



Vaguely
necessary

By JAPNEET
KAUR
Photo editor

Hacked for first time

Last night, I was infected by an online virus for the first time in my life.

Having no experience with viruses, I ignorantly clicked the link I thought a friend had sent me in IM, to find my Windows Live Messenger begin behaving in the most unpredictable manner. I realized my friend hadn't sent me that link – rather, my friend had somehow gotten the virus and passed it on to me.

The virus proceeded to send itself to several people on my contact list, infecting another inexperienced friend.

After having a bit of a freak-out moment, unsuccessfully uninstalling and reinstalling the application, and finally succeeding in correcting the issue (system restore, if anyone else ever has this problem), I sat back and tried to keep calm.

I'd always heard stories about people's hard drives crashing because they were hacked, or someone's genius original piece of work being stolen, private photos being leaked onto the internet, etc.

I never imagined anything of the sort could happen to me! Even though it wasn't as bad as it could have been, the virus being limited to one application, I found it hard to control my anger.

The idea that there are people out there who enjoy nothing more than the thought that something they created is causing other people a load of technical problems really irks me.

So what's my point? I doubt my complaint is going to stop hackers and creators of viruses, but I do wonder why. It probably seems like a small thing, especially to those who have never been in a similar situation. To me, it's another thing that makes me question humanity and innocence and all that other apparently over-hyped stuff.

If you're a hacker, I ask you – what do you get out of it? Exercise your brainpower, by all means.

Challenge yourself and apply your skills. Why mess with the lives of people who have never done anything to you, though? Where does it get you?

This ties in nicely with my last column – it's another reason (oh, there are so many!) to be careful online. Here's some advice that I know wish I had learned before this happened, but I'm glad I figured it out now.

If a friend sends you a link that you don't recognize in an e-mail or an instant message without any kind of explanation as to what it is, ask him/her about it before you click on it.

Never run or install any program if you don't know what it is.

Drop a little cash on an anti-virus program. Be safe!

That's gotta hurt...



Photo courtesy of Dito Milian

Bob Dochterman, director of the KOHL radio station, is in for a crash landing at Infineon track.

Dancing on the edge of disaster

By NICOLE JOHNSON
Features editor

Screech! went the tires as the motorcycle went down on its side on the track. Officials desperately waved yellow flags at riders speeding around the corner, as Bob Dochterman felt his Honda CBR 600 fly out from under him. Irritated with himself, he watched his bike go over a hill to the edge of a race track, dig in the mud, start to tumble, flip a couple of times, and still have time to do a few somersaults.

Dochterman didn't see the drivers rounding the corner of Infineon Raceway the wet morning of Wednesday, Feb. 18, as he slid along like a bullet on the asphalt. His bike inched lower to the track and the wheels lost traction with the ground, a phenomenon known as "lowsiding" in the motorcycle world.

Dochterman, head of Ohlone's radio station, KOHL, said he wasn't hurt because he was wearing leather and extra padding. After the inci-

dent, he stood next to his wrecked bike giving a thumbs up, to show officials that he was okay, and there was no need for an ambulance.

He said that if he would have "high-sided" – the opposite of lowsiding, in which the tires let go and catch a certain way, catapulting the rider over the top of the bike – "that would hurt." As it was, however, he escaped with only minor bruises.

As a rider of 20 years, he warns, "Anytime you go out [on the track] it could happen during the course. If you're going to ride close to the edge of the bike's capacity or your own abilities, do it on the track," not on the street.

He said the key to driving motorcycles is to understand the tires. "There's nothing more important than tires." Only when they are heated up do they reach their operating potential.

He said his error and impatience, along with the rain-wet track, caused the accident. Dochterman was too impatient to do the typical three laps of warmup; instead, he only com-

pleted one. On the green racetrack, with "no rubber or sticky stuff on the track," riding on cold tires, "I was dancing on the edge."

This was Dochterman's first time having a crash caught on film. "That's pretty excellent!" he said. Infineon is a professional track that always has photographers.

Of Infineon, Dochterman said "it's a pretty safe track compared to the streets, especially at an extreme level."

He conceded that while motorcycling is dangerous, any sport carries a certain degree of risk. "If I gave up [riding motorcycles] and [took] up golf, I'd probably get hit in the head with a golf ball and pass out."

Dochterman has no aspirations to become a professional racer, just to "get out there and have a perfect lap. I want to do my personal best."

His bike, he said, was not irrevocably damaged by the crash. It "takes a licking and keeps on ticking. The engine fired up even after the somersaults.

"This is just a hobby," he said,

"like some people play golf. I do this."

There was "cosmetic damage" done to the bike, but nothing too serious. The handlebar broke in half, but the engine was fine. Dochterman has a lot of spare parts, so he plans on fixing the bike himself. He hopes to get his bike fixed for under \$1,000, or even \$500.

Another interesting motor-related experience of Dochterman's was getting to play a part in the *Matrix 2*. He was a part of the freeway chase scene, as an extra driver. He was able to get into the movie because he was involved with a movie extra company.

They were looking for doubles for agent Smith, so he auditioned for that. It turned out they were going to have more computer generation than actual people for that character, but they did have a deal for driving.

"So, it worked out," Dochterman said. "I was only in the movie for a couple of seconds, but if I had to say one thing about working on a movie, you get fed like a king."

Book club to go multilingual

By SEAN NERO
Staff writer

"Trying to prevent students from losing their love of reading," Lauri Scholz and Amy Morse started the Ohlone Book Club.

The club was started in October of last year by president Scholz and vice president Morse because they noticed that "there wasn't a book club on campus."

This week the club chose Firoozeh Dumas' national bestselling memoir *Funny in Farsi* which, according to Morse is "a story of an Iranian girl's experiences in America in the late 70's."

Scholz said the purpose of the book club is to "allow students to have a place to discuss books so that the only books they read aren't

text books."

The club, which currently has around seven members, is open to anyone with an interest in reading and holds its meetings every other Tuesday from 1 to 2 p.m. in the video conferencing room in the library.

According to Scholz club members "bring book suggestions to each meeting and then vote on the book that the club will read" Members can either rent, buy or check out selected books from the library or retail book store.

New book club member Greg Monson said he joined the club because he "likes to read and had friends in the club."

The next club meeting will be on March 17 in the library video conference room and the book chosen is *Emma* by Jane Austen.

Katona to retire

Continued from Page 1

and is looking forward to new challenges. She also said she "made a promise to retire before she got burned out," seeing that she wanted to be able to teach with the same delight as she did when she first began.

Katona's influence reaches beyond students as she served as president of the Faculty Senate for six years and was involved in hiring English Professors Jeff Dean, Mark Brosamer, Jennifer Hurley and Tracy Virgil.

Katona said her funniest time at Ohlone was when Dr. Alan Kirshner and some of his students put together a body-building show and her women's studies students began gathering around to cheer them on.

During her retirement, Katona said she wants to focus on her writing as well as do some seasonal traveling that she wasn't able to do while teaching.

Since she is a Fremont resident, Katona said she will continue to enjoy the college during her retirement and hopes to take one of Denise Owen's drawing courses.

Katona wanted to leave students with this message: "think about a career in teaching; don't let anyone dissuade you from doing it... You'll have plenty of fun and free time and while you might not get rich, you'll make enough to live happily on."

Photos: reading between the lines

By ANNA BIARITZ ROLDAN
Staff writer

It's a striking photo—dark and shadowy, but impossible to ignore. Formless black and white shapes stand out starkly against a grainy gray and white background, dropping hints but never quite giving the story away. Whatever you take to be the meaning of Photography Instructor Paul Mueller's "Three Portraits of Tubaist Johnny Blood, Johnny Blood," one thing is clear: the meaning of the photo lies not only in what is said, but also in what is left unsaid.

Some photos are clear; others abstract, but all are provocative at the Photo Show in the Louie Meager Art Gallery. The show, which opened last Friday and runs through April 4, features a diverse collection of photos from a number of artists and photographers from around the Bay.

Aiming for the high notes

By NAZIA MASTAN
Staff writer

The Ohlone Chamber Orchestra is at it again.

Larry Osborne, a French Hornist with Opera San Jose, among numerous other prestigious orchestras and symphonies, will conduct Ohlone's Chamber Orchestra's March 8 performance.

Osborne has conducted the Ohlone Chamber Orchestra, or OCO, since 2003, making it his sixth season as conductor. He has degrees in music performance and music education.

The 35-member ensemble includes celloists, violinists and trumpeters to name a few, but the wind instrumentalists will be the focus.

Jackson Theater in Ohlone's Smith Center for the Performing Arts will be the backdrop of the Ohlone Chamber Orchestra's performance.

Various wind instruments will play in concerto together to compile pieces from Charles Gounod's *Petite Symphony in B flat Major*.

The Ohlone Chamber Orchestra will also play numbers from W.A. Mozart's *Symphony Number 36 in C* as well as Karl Stamitz' *Orchestra Quartet in C Major*.

Even though the OCO will be playing on May 17 at 5 p.m. as well, you should catch them this Sunday while they are hot.

The Ohlone Chamber Orchestra will be playing in the Jackson Theater inside of the Smith Center at 2 p.m. on Sunday, March 8.

Tickets are available at the Smith Center Box Office now through showtime.

The Ohlone Chamber Orchestra is also looking for college or professional experienced players who play the a violin, viola, cello or trumpet.

For information, you can send an email to hornfest@aol.com.

There were also less abstract photographs, documentary-bound perhaps, such as Amanda Herman's "Kungsleden," which depicts a group of cross-country skiers crossing a frozen lake to make it to their camp.

This photo shows a skier walking on thick snow and two others on sleds pulled by snow dogs. Images like these seem to be the "right timing" kind of photograph. It looks as if the fine lighting found in the skies on the photo and the angle the photo was taken must be done with skill and practice.

Other photos can be taken with models that can pose for the photographers, but photos like these must be taken by a person with the eye for the right moment.

With not the perfect moment but this time, the right subject, Dana Marlow Davis's series of photographs entitled "Kore 23," "Kore 36," "Kore 62," "Kore 66" and

"Kore 68" strike with their sheer elegance. These photos of unclothed bodies are calming, but at the same time compelling. The contours of the body, which she chose to focus on, are not what you would usually find in a photo. It's the obscurity that makes one think.

Going into the peculiar, I found Mark Eanes's "Tire Pile" series to be one-of-a-kind. The sight of nothing but tires in a photo is both interesting and unusual.

There were also photos of subjects like the crusty old painted pole or the gates of a structure that may be found in the urban streets, taken by Terry Thompson. Thompson's taste for the common things, turning them into something to actually look at, can be luring and can lead your imagination to go places.

The reception for the show will be Saturday March 21 from 7 to 8 p.m. in the Smith Center. Admission is free.

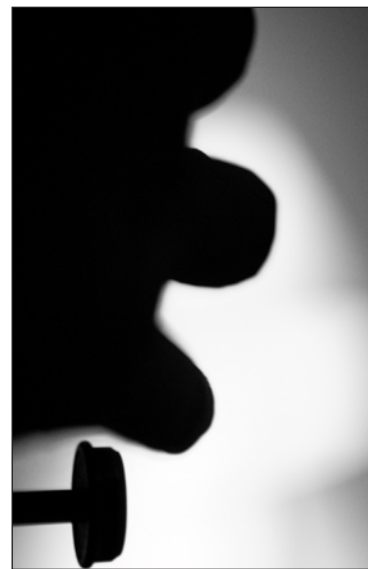


Photo by Paul Mueller

"Three Portraits of Tubaist Johnny Blood, Johnny Blood" is one of many photos on display at the art gallery.



Weighing Anchor

By ERIC DORMAN
Editor-in-chief

Too costly either way

They say you can't put a price on life. Capital punishment, unfortunately, is another matter.

We've heard the arguments against the death penalty voiced in terms of the human costs. Sadly, these arguments have mostly fallen short—the majority of our states still support the death penalty. Perhaps it's time to try a different argument: economics.

Last week, Maryland Gov. Martin O'Malley presented an unusual, but increasingly popular argument for repealing the death penalty to the Maryland Senate: the program is simply too expensive. In Maryland, death penalty cases cost three times as much as cases in which life imprisonment is sought. In California, they are as much as six times costlier. The reasons for the extra expense are simple—capital punishment trials tend to be longer and require more lawyers—but the effects are profound: here in California, we pay \$250 million every year to implement the death penalty. In a state facing a \$40 billion deficit and deep cuts across the board, and to education in particular, this is not a price we can afford.

These figures support what is already a convincing argument against the death penalty, albeit one to which we've largely turned a deaf ear (36 states still support capital punishment). Today's justification for our sanctioned murder program is rooted in a biblical eye-for-an-eye dogma that we've never had the courage to change, even though the concept is just as backward today as it was 3,000 years ago. Any punishment is worthless and negatively reinforcing when the penalty is a replica of the original crime. If we acknowledge the hypocrisy of spanking children to teach them that violence is wrong, then why do we kill killers to teach them that killing is wrong?

Advocates of the death penalty bring up the same tired argument any time a state considers foregoing the death penalty. The harshness of capital punishment, they argue, serves to deter potential criminals. What these proponents fail to understand is that financially, the death penalty has the exact opposite effect: while California and other states have steadily pumped taxpayer dollars into capital punishment, we've been slowly starving programs that be ameliorative. Even as we prepare to build a \$400 million death row facility here in California, we're cutting funding for rehabilitation programs and help for the poor—programs that could prevent tomorrow's death row inmates from turning to crime to begin with.

Our nation has executed 1,149 individuals since 1976, at a cost of over \$1 billion. Whichever figure you choose to look at, the cost is too much.

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