

11-20-2000

## Columbia Chronicle (11/20/2000)

Columbia College Chicago

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# COLUMBIA CHRONICLE

Volume 34, Number 9

Columbia College Chicago

Monday, November 20, 2000

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## Program reaches up and out to students

By Jill Helmer

Staff Writer

Upward Bound is a program at Columbia designed to help low-income families prepare for college, both academically and financially. The program works with students at three local high schools: Forman, Holy Trinity, and Benito Juarez.

Director of Upward Bound Craig Kirsch said the people who take part in the Upward Bound program are usually "low-income, first generation" students, which means they're the first generation in their families to earn a college degree.

Kirsch said, in order to qualify for the program, students have to be committed and have the potential to go to college, and their parents must take an active role in their child's education.

Students in Upward Bound receive tutoring twice a week during study halls, before or after school, and attend the Saturday program twice a month. The Saturday session consists of several classes, one of which is something extra-curricular, like drama, film, or music, said Kirsch.

The most popular aspect of the program, in Kirsch's opinion, is the summer program. Students get a chance to visit a college and stay in the dorms for a week, to get a feel for what college would be like. "It gives students a chance to experience independence, which is a large part of college," he said.

"Students who stick with the program benefit enormously," Kirsch said, "they are more prepared to succeed than their peers from similar backgrounds."

Several students who participated in the program agreed with Kirsch that it's worthwhile and beneficial.

One Columbia student who participated in Upward Bound is sophomore Christian Clarke. Clarke is a journalism major, and says she wants to be a magazine writer, but would also like to teach writing.

Clarke said she first heard about the Upward Bound program her freshman year at Holy Trinity High School from her counselor and from her "big sister" from the Bigger Sisters' program.

Clarke said Upward Bound was a good program because "they helped you out with new experiences in high school your freshman and sophomore year, and junior year they helped you prepare for the ACTs."

"Senior year, they helped me pick out colleges with my major, and helped with financial aid and scholarship forms."

Clark said she enjoyed the summer program. "We took math, writing, and human relations classes, and got to pick an extra curricular class, like dance or drama. We got to live away for a week, and got the real college dorm experience."

Nelson Navarro, a junior graphic design major at Columbia, has been involved in the Upward Bound program since his freshman year of high school, and believes that he has benefitted a lot from the program.

Navarro attended Forman High School, where he heard about the Upward Bound program through some of his classmates. He said that one of the main things that attracted him to the program was the summer program. "They took us to Naperville College, and Knox College. We lived in the dorms, and ate the food we would eat if we lived there. We really got a feel for what it was like. We had classes in actual classrooms, and had access to all the facilities we would if we went there."

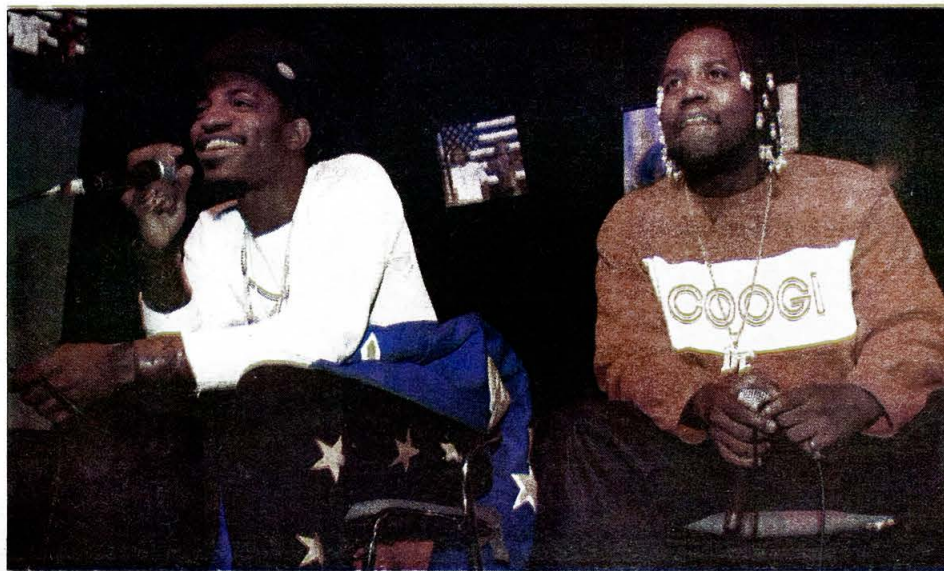
Though Navarro is a student at Columbia now, he still stays active in Upward Bound. He now tutors for the program at Holy Trinity High School.

"The program has been a blessing for me. I owe them a lot; they helped me out a lot of times. So now I try to help them."

Columbia's Upward Bound program is part of a nationwide program which is part of the 1965 Higher Education Act, according to Kirsch.

"It's one of the oldest of a group of federally funded programs known as "Trio," which grew out of the war against poverty," said Kirsch.

## Outkast in the Hokin



Photos by Donnie Seals Jr./Chronicle

The group? Outkast. The album? "Stankonia." The place? Columbia's Hokin Annex. Atlanta's own Outkast arrived to a packed Hokin late Tuesday afternoon for a special meet and greet with Columbia students.

After two hours of waiting and listening to the new Outkast album "Stankonia" (pronounced stank-on-ya), Andre 3000 (Andre Benjamin) and Big Boi (Antwan Patton) arrived to an anxious crowd of hip hop fans.

They answered questions regarding their first single, B.O.B. (Bombs Over Baghdad), the future of Outkast, and the tour, which will be coming to Chicago sometime next year.

Outkast is already considered one of the best hip hop duo's in the industry, and their latest release "Stankonia," has been receiving rave reviews as it brings a fresh new instrumental funk sound to the hip hop genre.



## Living legend visits Columbia

By Sabina Ghebremedhin  
Correspondent

The Russian born legendary ballet dancer, Mikhail Baryshnikov, visited the Dance Center of Columbia last week for a series of performances. His White Oak Dance Project took a trip down memory lane exploring the '60s and brought the performance to the present, introducing White Oak's new production "Past Forward" with dance excerpts from the postmodern era.

The production was a mix of minimalism and conceptualism. Bringing everyday concepts, such as walking, dressing and sitting, to the art form of dance was fundamental to the various choreographies presented. White Oak also performed current works.

Simone Forti is one of the many choreographers who joined the White Oak tour this year. At Columbia, Forti was not only a choreographer but also a guest performer.

Forti explained, "Past Forward" is focusing on a group of choreographers from the early 1960s. We had different ideas back then, than what we are working on now. We were

sharing ideas with artists such as painters and sculpture artists from the postmodern era."

Forti an independent choreographer, has been in the business for more than 40 years, and is happy to have had the opportunity to share her work with the Columbia community. "My work the 'Huddle' is usually six to nine people performing," she said. "They stand together in a huddle. The dancers take turns climbing over the characters of the twins. I was thinking of that structure as a sculpture and as a sculpture stays in one place you get to see the action."

The opening night, Nov. 15, was a fundraising gala and a single ticket was sold for \$300. At 6 p.m. the Dance Center lobby was already crowded, and audience members began the evening by sipping champagne and enjoying hors d'oeuvres. The 272-seat theater was sold out. The ticket price for the remaining five performances was \$60 per person, and all the performances were sold out.

Baryshnikov, now 52-years-old, founded the White Oak Dance Project 10 years ago. His inspirations were postmodernist choreographers Trisha

Brown and David Gordon, two of the major contributors to the White Oak. Baryshnikov saw their work back in 1965 and has continued the relationships since then.

"My purpose of founding the White Oak Dance Project was to dance with the best modern dancers in the world," Baryshnikov said in a video presented at the performance.

Most of the choreography performed on stage reflected works which were shown at Judson Memorial Church in Greenwich Village, NY in the early '60s. During that time many independent modern dancers were struggling to showcase their work. The Judson Dance Theatre was formed and these modern dancers found a home. The formation of this dance company made a strong impact on the dance world and the art scene as well.

During a time of "experimentalism" it became the birth of the postmodern era. As a dance artist, Baryshnikov often broke the rules. When he was the artistic director of the classical

See Baryshnikov, page 2



## Briefly News and Notes

### Early registration approaching for current students

Early registration for all currently enrolled degree-seeking students will be held from Monday, Nov. 27 until Friday, Dec. 8. Undergraduate students-at-large register during open registration in February. Students will have until Friday, Dec. 15 to sign their tuition contracts. Spring 2001 class schedules will be available in mid-November.

### Free concert christens new piano

Columbia's Music department recently acquired a new Yamaha concert grand piano for the Music Center. To inaugurate and celebrate the new instrument, a lunch hour piano recital will be given on Tuesday, Nov. 21, by pianist Sebastian Huydts. The concert is free and open to the public. The program's highlights will include selections from Bach, Mozart, Chopin, Bartok and Confrey. The event will begin at 12:30 p.m. and last until 1:20 p.m. The Music Center is at 1014 South Michigan Ave. For additional information please call (312) 344-6179.

### Columbia PR students honored

Columbia's Public Relations Student Society (PRSSA) was awarded second place on Oct. 24, for their efforts promoting Organ Donor Awareness. Members accepted a \$200 check for their efforts in promoting Organ Donation.

Through PRSSA, which is a student organization for promising public relation professionals, organ donor awareness campaigns were developed by the students to educate their peers about the process through special events and media relations. PRSSA is currently at work on this year's awareness competition, being held in late March 2001.

### Happy 18th birthday WCRX

Come and join in the celebration as WCRX, 88.1 FM throws an on-air birthday party, to mark its 18th year in broadcasting. The festivities are on Monday, Nov. 20, from 12:30 p.m. to 4:30 p.m., in the 33 East Congress building's first floor lobby.

Students are invited to come and learn more about the radio station. Faculty and staff are welcome to stop in and help celebrate. Listen to WCRX 88.1 FM on Nov. 20 for an the all day birthday party. There will be on-air interviews with former students who are now working in the radio industry throughout the day. At noon, students will conduct an on-air birthday party and field calls from listeners who want to join in on the festivities.

### Hokin kicks off '2000 Haiku 2000'

Columbia has issued a call to faculty, staff, students and friends to submit haiku that conforms to the traditional requirements: no title, must be three lines long, the first line must have five syllables, the second line must have seven syllables, and the third line must have five syllables. Haiku can be submitted through Nov. 20 to hokincenter@popmail.colum.edu.

All this is in preparation for the up-coming exhibit "2000 Haiku 2000," an ambitious undertaking for the college to collect 2000 haiku by the end of 2000. The exhibition will open on Nov. 27 and last through Dec. 20 in the Hokin Gallery, 623 S. Wabash. The opening reception is Thursday, Nov. 30 from 6 to 8 p.m., and a Haiku marathon takes place Wednesday, Dec. 6 from 12:30 to 1:30 p.m. Admission to all events is free. For more information, call (312) 344-7696.

### Poetry review accepting works

The Columbia Poetry Review #14 is now accepting submissions until Dec. 1.

Submissions can be dropped in Paul Hoover's mailbox located in the English department office or the Columbia Poetry Review submissions box. Submissions must be new and unpublished and be accompanied with a cover letter and a self addressed stamped envelope. For more information contact rabbitwatch@hotmail.com or the English department at (312) 344-8125.

### Popular play returns to Chicago

The box office record-breaking play "The Vagina Monologues" will resume performances on Wednesday, Nov. 29, at its home in the Apollo Theatre, 2540 North Lincoln Ave. Like its current Off-Broadway run, three women will share the stage at each performance, and casting will change every other week.

Tickets for performances through Jan. 21, 2001 are now on sale and priced at \$49.50 and \$55. Tickets are available at the Apollo Theatre box office, by call (773) 935-6100 or Ticketmaster at (312) 902-1500. A limited number of half-priced student "rush" tickets will be available on the day of the show. For more information visit [www.apollochicago.com](http://www.apollochicago.com).

## Around Campus



Patricia Dieball/Chronicle

Freshman Betsy Lopez, majoring in journalism and television visits with WMAQ-TV news anchor Art Norman, as part of the studio tour Lopez won through the Center for Arts and Media. Lopez was given the opportunity to ask questions and career advice of Norman, who told her to, "do something for the love of it, not for the money."

## Baryshnikov

Continued from Front Page

dance company, NY's American Ballet Theatre, he invited punk choreographer, Karole Armitage and his friend Gordon to create dance pieces for the company, despite it being a traditional ballet dance company.

Minimalism proved to be the concept of the show. However, in the piece "Satisfying Lover" by Steve Paxton, the creator of contact improvisation, college students as well as Chicago based independent artists and the wife and child of Dance Center's Executive Director Phil Reynolds, joined Baryshnikov in several pedestrian movements.

The audience reaction to the performances was positive. "I was born in the '60s and the culture has been so affected by that time era, but I wasn't old enough to really understand. White Oak highlights the time period and what happened then. These projects are based on a time period which was so influenced by the arts," said Ashley Knight, a pleased audience member.

Jeresa Kinsbrough, 18, a freshman dance major watched the performance with enthusiasm. "This performance opened my mind. I am not as narrow minded as I was before and I am more accepting to new things now," she said. "I loved the fact that they brought simple things from life and made them into dance. They mixed the old with the new. And it was the new projects with the old-timers."

Kinsbrough added "I didn't find myself just looking at Baryshnikov. I don't think that he needed to appear that much. The women in the dance project were breathtaking."

Many of the other students around the college community didn't know that Baryshnikov

was visiting. "I think it's great that he's here. It's a wonderful opportunity; my interest however, is in television and film. So if Spielberg was coming here I would be paying \$300 to see him," said 21-year-old Marcy Grob, a television major.

White Oak gives a taste of the rich history of the postmodern era. It also uses everyday movement that develops into dance; such as taking your jacket off and putting on your shoes, etc.

Minimalism was also introduced.

"It's important for Columbia students to watch the White Oak Project because they receive a sense of our history. White Oak is a branch of dance communications with other art forms and is close to what has been modern in painting and music," Forti said. Baryshnikov and his White Oak Dance Project will continue on their tour, stopping next in Paris.



Photo Courtesy of Columbia's Dance Center



# Crowd turns out in support of mission

By Tanisha Blakely  
Staff Writer

Many turned out Thursday, Nov. 16 in Columbia's Hokin Annex, to showcase their talent in front of students and guests. The BigMouth Open Mic series, given once a month on Thursdays evenings, organized a food drive for the Pacific Gardens Mission, a homeless shelter located in the South Loop.

This was the Hokin employees' second Open Mic show in their BigMouth series, Open Mic AfterHours. This month they decided it would be a good idea to have a food drive for the holidays. Ramen noodles and cookies filled the drive boxes as students eagerly signed up to perform at the mic.

"It's always nerve wracking," says Justin Dawson, 18, an art and music major at Columbia. Known as Inch 13 on stage, Dawson performed rap, "a song for the kids," titled Germination, "don't neglect them," he said to the crowd.

Featured acts for the evening were Yellow Snowmen, Blue Earth and Sepia. The majority of the band members were Columbia students but some were local musicians.

In a black sweatshirt under a #32 Orlando Magic jersey, red gym shorts over black pants, no shoes, and a long dark black wig covering his face, the vocalist of the band Yellow Snowmen stood on stage yelling into the microphone. He said he was "invited to make some noise," and with the assistance of his two guitarists and drummer, was a success.

In a crowded room, students waited their turn to display their talents at the mic. There was singing, rapping,

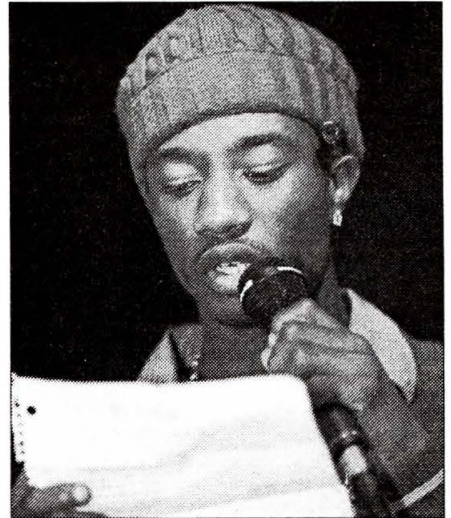
instruments and poetry displayed in various forms.

In addition to talent on the microphone fiction-writing major, Keli Stewart, sold her hand-crafted jewelry. Her nine-month old son, Jupiter, was the inspiration for her business, entitled Jupiter Vision. After finding it difficult to get a job and having the new responsibility of a child, she had the idea to make earrings, rings, bracelets and necklaces out of glass beads. Later in the evening, Stewart took a break from being an entrepreneur to read a poem. She charmed the audience with a rhythmic recitation about love and the audience responded with enthusiasm.

Meisha Trice, 19, a sophomore music business major, asked the crowd if she should do one more song, "Hell, Yeah!" the audience screamed. She sang her song, "Addicted to Love," in acapella while the crowd snapped their fingers. She had the crowd throwing money on the stage and fantasizing about love at the same time.

The room was less crowded at the end of the night when the evening host Lisa Adreani, 24, a theater major raffled tickets to a jazz concert for Nov. 17, to benefit the Merit Music Program, featuring Fareed Haque and Terry Callier at the River West.

The Hokin Annex will be sponsoring its next event Nov. 30, called "2000 Haiku 2000." Monday, Nov. 20 is the submission due date if anyone is interested in reciting Haiku poetry. According to Adreani, anyone who reads 10 haiku poems will win movie passes. For more information, contact the Hokin at hokincenter@popmail.colum.edu.com or call (312) 344-7696. If the entertainment is like the food drive it's sure to be a fun filled, entertaining evening.



John Mattison/Chronicle

Chris Roberson, one of the many attendees at The BigMouth Open Mic night, reads one of his own works to the crowd

## Former dean reassigned

By Joe Giuliani  
Contributing Editor

Columbia president Warrick Carter announced Friday that former dean of students, Jean Lightfoot, has been given a new position in charge of implementing the school's new policy prohibiting discrimination and harassment on campus.

The policy calls for an "equity officer" who "has expertise in identifying conduct that constitutes discrimination or harassment and is responsible for investigating all complaints."

In a letter to faculty members, the president said Lightfoot would also be "aggressive in developing programs and activities to combat acts of harassment and/or discrimination."

Mark Kelly, associate vice president of planning, said a new Dean of Students would be announced sometime this week, possibly as early as Monday.

In the letter, Carter said Lightfoot will report to the Office of the President.

Neither Carter nor Lightfoot could be reached for comment.

## NU grad accused of inventing stories

By Amber Holst  
Editor-in-Chief

A Northwestern University Journalism graduate student has been accused of fabricating two new stories last week that made their way to a number of media outlets across the country.

Eric R. Drudis reportedly invented a story about a 15-year-old girl who punched a prom date after he rebuffed her sexual advances, and a story about a nine-year-old Chicago boy with more than 70 arrests.

The stories were filed through the Medill News Service, an Evanston-based newsroom run by Northwestern University's Medill School of Journalism graduate students.

The service on Friday released a statement regretting the stories and apologizing to the media outlets, including several Chicago suburban newspapers, that ran them.

Drudis was the recipient of the 1999 Medill Club of the Bay Area Scholarship as well as a 1998 Gold Circle winner from the Columbia Scholastic Press Association while a student at Lynbrook High School in San Jose, CA. He had also worked as a reporter for the San José Mercury News.

In addition, Drudis ran the Social Team for the Northwestern's Interservice Christian Fellows organization.

## Sophomore gives Gay Pride Org. new life

By Joe Giuliani  
Contributing Editor

When Adam Ruhl transferred from Southern Illinois University to Columbia for the 2000 Spring semester, he looked forward to joining GLOBAL, then the name of Columbia's gay pride student organization.

"Because of Columbia's reputation as a liberal arts school, I thought people would be more open," says Ruhl, a sophomore in the Film/Video department. "I was under the impression Columbia would have a larger [gay pride] organization."

Instead, Ruhl found a group that was small and inactive. He says most of GLOBAL's members (there were less than six) were seniors, and as they looked toward graduation, the group was neglected.

"I felt if I didn't make an effort to keep the group going, the group was basically dead," he says. So Ruhl decided to become president for the 2000/2001 school year. When he took office over the summer, Columbia Pride didn't have a single member.

Still, the choice wasn't difficult for the politically active Ruhl. When he was 17, he took part in an anti-hate rally in Vermont and since then he has marched in several gay pride parades, including Chicago's own pride march.

Columbia has had a gay pride organization for at least 10 years. By 1995, membership was relatively high, with 15 to 20 people showing up at weekly meetings, says Michael Jackson, the organization's faculty advisor. At that time the group was lead by male

and female co-chairs.

Jackson says a disagreement took place between the chairs, causing the group to split into same-sex factions. However, membership in each group diminished and they soon rejoined, taking on the name Gay/Lesbian/Bisexual Alliance. Its acronym, GLOBAL, confused people.

"We got people showing up at the meetings thinking it was an environmental group," Jackson says.

To better identify the group, its name was changed this summer to Columbia Pride.

To seek out new members this fall Ruhl set up information booths in Columbia's dorms and posted fliers around campus.

He was set up in the 33 East Congress dorms when he met Anita Charlassier, a freshman who approached him about joining the group.

Jackson met with Charlassier soon after and was struck by the freshman's maturity and commitment to the group.

"I said to Adam, 'there's your vice president,'" he recalls.

Ruhl followed the advice and appointed Charlassier to the position.

Since the beginning of the semester, Columbia Pride's e-mail list has grown from zero names to over 40. Still, there is only enough participation to hold two meetings per month, says Ruhl.

"I think we're coming along well, though I'd like to see more response," Ruhl says. "Because it's a commuter school, it's tough to get people to volunteer. My biggest concern now is membership."

"There should be more than 40 gay or lesbian people in a community of 9,000," Jackson says. "Even by conservative estimates, the number should be closer to 200."

So far this year Ruhl has spent about \$60 of his own money on the group, purchasing office supplies and printing fliers.

By the end of the year, Ruhl hopes to have a manned phone line available for students and faculty who feel threatened or need advice. He would also like an office to run the organization from.

The school has also given Ruhl permission to retool the organization's website, which still lists the group's name as GLOBAL.

Ruhl says Columbia Pride's members don't necessarily have to be gay or bi-sexual. The organization is open to those who are simply gay-friendly, he says.

Columbia Pride hopes to sponsor a variety show night next semester, with poetry reading, skits and musical acts.

"We're thinking of having speakers come and talk," says Ruhl. "It's up to the two of us [Ruhl and Charlassier] to set everything up, such as reserving rooms, advertising."

Ruhl hopes to provide a mix of social and academic events for members.

"A lot of people aren't old enough to go to bars to meet people," he says. "And the ones who are old enough don't necessarily like to."

"He's doing very well," Jackson says of Ruhl. "He's got the potential to be the best president we've had in several years."

# Financial aid goes online, eases process

By Richard Z. Rzewski  
Staff Writer

Filling out financial aid forms just became a little easier for Columbia students thanks to the World Wide Web. The college recently put the Financial Aid Loan Counseling process online so students do not have to meet with loan counselors in person.

"Our office is open from 9 a.m. to 6 p.m. Monday through Friday and closed on Sunday, but now students have 24 hour access," said John Olino, director of the Financial Aid department. He says the

process now takes about 20 minutes to complete online.

Olino also said that students do not have to miss class or work to conduct the interviews.

In fact, the only way students can complete the counseling process is online. Those students who do not have Internet access from their homes can use Financial Aid Office computers to complete the process.

Because of the streamlined process, financial aid counselors, normally bogged down talking to students, have been able to instead spend the time processing additional students from Columbia. This has already brought in \$1.5 million dollars in

extra financial aid this school year for the college.

Students also have had the ability to start the financial aid process online for about a year, said Olino. So far 35 percent of Columbia students use this option.

The online counseling portion is about 20 percent of the overall process for applying for financial aid at Columbia, according to Olino, and thousands of students have already used this option.

There are two steps to Financial Aid Loan Counseling: at the beginning of the process, students learn how much money is required to complete their schooling for that school year. They are also informed of how much time will be allotted to pay

back the loan. At the end of the tutorial, students are quizzed on the information they have just learned.

During the exit counseling, students are re-appraised of their loan commitments and are allowed to view loan information such as interest and payments. Students are also required to read the Borrower's Rights and Responsibilities document and must either drop it off or mail it to Financial Aid Office at Columbia.

The web addresses for the U.S. Department of Education loan-counseling Web sites are: Initial Loan Counseling: [www.ed.gov/DirectLoan/counsel/index.html](http://www.ed.gov/DirectLoan/counsel/index.html) and Exit Loan Counseling: [www.dlservicer.ed.gov/](http://www.dlservicer.ed.gov/)



# SPRING REGISTRATION

Spring 2001 Registration for continuing students begins **November 27, 2000** and ends **December 8, 2000**. Registering during these days gives you priority in class selection due to your status as a continuing student. If you are unable to participate during these two weeks, you will have another opportunity to register during late registration for continuing students January 31-February 2. Please be aware that late registration occurs after new students are registered.

75% of your FALL 2000 account must be paid at the time you are registering for Spring. The remaining balance of your account must be paid by the final published payment date of December 13, 2000. Students who register for the Spring 2001 semester will have until December 15, 2000 to sign their Bursar contracts.

Students who do not sign their contracts by this deadline will have their classes dropped.

## REGISTRATION STEPS

\*\*\* Call your major department for an appointment, and at your scheduled time you will select your classes with an advisor.

\*\*\* Sign your registration contract with the Bursar.



# NATIONAL CAMPUS NEWS

## College admissions affirmative action case could bring about legal precedent

By Marianne George  
Knight-Ridder Newspapers

DETROIT—In a downtown courtroom Thursday, lawyers will clash. Principles will be on trial. And a possibly historic legal odyssey will begin.

By the time the case ends quite possibly in the U.S. Supreme Court a lawsuit against the University of Michigan could determine whether the nation's public colleges can rely on affirmative action to give minority students a leg up in the admissions process.

U.S. District Judge Patrick Duggan will hear arguments Thursday on whether to decide the case filed by two white students against the university's undergraduate admissions policies without a trial. Duggan is expected to rule on the motions in a few weeks. If he orders a trial, one could begin in early December.

While other lawsuits have challenged the use of affirmative action in college admissions, the U-M case is unique in several ways.

It marks the first time a university has been subject to two lawsuits challenging its undergraduate and law school admissions policies simultaneously. The law school trial is set to begin in January.

The case also represents the first time a group of minority students has successfully petitioned to intervene as equal parties in defense of suit involving admissions policies.

All three parties the plaintiffs, UM and the group of minority students will present arguments and call witnesses. That

means the plaintiffs have to simultaneously grapple in court with two separate opponents the university and the group of students making very different defenses of UM's affirmative action policies.

The lawsuit was filed in October 1997 on behalf of Jennifer Gratz, 23, of Southgate, Mich., and Patrick Hamacher, 21, of Flint, Mich., who claim they were denied admission to the university in 1995 and 1997, respectively, in favor of less-qualified minority students. Gratz and Hamacher were hand-picked as plaintiffs by the Center for Individual Rights, a Washington-based law firm that has crusaded against using affirmative action in admissions. The case has been certified as a class action.

The intervenors, called the Citizens for Affirmative Action's Preservation, or CAAP, is a coalition of minority students and civil rights groups.

The coalition includes the National Association for the Advancement of Colored People Legal Defense & Educational Fund, the American Civil Liberties Union and the Mexican American Legal Defense & Educational Fund.

The case's triangular nature gives UM the luxury of presenting a novel defense. The minority intervenors will take the traditional approach that past and present discrimination at UM justifies admissions policies that consider race as a factor.

The university will focus on the results of affirmative action a diverse student body.

UM lawyers say this will be the first time a university has gone to such great lengths to prove that diversity actually improves learning.

The detailed defense of diversity, the presence of the intervenors and the fact that the university faces a second affirmative action lawsuit creates the potential to take both cases all the way to the U.S. Supreme Court, observers say.

"This is an important case. They are not arguing abstractions this time," said Susan Low Bloch, a professor at Georgetown Law Center in Washington, and expert in affirmative action cases. Part of the university's strategy has been to show that there is a groundswell of support for the value of diversity. Over the past three years, UM supporters, including former U.S. President Gerald Ford and more than 20 Fortune 500 companies, have written articles or filed supportive briefs on behalf of UM.

Central to the university's case is a study by University of Pennsylvania sociologist Thomas Sugrue on racial separation in America. He found metropolitan Detroit is the second most segregated metropolitan area in the country and getting more segregated.

Also key to the university's case, psychology professor Patricia Gurin found that students educated in diverse classrooms learn to think in deeper and more complex ways and are better prepared to function in a diverse society.

The Center for Individual Rights has criticized the studies as flawed and says the briefs of support are just window

displaying for a doomed argument.

CIR will base its challenge on analyses of UM's admissions data and policies, which it claims shows discriminatory treatment of nonminority students.

Under the University of Michigan system, underrepresented minority applicants are given an additional 20 points toward admission, added to the 92 possible points for grade point average and test scores.

"They have two standards and only so many available spaces," said Kirk Kolbo, a Minneapolis attorney with the firm Maslon, Edelman, Borman & Brand, who is acting as CIR's lead counsel.

CAAP's most important piece of evidence is an analysis of 1995 admissions data showing that 46 percent of the 2,661 students admitted with grades and test scores lower than Gratz were white and only 27 percent were black, said CAAP attorney Godfrey Dillard.

He claims the intervenors' discrimination argument is the one that wins such cases. He said UM did not want to use it because to do so, university officials would have had to acknowledge past discrimination.

"Black civil rights lawyers have been fighting for 20 years to get in these cases," Dillard said.

## Loyola sees big decline in enrollment

CHICAGO (AP)—Loyola University, bucking a nationwide trend of increased college attendance, is being hammered by shrinking enrollment, prompting concern the institution could face staff cuts, tuition increases and a loss of prestige.

This year's freshman class at the 130-year-old Jesuit institution totals just 889 students, down from 1,067 last year and 1,340 in 1998, resulting in a \$22.2 million budget deficit this year. DePaul University, the school Loyola is most compared with, has seen a 31 percent increase in freshman admissions in the past two years, with this year's enrollment totaling 1,950 students.

"There were multiple reasons," said Larry Braskamp, Loyola's vice president for academic affairs. "We are not focusing on that. We are monitoring very closely how well we're doing now."

In a memo this fall from Loyola's administration to the staff, the admissions decline was attributed to disarray in the admissions office and widespread awareness of campus discontent.

Last year, both students and faculty members demanded the resignation of Loyola's president, the Rev. John Piderit because of the way he oversaw a major financial restructuring of the university. In 1995, Loyola was split into two units the medical center in suburban Maywood and a liberal arts university, resulting in the loss of about \$40 million a year in revenues from the hospital.

Piderit, 57, the 22nd president of Loyola, plans to resign effective June 30, 2001, although he could step down sooner if a successor is named before then.

The bad publicity had an effect on high school guidance counselors, "who expressed their reluctance to recommend

Loyola during this time of university unrest," according to the administration's memo. And it didn't help that *The Princeton Review* ranked Loyola fourth in its list of schools with the "least happy students."

Freshman applications in 1999 dipped by more than 1,400 from about 5,700 the previous year. Loyola's total enrollment has shrunk to 12,612 from 13,359 last year and 13,811 in 1998.

A report by a faculty committee set up a year ago to streamline academic planning said admissions operations were "seriously deficient," with recruitment for undergraduate education neglected. Marketing of the university was also criticized.

Braskamp said the admissions office has been restructured to report to him, staff and budget have been beefed up, and there will be more faculty involvement in recruiting.

"We are planning to have an aggressive marketing plan to get (total enrollment) up to 14,000 or 15,000," he said.

Whatever marketing plan the school mounts must overcome the grim mood on campus caused by the decline in enrollment.

"It's not a healthy air to go to a school where there's a decline in activity," said Aaron Ruiz, 20, a junior.

Paul Jay, an English professor and president of Loyola's chapter of the American Association of University Professors, said the enrollment drop is a major concern among faculty because of limitations on hiring.

There is a perception by some that the neighborhood surrounding Loyola is dangerous, although some students think the problem has been exaggerated.

## Cliffs Notes still thriving—but only to supplement text books

By David L. Beck  
Knight-Ridder Newspapers

What's black and yellow and read all over?

The inexpensive paperback study guides to Shakespeare and other lit-class staples may not be as popular as Harry Potter or as ubiquitous as Danielle Steel, but their yellow-and-black diagonal stripes have become as iconic as a stop sign, and their very name has entered the language as shorthand for the quick-and-easy version.

That's the sort of thing that drives Greg Tubach nuts. "The Note is not meant to replace the original text," he says, reciting with passion and conviction the phrases that have long been a mantra at Cliffs Notes. "It is a supplement to the original text. It is designed to be used in tandem with the original text. The student will read a chapter of the novel, then read what we're writing about that chapter," and so on.

It is "a misconception" that most Cliffs readers read the Notes in lieu of the books, he says. "Most people would be surprised to find out that A students and B students do use the notes as a supplement to the novels. I mean, we've done market research on this."

Tubach, 35, runs Cliffs Notes. His official title is publishing director of literature and education. He's been with Cliffs since 1996, or a couple of years before its acquisition by IDG Books Worldwide of Redwood City, Calif., which publishes the "For Dummies" series.

Since then, Cliffs which IDG bought from Cliff himself (full name: Cliff Hillegass) for \$14 million has been "relaunched," as Tubach puts it, with nine new titles, 30 revisions, a spiffier visual format including a Character Map, and a Resource Center at the back of the book that includes not only the traditional suggestions for further reading but a

list of relevant Web sites.

Cliffs' own site offers study hints, tips for teachers, a Shakespeare glossary, Books 2 Movies and much more. But the best thing about the site is that all the Notes are now available as downloads for the same \$4.99 price as the hard copies in the school bookstore.

"I mean," says Tubach, "everybody lives in a 24/7 environment, so we're creating another avenue, another channel, to benefit the end user by getting our product when they need it" like, say, 2 a.m. on the day of your test.

The *Scarlet Letter* is Cliffs' best-selling title and has been almost every year (one exception was 1984, when the obvious happened and Orwell led the list). Total sales of Cliffs' *Hawthorne's The Scarlet Letter* number in "the millions, plural," Tubach says. But critical thinking changes almost as swiftly as page design does, and both of those aspects had to be considered in the relaunch. *Scarlet Letter* was one of the first Cliffs titles, probably following only the original 16 Shakespeare plays, and the Note would have been written at a time when the New Criticism held sway the idea that only the text matters.

Now, Tubach says, the new historicism is popular the idea that in addition to text there is context, social, political, historical. So clearly it was time for a new Note on Hawthorne's novel.

It was assigned to Susan Van Kirk, a teacher in Monmouth, Ill.

The *Scarlet Letter* also will appear in the Cliffs Complete line, which features full texts alongside the notes. The other new Complete titles (watch for them in March) will be *Huckleberry Finn*, Kate Chopin's 1899 novel *The Awakening*, *Alice in Wonderland*, *A Christmas Carol*, *Frankenstein* and two more Shakespeare plays, *A Midsummer Night's Dream* and *The Taming of the Shrew*, in addition to 10 already available.





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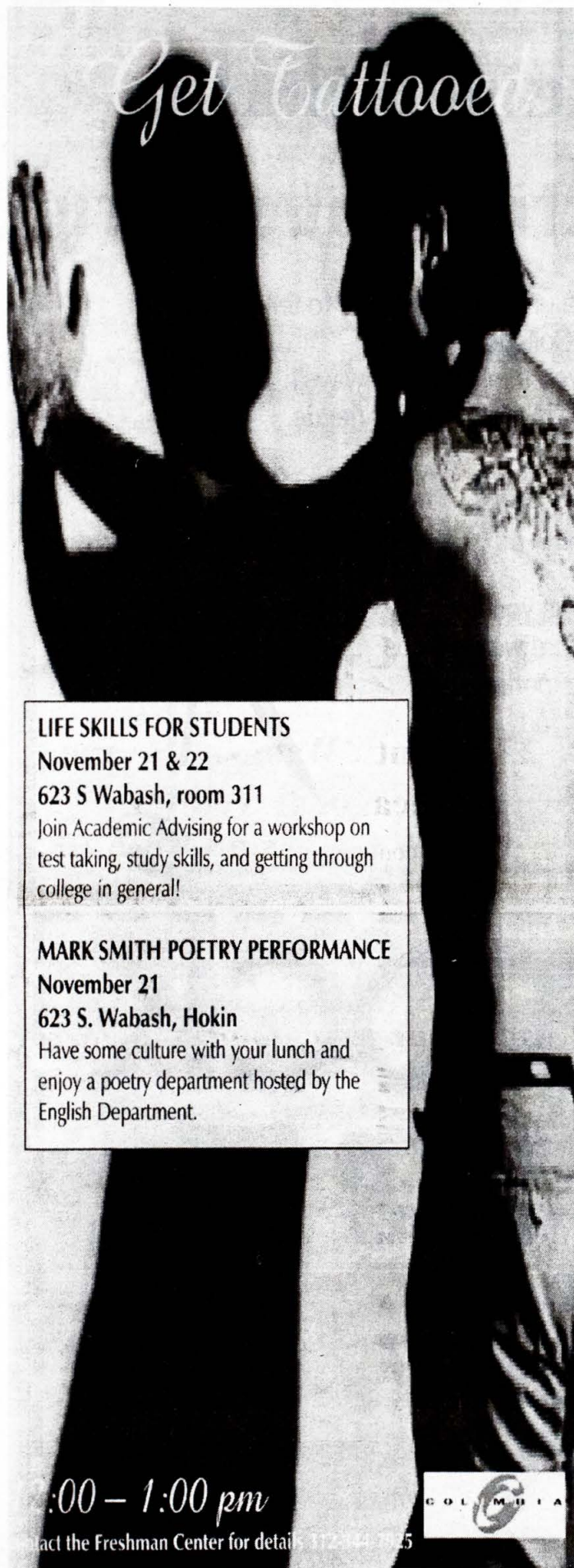
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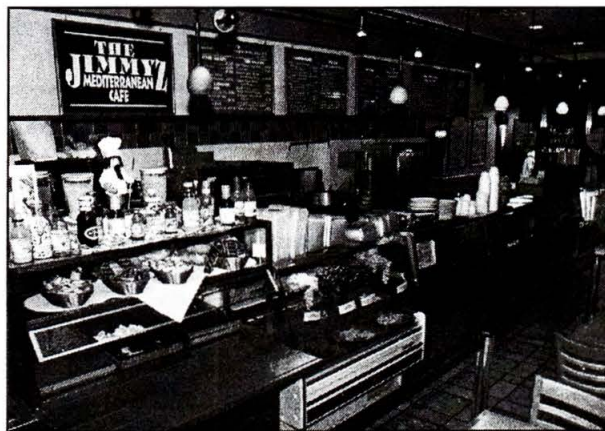
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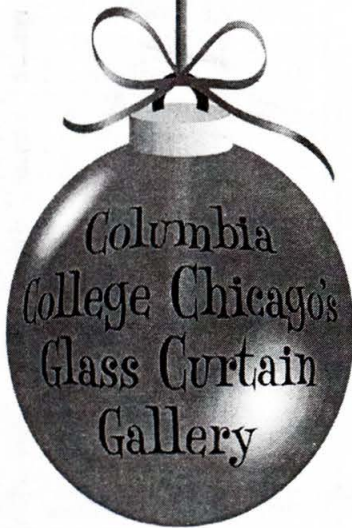
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# COMMENTARY

## The costs of 'hire' education

By Chris Watts

Copy Editor

A common complaint among today's college students is "how am I going to pay for this degree that, at best, might be able to secure me a position in a convenience store or low-end retail?" Tuitions are rising, along with average time spent earning a degree. And the value of that degree has steadily declined. Students are paying more for less, like dumb tourists overpaying for a caricature of their destination.

Over the past 20 years, the average tuition at any university (public or private, two- or four-year) has been on a consistent rise. Just in the past year, tuition and fees at four-year public institutions went up 4.4 percent. The rise was 5.2 percent at four-year private colleges. And this is just now becoming apparent to the people who pay these exorbitant prices for an education. (In many cases, parents are *not* the party responsible for the costs incurred).

Another factor in the cost of a college education is the length of time it may take you to complete your degree. If you're planning to graduate within the traditional four-year span that everyone assumes is

normal, then take a look around before you go. Unless you are planning to spend five years or better at the school of your choice, you'll have to make some concessions with your course load. I am familiar with one middle-aged gentleman in particular who is currently taking 20 credit hours a semester in an attempt to graduate within four years. He has a 10-hour-a-week job through the school, and is married. I am 26 and I know for a fact that I couldn't handle that kind of load.

The point of all this is that the relatively recent adage "higher education is just another form of business" could never be closer to the truth than it is right now. Schools are benefiting from a couple of things that unfortunately increase competition and make attending college more like entering the work force. They are receiving substantially higher funding from endowments than in the past, and their enrollment is increasing. This means that the college student is more than ever at the mercy of the institution he or she wishes to attend. You really do need to have good grades in high school, as well as decent ACT and/or SAT scores, in order to get into a good school. It might also help to be poor or phenomenally wealthy, because

the middle-class entrant in this game really gets the raw end of the deal.

The government has been fighting over the allotment of Pell Grants for several years now, to no real conclusion. Loans are of course loans, and to quote Terry W. Hartle of the American Council on Education, "It is not uncommon for a student to graduate with a bachelor's degree and \$20,000 worth of debt." I consider that a rather conservative estimate. I, for one, will be graduating with somewhere near \$40,000 in debt, and know many others who are in the same boat or a leakier one. Edward R. Kealy, the executive director of the Committee for Education Funding stated that "the view that student loans have become too much of a burden has finally taken hold."

I don't know what the answer is, and apparently no one else does either. The plain fact of the matter is that college education costs are rising with no peak in view. Expectant parents, if you happen to read this, please start saving now for your kids' college tuition. Otherwise they could end up with a good job but more debt than they'll ever be capable of paying off. And then their kids might not be able to go at all.

## Students last ones asked to dance

By Sabina Ghebremedhin

Correspondent

This past weekend, Columbia's Dance department held one of the greatest events probably in the history of the college.

Wednesday through Sunday, at the new Dance Center at 1306 S. Michigan Ave., the college hosted world-renowned dancer Mikhail Baryshnikov and his White Oak Dance Project.

The sold-out event gave a boost to the already well-known apiece center, and brought the Dance department up a couple of levels as far as national notoriety is concerned.

Tickets, which for the Wednesday performance cost \$300 apiece and cost \$60 for the rest of the performances, sold out within hours after they went on sale. The Wednesday night opening was a black-tie event, as guests—mostly older, obviously well-to-do people from the arts community—sipped champagne and mingled with Dance department faculty and other Columbia administrators.

Noticeably lacking, however, were students, the reason we're all here.

Somewhere in the process, someone lost touch with what Columbia is all about—the educational experience that comes with learning about the performing and media arts.

It was obvious why students weren't part of this event—the cost of the tickets would even prohibit some working professionals from attending the performances.

Which is why it was important for the *Chronicle* to have access to the event.

The *Chronicle*, however, was locked out of one of the most prestigious happenings at Columbia in years. While the Dance Center was gracious enough to provide a ticket to the Thursday performance, we were denied access to the people and information that would have provided insight and enlightenment about this important event to the students, faculty and staff of Columbia. Adding insult to injury, the Dance department stipulated in their contract with the White Oak Dance Project that the *Chicago Tribune* and *Chicago Sun-Times* have the ability to interview Baryshnikov and other White Oak participants such as David Gordon, program coordinator. It would have been beneficial for all to include the *Chronicle*.

Students—especially dance students—need to have these role models and mentors such as Baryshnikov and his talented dancers. There is much to learn from them.

We realize it would be impractical for every dance student at Columbia to have an intimate moment with Baryshnikov and his colleagues. But the least that can happen is to allow the *Chronicle* to be the eyes and ears of the students.

Case in point was the recent premiere of the film "Men of Honor" by Columbia graduates George Tillman Jr. and Bob Teitel. Again, the high price of the premiere—as much as \$150 per ticket—kept many students away. However, administrators made certain that the student body was included. There were numerous students who received free tickets for the premiere and the college arranged for an on-campus forum with Tillman and Teitel that allowed for a crucial exchange of dialogue between professional and student.

## Letters to the Editor

Now that we have serious third-party challenges, we need an "instant runoff" ballot to avoid dilemmas like "spoiler," "wasted vote" and winners by plurality. An "instant runoff" ballot would allow voters to express their second, third, and fourth preferences and have them count if their most preferred candidate has a low count in the first count of the ballots. On the second count low candidates would be eliminated and the second (or lower) preferences of their first preference supporters

would be counted toward their second (or lower) preference candidate. More eliminations would continue until a candidate would achieve a majority.

The idea is that "instant runoff" voting is a runoff election mechanism that can be done "instantly" with one visit to the polls and with no extra expense of an additional time delayed runoff election campaign.

Many jurisdictions within the United States and many foreign countries make provision for runoff elections if no

candidate receives a majority. In Australia "instant runoff" voting is used to elect the Senate and in Ireland "instant runoff" voting is used to elect the President. Some local community board and school board elections in New York City provide for expression of lower preferences.

By being sensitive to voters' second, third, and fourth preferences the "instant runoff" would give voters enough confidence to vote their true first preferences first without fear of "wasting" their vote.

Also no candidate could be accused of being a "spoiler" because the second, third, and fourth preferences of their supporters would count should they be eliminated in the early counts. Also, a winning candidate would have to eventually achieve support of a majority of voters, preventing winning of the election by a plurality just because opposition is so divided.

Jim Senyszyn  
Illinois Central College  
East Peoria, Ill.

## Exposure

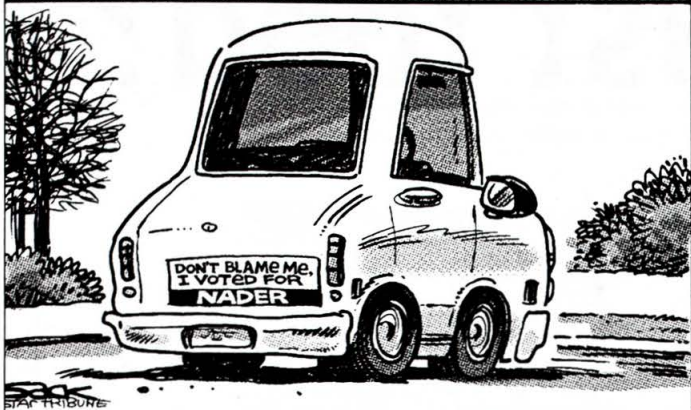


Photo by Kevin Poirier

See Sabina, page 11



**BUMPER STICKER YOU WON'T  
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Cartoon by Steve Sack/Tribune Media Services

## Sabina

Continued from Previous Page

In addition, the *Chronicle* was granted full access to the event. Interviews were conducted and both the premiere and reception for the film were attended by *Chronicle* staff that included writers, editors, photographers and videographers. The information was posted soon afterward on the *Chronicle* Web site and published in the subsequent printed version of the paper. As a result students who were not able to attend the event were able to vicariously experience the excitement and prestige of the premiere.

My passion for dance and my desire to give the college community an educational insight to know what's taking place on campus was the major reason for wanting to cover the legendary figure of Baryshnikov during his historic visit here. Let's hope that as *Columbia* continues to draw world-class personalities and performances to its facilities, students are given the opportunity to benefit from such events. After all, students are the reason the school exists in the first place.

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# History always recounts itself

By Holly Brewer & Laurie Burnham

History News Service

Some political analysts claim that without quick resolution of the current presidential election, Americans will lose all faith in the electoral process. But why rush to judgment?

The historical record shows that earlier generations, including the Founding Fathers, believed that it is not haste but the careful counting and analysis of votes that sustains political freedom. A free society must always allow its citizens the right to reasonable objection and redress in cases of illegitimate electoral procedures.

Throughout U.S. history, legislators have decreed that several months must stand between a president's election and inauguration. During this time, votes can be counted, results recorded and disseminated, and any procedural problems addressed. Now, with two months until the inauguration of our 44th president, our nation has no need to rush the electoral process. In a world of instant gratification, we may want answers right away, but fairness is more important than haste.

For more than 200 years, elections in America have been routinely disputed, a practice that protects the will of the people. It is the only insurance that citizens' intent is met.

As members of Virginia's lower House of Assembly, George Washington and Thomas Jefferson themselves "intervened" in many disputed elections. During the 18th century, resolving contested elections was normally the first order of business in every new term, both in Virginia and in other colonies and states. Lawmakers would hear a county's claims and then decide whether an election needed to be examined more closely or nullified and redone.

Indeed, the historical record is full of cases in which votes were resurveyed, confusing ballots reviewed, elections nullified and voters canvassed. Even a cursory look at legal reports from the 19th century

reveals thousands of pages devoted to contested elections.

When elections were questioned, common sense, rather than adherence to technicality, prevailed. Long before punch cards and other modern balloting methods became available, voters wrote candidates' names on slips of paper. Misspellings and wrong initials of first names and last names were commonplace. Rather than throw out the ballots, as electoral judges in Florida have recently done, judges ruled that voters' intent had to be determined whenever possible.

## For more than 200 years, elections in America have been routinely disputed.

Consider this report from Connecticut in 1878. "Votes cast at an election for A.J.W. may be shown to have been intended for A.L.W. The fact that A.L.W. was a candidate and received a large number of votes, and that no person of the name of A.J.W. or of the same first and last names, without the middle initial, resided in the district, would be satisfactory evidence to show that the votes must have been intended for A.L.W." The judge considered voters' intent rather than nullifying their votes.

In Iowa in 1877, judges ruled that "in reviewing an election and determining its validity, the court must, if possible, give to contested ballots such a construction as will make them valid."

How do these cases relate to the current presidential election? Fully 19,000 voters in Florida's Palm Beach County had their votes disqualified because they punched two choices when selecting a presidential candidate. Although the voters are guilty of technical error, the ballot was misleading. It

had punch holes next to the names of both Democratic candidates, for president and vice president.

According to precinct workers, many voters who found the ballot confusing were denied assistance. And at least one voter who mistakenly voted for Pat Buchanan was refused a new ballot, contrary to electoral law. Thousands of other ballots with incomplete punches have not been counted because the tabulating machine couldn't read them.

According to the machine results, 11,000 people who cast ballots in Palm Beach voted for no one for president. Clearly the electoral process in West Palm Beach malfunctioned. With political pressure for a solution mounting, how might this epic dispute be best resolved? To answer that question, we need to ask how our nation's founders would have reacted. One can only suppose that they would assign 21st century voters at least the same rights held by voters in earlier centuries.

The time has come for both political parties to embrace the well-established tradition of electoral redress and to show respect for the voter by honoring intent. A first step would be an accurate manual recount in the presence of both partial and impartial witnesses. This would help to clarify the intent of 30,000 voters and help to restore America's faith in the electoral process.

A second option, also supported by historical precedent, would be to give all who voted in that county the chance to recast their ballots (quickly and without advertising or interference). That would be the fairest option, since it would provide the best gauge of their intent.

If all votes statewide need to be recounted by hand for consistency, so be it. And if votes in Wisconsin and Iowa need to be recounted, so be it. Neither Washington nor Jefferson would have found that requirement objectionable. They would have objected, however, to any candidate who sought the presidency at the expense of the legitimacy and integrity of the democratic process.

## The Columbia Chronicle Photo Poll

**Question:** What is your solution to the presidential debacle?



**Kevin Larkin**  
Senior/Marketing

"Have a celebrity death match between Gore and George W., with Nader as the referee."



**Bobby Mason**  
Junior/Crypto-Zoology

"Start picking presidents who are more into spirituality."



**Teresa Ochoa**  
Sophomore/Computer Animation

"I don't really care about the election. I'm not even registered to vote."



**Mike Voss**  
Junior/Design

"Elect Hillary."

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Nightclub Events  
Roach and Seals: "Titan A.E."

Art exhibit review

Concert review: Type O  
Negative

CD Review: The Dropper

Movies:

"God, Sex and Apple Pie"

# Week INSIDE This A&E!

## You're a very mean one Mr. Grinch

By Tom Snyder

Contributing Editor

**R**on Howard's new live-action re-telling of Dr. Seuss's "The Grinch Who Stole Christmas" is not the same whimsical little yarn that probably resides in the fond memories of your childhood. Narrated by Sir Anthony Hopkins, this new big-budget version is ruder, cruder and full of broken glass (literally).

The tagline for "The Grinch" is "You better watch out!" and the warning could not be more appropriate. Starring Jim "Elastic-face" Carrey as that twisted green menace of those cute little Whos of Whoville, "The Grinch" is a film that may shock some adults as they sit with their little wide-eyed kiddies.

For example: five minutes into the film, Carrey's obnoxious, hate-filled Grinch gives a group of children a sharp, shiny hacksaw and instructs them to run real fast with it. I couldn't believe my eyes as I laughed my ass off and imagined all of the parents in the theater slumping in their seats.

Another odd addition to the story is the Grinch's affinity for chewing broken glass. I'm sure that someone in the final scripting stage of "The Grinch" found the gag entirely amusing, but the end result is just weird and not funny. But that's not to say that Carrey doesn't inject the role with his own brand of over-the-top antics, generating laugh after laugh.

The best moments of "The Grinch" are scenes that reek entirely of Mr. Carrey's tendency to go too far. My two favorite scenes were easily throw away ones; one in which Carrey does an inspired impression of the film's director, Ron Howard, and the other moment is a brief encounter with a table full of trash.

For all of you "Grinch" enthusiasts out there anticipating a clean and pure adaptation of Seuss' characters and themes, consider this review fair warning. Much has changed. Gone is the innocence of the Whos; gone is the Grinch's scholarly, soothing voice (replaced by a scathing and often indiscernible growl); and gone is the cartoonish poetry of Seuss' words and illustrations.

From the very first scene of the film it's obvious that screenwriter Jeffrey Price had a very different perception of the Whos' ultra-obsession with Christmas. While Dr. Seuss envisioned the Whos as innocent creatures full of holiday glee and goodwill, this version of "The Grinch" portrays the Whos—particularly the Mayor (Jeffrey Tambor)—as money-grubbing simpletons who have driven the Grinch to his mountain-top cave through cruel jokes and immense greediness.

The Whos' one hope for moral redemption comes in the form of cute little Cindy Lou-Who (Taylor Momsen). It's been some time since I've seen a child actress so genuine and effective. Though her part is chock full of PG-rated melodramatic cheese, Momsen delivers an effective performance. Feeling sympathy and a sense of devotion to the Grinch after he saves her from certain death, Cindy decides to get to the bottom of the town's fear and silence directed at the Grinch and ultimately bring him back to Whoville where they can all hold hands and sing fa-la-la-la all day long.

The background story that explains the Grinch's solitary situation and hatred for Christmas is briefly funny in its courage to portray the young Grinch as an evil-looking, leprechaun version of a Chucky doll, but its attempt to create sympathy for the Grinch ultimately comes up empty.

Ron Howard's "The Grinch" is far from a perfect film. Hell, even as a kid's flick it comes up short in many scenes. But I did enjoy Howard's attention to detail. The intricate costumes, set designs, computer-animated backdrops, and interesting choice of camera angles and tilts left me satisfied. And then there's Jim Carrey.

I'm sure that Carrey jumped at the opportunity to play the Grinch because the role provided him with the perfect opportunity to let his creative energy and genius with facial contortions shine.

This may not be Dr. Seuss' "Grinch," but I promise that adults and kids alike will be satisfied. And if you're not, hey, you can always read the book.





By Katherine Raz  
Correspondent

# TYPE O No!

Imagine if Headbanger's Ball and Ozfest were to get drunk one night and accidentally spawn a love child. Not a pretty sight. Neither was the Type O Negative show at the House of Blues on election night.

The venue was packed with guys in trench coats and Doc Martens, and long, black-haired girls with purple lipstick. Never have more outfits, thrown together on a last-minute Hot Topic shopping spree, been gathered together under one roof, except, perhaps, at a Nine Inch Nails or Tool show. However, Type O Negative hardly plays the same caliber of hardcore, industrial Goth-metal as the former bands.

In fact, Type O Negative pales in comparison.

The band took the stage after a false start (they began playing but stopped and filler disco music resumed). After an unnecessarily long build-up, where moody symphonic music pumped through the P.A. as the band remained shrouded in mystery behind the stage curtain, they were illuminated in red-orange light and the singer screamed, "Chicago!" Surprisingly he didn't scream "Cleveland!" He continued to address the crowd as "Chicago!" through much of the band's set. When a song stopped, he would yell, "Chicago!" before returning to his stoic position behind the microphone and starting a new song.

The only band member that seemed to be feeling the music at all was the keyboardist, which was unfortunate, because it looks rather awkward when a keyboardist is thrashing back and forth behind, well... a keyboard.

The show's style wasn't bad; Type O Negative does deserve credit for being one of the only current industrial/metal bands to keep their long hair, which was almost as long as some of the goatees spotted in the crowd. The stage backdrop, however, looked like a "spooky" scene from a high school play. A dead tree with long, claw-like branches reached out over a gate—either the entrance to hell, or Type O's dressing room. Maybe both. The light show was equally amateurish. The lights switched back and forth between red, then orange, then red and orange, and when a guitar solo happened, the strobe light would flash.

The set was tight, the levels were all where they should have been, not too much talk. But the heavy Brooklyn accent made the lead vocalist sound like Tony Danza on steroids, which may have made for a more interesting night than the Type O Negative show itself.



Photo By Daniel Gerdes



Photo By Daniel Gerdes

# Musical mad scientists

## MMW reveals their latest creation

By Rob Barto  
Staff Writer

It seems once again the tremendous trio, Medeski, Martin and Wood, have come together and released another album to spread their experimental expressions in sound. MMW has released their third album on the prestigious Blue Note label and their seventh album since the band was formed in 1991.

**The Dropper**, a blended assortment of free jazz, fusion and hip-hop beats, is the newest electronic album by the band after the last album, **Tonic**, which was completely acoustic. This new album takes off where the last electric album left off.

With this new album MMW has brought out a bigger sound with their excellent ability to fill in musical space with their three instruments. John Medeski, with his arsenal of keyboards, organs and synthesizers, creates new electronic sounds and melodies that bring the music to a different level of surrealism. Using all of his keyboards to bring out different moods in the music, Medeski explores the realm of electronic sound.

With ass-shaking rhythms and intense grooves, Billy Martin comes out stronger than ever on this album. Using not only his drum set, but also a whole collection of percussion instruments Martin busts out in what sounds like a giant percussion ensemble to back up the trio.

Chris Wood whose experimental use of the bass and his ability to know when and where the right notes should be placed, is the third creator in this group of musical mad scientists. Using a slide on his upright bass and using the bass itself as a percussion tool brings his sound and style in unison with Medeski and Martin.

As a whole, the band brings a new sound to jazz music. They are, however, more than just a jazz trio. They are a funk-fusion band that combines techno and hip-hop beats

under an umbrella of free jazz. With their distinct music that can create surreal scenes the band has come out on top again with this new album.

Eager to expand their individual abilities, MMW members frequently work with other musicians. For example, Medeski has been featured on albums with such musicians as David Byrne, Bela Fleck and has even been a member of the Ether Orchestra. Billy Martin has been featured on various percussion albums, has appeared with Chris Whitley, and has also made a cameo appearance in the movie "Blue in the Face," the sequel to "Smoke." Chris Wood is currently featured on John Scofield's latest album, **Bump**.

While the band does go out and work with other musicians on their own, it seems some musicians would like to experience the whole group together. The band has played together with jazz greats such as John Zorn, John Scofield, and the Ken Schaphorst big band.

These three musicians, alone or together, are new legends of jazz for our generation. They should take their place alongside such giants as Miles Davis, John Coltrane, Jimi Hendrix and James Brown.

On Dec. 9, MMW will be playing the Riviera here in Chicago.

Like the new album, this show is highly recommended. This is a band that creates Frankenstein's monster at every performance and shakes the house down before the evening is over.

With this new album, and a tour to back it up, MMW comes off as the mad scientists of sound and grooves. **The Dropper** is the newest in this group's ever evolving music, creating a new sound for the future of music.



# 'God, Sex and Apple Pie' leaves you hungry

By Neda Simoenova  
Staff Writer

"God, Sex and Apple Pie" is an independent movie produced by Jerome Courshon. The film took six years to complete and became a hit at film festivals across the country.

"God, Sex and Apple Pie" is about nine diverse friends who meet for a holiday weekend in a resort town to party and have fun. Each one of the characters is quite distinct and different from the other. Together they are quite a crowd: a successful television reporter who seems to have lost the love for his homemaker wife; a stockbroker caught in a scandal, his wife unaware that the problem is a kinky lawyer who is ready to give up everything for her husband; a beautiful model in love with sex and seeking the love of her boyfriend who is an artist trying to find true love; a tortured musician, his girlfriend who is a secretary and finally, a single postman who is a struggling alcoholic and a failed comedian. All of them represent people with hopes, dreams and fears, as well as

people who deal with love, sex and the consequences of choices that they make in their lives.

The plot of the movie unfolds very slowly and it isn't until the end that it becomes somewhat interesting. There are too many drawn-out scenes consisting of plot stopping dialogues between the characters. The acting is bland; the characters appear two-dimensional and are unable to get your attention. For a movie that is portrayed as a comedy/drama, there was little of either.

The end of the movie does not bring a satisfying conclusion. A dozen people had left the theater mid-way through the film and I walked out after it finished, incapable of analyzing what I had just seen. I certainly would not recommend "God, Sex and Apple Pie" to anyone.



# A stroll through the Park Art

By Lee Sheler  
Copy Editor

There is currently a splendid exhibit of the works of landscape artist William Merritt Chase at the Art Institute of Chicago. The exhibit, which is running through Nov. 26, is a lovely reminder of the lushness and beauty of nature that we find in our public parks.

Chase (1849-1916) made his mark painting public spaces at the turn-of-the-century. His work concentrated on scenes of The Brooklyn Navy Yard, Tompkins Park, Prospect Park in Brooklyn and Central Park in Manhattan as well as seascapes of Brooklyn Harbor and the East River.

The exhibit is well organized and full of incisive analysis of his work and the artists who influenced him. Interspersed among Chase's canvases are the paintings of Camille Pissarro, Winslow Homer, James MacNeil Whistler and Childe Hassam. One can readily see how Chase drew from their styles to help create his own. The dreamy impressionistic light of Pissarro influences his earlier work while the more subdued grays of Whistler are reflected in his later seascapes.

Chase was interested in making a social commentary about the benefits of urban parks and the important functions they played in the domestic life of urban individuals. The crucial relationship between city dwellers and their parks is felt in all of his paintings.

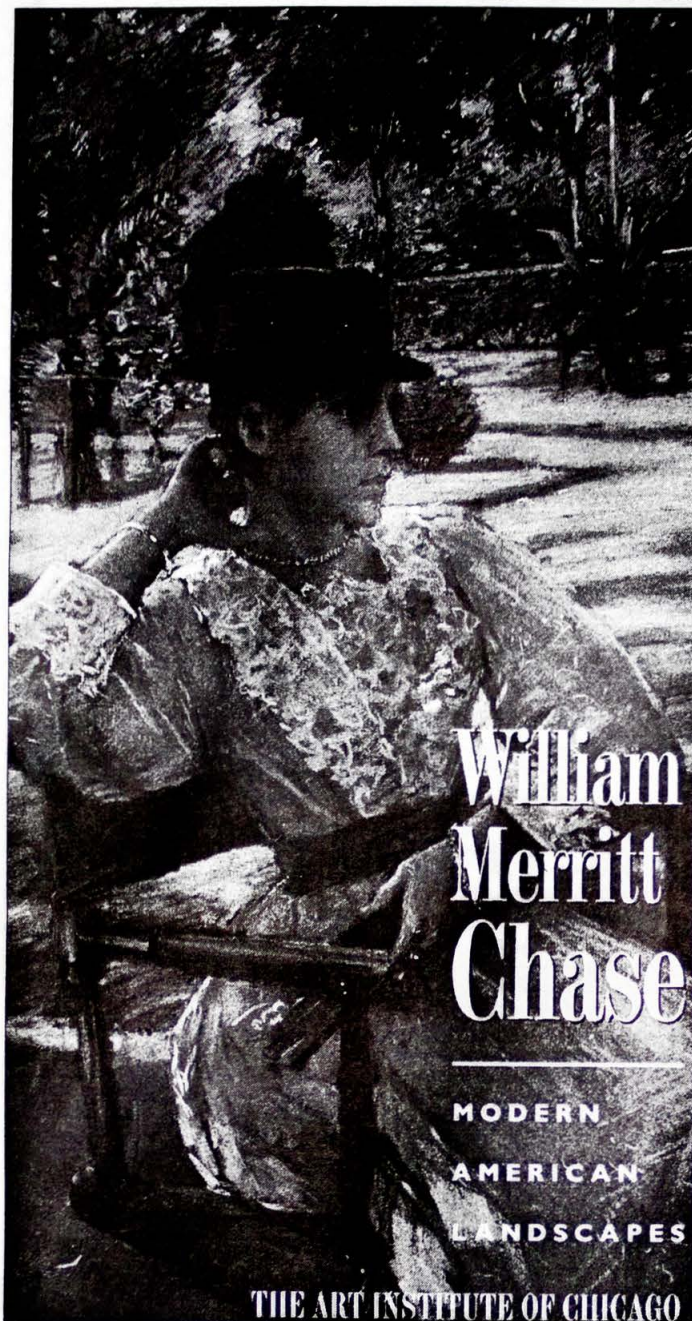
After being attacked by critics in 1885 for being too influenced by European sources, Chase changed his focus to images of urban contemporary life that ranged from scenes in his parent's backyard to the grand public spaces of Central Park.

What stands out in his work are the lovely, subdued moods conveyed by his suffused light and the way it plays on each park's lush foliage, as well as on the people who are enjoying the scene. There is a feeling of nature as a womb-like space that one is surrounded and protected by. Paintings such as "In the Park-A-By-Path," (1890) convey this strong quality of nature as a place to exist within. In this painting, the little girl and her mother are completely surrounded by the natural elements of Prospect Park. They are clearly the beneficiaries of nature's magical qualities. Chase seems to be saying that leaves and trees and grass can transform the spir-

it into something better.

Chase's paintings have strong diagonals that move deep into space creating, at times, an infinite perspective. In his painting, "In Brooklyn Navy Yard" (1887) a striking path cuts through the public space and then through a wall where it seems to continue on forever. That same feeling of a powerful perspective receding into the background is seen in his painting, "Wash Day- A Back Yard Reminiscence of Brooklyn," (1886) as parallel clothes lines move deeply into the background space.

I strongly recommend this wonderful exhibit. It creates an important sense of time and place and shows off the work of a substantial artist commendably. Chase understood how the jarring and abrasive sensations of cities contrasted with the serenity of the parks that existed within them. His paintings take you away from that harshness and make you feel as though you are on a walk in the park on a beautiful summer day.



William  
Merritt  
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## DVD Reviews DVD Reviews DVD Reviews

# ROACH and Seals... REELS

**Chris Roach**  
Assistant A&E Editor

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I am a firm believer that if "Titan A.E." was a live-action movie it would have been a huge success. As a live-action film, it would have hit its mark perfectly. It had an original premise, plenty of action, and amazing visuals to boot. Unfortunately, it is an animated movie made for kids, and its constant struggle between being a kid's film and a movie that would appeal to adults leaves it searching for its place in cinema.

In case you haven't heard or figured it out by now, "A.E." is an acronym for "After Earth." The story actually begins in Earth's last minutes, following Cale and his journey after his escape from the doomed planet we all currently call home. Cale (voice of a monotone Matt Damon) is only one of a star-studded voice cast. Akima (Drew Barrymore) is the rebel who becomes Cale's love and one of the only allies in his life. She helps Korso (Bill Pullman) find Cale so he can fulfill his destiny of finding the "Titan" ship and saving humanity.

In our hero's way is a group of aliens named the Dredge, a race that is pure energy and seemingly invincible. There are some pretty exciting battle scenes involving the Dredge, including our hero's escape through a forest of explosive hydrogen balls.

Action and adventure scenes are a big part of this film, and they actually put to shame scenes that were meant to be exciting in "The Phantom Menace" (except the lightsaber duel, of course). The problem is that "Titan A.E.'s" exciting scenes immediately get watered down by kid-oriented dialogue and weak character development. However, this film was probably not appealing to youngsters, because it is pretty intense, with many death scenes and realistic action.

Perhaps more adults would have wanted to see this film if it was not animated. The animation however is a delicate mix between being awe-inspiring and being distracting. There are certain scenes in space that look good enough to be part of a live action movie. The problem, however, is that the characters still look animated and seem almost out of place in the realistic background. Besides initial distraction, the animation is something that is a grand achievement, and makes for very pleasurable eye candy once the movie gets rolling. And what better way to watch an eye candy film than on DVD.

This DVD is packed with extras. These include a director's commentary, a half-hour behind-the-scenes special that originally aired on Fox Kids and deleted scenes. All of these are nice supplements for this film, as they all expand on the movie watching experience. Even the deleted scenes are not just short, uneventful segments, but rather sequences that have an obvious home in the original cut of the film. "Titan A.E." is not a great film, but a fun film. Where its failure lies is apparent, but overlooking that can make for an enjoyable movie watching experience. And don't worry, no "Creed" songs are actually in the film.

## AUDIO

If you can't wait for "Star Wars" to drop on DVD, check out "Titan A.E." This disc is one of the great DVD experiences for any home theater buff. From the THX intro through the end of the first chapter, you're bombarded with space ships zooming by, lasers and explosions. Then throughout the movie, the aggressive Dolby Digital 5.1 track shapes the rest of the film beautifully.

The space ships don't just zip by from left to right. They come from behind you, to the front stage, and then back again. The way the surround speakers are used with the front stage is fantastic. The action scenes do tend to drown out some of the speech in certain chapters, but it does not ruin the experience of the film.

## VIDEO

I have yet to see an animated film on DVD that wasn't close to perfect. Warner Brother's "Prince Among Thieves" and Disney's "A Bug's Life" come to mind (Can I go just one review without mentioning "A Bug's Life"?). Like those animated discs, "Titan A.E." does not disappoint. The colors and vibrancy of the film in many different scenes are almost reference standard, and the deep blacks in space hold up well.

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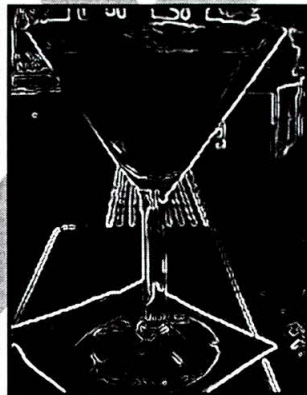
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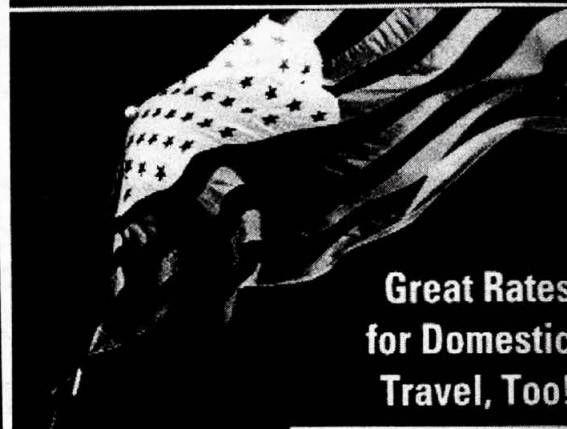
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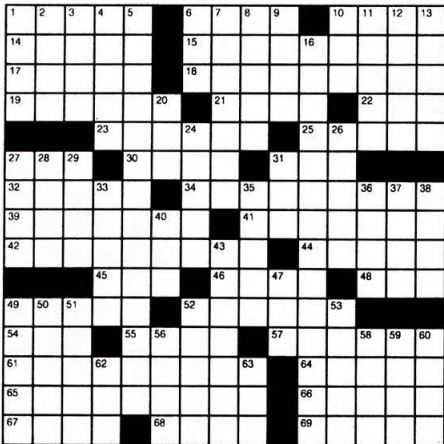
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# CROSSWORD

## Crossword

- ACROSS**
- 1 Skilled one
  - 6 Small vipers
  - 10 Burrowing mammal
  - 14 Sit on the fence
  - 15 Deceptive maneuver
  - 17 Poet Dickinson
  - 18 Creator of Lake Mead
  - 19 River ends, often
  - 21 Sign of things to come
  - 22 Actress Gabor
  - 23 Moves furtively
  - 25 Baseball teams
  - 27 Flow back
  - 30 Laertes or Hamlet, e.g.
  - 31 Cariou or Berman
  - 32 Respond
  - 34 Compass type
  - 39 On the loose
  - 41 Took upon oneself
  - 42 Dry docks
  - 44 Tape over
  - 45 Get handed a bum
  - 46 Church part
  - 48 sequitur
  - 49 1953 Jane Wyman movie
  - 52 Put off guard
  - 54 First wife?
  - 55 Pub choices
  - 57 Small crowns
  - 61 Bitterly scathing
  - 64 Stringed instrument
  - 65 Twisted into a confusing mass
  - 66 Provide with income
  - 67 Walter \_\_\_ Army Medical Center
  - 68 Sauciness
  - 69 Musical interludes
- DOWN**
- 1 Dumbstruck
  - 2 Notre \_\_\_
  - 3 Depraved
  - 4 Bombards



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11/20/00

### Solutions

- 5 Keep attempting
- 6 Last of a cigar
- 7 Paul of Peter, Paul and Mary
- 8 H.S. dances
- 9 Set aside
- 10 Besmirch
- 11 City north of Salt Lake
- 12 Get going
- 13 Thompson and Samms
- 16 Ohio tributary
- 20 Caspian \_\_\_
- 24 Madden
- 26 Bring upon oneself
- 27 Periods of time
- 28 Henley or Daniel
- 29 Island east of Java
- 31 \_\_\_ Angeles
- 33 Italian island
- 35 Carpentry files
- 36 Arabian sultanate
- 37 Coin in Cancun
- 38 Garden of \_\_\_



- 40 Opening
- 43 White and oxeys
- 47 Fri. follower
- 49 Break off
- 50 Sheeplike
- 51 Midler or Davis
- 52 Mason's Street
- 53 Bangor's state
- 56 Ships' records
- 58 Fishing poles
- 59 Oodles
- 60 Old sayings
- 62 Groovy, updated
- 63 LPs, updated

# Classifieds

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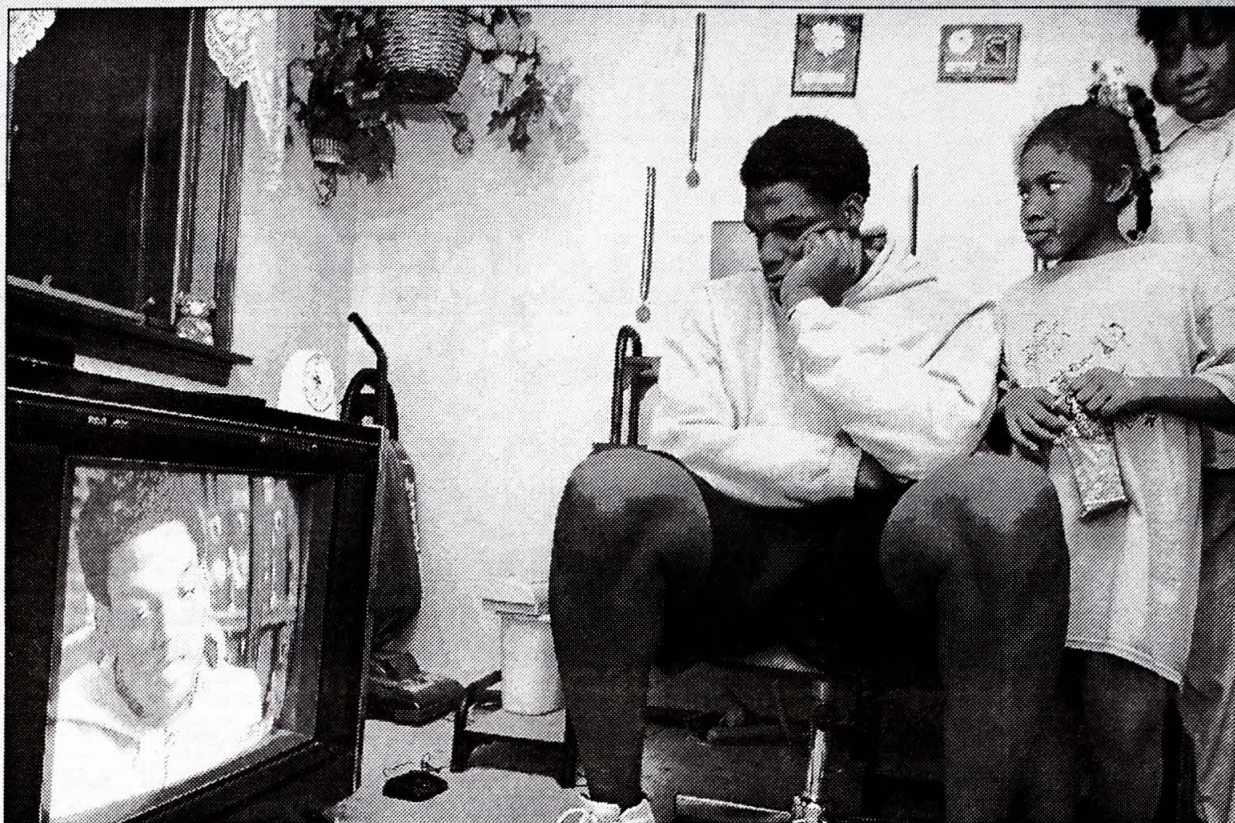
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## Illinois high school All-American Eddy Curry signs with DePaul



On Tuesday, Nov. 14, Eddy Curry signed a letter of intent to play basketball at DePaul University on Chicago's North Side. The 6-10, 280 pounder from South Holland is considered the nation's top recruit. So good in fact, that sources close to the Blue Demon's basketball program say that he may back out of his commitment to DePaul and go straight to the NBA. His father has said that if he remains a projected lottery pick, he expects his son to forgo college. Curry, a senior at Thornwood High School in Calumet City, averaged 24.6 points and 11.2 rebounds as a junior. Here, Curry (left) watches himself being interviewed the day of his commitment.

Tasos Katopodis/courtesy of the Northwest Indiana Times

## Darrell Johns

CONTINUED FROM BACK PAGE

he was leaving to coach the Bulls," Johns said.

Johns decided to give Iowa State a chance anyway. But after one semester, he knew it was time to leave.

"I felt uncomfortable there," said Johns. "I didn't like the situation I was in. I didn't want to put my life in some coach's hand that I didn't know."

Johns packed his bags and transferred to the College of Eastern Utah, thousands of miles from where he had planned to be playing college basketball. He went there to play under Pat Klinger, who he had met earlier in his career.

Johns took the Scenic West Athletic Conference by storm. He led the league in blocked shots, still using his wingspan to intimidate anyone who dared to challenge him. After averaging 16 points a game and close to 8 rebounds, it was time for Johns to pack his bags again. This time it was to Chicago State and Coach Bo Ellis.

Ellis was a big reason for Johns deciding to transfer again. Ellis is a former NBA player who won a national championship with Marquette back in 1977. Johns saw some of the same qualities in himself as a player as he did Ellis. At the same stages of their career, both had the ability to catch and shoot the ball like a point guard. Johns, like Ellis, also has the ability to run the floor extremely well, something that is rare for a man his size. Johns felt Ellis was the only coach he wanted to play for.

"I liked what Coach Ellis had to offer," said Johns. "I felt he could teach me about the game. When he played in the NBA, he could do everything."

While Johns is confident in his basketball ability, he isn't yet confident enough to challenge the skills of his NBA coach.

"I see some similarities in our game," said Johns. "But I'm not as quick as he was."

Both men agree that Johns needs to be the leader on the Cougars this year. Ellis is not shy about telling anybody what he thinks about Johns.

"He is the focal point of this team," said Ellis. "As Darrell goes, we go. He has the capabilities to do anything he wants."

Every day in practice, Johns tries to live up to the expectations placed on him by Ellis. A visitor walking into the small gym on the Chicago State campus will see Johns barking out instructions to other players who may not be doing a drill just right, though he makes sure to give out pats on the back at all possible times. It's his way of encouraging the guys who will mean so much to him this season.

For his part, Johns feels he is up to the challenge of leading the team.

"I think it's a good thing," said Johns. "At some point in your life, you have to take charge and be the man. I'm



With the loss of their starting backcourt from last season, Johns, pictured here dunking on a teammate in practice, must dominate inside. If he does that he will move a step closer to his dream of being drafted by the NBA.

Bill Manley/Chronicle

looking forward to it. I take the responsibility of being a leader very seriously."

Johns is scheduled to graduate this year, but has his eyes on something more than just a degree. NBA scouts plan on making visits to the Chicago State campus this year to take a look at him, and discover the statement Floyd said about him to be true.

If Johns is drafted by an NBA team, there is one desti-

nation he can't stop dreaming about.

"I would love to be taken by the Indiana Pacers," said Johns. "That's close to my hometown."

Johns may end up just like his coach did and get the opportunity to play in the NBA. After all, they are so much alike it would only be natural that Johns plays professionally. He won't be as quick, but even Superman has his weakness.



# Where are the College basketball fans?

As I sat in nervous anticipation of the University of Illinois Fighting Illini's season-opening game Friday night, I noticed something that made me sad. Nobody (besides Graham Couch) gives a damn about college hoops. In a city that boasts five division-one teams, how could so many people be apathetic?

Call me crazy, but college basketball is the ultimate in sports competition in my book. It may not provide the greatest spectacle or merchandising tie-ins, but I challenge anyone reading this column to find a sports forum buzzing with more emotion. Early season invitations, Dick Vitale ranting and raving, the fight for number one, conference tournaments and the pinnacle—March Madness—come on, what more can you possibly ask for?

Now, I fully realize that following Chicago State, Loyola, De Paul, UIC or even Northwestern, hoops can be almost as depressing as watching the Chicago Bears, but this season the UIC Flames and De Paul Blue Demons stand a good chance of making some waves. But if you want an in-state

team with attainable Final Four hopes, allow me to humbly suggest watching the sure-to-be-exciting season of the University of Illinois.

The Flyin' Illini are back. Led by their new charismatic head coach Bill Self and a quick and capable cast of players including All-Big Ten candidates Frank Williams, Corey Bradford, Brian Cook and Marcus Griffin, the Illini will be an explosive and exciting team to follow. Add into the mix the hard-nosed, leave-it-all-on-the-floor likes of forwards Lucas Johnson and Sergio McClain, and I assure you that after watching just one Illini game you will be a fan.

Honestly, how can anyone ignore so many exciting college games and teams? College basketball is the ultimate proving ground. These young men play with heart and soul. These guys work without paychecks, juggle class, practice and road games. They strive game after game to not only make the big dance, but one day have a job in the NBA.

People of Chicago: give college hoops a chance. You may not know the names of many of the players, but therein lies the challenge and ultimate enjoyment of a true fan. You only get a short time with these kids, and when they're gone, there will always be someone to fill their shoes.

Then again, the Bulls resemble a college team with their youth and inexperience, so; maybe I'm wrong.

## Couch

CONTINUED FROM BACK PAGE

coming off the bench 15 to 20 minutes per contest and giving Jazz opponents a different look to deal with, second year man Quincy Lewis is getting those minutes.

Whereas Morris Peterson is the first man off the Raptors' bench, averaging 9.4 points per game, 2.8 rebounds and 20 minutes a game, playing in all eight of Toronto's games. Those in the Raptors organization have marveled at how complete a player Peterson is, how he has no obvious weakness and clearly understands how to play within a system.

This is what the Jazz were hoping of Stevenson. And unless he develops into a superstar, people will always question what might have been had he spent a year or two in College.

Even if Curry were to blow out his knee at DePaul, a player of his size, who doesn't rely strictly on athletic ability, would have no trouble rebounding to at least close to his old stature.

Curry doesn't need a degree from DePaul. Staying four years would be a waste of his time. However, one or two seasons in a Blue Demon uniform will make Curry a rookie All-Star and possibly a legend forever in Chicago.

## A conversation with...

By Scott Venci  
Assistant Editor

With Mateen Cleaves and Morris Peterson now in the NBA, Charlie Bell is being counted on to lead the Michigan State Spartans this year. Bell was a starter on the National Championship team last year, averaging 11.5 points a game to go with 3.1 assists. Bell is also formidable on the defensive side of the ball, as he's usually assigned to the opponent's top-scoring guard. Bell has 42 career games of double-figure scoring, and has scored 20 or more points in a game nine times. Bell was a standout high school player in his hometown of Flint, Mich. He is the number one high school scorer in the history of Flint basketball, scoring 2,252 points while playing for Southwestern Academy.

Charlie kindly answered some questions for the *Chronicle*.



**Q: What teams in the Big Ten will be the toughest this year?**

**A:** There are a lot of teams. The Big Ten is one of the toughest conferences in college basketball. Wisconsin is always tough for us. Illinois is going to be a good team against us. With Luke Recker at Iowa, they are going to be dangerous. We just need to go out there every night and play as hard as we can.

**Q: Why is Wisconsin so hard to play?**

**A:** Their style of play. The way they play defense takes a lot of discipline. If you go out there and take a lot of quick shots, they're going to beat you. Teams really have to value the ball against them. Our young guys have to be disciplined. Sometimes you can't take the first shot you can get, you have to work the ball around to get the best shot.

**Q: What was it like to grow up in Flint, Mich. considering how important basketball is there?**

**A:** Basketball is like the main event. Any time there is a city game going on, they're scalping tickets for \$200 or \$300. It's a hot ticket to get. When you're playing in one of those games you have to go out there with a lot of pride and a lot of intensity. So many guys are working to get better. There are young kids now who are looking at us, and they are going out there and playing as hard as they can.

**Q: Did you realize that basketball meant more to the people in Flint when you were growing up there?**

**A:** I really didn't think about it. As I got older I started to realize that it was different. Some guys would come to play a city game and they would see the place jammed. They never realized that so many people would come out to see a game. If you get tickets to a city game you kind of go out and brag about it.

**Q: Were you a celebrity because you were good?**

**A:** Definitely. You're going to be on the news the night you play, and on the front page of the paper every day. Especially if it's a city game. Your picture will be blown up on the front page. Everybody around the city knew who we were, what school we played for, and how many points we averaged. They knew everything about us.

**Q: What do you have to work on in terms of your own game?**

**A:** Ball handling and being more consistent. I've had games where I would come out and score 20 or 25 points and come back in the next game and score 6 or 7 points.

**Q: Are you going to be the leader on this team?**

**A:** There is a little more pressure on me to go out there and lead the guys this year. If I'm not ready now, then I'll never be ready. It's about time for me to go out there and take over. I'm a guy who's going to play a lot, and I'm going to go out and try to lead the guys in the right direction.

**Q: Should college athletes be paid, or is a scholarship good enough?**

**A:** Like all college athletes, I think we should be paid. I was just reading something about how much the schools make off of us as far as revenue. They make a lot of money, and they're getting over. It's a business and we really can't complain about it. That's the way it has been and that's the way it is probably always going to be. You can't worry about it too much. Just go out and play your game and try to get to the next level where you can get paid to play.

**Q: Being one of the star players on the basketball team, do you have a lot of girls coming up to you?**

**A:** For me, I have had a girlfriend for the past two years. I don't really hang out that much being a senior. When I was a freshman it was a little different. I was trying to hang out everyday. I went through that phase and now I just sit back and watch the younger guys go through it. There are a lot of girls looking at the players, especially at a high profile school like Michigan State. Everybody knows your name and knows what you do. It's a little difficult. I think I found the right girl for me, so I'm not out there messing around anymore.

**Q: Do you get tired of having to talk to the media all the time?**

**A:** Sometimes you wish you could sit somewhere and answer a thousand questions and just send the tape out to everyone. It's something that you get used to. You just try and answer a question the same way each time.

Contact Scott Venci at [champbailey99@hotmail.com](mailto:champbailey99@hotmail.com) or call the sports desk at 312-344-7086.

## Bet against the boys and the girl

Picks for November 23-26

Each week the *Chronicle* sports experts will make their picks for five football games for the upcoming week. If you think you can do better, send your picks to [Ghcouch@aol.com](mailto:Ghcouch@aol.com) or call them in to the *Chronicle* sports line at 312-344-7086. Your picks must be in no later than each Saturday at 11 am. Whoever does the best will appear in next week's "Bet against the boys and a girl." Here are this weekend's games and the way our staff picked



G. Couch  
Record: 21-15

Bears @ Jets  
Patriots @ Lions  
Vikings @ Dal.  
Bills @ Bucs  
Texas @ A@M



S. Venci  
Record: 20-16

Bears @ Jets  
Patriots @ Lions  
Vikings @ Dal.  
Bills @ Bucs  
Texas @ A@M



T-Bone  
Record: 19-17

Bears @ Jets  
Patriots @ Lions  
Vikings @ Dal.  
Bills @ Bucs  
Texas @ A@M



N. Sutcliffe  
Record: 19-17

Bears @ Jets  
Patriots @ Lions  
Vikings @ Dal.  
Bills @ Bucs  
Texas @ A@M



M. Richmond  
Record: 19-17

Bears @ Jets  
Patriots @ Lions  
Vikings @ Dal.  
Bills @ Bucs  
Texas @ A@M



A. Holst  
Record: 5-5

Bears @ Jets  
Patriots @ Lions  
Vikings @ Dal.  
Bills @ Bucs  
Texas @ A@M



## Curry to DePaul? Not likely

Adding 6-10 280-pound Eddy Curry to next year's DePaul team could have the same effect as adding a world-class sprinter to the St. Louis Ram's receiving core. The mammoth center from South Holland would join a frontcourt that would include 7-0 Steven Hunter, 6-9 Andre Brown, 6-9 Lance Williams, and 6-7 All-American candidate Bobby Simmons. The Chicago Bulls would have trouble scoring inside on this team, let alone the best that Conference USA has to offer.

Last Tuesday, Curry signed a letter of intent to play for the Blue Demons, giving coach Pat Kennedy and DePaul fans reason to believe that Kennedy's fourth-year program was just around the corner from a Final Four appearance and the respect that comes with being one of the elite.

What's too bad is that this dream lineup will probably never become a reality. Many experts, including sources close to the DePaul basketball program, expect Curry to forgo college and enter the NBA Draft.

For Curry, who is not only the nation's top recruit, but also possibly the best NBA prospect, it seems like a no-lose situation. He can either enroll at DePaul (he has already qualified academically) and play in a dozen nationally televised games while competing for a National Title, or take the guaranteed \$3-plus million a year that comes with being one of the NBA's first picks.

Only it's not that simple.

If Curry opts for the NBA, as his father has said he will do if his draft stock stays in the top 10, he is risking more than the chance of injury if he spent a year in school.

I'm not saying he would become the next Korleone Young, who skipped college and was overwhelmed to the point that a year and a half later he was out of the league. Clearly, with his size, quickness and soft touch, Curry is more talented than most of the nitwits who think that at 18 they can compete with polished 30-year-old veterans.

But it is the risk of not learning how to play within a system in which each play doesn't revolve around him that could make the difference of whether or not Curry is an NBA legend or a known talent that never plays for a winner.

Take a look at two similar players; both late first round picks this season. DeShawn Stevenson, taken 23<sup>rd</sup> by the Utah Jazz, who reneged on his commitment to Kansas and came to the league right out of high school and Morris Peterson, picked two spots earlier by the Toronto Raptors, who stayed through his senior year in college.

Stevenson, chosen to eventually replace the retired Jeff Hornacek at off-guard and provide immediate athleticism off the bench, has struggled to find his game. He has played in six of the Jazz's first eight games, averaging just 2.2 points, 0.7 rebounds, and one turnover in just under seven minutes per game. Nobody is questioning Stevenson's talent. He is widely considered the best non-big man to jump straight to the pros since Kobe Bryant. But his inability to understand how to play in the Jazz's structured system has forced the Jazz to get 30 minutes a game out of John Starks, whose better days are far behind him. And instead of Stevenson

See **Couch**, page 23



**Graham Couch**  
Sports Editor

## Chicago State center Darrell Johns has the weight of his team on his shoulders.



Bill Manley/Chronicle

Darrell Johns, swatting a teammate's shot in practice, is being counted on to lead Chicago State this season.

# South Side Superman?

**By Scott Venci**  
Assistant Editor

Darrell Johns doesn't wear a cape. At least not in public. Make no mistake though, Johns is being counted on to be Superman for the Chicago State Cougars this year.

With the graduation of guard Tim Bryant, the 24-year-old Johns is now the unquestioned leader on what is now his basketball team. Before he started scoring 13 points a game for Chicago State, which he did last year as a junior, the sport of basketball wasn't even the one that interested him the most.

"I liked football a lot more than basketball," said the 7-1 Johns.

He didn't even start to play basketball seriously until the eighth grade, when he was already towering over his peers. It's not often you have a boy over six feet in eighth grade, let alone 6-5. Johns stood out like a Christina Aguilera fan at an Eminem concert.

"I've always been taller than all the other kids," said Johns. "People would stare at me and ask me questions all the time."

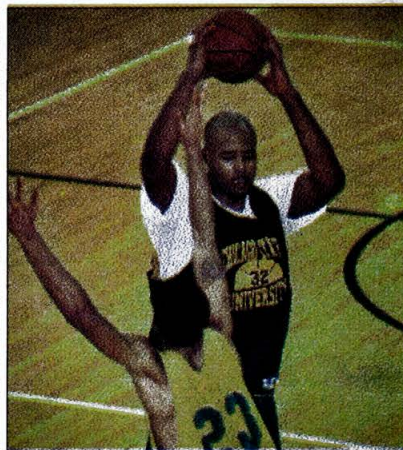
Born in Kokomo, Ind., Johns took his newfound love of basketball to the local

high school. Kokomo High School would never be quite the same. Johns used his long wingspan to swat away any shot some poor high school player would try to get over him. He would use his 280-pound frame to score at will, making his opponents look no better than the elderly women at the local nursing home.

Colleges started to look his way. Phone calls came, and letters were sent. So many came in such a short time span that it was difficult to keep up with them all.

"I was considering a lot of schools," said Johns. "There were some Big Ten schools like Indiana and Purdue that were recruiting me."

Practically every school wanted him, from big schools like Michigan to smaller ones like Ball State. In the end though, Tim Floyd won him over. Floyd, who is currently the coach of the Chicago Bulls, was coaching at Iowa State. He was able to convince Johns to sign with Iowa State during the early signing period. Months later, Johns received a call from Floyd, as did all the players the



Bill Manley/Chronicle

Johns towers over a teammate in practice.

coach had signed that year. It wasn't to tell Johns that he was going to be a future first round pick in the NBA draft, which Floyd said later.

"He told us that he was sorry, but that

See **Darrell Johns**, page 22

## College Football

### Friday

Texas at A&M 2:30, ABC

### Saturday

Georgia at Georgia Tech,

12:00, CBS

Virginia at VT 7:30, ESPN

ND at USC 2:30, ABC



### Thursday

Patriots at Lions 11:30, CBS

Vikings at Dallas 3:05, FOX

### Sunday

Bears at Jets 12:00, FOX

Bills at Bucs 12:00, FOX



## Bulls

Tues. at Warriors, 6:30

Wed. at Kings, 6:30

Sun. at Raptors, 4:30