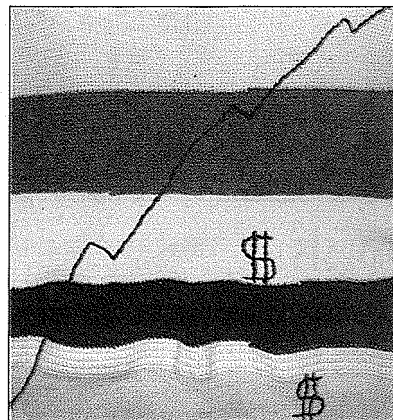


LOCAL NEWS

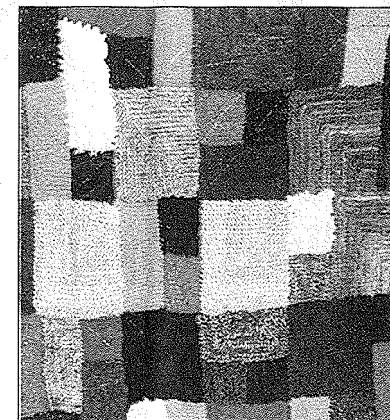
STUDENT ASKS FOR ART, AND THE WORLD ANSWERS



Untitled
by Carol B. Lovell,
Central Square.



"Mother & Child"
by Virginia A. Spiegel
Byron, Ill.



"Earth, Sea, Sky"
by Karen Rosenberg,
Berkeley, Calif.

Patches Project Goes Global

SU student provides a forum through art

By Pam Lundborg
Staff writer

A Syracuse University graduate student's art project has become an international



production, involving people from Venezuela to Costa Rica and from all over the United States, including

more than 1,200 schoolchildren in Central New York.

Jennifer Marsh, 27, last April announced plans to collect as many fiber or knitted patches as possible from people in the community. She intends to sew them together and cover an abandoned gas station in DeWitt. The project, called the International Fiber Collaborative (international



Review

Daughtry can't shake his 'Idol' persona

By Mark Bialczak
Staff writer

Chris Daughtry looked like a rocker-to-the-heart still getting tugged along by the powerful wake of "American Idol" Tuesday night at the sold-out Landmark Theatre.

As Daughtry led the band that goes by his last name into the opening song, "Crashed," and through a set that touched on the best from his debut CD and well-chosen covers, it was obvious he's sticking to what drove him to that fourth-place finish a couple of seasons ago on the Fox TV show.

On "AI," Daughtry rocked out as much as he could. Pleasant enough during the interviews, once he got that microphone, he always seemed to be smoldering with rock 'n' roll fire.

That's still so. Daughtry has put together a solid outfit to play songs hard and loud enough to bring arena rock from glorious decades past to mind. He even makes sure to throw a power ballad or two in for very good measure.

His go-to move at the Landmark was to stick his face right up to the microphone, and snake his hands up close to his cheeks as he let his quite-solid rock voice go at "Used To," "It's Not Over," "What About Now" and, of course, that first smash hit, "Home."

But out there in the seats, the fans definitely still resemble more of the "AI" set than the hard rock bunch you'd see at, say, a Fuel concert. For instance, there were many, many groups of women. The only men you saw appeared to be there with their dates.

So, like an "AI" crowd, there was plenty of screaming of affection for Daughtry.

But there wasn't any head-banging or physical crashing you might see at a hard rock show.

The star appeared to be caught in the intersection.

He knows darn well that "Daughtry" wouldn't have sold

The details

What: Daughtry in concert.

When: Tuesday night.

Where: Landmark Theatre, Syracuse.

Crowd: 2,900 (sold out).

Length of performances:

Day of Fire, 30 minutes; The

Midway State, 45 minutes;

Daughtry, 75 minutes.

dle of the show to pay homage.)

But still, there's that yearning in his soul for something tougher — say, the reaction Guns N' Roses would get for "Paradise City," his rollicking cover for the night.

And that makes Daughtry appear a tad needy on stage, challenging the crowd to make noise and really get into it.

At one point he said, "I don't see this whole place in a party mood yet. We need to feel the love from up there in the very back."

He did get the noise.

When he brought out his acoustic guitar for a new song, "Back to Me," he told all that he'd like to put it on the next record. So he wanted to judge by the crowd reaction. Which was huge. "I take that as a yes," he said.

But first there's more to come from the debut.

Daughtry announced that they just shot a video for the new single, "What About Tonight." The crowd screamed. It will be a hit in this crazy, Idol-meets-rocker world.

Daughtry brought along two opening rockers. The first, Day of Fire from Nashville, Tenn., had the lucky break to have the star come out at the end of its set and shoot a Ping-Pong ball rifle at lead singer Josh Brown. They sounded tough enough to get away with putting that donation jar on their merchandise table with the sign, "Donations accepted for gas money," and not worry about anybody swiping it.

Second band out, The Midway State from the suburbs of Toronto, added fired-up keyboard

scheduled to be completed by April.

Marsh needs to collect 3,600 feet of material. The purpose is to use public art to launch debate about politics, rising gas prices, environmentalism and our dependence on oil.

More than 500 children from Edward Smith Elementary School are involved in the project.

Edward Smith art teacher Mary Lynn Mahan, whose pupils are participating in the project, said she tailors her art classes to suit the abilities of the children on various topics. First-graders simply painted their hands onto patches of fabric, she said.

While making their patches, fifth-graders talked about environmentalism and alternative fuels, she said. The children in other grades had age-appropriate discussions about current events that could be connected to the artwork.

"I love to get my kids involved in community art," Mahan said. "Art can be a statement, not just something that is beautiful."

Over the past eight months,

THIS PANEL, called "We Love Nature" by Cerro Danta Women's & Youngsters' Collective of Costa Rica, has been donated to a project started by Syracuse University graduate student Jennifer Marsh. She plans to cover a vacant gas station at the corner of East Colvin Street and Nottingham Road in DeWitt.

Marsh said she has traveled the country leading workshops at various colleges, schools and libraries. Each group has a different reason for wanting to participate in the project, she said.

Some art students are using the project as a way to revive old-fashioned techniques of crocheting, she said.

Some high school students are using the project as a way to debate current events.

Some adults around the country are contributing because they see it as a political forum, she said. Internationally, people from other countries are contributing panels to express their various perspectives on the United States, oil and international issues.

A group of homeless men from St. Louis have sent her patches, she said.

The project is less about her own personal beliefs and more about providing a community

forum through art, she said. All types of perspectives are welcome, she said.

This project "sums up the power art has in our lives," Marsh said. "It's mind-blowing. It renews my faith in people."

Marsh said she doesn't know how so many people outside Central New York — such as Silvia Piza-Tandlick from Costa Rica or Elena Plaza from Venezuela — have heard about the project and decided to contribute. Media attention, the Internet and word-of-mouth have played the biggest roles, she said.

The project is something she is doing in her spare time, not for a grade in school, she said. She has spent about \$15,000 of her own money travelling and buying materials, she said.

"As an artist, I felt secluded from the community," she said. "I was trained to sit in a

studio and make objects. By starting this project, it gives me an opportunity to be a part of the community. It also allows grade-school kids to be involved in public art . . . This creates a forum between artists and people of all ages."

Marsh, originally from Columbus, Ohio, said she will finish her graduate work at SU in May but plans to continue her work after that. She's looking for more abandoned gas stations to cover, she said.

The 3-by-3 foot panels for this project are due in March. Marsh said she expects to have more than enough contributions to fit around the building and pump. After the patches are collected in March, Marsh said she will have to sew them to a strong backing material and then coat the panels with weather-resistant Scotchgard.

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more than 3 million albums or won those three People's Choice Awards without the "American Idol" fans. (And he placed his intense version of Johnny Cash's "Walk the Line" that earned so much praise on Idol in the mid-

work of lead singer Ivannair Ferraro to the mix. They brought to mind the cool passion of Coldplay.

Mark Bialczak can be reached at mbialczak@syracuse.com or 470-2175. His blog "Listen Up" is at <http://blog.syracuse.com/listenup/>.



Li-Hua Lan / Staff photographer

CHRIS DAUGHTRY performs Tuesday night at the Landmark Theatre in Syracuse.

Voters go to polls on school renovations

Two school districts asked voters Tuesday night for permission to spend money on renovations, and a third will call voters to the polls today:

Onondaga OKs \$2.9 million

Voters in the Onondaga Central school district narrowly approved spending \$2.9 million for improvements to Wheeler Elementary School. The vote was 188 in favor and 178 against.

The approval means residents will kick in \$900,000 toward the school construction project, at a cost of 22 cents per \$1,000 or \$22 per \$100,000 of assessed value. An additional \$1.5 million is available in already approved funds and \$500,000 is available from the district's general fund. Work includes a regulation-size gymnasium with bleacher seating, a new band and choral room, locker room renovations and bathrooms that comply with the Americans with Disabilities Act.

Solvay OKs \$3.1 million

Solvay voters approved a \$3.1 million capital project to improve school security across the district and improve energy efficiency at the elementary and high schools. The vote was 202-8.

The project is the first approved in the district since the new middle school and additions to the high school were built. The project expenses will be covered by traditional and Excel state aid and will not raise local taxes.

ES-M to vote on \$5.6 million

East Syracuse Minoa residents will vote from noon to 9 p.m. today in the high school gym lobby on whether to approve a \$5.6 million project calling for numerous school improvements, including a new turf field at the high school. The turf portion is expected to cost about \$950,000.

There would be no effect on local taxes, because Excel aid, state building aid and capital reserve money will pay for the project. ES-M's priority items include new windows and doors, health and safety upgrades, instructional space improvements and converting bathrooms to comply with the Americans with Disabilities Act.

— Staff reports

Review

This show's the reason 'Annie's' a classic

By **Tony Curulla**
Contributing writer

I defy anyone with even a moderate sensibility for the modern American musical to leave a mediocre performance of "Annie" without humming a tune or two and wiping away a few tears.

But when the production is as high-quality as that presented by Famous Artists Broadway Theatre Series, one can understand why this perennial musical might just be the "all-American" standard by which we compare others.

Granted, the somewhat syrupy story line about a New York City orphan who you know will have an upbeat conclusion, despite the tough existence, lacks sophistication and artfulness today, "Chicago" or "A Chorus Line." However, what "Annie" lacks in reality is just

the stuff that the American musical has made its bread and butter since the beginning.

The show not only contains major doses of the musical necessities like great music, choreography, interesting plot, sympathetic central characters and forces against them, but it is also imbued with American optimism born out of hard times.

Set in Depression-era New York City, the story is about the universal need for belonging.

Annie (Amanda Balon) is convinced that her parents, who left her at the orphanage when she was a baby, are still alive and want her back. All of the musical numbers, thematically, revolve around either Annie's "Hard-Knock Life" or an optimistic, even idealized, vision of what life could be like under different circumstances.

The show's anthem to opti-

mism, "Tomorrow" is not only a centerpiece tune early in the show, but variations of its notes and basic melody run throughout, reassuring us that, indeed, "Tomorrow" might be a better place and time.

Some of the best scenes in this production are carried off by the seven children who play the orphans. Powerful, high-quality work is turned in by Lynn Andrews, whose Miss Hanigan borders on cruelty, but always manages to redeem her character.

David Barton plays Daddy Warbucks with an aristocratic air, yet he, too, is humanized through his bonding with Annie as a surrogate father.

A favorite number of mine is carried off terrifically by J. Michael Zygo as Rooster Hannigan, Cheryl Hoffmann as his girlfriend, Lily St. Regis, and Andrews' Miss Hanigan when they

The details

What: National touring company production of "Annie," presented by Famous Artists Broadway Theatre Series.

When: Tuesday night. Also 7:30 p.m. today and Thursday.

Where: Crouse-Hinds Theater, Mulroy Civic Center, 411 Montgomery St., Syracuse.

Length of production: 2½ hours, including a 15-minute intermission.

Attendance: About 2,000.

Tickets: Oncenter box office at 435-2121 or Ticketmaster at 472-0700 or www.ticketmaster.com.

unite for "Easy Street."

The production is fraught with wonderful period costumes and impressive set changes that actually give a "feeling" for what they're really supposed to be.