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Columbia College Chicago

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COLUMBIA CHRONICLE

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Columbia College Chicago

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Inside
this week



Commentary

Time Zones and
you!

Page 10



A&E

The Siskel Film Center
presents the annual
European Film Festival

Page 16



Sports

Chicago State bat-
tles opponents and
budget

Back Page

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South Loop in transition

Neighborhood wrestles with its identity as it draws new residents, businesses

By Amber Holst
Editor-in-Chief

Part one of two

It's a sunny late fall morning, and at the intersection of Dearborn and Polk streets there's an eclectic mix of activity taking place.

In a small vacant lot at the end of Dearborn, a thirtyish woman walks a pair of whippet dogs, both boasting matching sweaters. Across the street, a young couple gaze at a number of listings in the window of a real estate office, most flaunting loft condominiums that reach half a million dollars plus.

A few feet away, two early twenty-something students, already late for class, still find time to run into a local coffee-house for \$3 lattes.

As they head to class, the students pass by a homeless man who spent the night at a local shelter. To get a bed, the man had to place his clothing in a 200-degree closet-like "hot box" to destroy any vermin that had become attached to him. This morning, the man hopes to make \$40 by selling copies of a locally produced street paper to passersby.

This distinctive mix of people has long been part of the unique urban landscape known as the South Loop. However, recent changes—actually glaring changes—have those who live and work and study in the neighborhood wondering how long that mix may last.

Growth has come to the South Loop, and in a big way. Nearly every block heralds construction of projects new and old. Literally around the corner from the intersection of Dearborn and Polk streets a billboard touts the yet-to-be-built residences of Forty-One East 8th Street, where condominiums will reach \$400,000 plus.

A bit further to the south at 11th and Wabash, ground will soon be broken on a 34-story condominium tower. Here, prices for a 764 square foot studio will start at nearly \$200,000. A parking space in the fifth floor garage will cost an additional \$30,000.

The properties are a bargain compared to a rehab taking place at 15th and State streets, where two buildings are being converted into lofts and condominiums that reach near a million dollars.

The projects are part of a record number of new housing units being constructed in the South Loop, as well as a record number of loft conversions in century-old buildings.

Investment in the neighborhood, which was once centered around Printers Row but now stretches from Congress Parkway on the north to as far as Cermak Road on the south, is at a record high and has also taken place in record time.

According to Eve Kronen, a managing broker with Coldwell Banker's South Loop Residential Brokerage Office, located in Dearborn Station, living space has escalated from \$95 per square foot in 1995 to at least \$300 per square foot in the year 2000.

"I can't even begin to tell you, it's been huge," said Kronen, a resident of the South Loop for six years, about the



Bill Manley/Chronicle

Neil Frankel and Cindy Coleman pose with their daughter, Emanuela, in their Printers Row loft. Frankel and Coleman have lived in the South Loop off and on for 20 years.

growth over the last five years.

"In 1990, no one would have thought about living in the South Loop," said Ilyce Glink, a syndicated real estate columnist and WGN-TV money and real estate correspondent. "It was a virtual wasteland with vacant land and just a few pioneers."

"The biggest change has been that vacant property—buildings and railroad

land—has been recycled, so to speak, and has now become a tax-producing residential neighborhood," said Barbara Lynne, executive director of the Near South Planning Board. "For a lot of people, (the neighborhood) has gone from being extremely under utilized to being extremely productive."

Designer and writer Cindy Coleman, who owns a loft with her architect hus-

band Neil Frankel in the Donohue Building at Dearborn and Polk streets, said the value of her unit has "more than doubled" over the past ten years.

The rising values are a bittersweet reward for Coleman, however, who worries that artists and architects will no longer be able to buy into the South Loop.

"It could become a place of nothing but financiers and lawyers and other professionals," said Coleman.

Coleman is not the only long-time South Loop resident worried that the neighborhood is following in the path of Lincoln Park or Bucktown, where gentrification—especially a changing demographic mix—has quickly redefined the community.

"Who wants Lincoln Park down here? It's about the friendliness of knowing the butcher over there and the florist over there—that's one of the reasons I left Lincoln Park after 30 years. I didn't know anyone anymore," Kronen said.

"For those who are renting, the problem is that the rents have gotten to the point where people can't afford them in a number of the buildings," Lynne said. "That would be a downside. The art community may not be able to afford to live here."

There are those in the South Loop who feel that many of the artists who were originally drawn there two decades ago have already been forced out by the economics of the neighborhood.

See South Loop, page 3

How High is Up?

Not only has there been a record number of new properties that have opened in the South Loop over the last few years, but home prices have also hit a record high. Here's a sampling of some of the South Loop's more expensive housing:

Museum Park at Central Station

Sales office is at Indiana Ave. at 13th St. Two towers and townhomes, priced from \$439,500 to \$559,500.

Dearborn Tower

1530 South State St. 211 loft residences in original 11-story building, and 106 luxury condominiums in 6-story new construction buildings, including 23 duplex lofts and eight penthouses. Prices range from \$174,800 to \$999,800.

Prairie House at Central Station

Northeast corner of 15th Pl. and Prairie Ave. within the Central Station enclave. 187 deluxe condominium homes, including 22 terrace units. Units range in price from \$193,000 to \$900,000.

Burnham Park Plaza

40 E. 9th St. 292 condominiums including nine penthouses, priced from \$99,000 to \$1.3 million.

Michigan Avenue Lofts

910 South Michigan Ave. 267 units in a 20-story loft building. Prices start at \$180,000.

The Michigan Avenue Garden Terraces

1422 to 1440 S. Michigan Ave. 100 condominiums, ranging in price from \$360,000 to \$1,989,5000.

Prairie Avenue Lofts

221 E. Cullerton Ave. 108 condominiums in eight rehabbed floors, 30 penthouses in three stories of new construction, ranging in price from \$170,900 to \$468,000.

1111 S. Wabash Ave.

Construction of this 34-story 247-unit building is slated for February, prices will span \$188,900 for a 764-square-foot studio to \$1.2 million for a 4,270-square-foot penthouse.



Bill Manley/Chronicle

Real Estate ads displayed in the window of Castle Keepers Realty, located in the heart of Printers Row.

Briefly News and Notes

Student Academy Awards sets application deadline

Applications for the 28th annual Student Academy Awards competition, presented by the Academy of Motion Pictures Arts and Sciences, are now available. Entries must be submitted by April 2 in order to be considered for this year's awards.

This year's original entries will be accepted only on 1/2" VHS video tape. However, should an entry be selected as a regional finalist, the entrant must provide a 16mm or larger film format print within seven days of notification, in order to continue in the competition. Winning films from each of the three regions will then compete as national finalists. These films will be screened at the Academy's headquarters in Beverly Hills and voted upon by the Academy membership—the same film artists and craftspeople who vote to select Oscar winning films.

Entries may be submitted in one of four categories: alternative, animation, documentary or narrative.

Students selected as national winners will be flown to Los Angeles to participate in a week of industry-related activities and social events that will culminate June 10 with the awards presentation ceremony. Along with their trophies, Gold medal winners in each of the four categories will receive \$5,000; Silver medal winners take home \$3,000; and Bronze medal winners are awarded \$2,000.

Interested students may download an application from the Academy's website at www.oscars.org/saa or send their application request, along with a self-addressed, stamped business-size envelope to: Academy of Motion Picture Arts and Sciences, 8949 Wilshire Blvd., Beverly Hills, CA 90211. Attn: Student Academy Awards

Murbach memorial planned

A memorial celebration for Columbia's recently deceased Artist-in-Residence, John Murbach, will be held on Monday, Feb. 19. Murbach, who died suddenly over Columbia's holiday break, taught scenic design in the Theater department for 10 years.

The event will take place at the Music Concert Hall, 1014 S. Michigan Ave. An exhibition of Murbach's art will be featured in the lobby at 6:30 p.m. The program is scheduled to begin at 7 p.m. Following the celebration, a short reception will be held.

Friends of Murbach's will donate a tree in his memory to the Chicago Botanical Gardens. Donations will be accepted at the event or can be forwarded to Mary Badger in the Theater department.

C.C.E.N. gets a makeover

C.C.E.N., the cable program viewed on monitors campus-wide, is changing its name to columbiacollege.tv.

The news magazine style will remain the same but the content will undergo a change—focusing strictly on the Columbia campus and the interest of its student body.

The approach will include segments featuring student exhibitions, faculty profiles, calendars of events, special events and an Internet webcast of show segments on the Television department's website.

Museum of Photography to host gallery talk and exhibition

Feb. 28 at 4 p.m., the Museum of Contemporary Photography, in the 600 S. Michigan Ave. building, will conduct a gallery talk hosted by Antonia Contro and Maurizio Pellegrin, as they complete the installation of the exhibit, "Descry." They will discuss the process of creating and mounting a site-specific collaborative installation as well as the commonality of their individual works.

Admissions seeks student art for future publication

The Office of Undergraduate Admissions is seeking slides of student art. Selected images will be published in upcoming catalogs, brochures and ads promoting Columbia. The purpose is to give the world a good idea of the kind of artwork Columbia students produce. Slides, photos and disks are acceptable and may include photography, fashion, graphic design or any other art form. Information such as the title, artist's name and year at Columbia should be included.

Please submit entries by February 23 to: Brandon Aguilar, Admissions Office, room 301, 600 S. Michigan Ave.

For further information, please call (312) 344-7098.

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

Around Campus



Donnie Seals Jr./Chronicle

Behind the counter at the new Chicago Carryout on Harrison Street Fredrick Ugusif (foreground), George Heotis (back, right) and Santiago Torres (left) hustle to prepare orders for a busy lunch time crowd. Chicago Carryout recently displaced the Harrison Snacksop.

Columbia celebrates V-Day

By Jamie Jorgensen
Correspondent

Columbia students and faculty will help celebrate V-Day on Thursday, Feb. 15, when they present a benefit performance of the hit play, "Vagina Monologues." V-Day, a movement to end violence toward women, was created in 1998, and since has become a worldwide cause, with nations such as Kenya and Yugoslavia now participating.

Two Columbia students, Stephanie Land, a photography major, and Nicole Salm, a film major, were the masterminds behind the school's involvement in V-Day. Land became interested in the feminist cause two years ago and has participated in several feminist marches. After trying without success to form a feminist group at Columbia, Land discovered the V-Day website. There she signed up for the opportunity to produce and perform the "Vagina Monologues" at Columbia.

"From there it snowballed," Land said about the play taking shape within the past months.

She and Salm attended a workshop in Chicago over the summer that was hosted by the author of the "Vagina Monologues," Eve Ensler. There they learned about the history of the play they direct later in the year.

Five faculty members from

Columbia have been chosen to perform in the show, while auditions were held for the 13 other parts.

"It's not often that students are able to watch the faculty perform in their field of expertise, so it's similar to a mentoring experience," said Kristen Cone, producer of the show.

Over 60 girls auditioned for a part in the play. Of those 60, 13 were chosen for the final roles. According to Cone, the auditions consisted of one comedic and one dramatic monologue, as well as a monologue from the script. At the end of the audition, the girls were told to fake an orgasm.

"It showed us how willing the girls were to put themselves out in the open," Land said.

The play itself consists of fragments of conversations and interviews that Ensler conducted. The responses of these interviews come from over 200 women of all different cultural, sexual and religious backgrounds. The content of the play ranges from comedic to serious, and deals with issues such as rape, genital mutilation, menstruation and birth. And although many people are uncomfortable with the word vagina, Cone says the play can be enjoyed by a wide variety of audience members.

"This play is proof that if you've got a dream, there are ways to make it happen," Cone said as she emphasized the fact that neither Land nor

Salm are theater majors.

After rehearsing for over five weeks, the play will finally be performed Thursday, Feb. 15 at Columbia's Multicultural Center on South Wabash Avenue. Tickets for the performance sold out several days after they went on sale, and it's estimated that over \$2,000 will be raised with more than 300 people in attendance. Artwork created and designed by women will also be on display at the show. T-shirts, chocolate vaginas and books will be available to purchase as well. All of the proceeds from this event will go to Clara's House, a women's shelter in West Englewood.

DePaul, Northwestern and UIC are other schools that will also perform the play in the Chicago area. New York City also hosted a V-Day celebration at Madison Square Garden over the weekend, with celebrities such as Oprah Winfrey, Calista Flockhart and Jane Fonda performing in the "Vagina Monologues." Both Land and Salm were able to travel to New York to take part in the event.

"It's all been a really good learning experience," Salm said. Both she and Land hope the V-Day celebration is something that Columbia will continue to participate in for years to come.

If you are interested in learning more about V-Day, you can visit the website at www.vday.org.

The Museum of Contemporary Art and the Chicago Alliance of African-American Photographers presents an exhibition preview of *The Journey: The Next 100 Years*.

The exhibition documents politics and the arts, religious ceremonies and social gatherings, business and street life through the eyes of nearly 50 local photographers.

The preview on Tuesday, Feb. 13, will feature remarks by noted Chicago historian Timuel Black and a spoken word performance by Chicago artist Marvinetta Penn. The actual exhibition lasts through March 4.

Donnie Seals Jr./Chronicle



South Loop

Continued from Front Page

"My taxes went up 35 percent (in 2000)," Kronen said about her loft home at 1322 S. Wabash Ave. "There's a lot of people who could not afford that—especially the artist."

"18 years ago, when I first opened my store, the lofts were full of artists, photographers and architects," said Ulrich Sandmeyer, owner of Sandmeyer's Bookstore in Printer's Row, 714 S. Dearborn. "Those people have been replaced now by those who work at the Merc, stockbrokers and business guys in general."

The result, said Sandmeyer, is that the South Loop now lacks a lot of the "artistic energy" that it had in the 1980s.

"Look at what happened to Lincoln Park and how it's changed from 40 years ago," he said. "It's happened here now. There's thousands and thousands of new people here now but the neighborhood has lost its urban charm."

Some say that it has lost even more.

"There's now a Starbucks in the South Loop—how edgy can it be," asked Ted Kasemir, the president of Restaurant Development Group, which last year opened up the Bar Louie restaurant at 47 W. Polk St. "It's no longer ground-breaking."

The change especially worries those pioneers who did make that investment into the South Loop in 1990.

"There is a reason why I chose to live in the South Loop. Not only because of its location, but because of the diversity and culture," said Ronald Wos, a 20-year resident of Dearborn Park One. "I don't want some developer coming in and turning this into the North Side," added Wos.

"We need to think about what we are doing, we need to think about what we want," Kronen asked. "What's happening in the South Loop is similar to what's happening elsewhere in the city—just like we're pushing artists out of Wicker Park and Pilsen."

"Are we just creating rich neighborhoods along the lakefront," Kronen worried.

"There are a lot more people from the financial industry living here because of the proximity to the Chicago Board of Trade," Coleman said.

What people such as Kronen and Wos don't want to lose, or see diluted, is what has best defined the South Loop as a neighborhood: its rich base of institutions such as Columbia College, now the largest landholder in the South Loop, whose art-savvy students add an edgy vibrancy.

Or the South Loop's multiculturalism, which ranges from the world-renowned blues at Buddy Guy's Legends, to the scholarly treasures of the Spertus



Photos by Bill Manley/Chronicle

Above: A snowy lot on the corner of Dearborn and Polk streets frames Dearborn Station's signature bell tower, built in 1885.

Below: Gourmand, a neighborhood coffeehouse, caters to its diverse clientele by showcasing eclectic art, playing host to local musical acts and providing a meeting place for area students.

College of Judaica.

Or its current population that spans the socio-economic scale—where struggling artists share buildings with LaSalle Street financiers.

It is a place where artists, students and the homeless not only mingle, but mesh. The South Loop now offers "small town comforts with access to big city attributes," Coleman said.

Down Dearborn Street you can still find "mom and pop" businesses, such as Sandmeyer's Bookstore in Printer's Row and Gourmand Coffeehouse, and neighborhood pubs, like Kasey's or the South Loop Club, Coleman said.

Merchants such as Sandmeyer admit that their businesses have thrived thanks to the changing demographics of the South Loop.

"The demographics have been good for retail," Sandmeyer said. "When we started a lot of our business relied on mail order. Now, we rely on walk-in traffic, mostly the people who live here."

Another turning point for the neighborhood was the construction of the Museum Campus a few years ago by the city of Chicago, said Coleman. "It made the neighborhood a bit more accessible and desirable," she said.

Opened in 1998, the campus united three of Chicago's major lakefront cultural institutions—the Field Museum, the John G. Shedd Aquarium and the Adler Planetarium and Astronomy Museum—in a park setting that reflected the 1909 Chicago Plan of architect Daniel Burnham's vision of a continuous central lakefront park system.

One of the most tangible signs of change has been the recent effort to relocate the Pacific Garden Mission, a homeless shelter at 646 S. State St., which has been operating in the South Loop for more than a century.

"We want to do what the Lord wants us to do," said Steve Lawton, director of Mission Services, on a night in which 600-plus homeless men were scheduled

to stay at the shelter. "If our Landlord tells us to move we'll move."

The Chicago Public School's Jones Academic Magnet High School, located just to the north of the mission at 606 S. State St. is looking to expand into the property that now houses the Pacific Garden Mission. Chicago Public School officials are planning to tear down the three-century-old building that house the mission and construct a four-story athletic center on the land that will also be available to residents who will use a separate after school hours entrance.

The \$33 million dollar project is also requiring the school to expand to the north as well, building a new park facility over an existing parking lot and a shuttered Burger King.

"With this kind of change, you're certainly getting rid of poor people, working class people, and those institutions that serviced poor people, like the Pacific Garden Mission, which is slowly but surely going to get pushed out," said Dominic Pacyga, a history professor at Columbia and the author of four books on Chicago's history.

There have been some intangible changes as well. Coleman noted that the "spirit" of the South Loop seems to be changing, something she relates to the demographics that reflect the higher tax bracket of current residents.

"The people who are moving in are different," she said. "The spirit that let everyone do their own thing in the past is disappearing. There's a new breed of person coming. And they're a lot less casual," Coleman said.

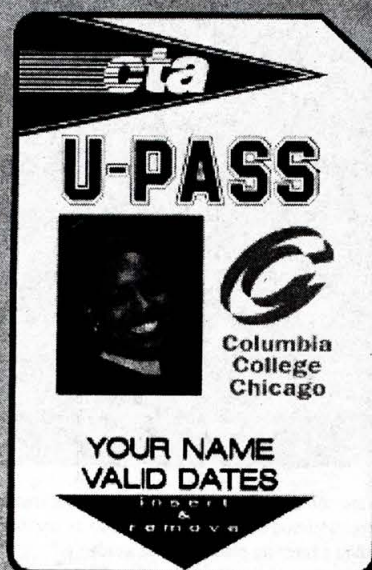
"This was an incredibly dreary place, which was originally a semi-industrial area chock full of burlesques, flop houses, adult penny arcades, low-end commercial strips, with mainly adult-oriented business," Pacyga said. "Twenty years ago, the South Loop was a dangerous place, with lots of prostitution and drugs."

Next week: A look at the South Loop's metamorphosis starting in the late 1960s, and its proponents ponder its future.



U-PASS PICKUP

Columbia College Students



MON	FEB 12	10am-6pm
TUE	FEB 13	10am-6pm
WED	FEB 14	10am-6pm
THU	FEB 15	10am-6pm
MON	FEB 19	10am-6pm

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take it.

NATIONAL CAMPUS NEWS

Style and spirit are crucial, say aspiring auto designers

By Lawrence Ulrich

Knight-Ridder Newspapers

As college-educated twentysomethings, they're the next generation of new car buyers, their tastes and values relentlessly probed and analyzed by the industry.

But these students also are budding auto designers at the Center for Creative Studies in downtown Detroit. As both on-the-cusp auto consumers and potential leaders in automotive design, they were in a unique position to assess the offerings at the North American International Auto Show.

We also spoke with car designer Carl Olsen, the retiring chairman of CCS's transportation design program, whose students have gone on to design vehicles from the all-new Jeep Liberty to the concept Cadillac Vizion.

So what catches the students' eyes? Not the cars their parents drive. "I just can't see myself in a minivan," said Carrie Przybycki, 22, of Washington Township, Mich.

Przybycki and Christopher Hilts, also 22, and Sarah Dixon, 21, are among students at the prestigious art college who created the concept Ford Faze.

The students look forward to automotive careers. Przybycki, a senior, has already been offered a job as a Ford interior designer following a recent internship with the automaker.

Hilts of Dearborn, Mich., took first place and a \$4,000 scholarship in the 2000 New York Auto Show competition that pitted more than 40 projects from 12 of the nation's most prestigious industrial design programs. (CCS students swept the first three places).

Their assessment: Minivans are passe. Wagons are in.

CCS students transformed a Ford Focus wagon into the splashy Ford Faze for their North American International Auto Show concept vehicle.

And the students like the new breed of wagons, which blend traditional wagon virtues with style that's generations removed from the fake-wood-paneled wagons. Hilts said younger generations barely remember that wagons were once the epitome of suburbia.

"When I told my parents I liked the Volvo V70 Cross Country, they said, 'A wagon?' "Hilts says with a laugh. "But to me it's cool; a minivan is out."

Hilts adds that he's big on performance, attracted to stylish, fun-to-drive sport sedans, like the Lexus IS, and sports cars, like the new Nissan Z that made its debut in Detroit.

"It's a simple, bold statement. And it's pretty much factory-ready," Hilts says of Nissan's revival of the Z nameplate, which will hit showrooms in 2002.

Hilts also enjoyed the mechanical lines and almost lunar-lander look of Chrysler Group's Jeep Willys concept vehicle. Among misses, he cites BMW's X Coupe concept and the Toyota Matrix, a compact, wagon-like concept that's a sister to the Pontiac Vibe.

Students noted the crossover trend—the melding of different vehicle types—saying more sport-utility vehicles and minivans are trying look like cool cars. Again, automakers are trying to lure younger people by offering utility without the traditional look. That's what students had in mind for their Faze, Dixon said.

"We're trying to make it more exciting and sophisticated, so you don't feel you're in a minivan or station wagon," Dixon said.

Volkswagen's potent mix of style, performance and engineering has made it a favorite for younger buyers, and the CCS students are no different. The average Volkswagen buyer is 37 years old, giving VW the youngest consumers of any automaker.

Przybycki calls the VW Microbus concept, with its blend of retro looks and high-tech features, one of her show favorites.

"Volkswagen is just great on colors and interiors," she says.

Students also gave good marks to the all-new Jeep Liberty, positioned by DaimlerChrysler as a replacement for the affordable Cherokee. Affordability is a critical factor for many consumers, but especially younger buyers, Dixon says.

"You'd like a Porsche, but you'd rather have a house," she says.

Britain's classic Mini, revived by BMW, was a smash hit. CCS instructor Olsen said the tiny hatchback's style and influential front-wheel-drive, transverse-mounted engine won his vote in a poll last year to select the 20th Century's most significant car.

"I can't stand that the Beetle is thought of as a more significant car," says Olsen, at Cobo Center on his retirement day. "Its rear-engine layout was a design dead-end, and the Mini was far more significant."

Olsen, who began his career at General Motors and became style director at Citroen's Paris design studio, said today's designers are absorbing enormous influences, from the retro styles to highly geometric, function-oriented shapes.

"We're in a very rich period of design," Olsen says. "We've gone through the epochs of branding and marketing, and now design is in its ascendancy. People are discovering that if you want a home-run vehicle, you need that gut reaction. So suddenly you get a PT Cruiser that's a hit out of left field."

Students agreed that style and spirit are crucial.

"If you look at the PT Cruiser, it evokes all kinds of emotions," Hilts says.

"You don't want a car to be just a piece of equipment."

Dixon adds, "Like any product, from a car to a piece of furniture, it has to mean something to you."

J Mays, Ford's design chief, says that's the attitude he looks for when he interviews for a staff that counts more than 1,000 designers between Ford's eight

brands. Ford's production-ready Thunderbird and its Forty-Nine concept vehicle have been cited as among the show's most evocative shapes.

"We have more than enough people who can sketch cars or come up with something flamboyant, but that's not what being a designer is about," Mays says. "A car has to tell a story, to connect emotionally and say something about our common values."

Unfazed, design students come up with winner for Ford called Faze

Turn 14 college art students loose on a show car, and a cynic might expect an artsy, outrageous result—in short, a car that would leave the masses scratching their heads.

For their concept version of the Ford Focus wagon, however, designers-in-training at Detroit's Center for Creative Studies were determined to push automotive boundaries, while designing a practical car.

The Ford Faze, on display at the North American International Auto Show at Cobo Center, is the culmination of the students' five- to 15-week baptism into the realities of designing, executing and manufacturing an exterior/interior trim package for a vehicle. It's one of six CCS projects at the show.

The shiny copper-colored wagon with an oversized sunroof is the fifth annual project for the Color and Trim class at the private college in downtown Detroit, one of the nation's top breeding grounds for automotive designers.

After consulting with mentors from major sponsors, Ford Motor Co., ASC Inc. and Johnson Controls Inc., in September, students began pinning up images and ideas to select a theme.

They settled on the Ford Faze, a car that could satisfy a young professional moving through various phases of life—from starting a career to starting a family. The look is spirited and youthful, yet the wagon remains practical and affordable.

Manufactured by auto supplier ASC, with student input during field trips to its Southgate facility, the Faze is a revamped Focus with a copper-colored exterior, matching trim and 17-inch wheels; stitched-leather seats and removable leather backpacks; copper and aluminum interior accents; and a lower body

and custom Borla exhaust.

Perhaps the Faze's most intriguing feature is its massive electric folding vinyl sunroof, which retracts beyond the back seats to give the feel of a four-seat convertible. Paul Behling of ASC, a longtime CCS mentor on these projects, says it's the industry's largest sunroof.

Just like real-world designers, students were forced to collaborate. Christopher Hilts, 22, said students were determined to avoid a too-trendy design. The Dearborn student remembers one major tangle over a blue accent stripe on the vehicle. The stripe didn't make the cut.

"We decided it was just too much," Hilts says, with a roll of his eyes.

The project quickly forced students to make automotive fantasy jibe with manufacturing realities such as cost, feasibility and regulations. Students such as In-yeok Chung, 28, of Pusan, Korea, and Carrie Przybycki, 22, of Washington Township, found some of their interior ideas short-circuited by safety requirements in areas such as seats and air bags.

Deadlines were another intrusion of the real world.

"We got to where we had to pick a logo, or we weren't going to have one," Hilts says.

Behling notes that project sponsors benefit by providing experience to students who may end up leading their next generation of design. Of the 11 professional designers at ASC, nine are CCS graduates.

Students saw their creation taking shape as New Year's Day approached, but had to wait to see the finished product Jan. 8 at Cobo Center.

"It's incredible to see something you worked on turn into a real-life car," said Detroit's Sarah Dixon, 21.

Student wins right to sue ex-professor for calling her 'Monica'

By Helen Peterson

Knight-Ridder Newspapers

NEW YORK—Better watch those Monica Lewinsky jokes.

A federal judge has given a former student of State University of New York at New Paltz permission to sue her former professor for repeatedly referring to her as "Monica."

The woman, Inbal Hayut, 23, said Alex Young also made such remarks as, "How was your weekend with Bill?" and "Shut up, Monica. I'll give you a cigar later," according to court papers.

He once mentioned she was wearing the same color lipstick as Lewinsky.

Hayut is suing Young and several SUNY New Paltz officials who allegedly failed to respond to her sexual harassment complaint. Young could not be reached for

comment, but his lawyer, Kenneth Kelly, said his client was just teasing Hayut because he thought she resembled Lewinsky.

"It may not be polite, it may not be politically correct, but it is not sexual harassment," Kelly said.

**"Shut up, Monica.
I'll give you a
cigar later."**

Young, who retired after the case surfaced, has not been accused of propositioning or improperly touching Hayut, Kelly said.

The remarks were made while Hayut was a student in Young's political science class in the fall of 1998.

"The timing of these comments, occurring as they did at the height of the White House sex scandal, is...significant ... in determining the legitimate inferences which might be drawn from them," Northern District Judge David Hurd wrote in a decision made public Thursday.

The judge said that looking at the facts from Hayut's standpoint, the comments were the equivalent of Young telling her classmates that she would perform, or was performing, sex acts on "older men in positions of authority."

Hurd said the comments could have created a "sexually hostile environment" for Hayut, who has transferred to another college.

Her lawyer, William Martin, said the remarks left her feeling "embarrassed ... and humiliated."

He described Hayut as "quiet, shy and reserved" and said she never laughed or encouraged any banter. Martin said Hayut corrected Young when he called her "Monica," saying, "that is not my name."

S c h o l a r s h i p s

F o r S t u d e n t s A t

C O L U M B I A



C O L L E G E C H I C A G O

**Academic Excellence Award**

\$3000 for one academic year (\$1,500 awarded in Fall, 2001 and \$1,500 awarded in Spring 2002). This scholarship is for full-time students with a 3.0 cumulative grade point average and at least 12 credit hours earned at Columbia College Chicago.

Deadline: March 15, 2001

Applications are available at:

Financial Aid Office,
600 S. Michigan, Room 303
Office of Enrollment Management,
600 S. Michigan, Room 300
Academic Advising,
623 S. Wabash, Room 300

David Rubin Trustees' Scholarship

\$2000.00 for one academic year (\$1000.00 awarded Fall, 2001 and \$1000.00 awarded in Spring, 2002). This scholarship is for full-time outstanding students to defray tuition costs. Scholarship awards are based on academic achievement and demonstration of financial need.

Deadline: April 2, 2001

Hermann Conaway Scholarship

\$2000 for one academic year (\$1000 awarded in Fall, 2001 and \$1000 awarded in Spring, 2002). This scholarship is for full-time outstanding students who have demonstrated leadership ability on Columbia's Campus or beyond.

Deadline: April 2, 2001

Hillary Kalish Scholarship

\$2500 maximum award per academic year (\$1250 awarded Fall, 2001 and \$1250 awarded Spring, 2002). This scholarship helps medically and financially challenged students complete an undergraduate degree. (Part-time students are eligible to apply.)

Deadline: April 1, 2001

Thaine Lyman Scholarship

\$1,000 maximum award for the Fall, 2001 semester. This scholarship is for full-time television students who have at least 24 credit hours earned at Columbia.

Deadline: March 15, 2001

Columbia College Chicago admits students without regard to age, color, creed, sex, religion, handicap, disability, sexual orientation, and national or ethnic origin.

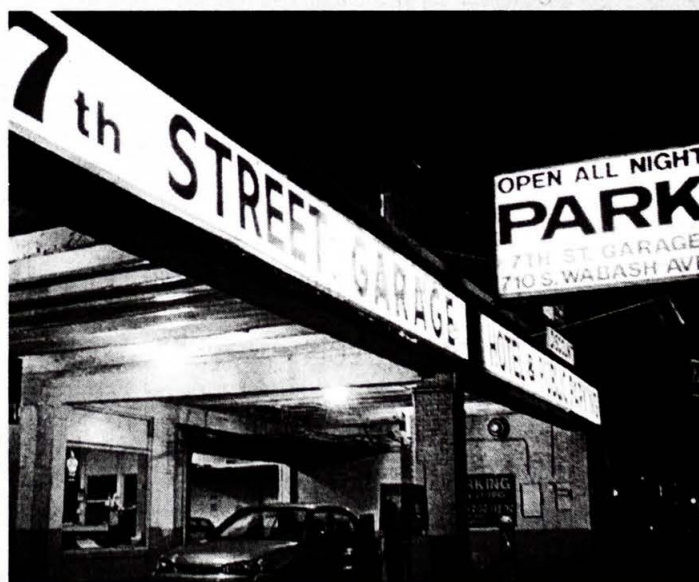
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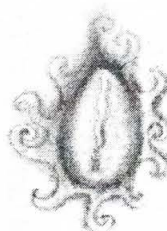
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Columbia College Chicago

African-American Heritage Month

African Tapestry: Celebrate the Fabric of Black History

Calendar of Events

Coordinated by:

The Office of African American Cultural Affairs.



Featuring:

Jazz Vocalist
Dee Alexander

Thursday, February 15th
Hokin Gallery

Columbia College Chicago

African-American Heritage Month

African Tapestry: Celebrate the Fabric of Black History

Calendar of Events

Month-Long Events

- ❖ "Images of Ghana" - Photo Exhibit by Michael Bracey - Hokin Annex

7:20 AM, 5:20 PM: Mon. - Fri., 8:00 a.m. Sat.

- ❖ WCRX radio 88.1 FM Celebrates Black History Month with profiles of men and women who have made lasting contributions to history.

Monday, February 12

- ❖ Art Exhibition - "Contemporary African Art 1950-2000: Reframing Tradition" February 12 - April 6

Monday through Friday - 10:00 AM to 4:00 PM

Columbia College Chicago Art Gallery
(72 E. 11th St., Chicago)

For more information call: 312-663-1600.

ext. 6156 or 312-663-5554

Wednesday, February 14

1:00 PM - Hokin Gallery

- ❖ Film - "Soul Food"

Opening Reception

5:00 PM - 6:00 PM - Hokin Hall

- ❖ Rajceyah Whitney's African Dance Ensemble

- ❖ Video Presentation - Celebrating the Fabric of Black History: *Voices of Columbia*
(Reception Immediately Following)

Thursday, February 15

4:00 PM - Hokin Gallery

- ❖ Jazz Vocalist Dee Alexander
- ❖ Visual Artist Michael Bracey - Exhibit Reception

Friday, February 16

5:00 PM - 7:00 PM

- ❖ Art Exhibition Opening Reception - "Contemporary African Art 1950-2000: Reframing Tradition" at Columbia College Art Gallery (72 E. 11th St., Chicago).

Tuesday, February 20

2:00 PM - Hokin Gallery

- ❖ Hip Hop Dance Performance by: LIFE

6:00 PM - Hokin Gallery

- ❖ Lecture by Visual Artist Michael Bracey

Wednesday, February 21

1:00 PM - Hokin Gallery

- ❖ Film - "Rosewood"

Thursday, February 22

1:00 PM

- ❖ Drum Circle - Hokin Gallery

Everyone is invited to bring a percussion instrument.

Monday, February 26

12:00 PM - Hokin Hall

- ❖ Panel Discussion - Columbia College artists speak on *Shaping Black Art in the New Millennium*

3:00 PM - Hokin Annex

- ❖ Community Outreach
"Second Generation Leadership"
Speakers: Oscar Brown, Jr. & Myiti Sengstack

Tuesday, February 27

1:00 PM - Hokin Annex

- ❖ "A Tribute to Gwendolyn Brooks"
(Sponsored by: Fiction Writing and English Departments)

Wednesday, February 28

1:00 PM - Hokin Gallery

- ❖ Film - "Love Jones"



5:00 PM

- ❖ Coffee House - "Spoken Word" - a presentation of campus poetry - Hokin Gallery

6:30 PM

- ❖ Theater Department presents "The Gift Horse" by Lydia Diamond - Winner of this year's Theodore Ward African American Playwriting Contest.
Columbia College's New Studio Theater
72 E. 11th St.

Thursday, March 1st - Closing Hokin Annex

2:00 PM

- ❖ "Carnival de Columbia College" - performance by: Angel D'Cuba and his Musical Ensemble

4:00 PM

- ❖ "The Gift Horse" by Lydia Diamond

Next Presentations of "The Gift Horse" by Lydia Diamond:

Fri., March 2, 7:00 PM

Sat., March 3, 7:00 PM

Sun., March 4, 7:00 PM - OPENING

Tue., March 6, 11:00 AM

Wed., March 7, 2:00 PM

Thurs., March 8, 7:30 PM

Fri., March 9, 7:30 PM

Sat., March 10, 7:30 PM

Sun., March 11, 3:00 PM

5:30 PM - 8:30 PM

- ❖ Clement Cooper's Photography Exhibition
Museum of Contemporary Photography

600 S. Michigan Ave., 1st Floor

Exhibition runs from March 1st to April 28, 2001.

Mon. - Fri. 10:00 AM to 5:00 PM, Tuesdays - 10:00 AM to 8:00 PM and Saturdays - 12:00 PM to 5:00 PM.

6:30 PM - Ferguson Theater

- ❖ Panel Discussion - "Challenging the Cannon"
Black British Photographers
(Sponsored by Photography)



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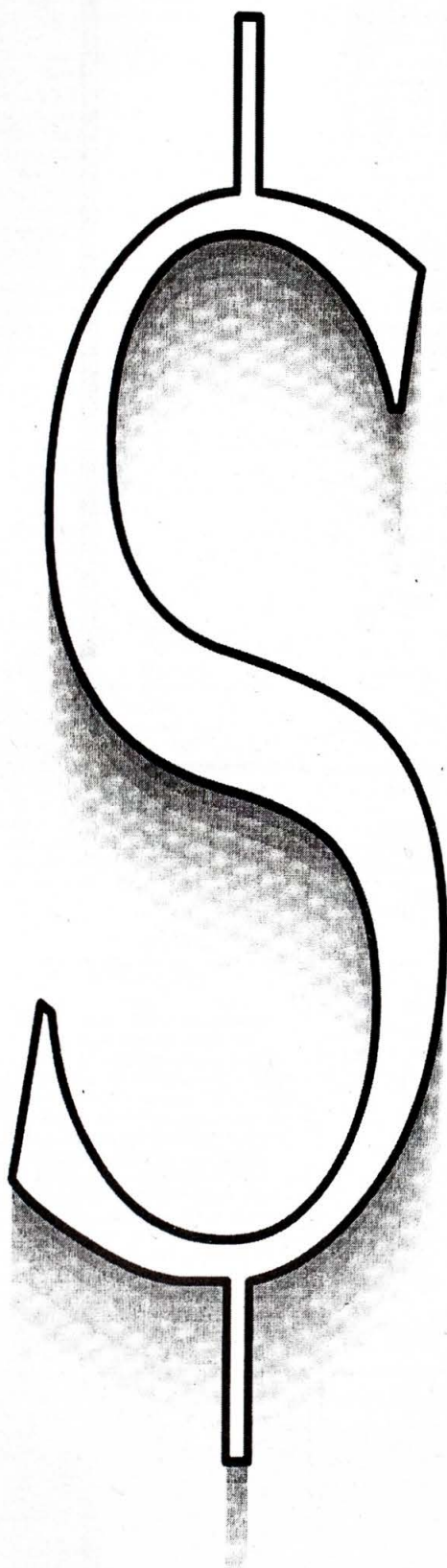
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Learn more and pick up an application by visiting:

The Student Life Office
623 S. Wabash - Suite 301
312.344.7459

or the
Hokin Student Center
623 S. Wabash - 1st Floor

Application Deadline:
April 9, 2001



COMMENTARY

There's no time like the present

By Matt Richmond

Commentary Editor

Williston, North Dakota, is 893 miles west of Chicago. The sun comes up an hour later there. It sets an hour later. Weather conditions being equal, everything in nature happens about one hour after it happens here. Flowers open ... snow melts ... bed lice crawl back into their secret hiding places.

In spite of this fact however—in spite of all of nature—everything man-made or -directed that happens in these two places happens at the exact same time. Alarm clocks set for 6 a.m. bleat simultaneously in each location. Identical images of Matt Laurer sip identical coffee mugs in synchronization on North Dakotan and Chicagoan TV screens. Timecards clank in their punching machines.

All that space between us, completely different stages of a natural day—and our clocks read the same.

And then consider Montana, minutes away from Williston, N.D. Sunrise occurs at the Montana border only seconds after it occurs in Williston. And yet Williston is an hour "ahead" of Montana in human time.

It's confusing and illogical. A man crosses over an invisible boundary and suddenly he has lost or gained an hour in his life? If a person travels west around the world every day, that person never ages. It's maddening. It's impractical. And it separates us from the natural rhythms of our planet.

As units of matter on a spinning globe, we humans occupy our own individual space and receive the sun's light individually, perceiving the progression of the natural day subjectively. Every second of every degree of longitude is its own particular time zone, and with the tilting of the earth on its axis, each slice of latitude sees a different duration of each day.

Meters of a man's life negligible? A person travels 3.5 percent of the way around the world and we're supposed to pretend nothing has changed?

Time zones are a product of the Industrial Revolution. The first uniform time was established in England in late 1840, forced into effect by railroad companies. It wasn't until November 18, 1883, that the U.S. and Canada were subjected to standard times and time zones. Before then, cities and towns kept time by the sun. Local times varied widely from town to town, no matter what the distance between them.

(One U.S. city, incidentally, resisted the application of standard time zones. Detroit kept its own time for years. In 1900 the city council decreed that the city's clocks should be set to Central Standard Time, but only half the population obeyed. The city with-

drew its decree and allowed the citizens to keep their own time until 1905, when a public vote authorized the change.)

What was thought to be a benefit to humanity has enslaved us. The idea of standard, institutional time trivializes our own perceptions (and thereby trivializes our identities). For example, I say, "It feels like 2:30 to me." You reply, "No. Look at the clock stupid. It's 3:45." I walk away thinking, "Oh, my perception is faulty. I must trust the massive organized powers of commerce and government. I submit to them."

The U.S. government, or Standard Oil,

See Time Zones, page 11



Except on the days of the equinoxes, when those who share exact longitudinal position might experience identical day-lengths, every human experiences the passing of the sun through the sky in his or her own unique way.

Yet we are expected to perceive the time of day as a group in arbitrarily arranged longitudinal time zones. The powers that be lump us into massive geographical categories. They deny us our rightful astronomical time. In these modern days of self-realization, individualism and compassion, are we expected to stand for this?

Are they trying to tell us that the 16 hours of driving between Williston and Chicago is worth nothing? Is 1,436 kilo-

Letters to the Editor

Carter email

The Incident of the Ubiquitous E-Mail that has Columbia E-Readers all "a-buzz" is a tempest in the proverbial Tea-Pot. Dr. Warrick Carter made a computer mistake. We are all subject to techno-errors. The information received by the College community in that personal account had nothing to do with Dr. Carter's qualifications for the office of president or his reputation. He is not only the President of Columbia College with the daunting task of "putting Columbia on the E-map," he is also a private citizen with a personal history. That personal history is private, and he has a right to keep it private.

However, what is more serious, to my mind, is the e-mail media leak. That leak was meant to embarrass him and probably to detract from the effectiveness of his leadership initiatives and to cast doubt on his future acts. "Throwing the first stone" is easy when it remains anonymous. Whoever gave his e-mail information to the media revealed disturbing and disquieting elements in the community: cowardice and hypocrisy.

Dr. Carter is a professional with a record of academic accomplishments, artistic achievements, and personal integrity—qualities not evidenced in the one(s) who sent the material to the media.

We must also feel chastened that we have member(s) of the community who would use their positions at Columbia to try to discredit such a man and the reputation of Columbia College by spotlighting such an inconsequential error.

I think I speak for the majority of Columbia faculty and staff in saying that we support him and unite with him in his struggle against such unprofessional tactics. Perhaps, the community's collective response to this kind of outrageous reaction will help to better define the values we not only stand for but those we do not stand for.

Sarah A. Odishoo
Professor/English Department

As a Columbia graduate, I was pleasantly surprised when I read about the Warrick Carter situation last week.

When I say surprised, it's not because Dr. Carter tried (now unsuccessfully) to hide the fact that he was fired, canned, axed, or put on ice by the Disney company. (And by put on ice I don't mean his job changed to performing at the United Center with Dumbo and Goofy.)

I was surprised that Columbia hired someone in this day and age who can't even send an email correctly. To me, that is the real issue that should be discussed.

While fools and yes-men like Randy Albers and Kimo Williams will try to blame the press for the cloud that now hangs over Carter's employment, Carter should have learned what most executives have learned years ago—if you are going to lie, stick to it and never, never send an email from your account at work that can get you into trouble. For that lapse in judgment alone, Carter should be canned (by Columbia this time) and Catherine Davy, the finalist for the job that ultimately went to old-boy Carter, should be named president.

That is, if she feels comfortable taking over for a computer genius.

Bob Chiarito
Journalism/1997

See Letters, page 11

Exposure



Photo by Patrick L. Pyska

COLUMBIA
CHRONICLE
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Letters to the Editor must include your full name, year, major, and a phone number. All letters are edited for grammar and may be cut due to the limited amount of space available.

Letters can be faxed to us @ 312-344-8032, e-mailed to letters@cccchronicle.com or mailed to The Columbia Chronicle c/o Letters To The Editor, 623 S. Wabash Ave., Suite 205, Chicago, IL 60605.

Letters

Continued from Previous Page

Staff complaints

I'm glad someone finally had the balls to address the workings of the various office staffs of this college (Letter to the editor, Jan. 8, "Ineffective Staff").

I knew before I ever moved to Chicago that I would have problems with the office staffs of the college. My problems started when I started receiving unpaid balance notices for my acceptance fee from the admissions office when I still hadn't received my acceptance letter.

Once that was resolved I had to deal with financial aid. It kind of sucks when you leave messages on your advisor's voice mail and you don't hear back from them for 12 days.

During the beginning of my second semester, I was once again forced to leave messages for my advisor. Two weeks later I asked the receptionist if my advisor had been in at all. I was told that she had been, and that the next day was her last. It would have been really nice to know that I was going to be receiving a new financial aid advisor.

I don't know who has been keeping this school updated on technology, but the university I came from allowed students to register by phone or even online. We could get our grades online the week after classes were out too.

My friend Daniel has also had his share of problems, including the records office's repeated attempts to charge him for shots they say he hasn't received. Daniel did get his shots - they were completed by the school. They keep telling him the situation is taken care of, but the bills keep coming too.

The school also tried to charge another friend of mine \$200 in late fees when his account was overpaid and the school owed him money.

I must give credit to the academic portion of the college. I know I'm getting the best education in my field.

In conclusion, I'd just like to ask the various office staffs of Columbia to treat those who help to pay their salaries with a little respect. We're not employees to be pushed around and we're not walking into your living rooms. We're walking into offices that are supposed to be resources for us.

Libby Leone

Senior/Marketing Communications

Hockey Coverage

As a fan of the IHL and the Chicago Wolves, I found it refreshing that the *Chronicle* decided to cover the All-Star game. Although the Wolves haven't been playing up to their regular standards, they still managed to surprise thousands who didn't think they stood a chance against the all-stars. They are the only championship team in Chicago and should be supported. As a die-hard fan, I thank you for the article.

Beth Lewis

Journalism major

The Columbia Chronicle Photo Poll

Question: How do you feel about the new Chicago Carryout?



Leonard Williams
Freshman/Film Editing

"This is perfect. They'll do well here."



Octavia Wilkerson
Junior/Journalism

"The prices went up, but other than that, it's cool."



Jehan Abon
Junior/Graphic Design

"I liked the Harrison Snack Shop. Now, there's no place to sit and have coffee."



Madeline Schwartz
Senior/Technical Theater

"The Snack Shop was better. You could study without the cafeteria atmosphere."



Cartoon by Nate Beeler/Tribune Media Services

Time Zones

Continued from Previous Page

or NASA, or the alien overlords, or whoever is in charge of these zones is treating all of humanity like cattle. They have engineered a system that applies more importance to adhering to standard time than to doing a job right or acting sincerely.

What's more, the technology is out there to overturn this injustice.

With the development of GPS (global positioning satellite) technology, every man, woman and child can have his or her own personal time zone.

For those who don't know, GPS works like this: there is a satellite in space that, from its vantage point, can monitor a large portion of the earth. A network of these satellites covers the globe with all-seeing electric eyes. A GPS module on earth serves as a beacon, sending its signal to the satellite network, which traces the signal to its exact location on the earth's surface. The satellite then sends a signal in return.

The return signal contains this information: the earth module's exact position in terms of latitude and longitude. A computer on the ground can process that information and present it to the user in terms of maps and directions.

A GPS system is really just a homing device, like a high-tech cowbell.

GPS systems are available in luxury cars, yachts and hand-held modules. When Grandpa gets lost on his way to his yoga lesson, he can ask his Cadillac where he is and can tell it where he's going. The GPS system in the car will call out to the satellites and together they will guide him, announcing turns and, hopefully, stop signs. The hand-held models do the same for confused pedestrians.

The concept of longitude, when paired with latitude, is effective in determining and specifying geographic position. But longitude in itself, when applied without regard to the x-coordinate of latitude, is a time-measuring tool. It works the same as the markings on a clock, except, whereas one full rotation of a clock's minute hand signals one hour, one full rotation of the earth signals one day. Three hundred and sixty

degrees equals one day. Smaller longitudinal increments than degrees are in fact measured in minutes and seconds.

We happen to live on the surface of this clock. And as we scurry about its surface, we change the clock's meaning to us.

So what if, instead of programming our ground-based computers to process the information in terms of global positioning, we programmed them to compute and adjust our exact time in relation to the sun? Our exact astronomical time.

We could devise new digital watches. These watches wouldn't be stubbornly regimented ticking devices with uniform seconds. The passing of seconds would constantly accelerate or decelerate when we were in motion. Time would pass in bulbous waves, the way we perceive it to pass in our own minds.

Each of us would have a personal time zone. Each person aware of his or her exact time of day relative to his or her exact position on Earth.

With GPS watches and personal time zones, time would move in a way analogous to each person's perception.

But what does this do for us? What is the real advantage of personal time zones? Won't we miss trains and planes and appointments?

Personal time zones would at once be both technological evolution and a return to a simpler, more natural existence. They will break the chains of temporal obligation and give human lives back to their rightful owners.

Yes, you will miss a flight. Who cares? Yes, you will be late for meetings. Big deal. These things are not important. These things are not life.

We have been reared in a system that worships punctuality. We have been taught that tardiness damages credibility. That working 40 hours a week is being responsible. That time is of the essence.

Time is as meaningless to the living of your life as a yardstick is to walking down the street.

Write your Congressman or something.

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The Question Marquis

Ask the Question Marquis is a sporadically produced advice column, because proper loving takes time. It is to be read with a silly French accent. The views of the Question Marquis are his alone and are in no way to be construed as representative of his sponsor, Questia, you American pigs.

Ask the Question Marquis

Q: Dear Question Marquis: My girlfriend seems distant lately. And I can't get her to take off her sunglasses. I wonder if she's seeing someone else. What should I say to her? -- Paul in Dallas

A: Ah, mon ami. I think I can help you with this. Your female is probably feeling that you spend more time with the library than with her delicate, sensuous frame. (I am making the assumptions about her, but for your sake, I hope that I am right, you know?) But you are having many of the research papers, correct? So you have two options to send you on the path toward a satisfactory loving scenario.

Option 1. When you are writing the research papers, you can save time by going to questia.com. Listen, this is brand new. You can skip all of the tedious working, because the full text of the books and journal articles is all online. Search for the keywords, highlight the text. Also, you are not going to believe this, but if you want to quote something, you just click a button and Questia puts it in your paper, footnotes it, and formats the bibliography automatically. And right now you can get two days* of Questia free. So try it. When your girlfriend sees how much better your papers become and how much more time you have for her, she will be looking at you with her naked eyes that seem to say, "Hallo. I like you. Much, much more than I like pâté de fois gras," or whatever it is these girls like now.

Option 2. You can challenge her to a duel.

Also, what are sunglasses?

*"It is the joke of an imbecile who longs to have my knowledge and looks.
Challenge the pig to a duel."*

Q: Dear Question Marquis: My friend sent me this photo. I don't get it. Is it a joke, or is it some deeper commentary on the effect of technology on culture? -- Cosmo in Grand Rapids

A: It is the joke of an imbecile who longs to have my knowledge and looks. Challenge the pig to a duel.

Q: Dear Question Marquis: How come you know about computers and dot.coms, but you've never heard of sunglasses? -- Michelle in Boston

A: Oh, sunglasses. Of course I know sunglasses. I thought you said "St. Molasses." I am not familiar with that one. The patron saint of sorghum? What?

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EXCELLENCE IN TEACHING

AWARDS 2001

*This important award provides a way for the Teaching and Learning Committee to advance the commitment of Columbia College Chicago to rigor and creativity in our approaches to teaching and learning across the college, while identifying and rewarding individual excellence in teaching. This year's awards will recognize teaching that emphasizes **ENGAGEMENT**: strategies that engage and connect students to worlds beyond themselves.*

*One full-time and one part-time Columbia teacher will each receive an award of **\$2,500** and an engraved **plaque**. Award recipients will be **notified in early June, 2001**. Arrangements for a suitable public presentation ceremony will be announced.*

To nominate your most effective, most engaging teacher.

visit <http://www.colum.edu/faculty/teaching/eta.html>

and provide the information requested online

no later than 4:00 pm. **Friday, March 9, 2001.**

1. Provide all pertinent contact information (for both yourself and your teacher), including departmental affiliation(s), phone numbers, and e-mail.
2. Briefly explain (in 250 words or less) something specific about how the teacher you are nominating has effectively **engaged** you (and other students) in the learning process. In explaining just why you think your teacher is excellent, try to illustrate how he or she exemplifies at least **ONE** of the five characteristics of **excellence in teaching** identified below (be very clear about which characteristic[s] you are addressing).

Recognizing that excellence in teaching manifests itself in many different modes, styles, and voices, the Teaching and Learning Committee endorses the following five characteristics of excellent teachers (stated here in language borrowed from Columbia College's current instrument for soliciting student observations of teaching and learning).

Excellent teachers:

- (1) *communicate subject matter accurately, clearly, and with enthusiasm; and they present, invite, and test multiple and balanced points of view;*
- (2) *create communities of learners in which students can and do take intellectual risks and experiment creatively;*
- (3) *treat all students with respect and consideration, responding appropriately to the individual needs of each student;*
- (4) *stimulate the intellectual and/or artistic curiosity of students, fostering critical and creative thinking and problem solving;*
- (5) *challenge, inspire, and support students to do their best work, to achieve more than might have been expected.*

For complete information about the selection process for the Excellence in Teaching Awards 2001, visit <http://www.colum.edu/faculty/teaching/eta.html>.

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This picture is rated "R" for Strong Violence, Sexuality and Language. No one under 17 will be admitted to see this film unless accompanied by a parent or adult guardian.

ARTS & ENTERTAINMENT

"By the power of Grayskull..." They're Back!!

By Sal J. Barry
Webmaster

Upon your next visit to Toys R US, you may be surprised to see some familiar faces: G.I. Joe, He-Man, Transformers—haven't we seen these before? Yes, about 15 years ago. Toys from the 1980s are back with a vengeance, as many companies are re-releasing popular toy lines from yesterday. The results have been overwhelmingly popular with kid and collector alike.

Detractors may argue that reissue toys drive down the price of the originals. In most cases, when you buy a reissue toy, you are getting it cheaper than the original. When a toy is re-issued, it is usually because the original is very popular and therefore very expensive to buy secondhand. Likewise, when a toy is re-released it usually drives up the demand for (and the price of) the original toy even more, as many collectors want to own both old and new releases.

People who don't collect toys might wonder what the big deal is, and why toy companies would re-hash old stuff anyway? One reason is that many "kids" who are now in their twenties have graduated and joined the workforce. Therefore, they have a few extra bucks in their pockets to spend on the stuff they had as a kid (or never had as a kid). The result is that toys from the '80s are more expensive, as the demand has skyrocketed in the past two years. Perceptive toy companies like Mattel and Hasbro—which make Masters of the Universe and G.I. Joe respectively—have moved in to capitalize on this trend by reissuing their old toys. Many people would rather spend \$15 and buy a reissue He-Man figure than \$40 to buy an "original."

Another important factor is that there is a whole new generation of toy buyers out there—the kids of today. A toy that appealed to kids 15 years ago may very well appeal to kids today. Star Wars proved this fact five years ago. The original line of Star Wars toys ended in 1985, but toy company Kenner started a new line of Star Wars figures ten years later which was an unparalleled success. The new line of Star Wars toys was successful because of its appeal to both collectors and children, as well as 1997's "Special Edition" of the trilogy.

Similar trends have followed in the toy industry. In 1998, the popular '80s toy/cartoon series Voltron was reborn. A new computer-animated cartoon was released, and some of the '80s toys were re-released and sold well. But '80s toys were still not "back" until last year, when some of the decade's most popular toys made their return—Masters of the Universe (a.k.a. "He-Man") figures, G.I. Joe, and The Transformers.

Hitting the toy aisles late last year was Mattel's Masters of the Universe action figures. Re-released were popular characters such as He-Man, Skeletor, Man-At-Arms, Teela and



Beast Man. These toys were made to please today's toy collector, as each figure—as well as the figure's packaging—has been almost perfectly replicated. The only exceptions are minor copyright changes on the toys and

packaging, so they cannot be passed off as originals from 1982. Even more interesting is that the toys aren't packaged once, but twice, as each blister-carded figure is then placed in a shiny window box to protect the "real" packaging. According to the box, only 15,000 of each figure will be made. Each figure sells for around \$15 and are sold in toy stores and comic book shops. Lately, the new Masters of the Universe figures have been tough to find, so you may have to shop around a bit to find them.

Somewhat easier to find is the new line of G.I. Joe figures. The old line of figures from the '80s titled, G.I. Joe: A Real American Hero, ran from 1983 to 1994. It was phased out, and replaced by G.I. Joe Extreme, which had nothing to do with the previous series—the figures were even five inches tall instead of the classic '80s size of three and three-quarters. But the new release reflects the popular eighties series, using familiar heroes (Flint, Snake-Eyes) and villains (Cobra Commander, Storm Shadow). The figures are also the popular 3 1/4" size, and include weapons and file cards. Several of the vehicles have also been re-released, such as the Cobra H.I.S.S. tank and the G.I. Joe Dragonfly

(renamed the Locust). Unfortunately, these figures aren't close replicas like the Masters of the Universe figures, as the new G.I. Joe figures have different paint jobs—and packaging than the original figures. However, they are not "limited" edition, and are fairly easy to find at most toy stores.

A third huge '80s toy line—The Transformers—has also made a comeback. Original '80s Transformers have been re-released, but only in Japan so far. While new Transformer toys have continued in the U.S. with Beast Wars and Beast Machines series, old school Transformer toys are seeing slow re-release in Japan, and finding their way to America via eBay and import toy stores. Takara, the company that manufactures Transformer toys in Japan, has been releasing an '80s character about every two months. December brought the release of Ultra Magnus and Hot Rod, while last July, Takara re-released everyone's favorite—Optimus Prime (known as "Convoy" in Japan). Upcoming releases include popular Decepticons Megatron, Starscream and Soundwave as well as the Dinobot Leader Grimlock. Unfortunately, since Hasbro—the American manufacturer of Transformer toys—has no plans to reissue these toys stateside, the only way to buy them is from import stores, resulting in much higher prices, or to buy from a Japanese store such as Hobby Link Japan, resulting in higher shipping costs.

But the nostalgic feel of owning something cool from yesteryear usually outweighs any price paid for an item, original or otherwise. However, the toy companies don't make any money off the sales of toys from "secondhand" toy stores (i.e. collectible shops). Toy companies only make money when they sell the toy to the toy store. Therefore, expect more toy companies to re-issue their old toys in the future so as to cash in on this emerging trend.



Europe's finest come to Chicago

The Siskel Film Center is hosting The European Union Film Festival

Vince Kong

Assistant A&E Editor

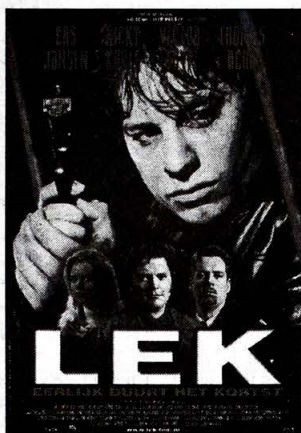
Chicagoland film buffs are in for a treat this week, as the Fourth Annual European Union (EU) Film Festival continues at the Gene Siskel Film Center.

"We have a varied and sparkling array of films," said Karen Cross Durham, assistant director of public relations. "It will be a survey of the artistic and technical talents of the directors and actors of the EU."

The festival, which began on Friday, Feb. 9, continues until Sunday, Feb. 25, and includes 27 films representing all 15 EU nations. The movies showcased are receiving their first Chicago screening, so for local filmgoers who were not fortunate enough to witness these titles on the big screen, they can now view the movies the way they were intended. Many of the titles in the gala were recently acquired for U.S. distribution and are slated for wide release.

Thursday will premiere an award-winning and critically acclaimed Belgium import by director Thierry Knauff, "Wild Blue." The film is billed as an "unusual collage presenting a startling stream of poetic and contemplative images punctuated by female voices detailing the human experience." The movie drew praise from critics and patrons alike and was a hit at the Cannes Film Festival.

Later in the evening an entry from Greece will take the main stage with, Chicago born director, Nicolas Triandafyllidis' "Black Milk." The film is shot in a series of dream sequences reminiscent of music videos in a "Felliniesque fantasy" that transports the audience as well as the protagonist, Alekos, through space and time. Heading into the weekend, the Netherlands is represented with Jean van de Velde's story about a young cop at the crossroads of his personal and professional career, in *Leak*; followed by "a magical mystery tour through the birth of the Romantic movement in British poetry." Director Julian Temple, of Great Britain, constructs a story that "boldly draws parallels between the French Revolution and 1968, between laudanum and LSD, and between the Romantics' glorification of nature and contemporary environmental issues."



Starting off the four-film block on Saturday is the Danish film written and directed by Katrin Ottarsdottir, "Bye Bye Bluebird." "Bluebird" is a semi-autobiographical coming-of-age film about two friends who leave their native island for the "big city" to become jet-setting fashion models.

Next is a Spanish suspense film by director Patricia Ferreira depicting the story of Paloma and her fascination with an amnesia patient named Mario, in "I Know Who You Are." The story has a myriad of plot twists as they piece together Mario's troubled past and discover that he may have once been a ruthless killer.

German film, "Alaska.de" by first time director Esther Gronenborn, hits the screen in a "mixture of romance, suspense, and social realism." "Alaska.de" charts the 16 year-old, Sabine, who is estranged from her mother and is sent to live with her father in a bleak post-Wall suburb in East Berlin. Shortly after meeting a local boy named Eddie, Sabine witnesses a murder that she believes to be committed by Eddie's criminal friend Micha. As the story unfolds, it becomes apparent that Sabine knows less than she thinks and as she develops stronger feelings for Eddie, finds herself in danger.

The highly anticipated film from the back-to-the-basics movement, Dogme 95, caps off Saturday's block of movies. In the film, "The King Is Alive", from Denmark, director Kristian Levring takes the audience through the journey of 11 tourists stranded in an abandoned town deep in the African desert. Having shot the whole film in chronological order and with only hand held cameras, Levring stays true to the spirit of Dogme and by using the "low-fi" approach flushes out the natural performances of the prominent cast.

"What makes this film festival so unique is the opportunity for Chicagoans to get a sneak preview of the cutting edge films in European cinema," Durham said. "Also, this is the perfect festival for Chicagoans because it represents the diversity of the city."

The Gene Siskel Film Center is located in the theatre of the School of the Art Institute of Chicago, and general tickets are \$7. For more information, call (312) 443-3733 or the Film Center Hotline at (312)443-3737. Also visit www.siskelfilmcenter.org.

Bye Bye Bluebird
Starring
Hildigrunn Eyofinsdottir
and
Sigri Mitra Gaini.

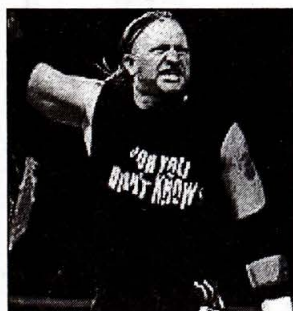


THE ROACH SAYS...

Chris Roach

Assistant A&E Editor

Ok, I might be the last to find things out, so maybe I am behind, but it looks to me as there may be something going on between Mr. McMahon and Trish Stratus. When I say something going on, I don't mean the average business between boss and employee, I mean the kind of business that takes place between a bird and a bee. I hope you catch my drift, because that is as frank as I'm going to get. If I am right, and Trish and Mr. McMahon are having "rela-



tions" it really appalls me. I guess just because Linda (Mr. McMahon's wife) is off in a mental institution it gives him free reign to do whatever he wants. Last time I checked the commandments, adultery is adultery, whether or not the better half is on medication or not.

Speaking of medication, Road Dogg has apparently been released from the WWF for using the kind of "medicine" you smoke. Now, I don't know if this is true or not, but it saddens me that he is gone. He was not only a great wrestler but he obviously had a promising shot at being a legitimate rap star. It was his great lyrics of "Oh you didn't know? Your ass better call somebody" that led me countless times to a hefty phone bill. On a positive note, Road Dogg's former partner, "The One" Billy Gunn has been a

great influence on Chyna's life.

Ever since that damn Right to Censor injured Chyna's neck, she's been down in the dumps more than a hungry bear. But thanks to the friendship of Mr. Gunn, she has gotten herself out of bed and gone out and publicized her new book *Chyna: If They Only Knew*. I have yet to read the book, but from what I hear Mr. Salinger, there may be a new literary king, or make that, queen.

Switching topics, I would like to congratulate Test on winning the prestigious European title from that snobby William Regal. Test has really been on a role since breaking up with his former tag team partner Albert. Who by the way is no longer a Prince, so should we call him King Albert? Also on the tag team front, Kai en Tai get better and better every week. Their new found use of the English language amazes me, and it is a real testament to the human spirit. I remember just a couple of months ago those two couldn't speak a lick of English, but now they are as fluent as George W. Bush. Amazing. What's next, The APA stops kicking ass? Well, I believe in the human spirit, but miracles are a whole other thing.



PhotosFrom WWF.com

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Paul Carter Harrison & Wendell Logan

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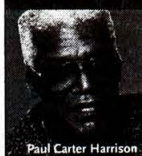
For tickets, call 312.397.4010 or visit www.mcachicago.org.

The commissioning of *Doxology* is made possible by a grant from the Meet The Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund.

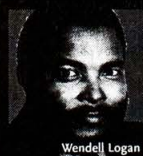
Performances by the New Black Music Repertory Ensemble are made possible with funding from the John D. and Catherine T. MacArthur Foundation, the National Endowment for the Arts, and the Lila Wallace-Reader's Digest Fund.



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REMEMBERING THE "MONSTER SQUAD"

James Norman
Assistant Webmaster

Hi, and welcome to the first installment of Movies You Forgot About or MUFA as we'll call it. MUFA is a weekly column featuring a different forgotten movie of the 80's and 90's each week. Some are nothing more than overlooked masterpieces, but others are little more than guilty pleasures. Either way, you should give these movies a second chance.

This week's forgotten gem is "The Monster Squad". This 1987 flick by Fred Dekker is the story of a group of kids who uncover Dracula's plot to take over the world with the help of Frankenstein's Monster, the Mummy, the Wolfman and the Gillman. Think "the Goonies" versus the Universal Monsters (except the movie was made by TriStar, go figure). This is a family movie kiddies, so don't go expecting lots of blood 'n gore here, but it's still a pretty good movie. It's funny, cute, and even touching in parts; what would you expect a movie that was meant to be "the next Goonies"?

And like *Goonies*, most of its cast never made it very big. "The Monster Squad" stars Jason Hervey, who went on to play Fred Savage's brother on "The Wonder Years" and Mary Ellen Trainor, who was in the "Lethal Weapon", while many others were has-beens or never-weres. Well, maybe none of them made it very big, did they?

Now I'm sure by now you're thinking, ok this movie sounds like it sucks. Well believe it or not, it doesn't, and here's why.

1.) **Attention to detail**- this movie invokes just about every rule in monster movie folklore about killing monsters, either by showing it or talking about it. Who better to ward off a bunch of killer monsters than a group of kids who watch too many monster movies?

2.) **Awesome monsters**- Yes the monsters are not original, but they look great. That's thanks to the great Stan Winston, the man behind more creatures than you can shake a stick at (if they don't make you pee your pants first). He created the best-looking Wolfman I've ever seen in a movie, and a gorgeous "Creature From The Black Lagoon" rip-off, Gillman.

3.) **It's funny**. It has many memorable moments, and quotes. I mean, come on, who can forget "Wolfman's got NARDS?!!!!!"?

I cannot justify this movie as being anything more than a guilty pleasure, but I think that is all it was ever meant to be. I fully suggest this movie if you are a fan of "the Goonies" or Universal Monsters or if you are looking for a good movie to just sit down and enjoy. Only one catch—the video is long out of print and most video stores don't seem to carry it. Your best bet is either Ebay or Half.com, you can buy used copies for about the price of a rental. This column will be featured weekly on the *Chronicle's* Web site, which can be found at www.ccchronicle.com.



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PICKS OF THE WEEK



Sweep the Leg Johnny

Tops off the list for this weeks showcase of local talents at the Empty Bottle

February 12.

The Empty Bottle: Guided by Voices

February 13.

The Empty Bottle: The Vandermark 5

February 14.

The Empty Bottle: The Abrams/Doerner Quartet

February 15.

The Empty Bottle: The Fast Collapse, The French Kiss

Fireside Bowl: Earth Crisis

Metro: Blue Meenies, Flogging Molly, River City High

February 16.

The Empty Bottle: Sweep the Leg Johnny, Sixto, Hero of a Hundred Fights

Metro: High Grass Dogs, Lost Vegas, Kameron Five

February 17.

The Empty Bottle: Shipping News

Metro: The Elvi, Vacation Bible School

THE VANDERMARK 5



The Vandermark 5

Another of this week's features playing at the Empty Bottle

For tickets and showtimes please call the venue:
Empty Bottle: (312) 276-3600
Metro: (773) 549-0203
Fireside Bowl: (773) 486-2700

DVD Reviews DVD Reviews DVD Reviews

ROACH and Seals...

Chris Roach
Assistant A&E EditorDonnie Seals Jr.
Photography Editor

REELS

The problem with criticizing a film is that so many people have different tastes and different opinions. Sure, there are places in movies that deserve praise and there are places that denigration is indisputably necessary. However it is hard for people to agree on what is, without a doubt, the best movie. That is why critics have such an array of choices when they pick their favorite of the year. That being said, I think, myself as a critic has found, without doubt, the exception to this rule. I do not think I will ever be able to say what is the best film ever made, but I do truly believe that "Battlefield Earth" is the worst film ever made.

Based on Scientology creator L. Ron Hubbard's best-selling book of the same name, "Battlefield Earth" is dubbed a "Saga of the Year 3000." This is more the saga of John Travolta's fleeting career and his descent into Scientology driven insanity. Travolta plays a security chief named Terl who is in charge of mining gold on a post-apocalyptic Earth. His opposition comes from a human played by actor Barry Pepper. I suppose Pepper's quest to free themselves from their alien captors make humans rule Earth again, is an uplifting courageous journey. In reality it is shown

as unrealistic, boring and downright ridiculous. Everything about this movie is bad.

The acting is terrible, only overshadowed by the meaningless dialogue that the actors forcefully mutter out. The special effects are cheesy and would even impress an audience that thinks "Tron" is cutting edge. The story is pointless and unrealistic and the heroes are anything but heroic. I felt no attachment to any character in this film and I got through my prostate check up with more ease than I did "Battlefield's" nonsensical story. This film tries so hard to be the new "Star Wars" that it is almost sad. "Star Wars" is famous for being one of the very few films to successfully use a 'wipe' as a transition between scenes. "Battlefield" attempts it too by overusing a ridiculous looking 'wipe' that opens from the center. It becomes a parody of itself by the tenth time it is seen. If the film wasn't bad enough on its own, the DVD helps to spotlight the humorous failure that is "Battlefield Earth."

This DVD is loaded with extra features, which is a good thing. However, all they do is show how delusional the people involved with this film are. There is a director's commentary where he might as well be

Features

- * Director's Commentary
- * Behind-the-Scenes Documentary
- * John Travolta Make-Up Test
- * Storyboard Montage
- * Trailers & TV Spots
- * Hidden Video Features



DVD

SPECIAL EDITION

Orson Wells talking about "Citizen Kane." He truly speaks with no recognition of the poor decisions surrounding the production. There is also a 16-minute documentary of more of the same. People, most notably Travolta, talking about the greatness of "Battlefield Earth" (I'm sure L. Ron is proud of you Johnny). Also included are the usual trailers, production notes and even a storyboard presentation.

The characters in "Battlefield Earth" are shown to represent mankind in its most primitive state rising above and conquering. I find this fitting because this is film making in its most primitive state. Only this conquered in a very different way, it conquered Pauley Shore as being Hollywood's new #1 disgrace. Travolta said in an interview on the DVD that his character Terl is the "definitive villain." Well, I always imagined villains as striking fear in people's hearts. The only thing that about "Battlefield Earth" that scares me is that it was re-edited for home video. The thought of what it was like in the theaters truly puts fear in my heart.

AUDIO

Despite what Mr. Roach claims about the movie, the listening experience given by Warner Brothers is quite pleasing. Ever heard of Elia Cmiral (not to be confused with John Williams)? He wrote the score, and the music coming from my front speakers was unbelievable. The surrounds were represented well in many of the action scenes, but the low end bass is what stood out. Check chapter 2 where John Travolta makes his first appearance for a good example of bass in a film.

VIDEO

"Battlefield Earth" is enhanced for widescreen televisions. So to all those crazy kids out there that received a 16:9 television for Christmas, you're in luck. Honestly, there are many other titles that have this feature, so please don't run out and purchase this film on my account. Overall, the film didn't seem very crisp. I felt a softness throughout the film that I hadn't noticed in such films as "The Thin Red Line" and "Toy Story".

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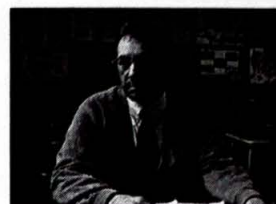


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Oscar Who?



By Chris Roach & Tom Snyder
Senior Writers

Hey kids, guess what? That's right, it's Oscar season, again. On the morning of Tuesday, February 13, the long wait will be over; we will have the list of nominees for Oscar Night 2001!

Every year, without fail, those pesky Oscar voters fail to nominate many of the truly remarkable accomplishments in film. With their limited and severe time constraints (is five hours really enough time to celebrate a year of spectacular motion-pictures?), the Academy of Arts and Sciences fail to recognize the films and moments that really had people talking.

So, in an attempt to rectify the situation, we have extensively researched each and every film of 2000 to find the not-so-obvious things that make people shell out \$8.50 a ticket.

Some of the following films and actors may actually garner nominations, but we doubt that it will be for our expert reasons.

Best Supporting Performance by a Sporting Good: Wilson, that loveable volleyball in "Cast Away." Runner-up: Matt Damon's 9-iron in "The Legend of Bagger Vance."

Most Likeable, "Hey-drugs-ain't-so-bad" performance: Michael Douglas for "Wonder Boys." Runner-up: Billy Crudup for "Jesus' Son."

Most Horrifying, "Hey-drugs-turn-you-into-a-mumbling-zombie" Performance: TIE - Ellen Burstyn and Jennifer Connelly for "Requiem for a Dream." Runner-up: Erika Christensen for "Traffic."

Most Creative, "Damn-let's-go-see-that" Title for a Film: "Snatch." Runner-up: "Dude, Where's My Car?"

Most Sympathetic Psychopath in a Motion-picture: Christian Bale for "American Psycho." Runner-up: Giovanni Ribisi for "The Gift."

Least Sympathetic Psychopath in a Motion-picture: Joaquin Phoenix for "Gladiator." Runner-up: Alan Ford for "Snatch."

The Freddy Krueger Would Be Proud Award: Hugh Jackman for "X-Men." Runner-up: Kevin Spacey for "Pay It Forward."

Best Anti-cloning Film: "6th Day." **Best Pro-cloning Film:** "6th Day" (who wouldn't like to see two Arnies walking around killing people?)

Chameleon of the Year: Benicio Del Toro for "Traffic," "Snatch," "The Pledge," and "Way of the Gun." Runner-up: Marlon Wayans for "Requiem for a Dream," "Scary Movie," and "Dungeons and Dragons."

Hottest Duo of the Year: Ashley Judd and Natalie Portman for "Where the Heart Is." Runner-up: Matthew McConaughey and Jon Bon Jovi for "U-571."

Best Nude Scene: Katie Holmes for "The Gift." Runner-up: Kevin Bacon for "Hollow Man."

Best Film to Make You Love Music and Hate Men Simultaneously: "High Fidelity." Runner-up: "The Fifth and the Fury."

Best Film to Make You Want to Pick Up a Sword and Fight Someone to the Bloody Death: "Gladiator." Runner-up: "Highlander: Endgame."

Best Film to Scare the Shit Out of You and Make You Kick Any Drug Dependency You May Have: "Requiem for a Dream." Runner-up: "Traffic."

Best Pro-drug Film: "Human Traffic." Runner-up: "Rugrats in Paris: The Movie."

Best Film to Make You Wish You Had Been 15-years-old during 1973: "Almost Famous." Runner-up: Wes Craven Presents "Dracula 2000" (there was never a "Dracula 1973").

Best Bad Ass in a Leading Role: Russell Crowe for "Gladiator." Runner-up: Hugh Jackman for "X-Men."

Best Bad Ass in a Supporting Role: Benicio Del Toro for "Traffic." Runner-up: Brad Pitt for "Snatch."

Best Film to spark Political Debate: "Traffic." Runner-up: "Battlefield Earth" (should Scientology be outlawed? We think so).

Most Disgustingly Liberal Performance: Jeff Bridges for "The Contender." Runner-up: Joan Allen for "The Contender."

Most Disgustingly Conservative Performance: Gary Oldman for "The Contender." Runner-up: Robert De Niro for "Men of Honor."

Best Song in a Film: "Man of Constant Sorrow" from "O Brother, Where Art Thou?" Runner-up: "Fever Dog" from "Almost Famous."

Most Engaging Score: Clint Mansel and the Kronos String Quartet for "Requiem for a Dream." Runner-up: Air for "The Virgin Suicides."

Best Artistic Accomplishment by a Director: Steven Soderbergh for "Traffic." Runner-up: Ang Lee for "Crouching Tiger, Hidden Dragon."

Best Attempt to Make Audiences See Beyond Julia Roberts' busty breasts and bitchy one-liners by a Director: Steven Soderbergh for "Erin Brockovich." Runner-up: Uh, well...

Ok, you get the point. The Oscars are good for recognizing outstanding accomplishments in movies, but those accomplishments are not limited to their sterile categories. But we'll play fair. Here are our picks in the top six categories.

Best Picture:
Snyder: "Traffic"
Roach: "Requiem for a Dream"

Best Director:
Snyder: Steven Soderbergh for "Traffic"
Roach: Darren Aronofsky for "Requiem for a Dream"

Best Actor:
Snyder: Christian Bale for "American Psycho"
Roach: Christian Bale for "American Psycho"

Best Actress:
Snyder: Ellen Burstyn for "Requiem for a Dream"
Roach: Ellen Burstyn for "Requiem for a Dream"

Best Supporting Actor:
Snyder: Benicio Del Toro for "Traffic"
Roach: Willem Dafoe for "Shadow of the Vampire"

Best Supporting Actress:
Snyder: Erika Christensen for "Traffic"
Roach: Zhang Ziyi for "Crouching Tiger, Hidden Dragon"



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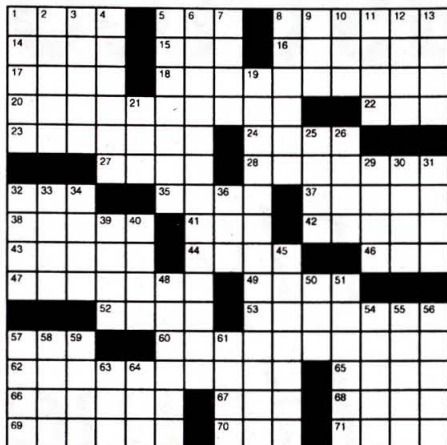
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Crossword

- ACROSS**
- Location of Ndjamena
 - "Born in the ..."
 - Tool attachment
 - Traditional tales
 - Org. of Flames
 - Thyroid treatment
 - Resting on
 - Franklin and Theodore
 - Initial Y's, for example
 - Building site
 - Inactive medication
 - Needle case
 - Adolescent
 - Hearing range
 - Stately tree
 - Star of "Edward Scissorhands"
 - Accustom
 - Dem or Ashley
 - Actor Mineo
 - Dutch painter
 - Pittsburgh slugger Ralph
 - Excursion
 - Drunkard
 - Methodological discipline
 - Marx or Malone
 - Links warning
 - French stars
 - A Gabor
 - Acquisition
 - Prix fixe
 - Sicilian peak
 - Playwright Eugene
 - Aviary unit
 - "Cheatin' Heart"
 - Get cozy
 - Make a choice
 - Tizzy

- DOWN**
- Hold tight
 - Monopoly piece
 - Scent
 - Represent
 - Removed clothes
 - Threaten



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2/10/01

Solutions

- defiantly
- Succulent herb
 - Nogales nap
 - 11 of calendars
 - Lemon ending
 - Medicinal quantity
 - Not fooled by
 - Snug spot
 - Snooze soundly
 - Fork in the road
 - "QB VII" author
 - It Romantic?"
 - Shades
 - Popular cookie
 - Camp abode
 - Wapitis
 - Noncleric
 - Academy Award winner of 1936
 - Golf score
 - Diver's milieu
 - River in Tuscany
 - "General Hospital" extra
 - Infant's bed
 - Director Howard
 - British sailors
 - Give the game away
 - Boredom
 - Begin
 - Harrow's rival
 - Fan blade
 - Vigoda and Burrows
 - In (altogether)
 - Ignited
 - Corner pipe

Classifieds

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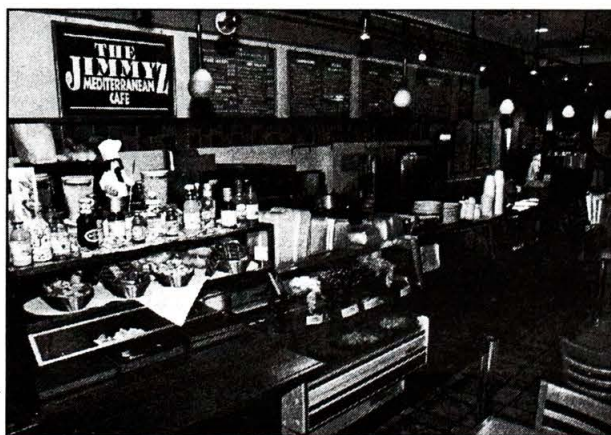
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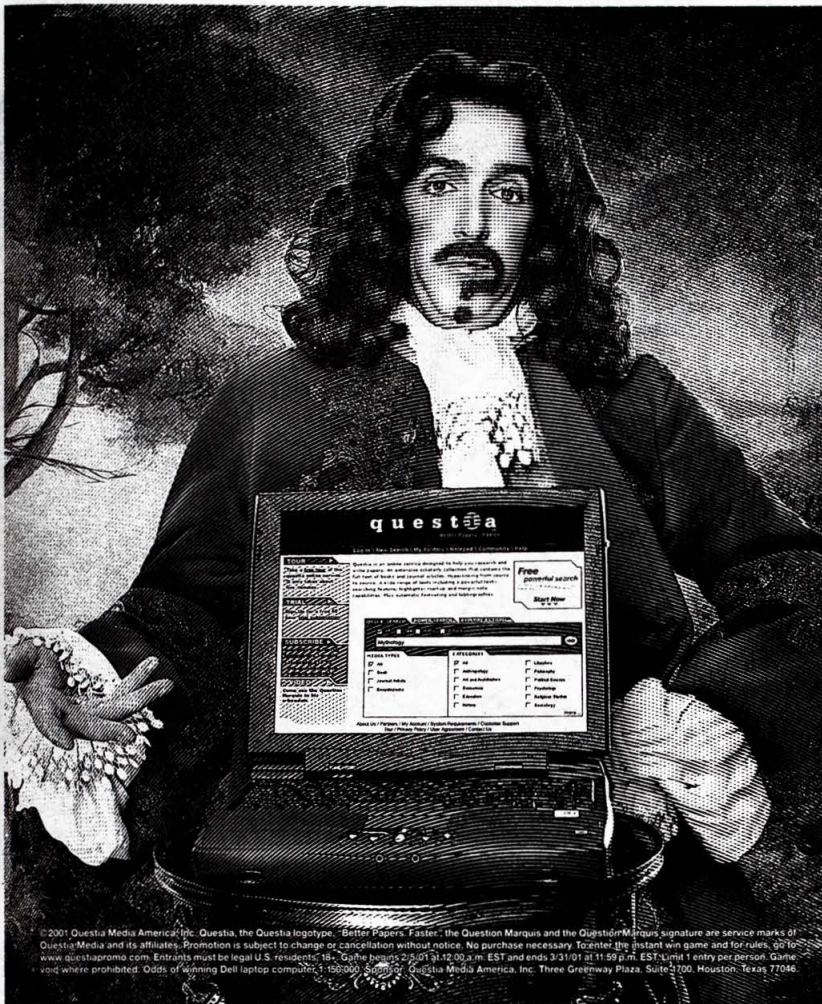


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Chicago native hoping to live dream, play for Sox

By Scott Markus

Correspondent

Upon first glance around Soxfest 2001, held Feb. 2 through 4 at the Hyatt Regency hotel on East Wacker Dr., the casual observer might notice fan favorite third baseman Harold Baines answering questions from the audience, or offensive standout and first baseman Paul Konerko giving advice on what makes a good major league hitter.

It was easy to look past Autograph Stage Two, where a man was talking with a former neighbor about a store that closed down in Buffalo Grove, where he used to live. That man, Josh Paul, will be making his bid to play for his favorite team, the Chicago White Sox, for his first full season.

Paul, 25, played exceptionally well during spring training in 2000. He played so well that he earned a spot on the opening day roster where he was taken under the wing of veteran pitcher Cal Eldred.

However, with catchers Brook Fordyce, Mark Johnson and Charles Johnson on the roster, Paul was forced to play much of the 2000 season in the minor leagues. Before the season drew to a close he was called back to the majors to finish off the summer and play in the first playoff games for the Sox since 1993.

"There was just an electricity in the park that you could feel," Paul said.

That electricity, however, proved to be bittersweet.

"It was painful," Paul said, alluding to being swept by the Seattle Mariners last October.

As is characteristic of Paul, he immediately looked to the bright side, citing the acquisitions of infielder Royce Clayton, All-Star catcher Sandy Alomar and pitching ace David Wells. "[These recent moves] show that the organization wants to win."

Regardless of what happens this spring, Paul already achieved a life-long dream when he stepped onto the field to pinch run for Charles Johnson during the first game of the playoffs.

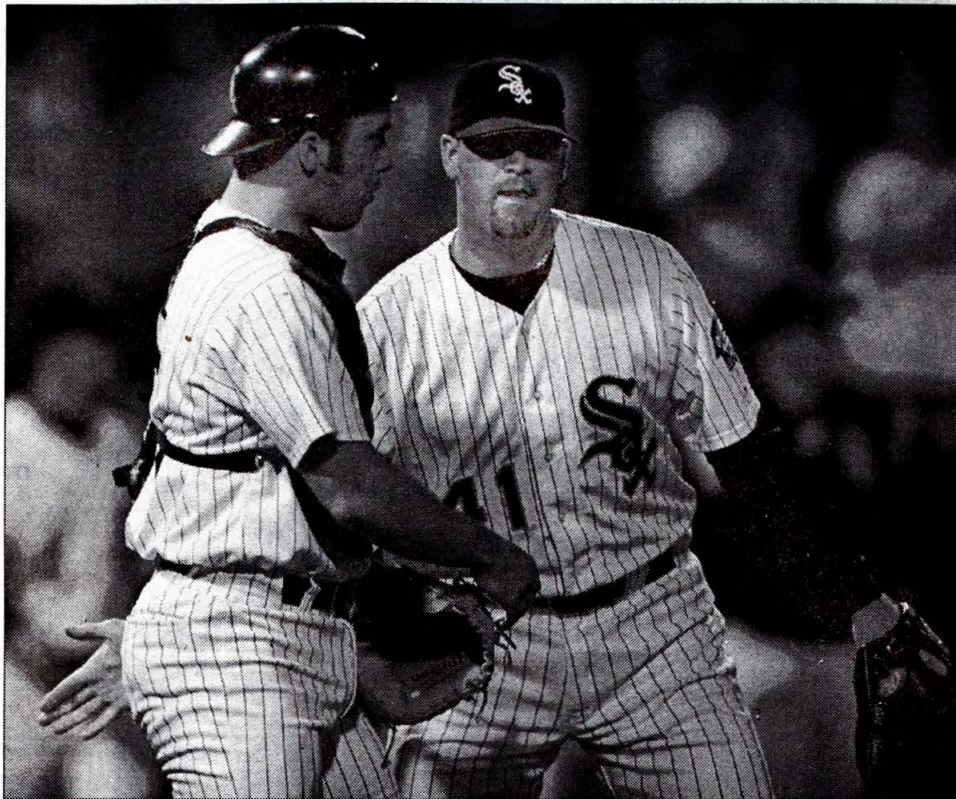
Born in Evanston and living in the Northwest suburbs, Paul was a Sox fan lost in a sea of Cubs fans. Luckily he was able to seek refuge in his father, another Sox fan, who only took his son to White Sox games.

It is difficult to imagine who was more excited when the Sox drafted Paul in the second round of the 1996 draft; Paul or his father. After being a force on the Buffalo Grove High School team, he attended Vanderbilt University, where *Baseball America* named him a Second Team All-American. From there he started playing professional baseball in the minor leagues.

"The minor leagues were the toughest thing for me. The farther away it is from the majors, the tougher," said Paul, who has spent five and a half of his six professional seasons playing in the minors.

"Playing in the minors was the hardest part about getting to where I am now," Paul said.

Paul's biggest set back came in 1997 when he broke a bone in his right wrist and had to move down from Class



AP Photo/Frank Pollack

After being with the team during the playoffs, Josh Paul (left) is hoping to stick with the White Sox this spring.

AA to a rookie league to rehabilitate it. Otherwise Paul has been a standout; establishing himself both offensively and defensively.

During his first professional season in 1996, Paul was named The Player of the Month for August by hitting four home runs and slugging .594 percent. In 1998 he compiled a .997 fielding percentage, which included a streak where he was errorless in 416 total chances.

Paul made his major league debut with the Sox late in the 1999 season. Just days later he drove a pitch by the Tigers Matt Anderson to left field for his first hit.

The White Sox organization, from GM Ken Williams to Manager Jerry Manuel, has nothing but praise for the young catcher.

"Paul is versatile enough that we feel he has enough speed so we can use him on the bases," said Manuel.

The White Sox radio announcer pointed out the diffi-

culty in choosing between the two perspective catchers by saying, "Paul gives another dimension than Johnson does, but Johnson gives another dimension than Paul does."

Very comfortable in wearing his dream uniform, Paul admits, "It's a lot of fun. I leave a bunch of tickets for my friends every game. I get a lot of support from them, but the best part of [playing in Chicago] is being able to play in front of my parents."

As Always, Paul remains optimistic.

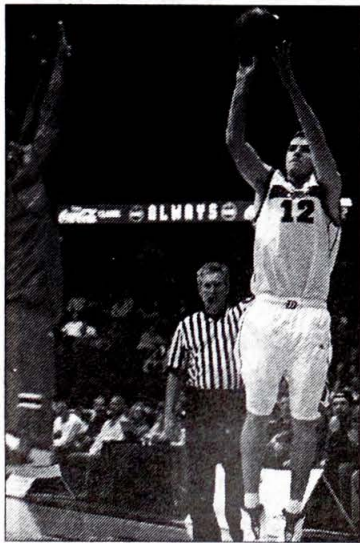
"I think I have a real good chance to make [the team] this year."

As far as goals are concerned Paul confessed, "I don't make personal goals. I only make team goals."

It is this attitude and style that will bode well for the young catcher while he competes with Mark Johnson for the position of second catcher for the team.

Blue Demons

CONTINUED FROM BACK PAGE



Patrick L. Pyszka/Chronicle

DePaul's Joe Tulley fires a three-pointer.

Joe Tulley led the Blue Demons to a 90-78 victory over the visiting Houston Cougars. The sophomore duo combined for 63 points to give DePaul its second highest output for the season.

Hunter dominated early, scoring seven points as he guided the Demons to an early 10-2 lead. The strong start enabled the Demons to lead the entire first half, even taking a 14-point advantage at one point. But the Cougars were able to scratch their way back into the game and cut DePaul's lead to 48-42 at halftime.

The Cougars were coming off a victory over Charlotte, whom they trailed by 18 at one point, and early in the second half it started to look like they would pull off another comeback against the Demons. Cougars' guard Dominic Smith, the hero of the Charlotte game, took over the game by hitting a couple of jumpers and spreading the ball around to his teammates for open shots. Led by Smith, Houston was able to take a 4-point lead, 63-59 with 14 minutes left in the game.

"They just let that kid (Smith) go," said DePaul coach Pat Kennedy. "We tried to run a guy at him and double team him, but we were a little slow getting there. Their plan really allows him to be a one-man show."

Not to be outdone, Tulley put on a one-man show of his own hitting three 3-pointers during an 18-5 Blue Demon run,

giving them a 77-68 lead with 4:30 left. On the night, Tulley went 6-10 from behind the arc and finished with a game-high 22 points. His performance was a remarkable turn-around after shooting a dismal 1-for-10 against Cincinnati last Saturday. Despite his shooting woes against the Bearcats, Kennedy told Tulley to keep shooting.

"I don't think he's going to have many 1-for-10 nights," Kennedy said. "And I think the more he gets in the flow of the offense, over time he is going to get better."

Tulley has been gaining confidence, getting into double figures in four of the last six games, including a career-high 23 points against St. Louis.

"I think I've been getting more minutes, which has helped, and everybody is looking for me more," said Tulley.

Houston tried to mount another comeback, but the Blue Demons stepped up their defense intensity and didn't let the Cougars get anything started. Hunter got 2 of his 8 blocks in the final minutes to go along with his 9-of-10 shooting for the night.

Kennedy called the victory a "must win" facing the final stretch of games before the conference tournament. With 7 games remaining, the Demons are trying to continue playing quality basketball and get in a groove that will give them a chance to

make a run at winning the conference tournament. Kennedy said he feels they have the opportunity to do that.

"We've played our best basketball in our last five or six games and even when we lost to Cincinnati we showed that," said Kennedy.

If Kennedy can continue to get inspired play from Tulley and Hunter, and leading scorer Bobby Simmons can rest his soar ankle and get back to 100 percent, look for the Demons to continue to improve their play. Due to his ankle, Simmons hasn't been able to practice, but he is still DePaul's best threat. On Wednesday, Simmons played 39 minutes and had a double double with 16 points and 16 rebounds.

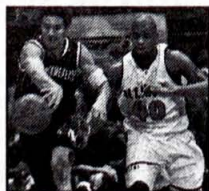
College basketball in March is always unpredictable and almost every year at least one team comes from the bottom of the conference and wins their tournament. DePaul, at 3-7 in conference, is hoping they can be that one team when they travel to Louisville, Kentucky for the Conference USA Tournament from March 7 through 10.

The rest of local college hoops:

Due to an early press time, the Thursday UIC, Loyola and Chicago State games did not make the publication. Their results will return in the Feb. 19 edition of the *Chronicle*.

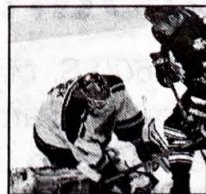
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Thursday
Arizona @ UCLA, 9:30 p.m.
Saturday
UIC @ Loyola, 3 p.m.



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Wednesday
San Jose, 7:30 p.m.
Friday
St. Louis, 7 p.m.
Sunday
Los Angeles, 2 p.m.



Bulls

Tuesday
Atlanta, 7 p.m.
Saturday
@ Cleveland, 7 p.m.

This Week
in Sports

Chicago State coach remembers his mentor

By Graham Couch
Sports Editor

Even on his death bed, Al McGuire didn't lose his wit, according to Chicago State Head Coach Bo Ellis.

"Coach said that the carnival is over," Ellis said about McGuire's realization that his end was near.

Ellis played at Marquette for the legendary coach in the mid-70's and was the captain of McGuire's 1977 National Championship team.

McGuire, 72, also a famed broadcaster, lost his long battle with a blood disorder on Jan. 26.

Ellis' last conversation with the man he calls a friend and mentor took place nine days before his death.

"I said 'Coach, how are you doing?' He said he was doing good, but that he would have to cut our conversation short, and he wanted me to call back tomorrow," Ellis said, adding that it most likely meant the nurses tending to McGuire were in the room.

Repeated attempts to contact McGuire failed and Ellis never spoke to him again.

"The line was always busy," Ellis said. "I knew he didn't want to talk to anybody."

According to Ellis, it was the day of their final talk that McGuire's health took a turn for the worse. Published reports said that McGuire decided to die with dignity rather than continue with the drugs and blood transfusions.

Ellis credits much of who he is today to his lifelong relationship with his former coach.

"He was a teacher, father figure, motivator and disciplinarian," Ellis said. "He was always putting things on my mind, always giving directions and guidance."

It was McGuire who advised Ellis on what to look for when he took the job at CSU in 1998 after ten seasons as an assistant with his alma-mater.

"He said, 'Bo, if this was a marquee job everybody would want it. Sometimes if you want it you have to start at the bottom, so there is nowhere to go but up.'"

Ellis attended McGuire's funeral Jan. 29 in Milwaukee. It has been reported that more than 1,500 people filled the church, making it a standing room only crowd.

McGuire began his career at Belmont Abbey in 1957, before starting his 13 season run at Marquette in 1964. McGuire left coaching in 1977 after winning a National Championship, finishing with a career record of 404-144.

As good as a coach as McGuire was, he may be remembered more for his 23 years as a broadcaster. His witty comments during games became patented "McGuireisms." McGuire retired last March.

In 1992, the man Dean Smith called a "Maverick" for his sometimes unusual coaching methods, was inducted into the Hall of Fame.

McGuire's ability to deal with young men is something that Ellis has tried to carry on with his players.

"He let you grow as a young man," Ellis said. "He treated you like a man as long as you came to practice everyday and worked hard."



Al McGuire

Money

CONTINUED FROM BACK PAGE

Avant and Ellis both said that their budget is much less than either of the two aforementioned programs. Yet, that is to be expected, given that the Mid-Continent is a smaller conference than either Conference USA or the Midwestern Collegiate Conference. However, according to Avant, Ellis is the highest paid head coach in the league and their total budget for men's basketball ranks somewhere in the middle.

Avant said that the school has tried to give Ellis and previous coaches whatever they need.

"In some programs, coaches go to California to see a kid and just fly back," he said. "We can't do that. We find the money somewhere if a coach is really serious about a kid."

At Chicago State Ellis is often required to fill out paper work a couple of weeks before he wants to go see a potential recruit on the schools budget, something he said bigger schools don't have to deal with.

"At small schools you have to have a game plan," Ellis said. "Our philosophy is to stay in Illinois, Indiana, Wisconsin, Michigan and Ohio. Within those five states there are plenty of kids to help our program."

Ellis has often gone outside of the program to get funds to help his program. On many recruiting



Patrick L. Pyska/Chronicle

The UIC Pavilion seats 8,000, an attractive quality for recruits.

trips he has used his own money and when he first took the Chicago State job, Ellis turned to the alumni at Marquette to help upgrade the locker rooms.

"Kids like nice stuff," he said of the leather couches, stools, and big screen television that were brought in.

It's not as if the school is bankrupt. They fly to every game more than five or six hours away, just as UIC and DePaul do. And in a conference that includes teams in Cedar City, Utah, Tulsa, Okla., and Kansas City, flying can be a regular event.

Also, Chicago State is planning to break ground soon on a new 6,500-seat arena on one of three sites within the campus. The building will definitely be ready by July of 2003 according to Avant.

Until then, Ellis said he must continue to stay positive and try

and change the perception of the program as best he can.

It is the challenge Ellis faces now that makes him remember the advice given to him by long time friend and Utah Head Coach Rick Majerus.

"He said, 'What you're going through now will make you better in the future. If [winning at Chicago State] were easy, everybody would want the job,'" Ellis lamented.

Ellis will never have the kind of funds at Chicago State that major programs have, but according to Avant, that shouldn't stop the team from winning.

"Money is not always the measuring stick for success," Avant said. "It helps and it would be nice to have more, but we're okay."

Money may not be the only way to win, but without it, Ellis could be in for several more seasons of frustration.

Bueth

CONTINUED FROM BACK PAGE

the sideline reporters, such as Chicago's own Mike Adamle (WMAQ-TV), asked the players questions they were either too winded to talk or gave uninformative and uninteresting answers.

With all the camera angles, sound-bites, and sideline interviews, I was overloaded and wasn't able to just watch the game. There were so many other things going on that you forgot a football game was being played. The XFL threw everything they could at the American public and I don't think the majority of people were able to take it all in.

Even during halftime we didn't get a break. Cameras were inside the locker rooms of both teams for an "all-access" view of what the players and coaches were doing to get prepared for the next 30 minutes of ugly football.

At first I actually found this "all-access" view interesting, but just like every other aspect of the XFL, after a couple minutes it bored me. Nothing interesting happened. It was ten minutes of coaches and players talking about, well, exactly what I thought they would be talking about—strategies to help them in the next half.

The locker room scenes were so boring I wouldn't be surprised if sometime during the season Vince McMahon has The Rock bust in and break a chair over quarterback Tommy Maddox's head just to add some entertainment.

Announcers such as Minnesota Gov. Jesse Ventura, ex-Seahawk Brian "I got run over by Bo Jackson" Bosworth, and Milwaukee Brewers play-by-play man Matt Vasgersian tried to convince the American public that they were watching good football by yelling "What a hit!" or "Now that's football!" Sorry guys, you didn't fool us.

They didn't have much help from the players who made themselves look less credible by putting names like, "He Hate Me" and "Death Blow" on the back of their jerseys. The XFL said they allowed the players to put whatever name they wanted on their jerseys because they wanted players to be able to express their personalities. The guy wearing "He Hate Me" on the back of his jersey may become one of the stars of the league, but I wouldn't even know what his name is!

The majority of the players in the league are NFL busts or young players who may have been overlooked by NFL scouts. There are a number of players drafted in the first-round of the NFL now playing in the XFL, including QB Jim Druckenmiller, RB Rashaan Salaam, QB Tommy Maddox, RB John Avery, and RB Vaughn Dunbar. Playing in the XFL gives these players the chance to continue their football careers and some players, such as Druckenmiller, have said they hope playing in the XFL will give him the opportunity to show off their talents and allow them another chance at NFL stardom.

But when it comes down to it, mediocre players combined with McMahon's outlandish presentation only create bad football.

During the two games I watched over the first weekend I was bored by the large number of poor passes, dropped balls, and game-slowing penalties. And where were the big hits promised by the XFL? One big element of the new league was that there were no fair catches, which we were told would produce bigger hits. But that doesn't seem like that is going to happen because there is a five-yard halo that tacklers can't penetrate before the receiver fields the punt protecting the returner from getting pounded by oncoming defenders.

But even if the play doesn't get better over the season, people will probably still tune in to see the sex and violence.

They will tune in to see the bimbo cheerleaders as they hold signs advertising things like 1-800-COLLECT, in such a way so you can still see their push-up bras. And for incidents similar to the one where a player for the San Francisco Demons ripped off his opponent's helmet and then kicked it toward the sidelines. Later, when the Demons' player was interviewed on the sidelines, he said he kicked the helmet because his team is "willing to do whatever it takes to win."

Someone should have told this guy that if kicking a helmet helped you win, the Bears would have tried it this season.

OK, so I didn't like the dizzying effect the XFL had on me, but in the grand scheme of things, I don't matter. Especially not to McMahon, who watched as the XFL's inaugural broadcast between the Hitman and the Outlaws grabbed a rating of 10.3 with a 17 share. That means an average of 10.3 percent of America's TV homes were tuned in to the game at any given moment. That was double the four to five rating NBC's sports chairman Dick Ebersol was hoping for.

Then again, the USFL received even higher ratings for its first game in 1983, but over time wasn't able to stay afloat. If the XFL can somehow continue to draw a large amount of fans, it just might stick around. After all, McMahon turned wrestling into a "soap opera for men," and now it is one of the most watched programs on television.

Bet against the boys and the girl

Picks for February 12-17

Each week the *Chronicle* sports experts will make their picks for five basketball games for the upcoming week. If you think you can do better, send your picks to 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 Tuesday at 6 p.m. The person who does the best will appear in next weeks' "Bet against the boys and the girl." Here are this week's games and the way our guys and our girl picked them.



G. Couch
Record: 0-0

Wiscon. @ Illinois
Duke @ Virginia
Arizona @ UCLA
Kansas @ Iowa St
Illinois @ Indiana



N. Bueth
Record: 0-0

Wiscon. @ Illinois
Duke @ Virginia
Arizona @ UCLA
Kansas @ Iowa St
Illinois @ Indiana



T. Snyder
Record: 0-0

Wiscon. @ Illinois
Duke @ Virginia
Arizona @ UCLA
Kansas @ Iowa St
Illinois @ Indiana



M. Richmond
Record: 0-0

Wiscon. @ Illinois
Duke @ Virginia
Arizona @ UCLA
Kansas @ Iowa St
Illinois @ Indiana



A. Holst
Record: 0-0

Wiscon. @ Illinois
Duke @ Virginia
Arizona @ UCLA
Kansas @ Iowa St
Illinois @ Indiana



Guest
Record: 0-0

This could be you

XFL full of everything but football

As I watched the XFL last weekend it reminded me of the WWF, but it wasn't because Vince McMahon was the mastermind behind the league, or the in-your-face sexuality that's so prevalent in the wrestling ring and now the football field. Even after the first quarter, I couldn't put my finger on it.

Halfway through the second quarter of the XFL's inaugural game between the NY/NJ Hitmen and the Las Vegas Outlaws, with all of the dizzying camera angles, horrible commentary, sleazy cheerleaders and overall bad football, I figured it out. It felt like 400-pound WWF wrestler Rikishi was performing his finishing move, The Banzai Drop (where he sits on his opponent), on top of me as I sat on my couch.

It was painful to watch and I'm sure it was painful for Hassan Shamsid-Deen of the Orlando Rage, too.

Instead of using a coin toss, each team elects a player to sprint 20 yards toward a football placed at midfield. The first team to gain control gets to choose if they want to kickoff or receive. Shamsid-Deen separated his left shoulder as he dove toward the football during the XFL's own version of the "coin toss." Before the first play from scrimmage Shamsid-Deen was out for the year.

I should have turned the television off right then, but since I was writing this column I was forced to keep watching. Plus, I admit that I wanted to check out the different camera angles, the sound-bites from players and coaches during the game, the tightly clothed cheerleaders (I'm human), and some of the head-rattling hits.

There were 27 cameras used for the NY/NJ vs. Orlando game, including a camera suspended over the field, called the X-cam, and two helmet-wearing cameramen who were on the field at all times. These cameras allowed viewers to go inside the huddle and on the sidelines with the players and coaches. The on-the-field angle from behind the quarterback didn't give a good view of the play, but you were able to get a better feeling about what the players were seeing. The league will probably find out which angles are better over the season and we could see some interesting shots. But, I still think the "Eye Cam" used by ABC for the Super Bowl was better than any of the shots from the cameras on the field.

Along with the new camera angles, the players were miked to allow viewers at home to hear everything from the play call to the trash talking going on between players. There was a five-second delay so producers could edit out any swear words, but a few managed to get by.

We also found out there is a reason why reporters wait until after the game to talk to players. When



Neil Buethe
Assistant Editor



Financial limitations

Photos by Patrick L. Pyszka/Chronicle

Chicago State's Jacoby D. Dickens Center (above) seats 2,500. DePaul plays at All-State Arena (below), which can hold 17,500.

Bo Ellis is attempting to build a Chicago State program with little Division One tradition and an even smaller budget

By Graham Couch
Sports Editor

As the clock wound down on Chicago State's Feb. 3 loss to Southern Utah, Head Coach Bo Ellis let out a scream.

The frustration of losing had caught up with the third-year coach. Chicago State's 70-57 defeat was their 13th straight and dropped the team to 0-9 in the Mid-Continent Conference and 3-18 overall, matching last season's loss total in the first week of February.

"This has probably been the hardest thing I've ever done in my life," Ellis said. "I've never lost as much as I've lost since I've been here. And I knew it would be tough, but the thing that hurts me so much is out of all the games that we've lost, eight or nine of them, if we did the little things—make free throws, come up with rebounds—we win those games."

Looking at Ellis' background, one could see why all the losing has made him uncomfortable. Since taking over the Chicago State men's basketball program in April of 1998, Ellis has gone 16-60.

Sixty losses in two and a half seasons? This is a man who captained a National Title team at Marquette in 1977 and didn't lose 60 games in his last five seasons as an assistant at his alma-mater in the 90s.

However, unlike Jimmy Collins at UIC or Pat Kennedy at DePaul, coaches that have had relative success in their first few years on the job, Ellis has had less to work with.

"At Chicago State my hands are tied," Ellis said. "At Marquette we had the Bradley Center (home of the Milwaukee Bucks with a capacity of 18,717), here we have the Jacoby Dickens Center (not the home of the Chicago Bulls, capacity 2,500). We had a million



dollar budget, as apposed to what we have here."

Neither Ellis nor Athletic Director Al Avant would disclose the dollar amount in the men's basketball budget. According to Avant, former coach Craig Hodges complained publicly about the recruiting budget, and quoted it at \$1,000. Hodges comments were printed, embarrassing the university.

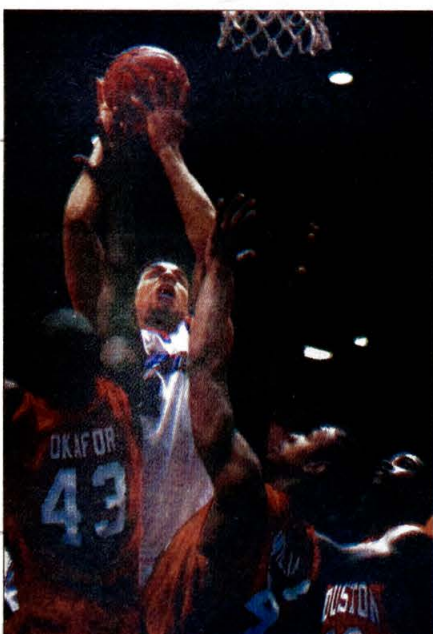
However, while Avant denied Hodges' figure and called the amount spent on the basketball program "adequate," he admitted that Chicago State has a "low budget compared to other schools."

Both Collins and Kennedy have more than adequate funds to work with.

According to Jonathan Darby, Assistant Athletic Director in charge of finance, UIC's men's basketball program has an annual budget of \$474,766, \$47,000 of which is allocated for recruiting.

DePaul allows Kennedy \$87,018 to spend on recruiting for his program, said Patrick Murphy, Director of Business affairs.

See **Money**, page 27



Patrick L. Pyszka/Chronicle

DePaul's Andre Brown (4) shoots against Houston.

Blue Demons still clinging to hope for postseason berth

By Neil Buethe
Assistant Editor

During a time-out in the DePaul basketball game Wednesday night against Houston, Dibs, the Blue Demons' mascot, came out onto the court with a young woman. Over the loudspeaker the announcer told the crowd that the woman had the chance to win a trip to anywhere in the U.S., but only if Dibs could make a difficult half-court shot.

Dibs nailed it and the woman got her trip.

The Blue Demons are hoping to make a trip of their own in March. They want to go to the NCAA Tournament, and from the looks of it, their only chance is to make their own version of a half-court shot—win the Conference USA Tournament.

After losing three of their last four games, many felt the Blue Demon's chances for a NCAA bid were dead, but the players aren't giving up hope.

"We still are trying to crawl up and make the NCAA tournament," said sophomore center Steve Hunter. "We still have some hopes of that."

If the Blue Demons were to win the rest of their remaining games and end up with an 18-11 record, it might not be enough to convince the NCAA selection committee to include them in this year's Big Dance. But if DePaul started improving its play down the stretch, it might be able to pull off a string of three or four wins and be crowned the champion of the Conference USA Tournament. By winning the conference tournament, they would be given an automatic bid to the Big Dance in March.

After Wednesday night's game against Houston, the Blue Demons showed they might have enough firepower to sneak into the NCAA Tournament by way of the "tournament back door."

The inside dominance of Hunter and the clutch outside shooting from guard

See **Blue Demons**, page 26

See **Buethe**, page 27