hormonally challenged Latino (19-year-old Victor Rasuk as Victor Vargas), the film is the story of Vargas' transformation from a budding womanizer into a mature young man.

Vargas' change comes after meeting Judy Ramirez (Judy Marte) at the neighborhood pool. At first she wants nothing to do with Vargas and his cocky

attitude, but when he starts to open up to her, she in turn opens up to him.

In an interview last week at Chicago's Hotel 71, Sollett said the film retains an aura of authenticity because it was filmed with amateur actors. (For example, Altagracia Guzman, who plays Victor's grandma, is a seamstress who once designed dresses for Nancy Reagan; Kevin Rivera, who plays Victor's friend Harold, is currently studying to be a physical education teacher.)

Sollett said he also held improvisational sessions in pre-production, allowing for the cast to construct a natural dialogue.

Speaking of his interview companions, the film's two leads, Rasuk and Marte, Sollett

added, "There's no better experts on the subject matter than these guys."

The three had worked together previously on Sollett's short film, *Five Feet High and Rising*, which won the Jury Prize for Short Filmmaking at the 2000 Sundance Film Festival. And while they were all new to the process of promoting a film, the interview was like hanging out with a group of friends.

Asked how the process was going, Marte said after a pause: "Pretty good."

"It's not necessarily in our natural tendencies, if I can be so bold and speak for all of us," Sollett said. "Making a film is [the way] they express their ideas and their feelings."

He added, "It's difficult to say

what you mean very well."

Asked whether Rasuk was the inspiration behind Vargas' character, Sollett said, "Vic had a very confident side when he was a little kid," Sollett said. "I think the kid that Vargas turns into has something in common with Vic."

Sollett then said to Rasuk: "You should say."

"I don't know what to say. I don't know what he's talking about," Rasuk said.

"We're talking about what you do or do not have in common with Victor Vargas," Sollett said.

Rasuk said, "He has a very huge confidence with the opposite sex and we're going through the same thing now. I'm not as confident as he is. I wish I was,

but I'm not."

"I could write you some dialogue," Sollett said jokingly.

They said that although they wouldn't rule out working together in the future, they all want to do different things.

After a mention of the Latino Film Festival that concluded last week, Rasuk said, "The film will be well received by Latinos. As for everyone seeing it—every Latino seeing it—we hope so, but so far, from who's seen it, it's been getting very positive feedback."

Marte said: "Putting culture and race aside, I think everybody tends to like the film, to appreciate it for what it is."

Raising Victor Vargas opened for a limited engagement on April 18.



Polina Goldshtein/Chronicle

Edward Burns during a recent interview, promoting his latest film, 'Confidence.'

Burns delivers a good con

By Polina Goldshtein
Contributing Writer

Edward Burns is a successful movie director, producer, writer and actor. In his latest thriller, Burns makes a departure from his usual good-guy roles by playing Jake Vig, a slick and clever con man who pulls off unbelievable schemes in *Confidence*, opening in theaters Friday, April 25.

After an unexpected circumstance complicates one of Vig's schemes, he ends up owing money to the biggest crime boss around, Winston "The King" King (Dustin Hoffman). Vig then faces a dilemma: Pay off his debt and retire from his con man career or try to pull off his most dangerous scheme yet.

In a recent interview, Burns said, "Jake is nothing like I am. He is cool and cocky. He is not playing by the rules. That was one reason why I was attracted to the role, because my previous roles were variations of who I am. I only wish I was as confident as he is."

Burns said he doesn't choose roles in movies he'd want to direct. Instead, he usually chooses to act in movies he'd want to watch.

Burns' previous roles include his directorial debut *The Brothers McMullen*, *She's the One* with Jennifer Aniston and Cameron Diaz, *Ash Wednesday* and Steven Spielberg's *Saving Private Ryan*.

His next film, *A Sound of Thunder*, is currently in post-production.

Burns said his first love is writing, and that he only became a director because he couldn't stand giving his script to another director. Subsequently, Burns said directing made him a better actor as well, because he is aware of what directors want actors to do.

In preparation for the role Burns said he didn't have to hang out with gangsters to pick up their behavior or language.

"We were given con-man lingo by a director, so we know what a 'hit' or a 'mark' is, but that's about it," Burns said.

As different as this role was from anything Burns has played in the past, he said it wasn't as difficult to portray.

"As an actor, you are a con man in a way, always pretending, not being yourself," he said.

CD Review

Trail of Dead a 'secret' you should know

By **K. Ryann Zalewski**
A&E Editor

...And You Will Know Us By the Trail of Dead released their latest album, *The Secret of Elena's Tomb* on April 1. Continuing their stripped-down, garage-rock sound, the five-song CD is an enjoyable but brief experience.

"Mach Schau" mixes slower, moody moments with high-energy punk-style drums before moving on to the melodic "All St. Day." The third song, "Crowning of a Heart," almost entirely instrumental, sounds like a three-and-a-half-minute ending of another song—like the band forgot the record had begun. The best song is the soft, quiet "Counting Off The Days" which features acoustic guitars.

The limited number of songs may disappoint some Trail of Dead fans. But what they lack in

song quantity, they make up for in CD extras. The CD features a sketch gallery, three videos and connection to a special Trail of Dead website.

The sketch gallery has several pencil drawings of landscapes, street scenes and Greco-Roman statues.

The three videos are for "All St. Day," "Relative Ways" and "Another Morning Stoner." "All St. Day" and "Another Morning Stoner" are simple performance videos, but the "Relative Ways" video, with shots of crashing waves, lava and smokestacks mixed with shots of the band performing in temple ruins, looks better than any video you'll see on MTV2.

Fans looking for more ...And You Will Know Us By the Trail of Dead can check out the band live at the Metro, 3730 N. Clark St., on April 24.



Photo courtesy of Interscope Records
'The Secret of Elena's Tomb,' Trail of Dead's sophomore album, was released on April 1.



Photo courtesy of Marina Chavez/Interscope Records
...And You Will Know Us By the Trail of Dead (from left) Kevin Allen, Neil Busch, Conrad Keely and Jason Reece will be playing at the Metro on April 24.

Book Review

A noteworthy novel

By **Marissa Bonamer**
Contributing Writer

A review of an overlooked, yet exceptional, novel of horror and romance.

In *Exquisite Corpse*, author Poppy Z. Brite shows a different side of New Orleans, where drugs, gay men and murderers flow like the dirty Mississippi waters.

In this romantic horror novel, two worlds collide when Andrew Compton and Jay Byrne meet in a French Quarter bar. Compton, an HIV-positive necrophiliac, escapes from an English prison by faking his own death and rises again to build a new world for himself.

He journeys to New Orleans where he meets Byrne, a cannibalistic nymphomaniac. He goes to a bar hoping to get a fresh kill his first night in America, but instead he meets an equal: "I opened my eyes, blinked away a brief dazzle of bar lights, and beheld the love of my life for the first time," he says.

Intrigued, Byrne takes Compton home with him where they test each other and realize how much they are alike. After that, they begin to fantasize about a Vietnamese boy named Tran, whom they must have. Tran is stereotypical of all Compton and Byrne's victims: alone, thin and into various kinds of drugs. He left the old rules of his parents and tries to find a place to live, while his ex-lover, Luke, battles with AIDS and spouts diatribes

on his pirate radio station.

Together, Compton and Byrne take the hopeless runaway and prepare to kill him. During their process of dismantling Tran, Luke foils their plans and narrowly escapes their murderous hands, leaving the love of his life to rot in Byrnes' carcass. In the end, both Luke and Compton lose the things they thought were so important.

"And so, at what was to have been the moment of our greatest communion, Jay and I were separated forever," Brite writes.

The finale is just as intense as the rest of the book and it leaves the reader with several different ideas of what happened. Not only does Brite have great movement throughout the story, but she also makes the reader become attached to the perverse minds of her characters.

Brite, who is also the author of *Lost Souls* and *Plastic Jesus*, shows the love of torture in the minds of two creatively sick killers. *Exquisite Corpse*, originally published in 1996, shows that Brite is indeed a gifted writer.

It is a novel where, as Brite writes, "the sacred and profane become one."

Exquisite Corpse
By Poppy Z. Brite
Scribner Paperback Fiction
240 pp.
\$13
ISBN 0684836270

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Concert Review

Michigan bands jam on Big Bamboo Tour

By **British Digby**
Staff Writer

Grasshoppah, Bump and The Flow, three bands from Michigan, brought their Big Bamboo Tour to the Wise Fools Pub, 2270 N. Lincoln Ave, on April 11.

Although the bands performed individually, they also invited members of each band to join in for some interesting jam sessions.

Things started to swing at around 9:45 p.m. when the first band, Grasshoppah, kicked off the concert with their Southern, but funky, tunes. Their laid-back attire and music seemed to blend in with the crowd of young adults, who stood around the small stage shaking and bobbing their heads to the band's collaboration of music.

A few guys in the crowd even did a little folk dancing to the catchy beats while band member Glenn House simultaneously played the drums, guitar and harmonica and Brian Oberlin mastered the mandolin and sang.

There was hardly any standing room left by the time Bump took the stage. The band's hot sounds of blues, rock and reggae combined together, definitely increased the energy level at the

Wise Fools Pub. Although there was limited space for dancing, after Yorg Korasottis, lead vocalist began to let loose with his strong and soulful sound, the audience managed to find a way to groove to the compelling rhythms.

Dressed in a long white shirt and jeans, Korasottis sang songs by Stevie Wonder, James Brown, George Clinton and Jimmy Hendrix.

Bump added a bit of jazz appeal when they invited a horn player onstage to jam.

Korasottis and the other members of Bump jammed to their own music, dancing around on the small stage as much as the space would allow. It was almost as if they were home in Michigan playing in a garage. The crowd yelling and waving their hands in the air made Bump's performance even more electrifying.

Finally, a little after midnight, The Flow took over with their smooth Caribbean and jazz sound. Even though this group's demeanor was a lot mellower in comparison to Bump, the crowd continued to go wild. Not only did the band's sound display enthusiastic rhythm, but so did the crowd.

The flow of the music really had a strong impact on the audi-



Joe Saucedo/Chronicle

(Above) Grasshoppah performs their brand of funky, southern-flavored music at the Big Bamboo Tour, held April 11 at the Wise Fools Pub, 2270 N. Lincoln Ave.

ence. The crowd was so excited. They were swinging their hips and salsa dancing in front of the stage. It was almost as if the band was performing for the

crowd on an island during spring break. Those who were not dancing celebrated the music of the band by singing along with vocalist Ted Moss.

The three bands rocked the house with a unique and electric sound of modern jazz, mixed with a little bluegrass, rock and Caribbean music.

Concert Review

Polyphonic Spree: masters of the 'stages'

By **Sean Silver**
Contributing Writer

Take one part *Sgt. Pepper's Lonely Hearts Club Band*, add a healthy dose of the Flaming Lips and a heaping portion of "Jesus Christ Superstar," and you have the orchestral pop of the Polyphonic Spree.

The "symphonic pop ensemble" kicked off their first-ever U.S. tour at the Empty Bottle on April 10, barely squeezing

all 22 members onto the pocket-sized stage.

For more than an hour, the Dallas orchestra blew the roof off the Bottle better than any band in recent memory and amazed the crowd with their joyous choral arrangements and angel-like orchestration. Singer Tim DeLaughter jumped around the stage like a hybrid of Mick Jagger and Wayne Coyne of the Flaming Lips.

His highly animated stage presence was like watching Willy Wonka in church.

Backed by a nine-piece choir, the eclectic instrumentation of the Polyphonic Spree includes a theremin, trombone, French horn, flute, cello and violin—all pop group oddities.

The white robes each and every one of the 22 members adorned gave the show a gospel-like feeling, and one would be lucky to have as much fun as this band looked to be having onstage that night.

The Polyphonic Spree played most of the anthemic pop sonnets from their 2002 debut record *The Beginning Stages of...* released on the Dallas indie imprint, Good Records.

The intimate setting of the Empty Bottle, combined with the cramped confines of the stage usually reserved for three and four piece indie rock out-

fits, really gave DeLaughter the ability to interact with the crowd, which was new to the Spree.

The crowd sang along, echoing the glee of the actual choir, and when not bouncing around the stage amid the other musicians, DeLaughter was in virtual awe over the support the Polyphonic Spree faithful were lending the band.

After filling all 22 members off the stage at what seemed to be the end of the show, the band reversed field and reclaimed hold of the audience, closing the rock/pop/gospel sermon with a euphoric cover of David Bowie's "Five Years."

DeLaughter stood at the front of the stage, parting the sea and leading the crowd in the repetitive chant of "Five Years...Five Years" to close the song and, finally, the evening.

Logistically, the band would

have a much easier time arranging their mass of humanity on the stage at the Metro on April 13, but at the Empty Bottle it was all about connecting with the capacity crowd.

As the band left the stage and the houselights went on, all that could be seen was a roomful of squinting eyes, smiling faces and a look of "What the hell did I just witness?"

This was Polyphonic Spree's coming out party. As they head west through April, they will continue to spread the joy of their orchestral pop stylings across the United States, culminating with a handful of dates in the UK at the end of June.

The "polyphonic joy" is infectious, and this is one band that necessitates a live album. The Polyphonic Spree needs to be seen to get the full feeling of their music.

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Weekly Horoscope (April 21-27)

A week of passionate proposals, moodiness for Sagittarius

By Lasha Senluk

Tribune News Service

♈ Aries (March 21-April 20)

An unexpected flirtation from a co-worker or close friend may challenge long-term relationships. Potential mates no longer hide their feelings. Expect sudden overtures and quick invitations. If already attached, new attractions may manifest as humor, giddiness or an intense concern with yesterday's promises. After Friday, key relationships may experience change. Pay special attention to shared expenses or important home improvements.

♉ Taurus (April 21-May 20)

Late Tuesday accents rare job promotions and career potential. Some Taureans may also encounter unexpected financial breakthroughs concerning investments, home security or long-term payments. Respond quickly to all proposals. At present, authority figures will opt for fast improvements. After Wednesday, family adjustments and new home decisions require diplomacy. Expect serious discussions. Traditional roles and emotional obligations are a source of tension.

♊ Gemini (May 21-June 21)

Forgotten business ideas may inspire unique workplace partnerships. Shared goals, revised daily duties and quick advancements are highlighted. Financial increase will be a continuing theme for the next eight weeks. Pay close attention to creative proposals and fresh sources of income. After Friday, a powerful romantic attraction is unavoidable. Close friends and potential lovers will expect obvious public promises and passionate encounters. Don't disappoint.

♋ Cancer (June 22-July 22)

Before Wednesday, many Cancerians will witness unusual gestures of love from spouses, potential lovers or family members. Respond with honesty. In the coming weeks, emotional clarity is vital to romantic success. Later this week, workplace tensions ease. After Thursday, younger employees will allow for the advancement of new policies or group assignments. Ask key officials for special permissions or training. Improved skills and career expansion are highly favored.

♌ Leo (July 23-Aug. 22)

Work assignments are unexpectedly complicated early

this week. Expect daily disruptions and contrary opinions from colleagues or partners. Emotions may be surprisingly intense. Avoid complex workplace dramas, if possible. After Thursday, a calming influence arrives in all love relationships. Many Leos will experience a powerful desire to accept new emotional goals or explore long-term commitments. All is well. Trust the advice of close friends and relatives.

♍ Virgo (Aug. 23-Sept. 22)

Home and financial change work to your advantage this week. Proposals for shared expenses or business projects may reveal valuable opportunities. Some Virgos may also encounter a return to past ideals, relationships or family promises. If so, stay open. There's much to consider. Late Friday, a close friend may request delicate family or romantic advice. Emotional triangles will not be easily resolved. Encourage loved ones to explore fresh social outlets and group activities.

♎ Libra (Sept. 23-Oct. 23)

Over the next four days romantic and business partners will listen carefully to your needs and offer meaningful suggestions. Past proposals will be quickly accepted; expect support from previously reluctant friends, co-workers or loved ones. After Friday, social intrigue is on the rise. Gossip and romantic speculation are unavoidable. New information may, however, be inaccurate. Wait for group confirmation or obvious emotional statements from friends and lovers.

♏ Scorpio (Oct. 24-Nov. 21)

This week, friends, co-workers and close relatives may display an uncanny talent for causing irritation. Group proposals and strong opinions may be quickly changeable. Remain patient, however. Over the next four days, solitary activities will bring powerful social insights. After Friday, workplace politics will intensify. Expect older colleagues to ask for special assignments or publicly criticize authority figures.

♐ Sagittarius (Nov. 22-Dec. 21)

Social invitations are unreliable early this week. Canceled plans and moody exchanges between friends may require careful diplomacy. Disagreements pass quickly. Respond honestly to minor comments or questions. After Friday, passionate proposals are accented in all key relationships. Sudden insights and first impressions may reveal unusual motives. Take time for detailed

romantic discussion. Loved ones need active guidance and gentle reassurance.

♑ Capricorn (Dec. 22-Jan. 20)

Before midweek, an unusual statement or series of opinions from a colleague may be disruptive. Muddle through. At present, fellow workers or students may need to vent their frustrations. Later this week, an intense romantic encounter triggers powerful feelings of love. Someone close may wish to explore new levels of trust, sensuality or emotional intimacy. Set firm boundaries. Sensitivity and romantic timing are vital to the success of long-term relationships.

♒ Aquarius (Jan. 21-Feb. 19)

By midweek, your emotional wisdom will be proven accurate. Over the next four days, a close friend or lover may reveal hidden vulnerabilities or offer revised romantic commitments. Public discussions are emotionally rewarding. Ask probing questions and expect sincere answers. Thursday through Sunday, new work responsibilities may cause disagreement in the home. Family members need your support and continuing approval. Remain flexible.

♓ Pisces (Feb. 20-March 20)

Special workplace training and creative business expansions are accented this week. A new job proposal may enable financial advancement or career growth. Outdated habits need to fade. Listen closely to the suggestions of trusted colleagues and older friends. Friday through Sunday, loved ones may demand firm commitments or detailed social schedules. Several weeks of unreliable home plans and lagging physical vitality will end. Stay open to change.

* If your birthday is this week ...

Social invitations will increase in the coming weeks. After almost 18 months of disrupted friendships and slow progress in romance, long-term relationships will steadily expand. Family approval, shared living expenses or distant travel may also be continuing themes. By late July, expect loved ones to propose unique changes to the home or a serious deepening of romantic promises. Later this summer, financial opportunities may also arrive. Between Aug. 7 and Sept. 20, watch for an unexpected work partnership to arrive. Home-operated business or revised career goals are accented. Trust your own instincts.

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Museum

Continued from Page 21

a statue representing a deity from 2600 B.C.—are no doubt gone, perhaps forever, he said.

"This is just one of the most tragic things that could happen for our being able to understand the past," Newby said. The looting, he said, "is destroying the history of the very people that are there."

John Russell, a professor of art history and archaeology at the Massachusetts College of Art, feared for the safety of the staff of Iraq's national antiquities department, also housed at the museum; for irreplaceable records of every archaeological expedition in Iraq since the 1930s; for perhaps hundreds of thousands of artifacts from 10,000 years of civilization, both on display and in storage.

Among them, he said, was the copper head of an Akkadian king, at least 4,300 years old. Its eyes were gouged out, nose flattened, ears and beard cut off, apparently by subjects who took their revenge on his image—much the same way as Iraqis mutilated statues of Saddam.

"These are the foundational cornerstones of Western civilization," Russell said, and are literally priceless—which he said will not prevent them from finding a price on the black market.

Some of the gold artifacts may be melted down, but most pieces will find their way into the hands of private collectors, he said.

The chances of recovery are slim; regional museums were looted after the 1991 Gulf War, and 4,000 pieces were lost.

"I understand three or four have been recovered," he said.

Samuel Paley, a professor of classics at the State University of New York, Buffalo, predicted whatever treasures aren't sold will be trashed.

The looters are "people trying to feed themselves," said Paley, who has spent years tracking Assyrian reliefs previously looted from Nimrud in Northern Iraq. "When they find there's no market, they'll throw them away. If



Jerome Delay/AP

Looters went on a rampage breaking ancient artifacts, which were stored in the vault by museum authorities before the war started.

there is a market, they'll go into the market."

Koichiro Matsuura, head of the U.N.'s cultural agency, UNESCO, on April 12 urged American officials to send troops to protect what was left of the museum's collection, and said the military should step in to stop looting and destruction at other key archaeological sites and museums.

The governments of Russia, Jordan and Greece also voiced deep concern about the looting. Jordan urged the United Nations to take steps to protect Iraq's historic sites, a "national treasure for the Iraqi people and an invaluable heritage for the Arab and Islamic worlds."

Some blamed the U.S. military, though coalition forces said they have taken great pains to avoid damage to cultural and historical sites.

A museum employee reduced to tears after coming to the museum and finding her office and all administrative offices trashed by looters, said: "It is all the fault of the Americans. This is Iraq's civilization. And it's all gone now." She refused to give her name.

McGuire Gibson, a University of Chicago professor and president of the American Association for Research in Baghdad, was infuriated. He said he had been in frequent and frantic touch

with U.S. military officials since April 9, imploring them to send troops "in there and protect that building."

The Americans could have prevented the looting, said Patty Gerstenblith, a professor at DePaul University's College of Law in Chicago, who helped circulate a petition before the war, urging that care be taken to protect Iraqi antiquities.

"It was completely inexcusable and avoidable," she said.

The museum itself was battered. Its marble staircase was chipped, likely by looters using pushcarts or heavy slabs of wood to carry valuables down from the second floor. The museum is in the Al-Salhiya neighborhood of Baghdad, with its back to a poor neighborhood.

Early April 12, five armed men showed up at the gate: One was armed with a Kalashnikov, three carried pistols and one wielded an iron bar. The man with the assault rifle walked into the museum, accused journalists there of stealing artifacts and ordered them to leave.

He claimed to be there to protect the museum from plundering. One of the men said he was a member of the feared Fedayeen Saddam militia.

"You think Saddam is now gone, so you can do what you like," he raged.

Marley

Continued from Page 21

is like happy all the time, there is no place for reflection in that happy-go-lucky mode. You're not thinking about reflection, you're just thinking about having a good time. So for me, a melancholy mood is a good thing to have at times, because it's a reflection.

Q. Is the producer Scott Litt (Incubus and REM) responsible for the more hip-hop and rock-influenced sound?

A. In terms of the technological ways of recording things, it's important to have Scott [Litt] and [producer] Ross [Hogarth], who have their ways of recording. But the creativity of the music was already there in terms of the parts that were played and how they were played. It just was a matter of the musicians recreating what I had done, and in some instances, they added more.

Q. Is it hard to stay positive in these tumultuous times?

A. I am positive and realistic at the same time. With the world going on like it's going on, there's people out there who have a reason—who have a voice of truth. The music that I do is the voice of truth.

Q: Where does the name Ziggy come from?

A. Ziggy comes from my father. In Jamaica everybody has a nickname. That's my nickname.

Q. What's one of your favorite memories of your father?

A. Pick any day, you know—playing football, chilling in the studio.

Q. How do you think Jamaica has changed in your lifetime?

A. I think the people have become more conscious and aware of the politics and what they have caused in the past. The culture has become more influenced by the American culture. But the land is still beautiful. The land remains natural and beautiful—mountains and rivers—nice.

Q. Is it a good or bad American influence?

A. It's bad. You lose your own culture. Everyone should seek to uphold your own culture, because it's important to be true to who you are in terms of your culture, your food, your indigenous crops. People start wanting American goods and then our farmers get left out. What would happen if everything in America was coming from somewhere else? What would happen to the farmers who plant the corn and the wheat? It's the same thing.

Q. What can American people learn from Jamaican people?

A. They can learn to take it easy. That's the main thing—relax.

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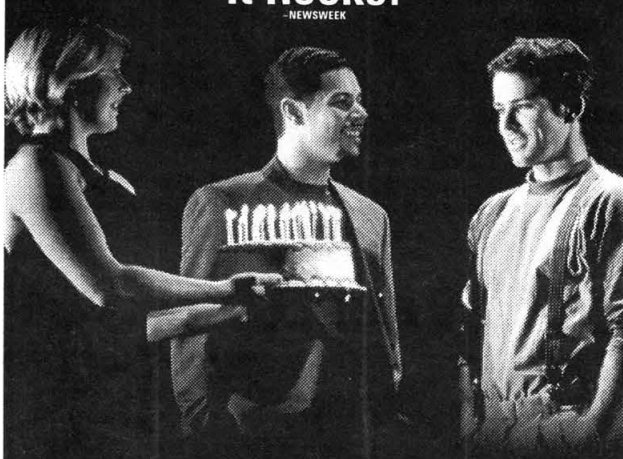
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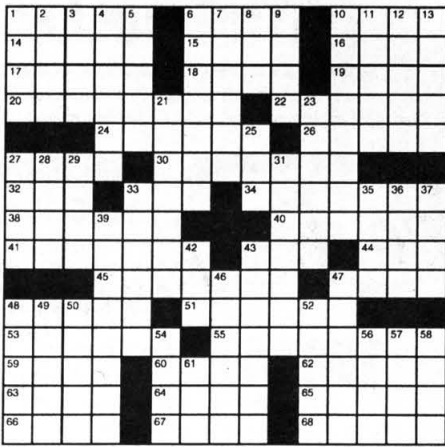
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- ACROSS**
- 1 Cuban dance
 - 6 Sedimentary material
 - 10 Easy pace
 - 14 Step
 - 15 Location
 - 16 United ___ Emirates
 - 17 Frankie of The 4 Seasons
 - 18 Golda of Israel
 - 19 New Haven institution
 - 20 New Testament book
 - 22 Boitano or Button
 - 24 Side-by-side ones?
 - 26 Motionless
 - 27 Hubbub
 - 30 Pasta dish
 - 32 Cow's chew
 - 33 Show on the tube
 - 34 Stirring slightly
 - 38 In conflict
 - 40 Bug bomb
 - 41 Papyrus
 - 43 Like a near miss
 - 44 Mine yield
 - 45 Southwest walkway
 - 47 Sailors' drink
 - 48 Unvoiced
 - 51 Not so fast
 - 53 Danish port
 - 55 Gave a rubdown
 - 59 Take the train
 - 60 Monumental
 - 62 REM sound?
 - 63 Char slightly
 - 64 Folk wisdom
 - 65 Astaire's sister
 - 66 Belonging to us
 - 67 Orion or Rigel
 - 68 Affirmative responses



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04/21/03

- DOWN**
- 1 Party letters
 - 2 Cedar Breaks state
 - 3 Landlocked African nation
 - 4 One requesting payment
 - 5 Spirit of "The Tempest"
 - 6 Urn with a tap
 - 7 Ryan and Dunne
 - 8 Lanai garland
 - 9 Old sailors
 - 10 Fall wretchedly
 - 11 Speak from a soapbox
 - 12 More washed out
 - 13 Critic Roger
 - 21 Singer Etheridge
 - 23 Somewhat
 - 25 Put the collar on
 - 27 Wound covering
 - 28 Ballet skirt
 - 29 Graven image
 - 31 Hearty laughter
 - 33 Grownups
 - 35 Inventor Sikorsky
 - 36 Stout's Wolfe
 - 37 Golfer Norman
 - 39 Colanders
 - 42 "___ Pinatore"
 - 43 5th-century Germanic leader
 - 46 New York city
 - 47 Rio ___
 - 48 Trunk
 - 49 Au revoir
 - 50 Fragrant conifer
 - 52 Bacon or Lamb paper
 - 54 Sushi fish
 - 56 Leaves
 - 57 Perry's penner
 - 58 Low grades
 - 61 Poker take

Solutions



- 43 5th-century Germanic leader
- 46 New York city
- 47 Rio ___
- 48 Trunk
- 49 Au revoir
- 50 Fragrant conifer
- 52 Bacon or Lamb paper
- 54 Sushi fish
- 56 Leaves
- 57 Perry's penner
- 58 Low grades
- 61 Poker take

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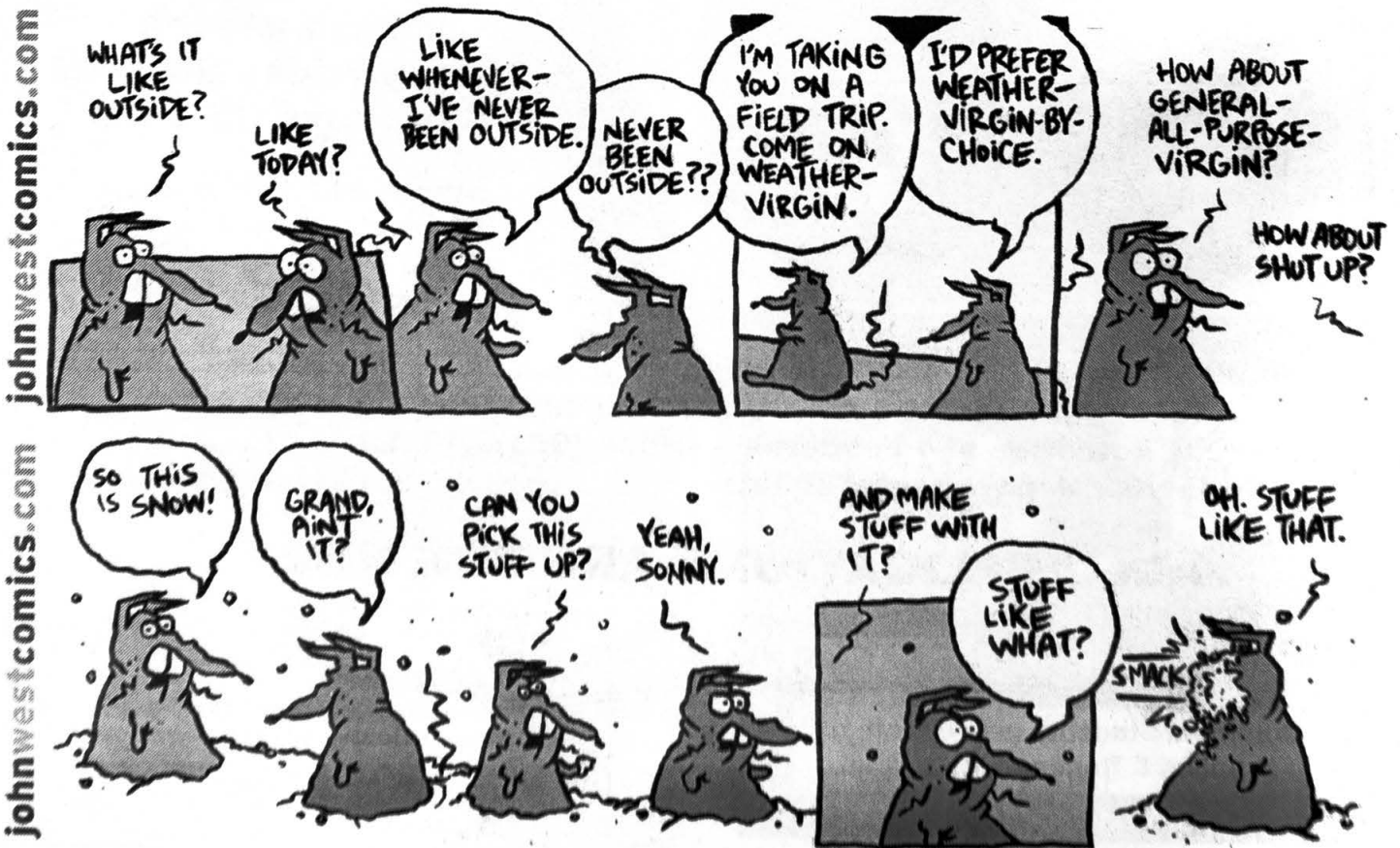
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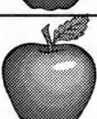

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An Apple A Day Just Doesn't Cut It...

April 2003

S	M	T	W	T	F	S
						
						
						
						
						

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Monday, May 12, 2003 10:00 am - 2:00 pm

Monday, May 13, 2003 10:00 am - 2:00 pm

Monday, May 14, 2003 12:00 pm - 5:00 pm

A \$50.00 fine has been attached to all student's accounts who have not complied.

CITY BEAT

Chicago In Brief...

Library holds poetry fest

Harold Washington Library, 400 S. State St., will hold its annual Poetry Fest on April 26 in recognition of Poetry Month. The all-day event, starting at 10 a.m., will include poetry readings by local poets, poetry workshops and panel discussions.

Various Chicago poets will be making appearances throughout the day to sign their books in the library's main lobby.

Side of verse over breakfast

Editor-in-chief of Poetry magazine, Joseph Parisi, and G.E. Murray, a Chicago poet and the author of *Arts of a Cold Sun*, will speak at a breakfast held at Maxim's restaurant to commemorate National Poetry Month.

The event, hosted by the Chicago Department of Cultural Affairs and will take place on April 22 at 8:30 a.m. Maxim's Restaurant is located at 24 E. Goethe St. The event costs \$10, which includes breakfast.

See institute art for free

As part of their weekly Ford Free Tuesday, the Art Institute of Chicago is offering free admission to the museum on April 22.

At 6 p.m., a lecture with art historian Nicholas Turner—"The Discovery and Appreciation of Italian Baroque Drawings"—is the Institute's Fullerton Hall, 111 S. Michigan Ave. For more information, call (312) 443-3600.

Remembering the Holocaust

In commemoration of Holocaust Remembrance Day, the Bernard and Rochelle Zell Center for Holocaust Studies at the Spertus Institute and the Chicago Board of Rabbis are presenting "Daughters of Absence: Transforming a Legacy of Loss," the story of three women and how they express their family's connection to the Holocaust through the arts.

Reservations are required for this free event, which takes place on April 27 at 2 p.m. at 618 S. Michigan Ave. For more information, call 312-322-1769.

CTA expands ad campaign

The Chicago Transit Authority has employed a fourth installment of their "king-size" exterior train car advertisements. In April, the CTA released the "What do Sox and Cubs have in common? The Red Line" ad, to be run on the outside of several CTA trains. Visit www.chicago-l.org for more information.

Gallery 37 hiring artists

Gallery 37, Chicago's youth urban arts program, is now accepting applications for young adults, ages 14-21, to work with the gallery this summer. Last year, more than 4,200 kids were paid to create art and participate in educational sessions.

To apply or obtain more information about the program, call (312) 744-8925 or visit www.gallery37.org.

Photographer talks nature

On April 24, Accra Shepp, an instructor at the International Center of Photography in New York, will talk about his new photo exhibit, "The Other," as well as the foundation for his work, which he consistently bases on natural leaves.

The talk will take place at 12:15 p.m. at the Chicago Cultural Center's Michigan Avenue Galleries, 78 E. Washington St. This event is free and open to the public.

South Loop photo contest

Submissions for the fifth annual Landmark Photography exhibit and contest are due May 9. The event, presented by the Historic Printers' Row Neighbors, will feature photos taken within Printers' Row and its surrounding South Loop neighborhood.

Entries will be judged and awards given in three categories, including standard, student and senior. To obtain entry rules, call (312) 409-1700.

If you have an upcoming event or announcement, call the City Beat news desk at (312) 344-7254.

For 'Demon,' home is two steps short of 'el'

○ 'Chicago' road manager has second legal battle with the CTA

By Doris Dadayan
Copy Editor

Lenny Kravitz, Billy Corgan and Jimmy Buffet know where to go for Vienna beef, tamales and cheese fries in Chicago. They also know where the slogan, "a hard habit to break" comes from.

In business since 1983, Demon Dogs, the little hot dog stand underneath the Fullerton el tracks known for its Chicago-style hot dogs, has become a staple of the trendy Lincoln Park and DePaul University neighborhood. But every time the train passes by overhead, making the restaurant tremble, it's just another reminder that this little habit will soon have to be, well, broken.

Demon Dogs, named after DePaul's Blue Demons, will have to be torn down in order to expand and accommodate riders of the Brown Line.

With walls of memorabilia—gold and platinum rock 'n' roll albums, guitars signed by Eddie Van Halen and Steven Tyler, and even a photo of a married couple who met each other there in 1985 (who returned for a hot dog on their wedding day)—Demon Dogs is one of the few Chicago hot dog stands that holds a collection of memories, history and the Chicagoland essence.

Peter Schivarelli, owner of Demon Dogs, rents the space the restaurant occupies for \$630 a month from the Chicago Transit Authority.

The lease expired on Feb. 28 and as of April 2, the restaurant has 120 days to vacate the space. Schivarelli contested the termination, and as a result, the CTA filed a lawsuit to evict the restaurant.

The case, currently in the Circuit Court of Cook County, is still pending, according to a press release from the CTA.

"There's been some discrepancies about the lease. We've provided him with written notification that the CTA needs the space to rebuild the station," said CTA spokeswoman Robyn Zeigler.

Demon Dogs has not only become a Chicago landmark, it has also become a big part of the DePaul

community.

"The concept of everything came from the group Chicago, who went to school at DePaul, and who I've managed for 20 years," Schivarelli said.

"DePaul is real interested in us staying, and they've been real helpful. What we have to do is work something out. Us and DePaul are fine, it's just the CTA who we're having problems with," he said. "One of the sad things is going to be if they won't let us work something out with DePaul, which we already kind of have a working arrangement."

The restaurant, run by an all-female staff, has served as a testimonial to the school, to the band, to the city and to rock 'n' roll.

Songs from any one of Chicago's 27 albums can be heard playing in the restaurant, and autographed photos and posters of rock'n'roll legends are displayed all around the stand.

More than 20,000 signatures have been collected from nearby neighborhoods, along with hundreds of decorated cards displayed around the restaurant with messages saying "even angels love demons" and "we love this place" from second and third grade students from neighboring schools protesting the closing of the restaurant.

In a city known for the el, baseball and hot dogs, Demon Dogs has been accepted as an important part of the Lincoln Park area by neighborhood residents, commuters, and other Chicagoans.

"My family and I used to come and eat here all the time when I was little," said Christina Till, 23, a senior elementary education major at National-Louis University. "I haven't been here in a while, but I used to love to eat here. They've got some good hot dogs and cheese fries."

And although Demon Dogs looks small to an outsider, there's a lot that goes on inside that isn't so easy to see.

"We probably have anywhere from six to seven hundred thousand people come through here a year. So it serves a great purpose for the ridership [and] the neighborhood," Schivarelli said. "I mean, where else can you go for a couple of bucks to get a hot dog, fries and a drink, where you could sit, listen to music, and get good service with some friendly people?"

If the CTA gets its way, it won't be at 944 W. Fullerton Ave. come July.

OFF THE BLOTTER

● According to documents obtained from the First District Chicago Police Department, a Ford Expedition was stolen on April 6 at 5 p.m. from a parking lot located at 40 E. 9th St.

● A car was also stolen on April 11 at 8 a.m. in front of 1150 S. Wabash Ave.

● A 37-year-old male was involved in a strong-arm robbery on the Red Line CTA platform, 604 S. State St., on April 12 at 11:30 p.m. No weapon was involved.

● More than \$300 was stolen from the Hothouse, 31 E. Balbo Dr., on April 13 at 1:45 a.m. No suspects were named. A similar crime occurred at 830 S. State St. on April 6 at 4 p.m.

● Darren Newell, 40, of the 4200 block of North Clarendon Avenue was taken into custody for pickpocketing in front of 619 S. Wabash Ave. on April 10 at 10:25 a.m.

● Another pickpocketing incident was reported on April 14 at 12:01 a.m. in the Chicago Hilton and Towers restaurant, 720 S. Michigan Ave.

● A theft was reported at Columbia's Music Center, 1014 S. Michigan Ave., Room 317, on April 10 at 2:45 p.m.

● Public indecency involving a 35-year-old man was reported on a CTA train at 22 E. Roosevelt Road on April 13 at 12:50 p.m.

● A 50-year-old male was taken into custody for allegedly committing simple battery at the Hyatt Hotel, 500 S. Dearborn St. The incident occurred on April 8 at 5:05 p.m.

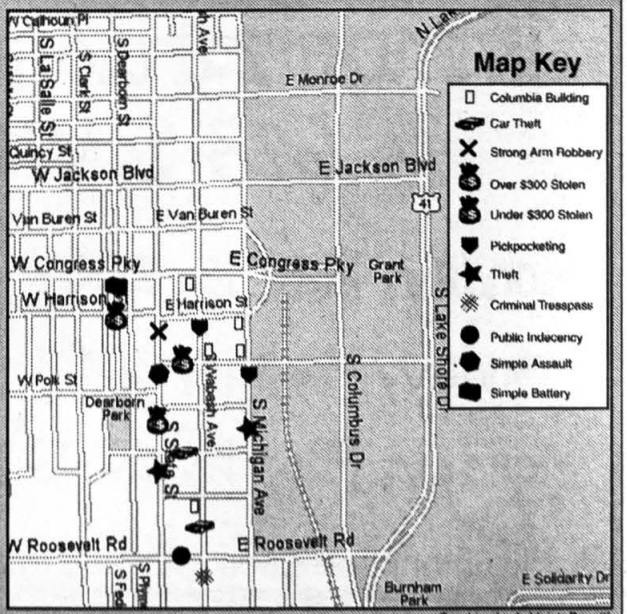
● On April 12, a simple assault allegedly occurred in front of 700 S. State St. at 11:29 p.m. Chrstaini Brakel, 30, and Samuel Brakel, 59, of the 4400 block of North Beacon Street, of Gary, Ind. were taken into custody.

● Alan Sams of the 1000 block of South State Street was cited for allegedly stealing from the Jewel-Osco located at 1007 S. State St. The incident occurred on April 13 at 4:48 p.m.

● On April 6, \$300 or less was stolen from a small retail store at 600 S. Dearborn St. on at 8:54 a.m.

● Two 14-year-old males were cited for criminally trespassing at a gas station at 1221 S. Wabash Ave. on April 7 at 3:47 p.m.

—Compiled by Lisa Balde through data provided by the Chicago Police Department.



Graphics by Ashleigh Pacelli

CITY BEAT

Legal action rallies protesters

○ Lawsuit filed on behalf of 800 people arrested or detained in war protest

By Georgia Evdoxiadis

Co-Editor-in-Chief

In September of 1968, then-Mayor Richard J. Daley (father of Richard M.) made a curious slip of the tongue at a press conference. After Sen. Abraham Ribicoff derided the "Gestapo tactics" the Chicago police used to subdue protesters during the Democratic Convention in August, Daley responded with one of those runs-in-the-family flubs.

"The policeman isn't there to create disorder," Daley said, "The policeman is there to preserve disorder."

Now, more than 30 years after those famous riots, Chicago protesters have gathered together again—to file suit against police officers they say not only preserved disorder, but also created it.

The suit, filed in federal court under the Civil Rights Act, deals only with the events of March 20, when somewhere between 5,000 and 15,000 people protested the first day of war against Iraq.

The lawsuit includes 13 counts against the city of Chicago and the Chicago Police Department, with allegations including false arrest and imprisonment, violation of First Amendment rights, excessive force and a slew of complaints under Illinois state constitutional law.

The suit has been filed on behalf of about 800 people who were detained in the march that shut down Lake Shore Drive. One of the protester included in the suit, Aaron Robin, is a Columbia student majoring in audio arts and acoustics.

The impromptu march did not have a permit to cross onto Lake Shore Drive, but officers nevertheless allowed the protesters to walk down the road, only arresting them as they hit the corner of Michigan and Chicago avenues.

The protesters have sued not only the city and various unnamed police officers, but have also included Police Superintendent Terry Hillard and First District Commander John Risley for ostensibly giving the orders on how to deal with the marchers.

The lawsuit asserts that police never gave an order to disperse, used excessive force and even arrested some passersby who were not involved with the protest.

Police said they charged 353 people after the demonstration, and arrested a total of 543 during the march. The suit makes a distinction between the protesters who were actually charged with a crime

and those who were merely detained.

On April 10, the day the suit was filed, the National Lawyers Guild held a press conference at the Dirksen Federal Building to explain the reason behind the class action.

"By the filing of this action, we are demanding that the city of Chicago and Chicago Police Department take responsibility for their actions on March 20, 2003 and be held accountable for their systematic and widespread deprivation of the civil rights of those citizens who exercised their First Amendment freedoms," said Jim Fennerty, president of the Chicago chapter of the National Lawyers Guild and one of the attorneys for the plaintiffs.

The suit divides the plaintiffs into four different categories, or "subclasses," and alleges different violations for each group. The first were taken into custody, but were never charged with a crime. The second subclass asserts they were "subjected to unnecessary and/or excessive force and suffered additional specific pain and injury."

The third group charges they were "deprived of personal property without due process," and the last say they were "taken into custody based on association or expressive principles," meaning they were holding signs, banners or loudspeakers.

Columbia student Aaron Lorence, a music business major, said he was at the protests and found the actions of police there questionable.

"I myself felt very intimidated and very distressed," Lorence, 23, said. "When you see some kid clubbed in the head for no reason, that's going to piss you off."

He said he saw police, who he admitted must have been tired and frustrated, take out some of their anger at the tail end of the march.

Lorence said police were friendly throughout most of the protest, but when marchers tried to leave Lake Shore Drive, the environment changed. He said police trapped protesters, not allowing them to disperse, and penned them in on all sides.

"People who asked to leave were denied," Lorence said.

He said that by the time the marchers reached Chicago Avenue, most of the major media had been forced to leave. That was when Lorence said most of the violence took place.

The lawsuit requests a jury trial, but does not specify a monetary amount being sought for damages.

There is no sign yet as to whether or not the suit will go to trial, but with the city of Chicago's reputation, the protesters' charges could possibly go on its record.

"[The suit] is a way to correct public opinion," said Lorence, "and a way to get justice."

In the Loop...



Chris Coates

-News Editor-

While hardly a registered Republican voter, I do subscribe to one GOP canon: the advocacy of a smaller government. The fact is, our government is colossal, its tentacles influencing every facet of our every move. What's worse is the fact that the government does a consistently mediocre job doing so. That's except for one chore: filing taxes.

Last week, the Internal Revenue Service said that more than 33 million folks filed taxes online by March 14. These upstanding citizens must be like my mother, a former H&R Block accountant, who begins filing taxes months before the April 15 deadline.

And while 11 percent—including one named Joyann Coates—is a mere fraction of the country's citizenry of 290 million people, its nice to know a small swatch of the populace is using technology to make their lives a bit easier.

But what if such a simple process was muddled? Let's pretend, next year, that the IRS stipulates that all those filing must seek and obtain approval from the government before filing online. Could it happen? I decided to call someone who would know.

"That's crazy," my mother said, at home in Michigan. "Technology is supposed to make things easier in life, not harder."

Clearly, she doesn't go to Columbia.

As reported in this edition of the Chronicle, college officials are reminding students planning to early register for classes in the fall 2003 semester that they must be pre-approved by their respective major department before they can register for classes on the college's Internet portal, OASIS, which can be done only in one of the school's computer labs, though the computer labs in question do not necessarily have to be in their respective departments, though they promise that in the future you can register from any computer anywhere in the world at any time. Got that?

The new song and dance orders that a faculty representative must clear students registering for fall before April 22. Gone are the days of carefree registration: sign up in your department; give your desired classes to the faculty member who enters the data into the system and voila!—you're registered for classes.

While the old system was a bit outmoded in terms of technology, its efficacy could not be outdone. Now there's another step—one that involves another notorious Columbia waiting line. And you thought U-Pass was bad.

And the repercussions are even worse. Don't get cleared and you can't early register on May 5. That means you're waiting until September to register, guaranteeing yourself a delightful gamut of 9 a.m. classes come fall.

Staying close to the tradition of Columbia, the college has made poor use of advertising these academically lethal details. This explains why a mere quarter of the students expected to early register for the fall term have been cleared, according to an internal memo from Debra Schneider, the associate dean of the School of Media Arts.

The idea behind online registration is, as my mother said, to make life easier. But OASIS—the Online Administrative Student Information Service and the platform in which students will register—has been nothing but trouble from the start, a la MASCOT.

As of last week, the \$3 million portal offered students a litany of six links on its main page, whisking students to far-flung reaches of Columbia's classic colum.edu site.

Even the Chronicle is represented under the aptly titled "News" section—complete with the following cryptic caveat: "Have patience with OASIS; it is brand new and it will get better as the semester goes on." Ahh, deadpanning.

Another option opens the portal to the "student" area of the site, whereby said students can enter information into their personal calendar. It is here where, according to officials, students will be able to view academic records starting April 21. It's also where we can register, if we pre-apply.

So, is it really that bad? At least for now.

In reality, the folks at OASIS promise that we'll all be able to register from home come spring 2004. Nevertheless, the current debacle doesn't make the future any brighter.

And while premature, it's becoming clear that Columbia—the nation's purported leader in arts and communication—failed miserably in its implementation of OASIS and the much-touted registration software.

Like MASCOT, OASIS will fail. Online registration will fail. Or, at least, college officials will be forced to redraw registration protocol through either the complete dismantling or extension of the April 22 deadline for the thousands of students who did not seek pre-approval.

Does this make sense?

"Why make an extra step when you don't have to," my mother said, before segueing into Easter plans.

It must be nice. At least she's getting a return. I just get to wait in line.

Mission

Continued from Back Page

Perhaps the largest concern regarding the Pacific Garden Mission is its close proximity to Jones College Prep.

Mary Wolf, artist and owner of Mary Kloack-Wolf Fine Art Gallery, said that although she wishes the mission could stay where it is and that it can continue to provide the services it does for the homeless, she's worried about her two teenagers who are scheduled to attend Jones this fall.

"They definitely need to have a mission downtown, but... I think the children need a gym," she said. "I think the mission can move to another location and still do just as well."

Marty Campbell, 33, who has lived in the South Loop for two years, said that he definitely wouldn't want to send his kids to a high school that's located next to a place that houses registered sex offenders.

Of course, he, too, added that the mission has become an increasingly delicate subject among area residents. He reiterated the point that, while many don't want to see a support system for the homeless disappear, they may feel an added sense of security in the neighborhood when it does.

Even that doesn't lighten the concern voiced by a large number of community groups that sex offenders residing in the mission next door to Jones shouldn't be next to teenagers.

"I don't think the mission should stay next to Jones, but that doesn't mean it needs to leave the neighborhood," said Lauren Rhone, president of the South Loop Education Alliance. "I have a problem with the number of registered sex offenders that use the mission as their address so close to Jones."

According to Tom Bezares, owner of Standing Room Only and member of the Near South

Planning Board, the mission originated at a time when there weren't any families or children living in the area in order to provide a workforce to local industries.

But, now that more families reside near the mission and send their kids to the school next door to it, he said, the issue becomes a matter of social concern between neighbors and neighborhood groups.

In the end, Bezares said he feels that relocating the institution to a more modern facility would be beneficial for all parties involved.

Some local residents see the building as a symbol of a diversity struggling to remain consistent with the change that has occurred so quickly within their neighborhood.

"They're a product of society just like everyone else," said Vince Culp, 54, who has worked a senior accountant for the Gateway Foundation for five years. "If it's providing adherent services, I think it should keep it here."

Gloria Grindle, 64, who has lived in the South Loop for almost eight years, agreed with the benefits it provides for those in need. But that doesn't mean that she won't steer clear of the building herself, she said.

"I just don't like to walk around there if I'm by myself—it's a little intimidating," she said. "They're out of place here. It's sad, but, at the same time, I don't think they feel too good about all the condos going up around them."

In any case, the mission is closer than ever to leaving the neighborhood.

"I'm not excited. It's something that's a long, drawn out process, as far as I'm concerned," Vranas said. "But, it's like death and taxes, it's going to happen."

Neighbors wrestle with mission move

○ With shelter's days numbered, area residents, business owners are having mixed thoughts

By Lisa Balde
Assistant News Editor

Despite recent legal proceedings to remove the Pacific Garden Mission from its present location, community members and neighborhood business owners are still unsure as to whether or not they want to see the 126-year-old institution leave.

For years, neighborhood groups have fought to close the homeless shelter at 646 S. State St. in order to expand Jones College Prep, and to pacify a variety of residents' complaints regarding the people who live at the mission. But now that the mission is closer than ever to moving out, some have mixed feelings about its departure.

Phil Petschke, 31, can remember coming to the South Loop with his friends when he was only 13 or 14 years old and skateboarding near the mission. To this day, he said, he associates the big neon cross that still looms near the mission's entrance with the area, the evolved neighborhood that he used to frequent in his youth.

And now, as an employee at Count It All Joy Framing and Needlework, a framing and stitching shop located within two blocks of the mission, Petschke is baffled that the mission's condemnation is even being considered.

"I've never had any trouble with people [from the mission] coming in," he said. "I have more trouble with people coming in to get quarters for the parking meter."

South Loop resident Judy Yoder, 50, agreed that the mission is an essential component within the neighborhood.

"I think its [move] is too bad," she said, "because they're part of the community, and the community should be diverse."

However, local businesses aren't as confident in their desire for the shelter to stay.

"I think, as a human being, I feel for the people at the mission," said Ed Hebson, owner of Hackney's, a Printers' Row restaurant. "As a businessperson, I don't think [the mission] is good for business."

Hebson said he feels that, despite a seemingly supportive response for the mission to stay put, a majority of people within the neighborhood still want it to relocate as soon as possible.

"I think that people, in general, would like to live in a community that they think is safe and is appealing to the eye," he said. "So, I think most people would like to see it go, but they don't want to be the person to say it."

Nick Vranas, part owner of the South Loop Club, doesn't think the move is going to happen no matter what the neighborhood's opinion on it might be.

"You know, I've been here since the summer of '88, and, every year, they talk about leaving," Vranas said. "So, when it happens, it happens."

"It'll be mixed emotions for me, because they do serve a purpose; they do help the needy."



Brian Morawczynski/Chronicle

Almost 300 people were served their evening meal April 17 at the Pacific Garden Mission. The Chicago Public School Board and the city of Chicago recently initiated legal proceedings against the mission in order for it to leave the area.

City, school board turn up heat on shelter relocation

○ Condemnation proceedings filed, city offers mission \$6 million to move out of area

By Georgia Evdxiadis
Co-Editor-in-Chief

The battle between the city of Chicago and the Pacific Garden Mission culminated on April 16 with harsh words from the mayor backing up an attempt to condemn the building in which the shelter is located. The suit for condemnation, filed on March 14, attempts to bypass resistance to moving the 126-year-old homeless shelter, which is located at 646 S. State St., just one block from Columbia's campus. The war of words and deeds has waged for at least seven years.

"As far as I know, [the move] is a firm decision, but the city hasn't made a formal announcement yet," said Barbara Lynne, former president and executive director of the Near South Planning Board, in a 1999 interview with the Chronicle.

Since then, the mission has created controversy, particularly because of the registered sex offenders who

have resided there. It is illegal for sex offenders to live within 1,000 feet of a school, childcare facility or day care. Jones Academic College Prep is literally next door to the mission at 606 S. State St.

But even after the 60 men were moved from the area, pressure did not let up. Jones planned an expansion that would take over the shelter, and the city sued for this express purpose. Ald. Madeline Haitcock (2nd Ward) has fought to keep the mission in her ward, and the city has offered the shelter \$6 million to relocate. On the mission's website, Pacific Garden's President Dave McCarrell has said the money would not be enough to pay for a move.

Mayor Richard M. Daley, who lives in the South Loop, expressed anger at a press conference on April 16 with the mission's failure to accept the offer.

"Six million dollars is a lot of money," Mayor Daley said. "Give me a break."

Daley also attacked the shelter's methods, which concentrate on providing religious guidance to the homeless it serves. The mission holds three services a day, one at 5:30 a.m., one at 11:30 a.m. and a main service at 8 p.m. It also provides meals, showers and dental services.

The mission also produces the weekly radio broadcast "Unshackled!," which has run since the '50s.

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AccuWeather 7-day forecast for Chicago	
	Monday, April 21 Mostly cloudy with a few showers High 56° Low 38°
	Tuesday, April 22 Times of clouds and sun High 52° Low 35°
	Wednesday, April 23 Mostly sunny High 56° Low 37°
	Thursday, April 24 Some sun High 59° Low 32°
	Friday, April 25 Times of clouds and sun High 59° Low 39°
	Saturday, April 26 Partly sunny High 59° Low 39°
	Sunday, April 27 Times of clouds and sun High 59° Low 40°

All forecasts provided by AccuWeather.com ©2003

Crossed off the map, a building falls

○ Demolition first step in turning block into a parking lot

By Angela Caputo
Contributing Editor

Brick-by-brick, 529-539 S. Wabash Ave. is being torn down to make way for a new parking lot that will add approximately 50 new spaces to the block.

The eight-story building with the American Red Cross logo tattooed on the side is being leveled "from the top down," said Bob Brown of N.F. Demolition the company that said it's "wrecking a new millennium."

The entire block, where the demolition project is underway, is now the possession of Park 1, the company that owns four parking lots within two blocks of Columbia's administrative hub at 600 S. Michigan Ave.

Park 1's vision is to turn the block into an expansive parking area. Eventually, the business hopes to increase the area's parking capacity by building a multi-story structure with retail venues at street level.

In the immediate future, "it's going to be turned into a flat parking lot until we get financing for a structure," said Libby Youkhana of Park 1.

The timeline for development of the plan is not yet certain, Youkhana said. "It all depends. It may take a couple of years, it may not happen at all," she said.

Need for parking on the block doesn't appear to be urgent, even as the population in the South Loop has exploded.

Garage attendants at 605 S. Wabash Ave. said their parking structure—the largest on the block with capacity for 650 cars—rarely comes close to filling up. It parks, on average, 275 cars each day.

Despite the lot at 541 S. Wabash Ave. being closed during construction—which previously parked nearly 200 cars daily—drivers don't appear to be affected, according to parking attendants.

Spillover from the lot is only adding additional 50 or so cars a day to garages in the immediate area, parking lot employees said. As the building comes down, a small chapter of South Loop history comes to a close.

Warehouse Liquors was the last business to vacate the building, in October 2002. Gene Charness, 45, ran the convenience store on the premises for a decade before moving down the block to 634 S. Wabash Ave.

The building has a colorful history of leasers. The Schilke Trumpet was among them. Stories about "Old Man Schilke's" drunken cowboy act in a makeshift shooting range in the basement floated around the building during Charness' occupancy, he said.

Charness said several vocational schools also operated out of the offices above his street level storefront. Bartending and florist training institutes were among those he recalls.

In mid-May, when the tear-down is complete and the cleanup is finished, a new chapter of the history of the land will begin. The lot will be transformed to a level surface and a concrete finish will follow. Soon after it will be parking-ready, said Brown.

Charness said he is glad to see the neighborhood evolving and being re-energized. "As long as there is a future, you have something to look forward to," he said.