

2-26-2001

## Columbia Chronicle (02/26/2001)

Columbia College Chicago

Follow this and additional works at: [http://digitalcommons.colum.edu/cadc\\_chronicle](http://digitalcommons.colum.edu/cadc_chronicle)



Part of the [Journalism Studies Commons](#)



This work is licensed under a [Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License](#).

---

### Recommended Citation

Columbia College Chicago, "Columbia Chronicle (02/26/2001)" (February 26, 2001). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. [http://digitalcommons.colum.edu/cadc\\_chronicle/504](http://digitalcommons.colum.edu/cadc_chronicle/504)

This Book is brought to you for free and open access by the College Publications at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Columbia Chronicle by an authorized administrator of Digital Commons @ Columbia College Chicago.



Inside  
this week

## Commentary

A force for the people?

Page 10



## A&amp;E

Arts & Entertainment  
shows Shifty Liebowitz  
how to 'Drive The Car.'

Page 15



## Sports

Midgets invade  
Chicago!

Back Page

RECEIVED

FEB 27 2001

COLUMBIA  
COLLEGE LIBRARY

## Buddy Guy's still on track, despite delay

By Molly Moonen

Staff Writer

The future home of Buddy Guy's Legends, the world famous nightclub, is nothing more than a vacant lot at the corner of Balbo and Wabash Avenues. El Taco Loco has been torn down and a parking lot has taken its place. This week CTI Inc., a construction-testing company, is drilling to see what lies beneath the concrete.

The City of Chicago requires that all building sites go through a battery of tests to ensure that the basements do not cave from the pressure of the soft clay on which the city of Chicago is built. This is the second round of testing the site has gone through since the ground proved too soft for the original plans.

Buddy Guy's Legends is currently at 8th Street and Wabash Avenue, just a block away from where the new club will be built. The club lost its lease after an anonymous donor gave the land to Columbia for a new student center. Scott Cameron, Buddy Guy spokesperson and personal manager to the club's owner, originally said the new club

would be ready around March of this year.

At a Feb. 6 South Loop Planning Board meeting, Cameron and club General Manager Kevin Binkell presented plans for a four-story building for the site. Those plans include not only the blues club, but also office space, a pool hall and a banquet room.

The first floor of the building will be the main floor of the club, which will open into a mezzanine level and balcony with dressing rooms and pool tables. Above the club will be office space, as will the top half of the fourth floor. The fourth floor will also include an open deck and banquet area. The kitchen will be in the basement.

According to Dan McCarthy, owner of CTI, the site is undergoing tests for a 12-story building, although it may never be that large.

"The building will only have four stories," said Barbara Lynne, executive director of the Near South Planning Board. "With the idea that if they [Buddy Guy's] ever wanted to make it an income-producing building, the

See **Buddy Guy's**, page 2

Donnie Seals, Jr./Chronicle

Fox Drilling Company breaks ground on the future site of Buddy Guy's Legends, next to the 623 S. Wabash building.

## Theater department mourns death of prominent instructor

*Within months of the death of John Murbach, another respected teacher dies unexpectedly*

By Ryan Adair

Managing/News Editor

Martin de Maat, 52, an artist-in-residence in the Theater department died on Thursday, Feb. 15, at the Cabrini Medical Center in New York, where he was undergoing treatment for pneumonia.

He was best known as the teacher who inspired the careers of "Saturday Night Live" performers Chris Farley, Tina Fey and Tim Meadows, Sean P. Hayes of "Will and Grace" and Kelly Leonard, the producer of Second City.

De Maat, who taught several improvisation and acting classes at Columbia for

nearly 14 years, also served as the artistic director for the Second City Training Center, the world-renowned school specializing in the art of improvisation.

Originally from the Chicago area, de Maat took an interest in performing at an early age and exercised his talents in children's shows under the direction of his aunt, Josephine Foresberg, a well-known improvisation instructor who taught during the inception of Second City.

De Maat began studying improvisation at age 9 and joined Second City as a dishwasher in his late teens. He worked many odd jobs in the box office while taking classes at the center.

Sheldon Patinkin, chair of the Theater

department, knew de Maat for over 40 years and worked with him on several occasions, both at Second City and Columbia. He credited de Maat as a teacher who always took the extra time for those in his class.

"Students adored him," Patinkin said. "He was incredibly kind, supportive, helpful and a real gentleman."

Susan Osborne-Mott, an instructor in the Theater department, echoed that de Maat always showed continual support for his students.

"Marty took on a very parental role with everyone in his class," she said. "He was always extremely generous with his students; he really went to bat for them."

The death of de Maat is the second blow for the Theater department this academic year. In December, during Columbia's holiday break, John Murbach, another artist-in-residence, who specialized in scenic design and instruction, passed away as well.

Osborne-Mott noted that after losing two prominent members of its faculty, the Theater department is undergoing a period of great shock.

"There's no way to replace these guys," she said. "People like that don't come along everyday."

A memorial service for de Maat was held over the weekend at the Second City Theater. He is survived by his sister Patty.

## Columbia alumnus returns to college to screen first feature

By Sarah Schmidlin

Staff Writer

At the screening of his first feature film "Love Relations," last Tuesday, Columbia graduate Delvin Molden told the audience to expect, "a delightful story with dramatic twists about a family dealing with relationships."

"We wanted to challenge the audience to think," Molden said.

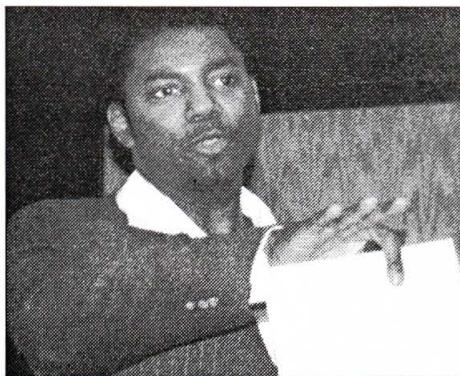
"I was trying to show people in real relationships dealing with real issues," Molden elaborated in an interview. "Probably 75 percent of the time there are real issues between real couples. I wanted to show these couples working out a problem, show the differences between people and how they work through them."

A 1992 graduate of Columbia's Film department, Molden thoughtfully remembers that one of his teachers, Dan Curran, who taught Molden's Film Tech II course, "had a sense of teaching us not to have boundaries in creativity."

From this, Molden realized his desire to "push the market and almost break it."

After graduation Molden put in his time at the bottom doing what he called grunt work.

"I was a PA [production assistant] on a [George] Tilman film, and had a couple gigs on features that were



Sheila Bocchine/Chronicle

Columbia alumnus and filmmaker, Delvin Molden, at the premiere screening of his new film, "Love Relations."

in town, 'Blankman' and 'Mo' Money.' The PA carries everything and gets coffee." Molden said he remembers hearing, "Get the PA!" quite often.

"I basically paid my dues with that," he said.

Molden started a non-profit program for inner-city

youth called Greener Grass Productions. Its mission was to expose filmmaking to inner-city kids, to show the reality of what goes into a film and to de-glamorize the industry. "All the guns, violence and drugs," Molden remarked, "...we wanted to deprogram kids."

Through fundraising the program raised about \$20,000 to produce a short film called, "The Case of the Stolen Watch." The movie, in 16-mm format, was based on a script written by an 11-year-old. Only 15 minutes long, the production of the film represented the participation of 15 kids from the program.

Greener Grass helped to put six minority students through Dan Decker's film school.

"It came out great," Molden said. "It won Honorable Mention at the Chicago International Film Festival and at the Columbia Film Festival in Ohio. Then it got picked up in Los Angeles and ran for three months on an independent cable access station."

Molden is very serious when he talks about screenwriting development. After he received his degree from Columbia, his second bachelor's, he attended classes at the Screenwriting Group, studying under Dan Decker.

"Dan taught the art of storytelling," Molden stressed, "and the structure of screenwriting. Because knowing how to come up with the story is the art, it's what expresses you."

See **Screening**, page 2



Briefly  
News and NotesPrize-winning writer presents  
new play at New Studio

Chicago playwright Lydia R. Diamond has been selected as the 2000-2001 winner of the Theodore Ward Prize for African-American Playwriting, for her play "The Gift Horse." The piece will be presented at Columbia's New Studio Theater, 72 E. 11th St. Feb. 28 through March 11. Tickets are \$5. Call (312) 344-6126 for information and reservations.

The Theodore Ward Prize was named after the late Chicago playwright who influenced the intellectual and cultural life of the African-American community in the early days of the Chicago Theater movement. This year is the 15th anniversary of the Ward Prize competition.

## Math and science mix with art

The Math and Science departments will host a six-week exhibit entitled, The Art of Science and Mathematics. The exhibit is a celebration of creativity with student projects that integrate science or math with the arts. The projects come in a variety of art forms such as painting, sculptures, poems, holograms, photographs and computer graphics. Some of the themes of the artwork are: The Golden Ratio in mathematics, aesthetics and nature; Einstein's theory of relativity; materials and dyes for art and photography; the use of computers in creating art; the impact of the space program; and the physics of dance.

The event will take place in the Hokin Annex, in the 623 S. Wabash building. The exhibition begins March 9, with a reception on Wednesday, March 21, from 5-7 p.m. The works will be on display through April 16.

Drama team to present an  
evening of inspiration

The Columbia Players' cultural drama team will present their spring 2001 main stage production of "One Race, One People, One Peace" opening Friday, March 9. The performances run only two weekends at Columbia's Ferguson Theater, in the 600 S. Michigan Ave. building. The event features a diverse cast that promises to open eyes, explore views and touch hearts. There will be a question-and-answer session with the cast after each show. Performances are free and open to the public. Refreshments will be served. For more information call (773) 769-2339.

## Student Affairs sets Web site

The Office of Student Affairs recently established a weekly calendar of events. Events for next week may be viewed at [www.colum.edu/newstudentinfo/022601.html](http://www.colum.edu/newstudentinfo/022601.html).

Submissions for future dates in the calendar may be submitted to [jsummers@popmail.colum.edu](mailto:jsummers@popmail.colum.edu).

Noted Columbia professor to  
lead highlights tour of Italy

Professor RoseAnna Mueller will be conducting a tour of Northern Italy, from August 6-16, after Columbia's summer school session. The trip includes Venice, Florence, Siena, Lucca, Milan and the Italian Riviera. More information may be obtained from Professor Mueller at (312) 344-7532.

Student Academy Awards  
sets application deadline

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

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](http://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

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

Visit us on the Web at [www.ccchronicle.com](http://www.ccchronicle.com)

## Around Campus



Brenna McLaughlin/Chronicle

Horace Brown (left) coaches Aaron Wilcos, a senior fine arts major, on African drumming techniques, during the Diaspora Project's drum circle event, held in the Hokin Gallery last Thursday.

## New staffer to advise student government

By Joe Giuliani  
Contributing Editor

Beginning next fall, Columbia students could have their own student government to represent their interests and needs. If the government is a success, students will have Dana Ingrassia to thank.

Ingrassia is Columbia's new director of student government and Student Organization Council. She was hired this semester by the Office of Student Life and Development to organize a government.

Faculty member Wade Roberts is "very optimistic" about the new government's chances of survival. Roberts is working with Ingrassia on the project and is impressed by the 26-year-old's work ethic. The two are researching other colleges' student governments to get ideas for Columbia.

"All of us on Student Affairs were impressed by the amount of work

she got done in a short time," Roberts said.

Like Roberts, Ingrassia was involved with student government while she attended college. At the University of Illinois, where she earned her bachelor's degree in advertising, Ingrassia belonged to a sorority and helped lead it. Ingrassia also received a master's degree in educational administration from University of Wisconsin.

With her master's degree, Ingrassia took a job at Edgewood College, a predominantly white, private, Catholic college in Madison, Wis.

"One of the reasons I took this job is because I knew that it's a really diverse campus and I thought it would be a good challenge for me to meet a lot of different people and learn about different cultures," Ingrassia said.

Ingrassia has a natural ability to connect with students, says Louise Paskey, Ingrassia's boss at Edgewood.

"The students found her to be approachable," says Paskey. "One of her biggest strengths is working with students."

In addition to her role as director of student government, Ingrassia will oversee the Student Organization Council, where she will help organizations shape events, and assist students interested in creating new organizations. She has already been approached by a student who wants to start an intramural sports team.

In the past, only one person handled SOC and also coordinated student life events. To help the government's chances for success, the college has hired a second person whose sole duty is to organize events, allowing Ingrassia to devote more time to creating the student government.

Having someone whose job it is to work almost exclusively with the student government will increase the chances of its success, says Roberts.

## Buddy Guy's

Continued from Front Page

foundation will be such that they can add to it."

Columbia's Center for Black Music Research has discussed moving its facilities into the top two floors of the new building, a possibility Lynne says hasn't been decided one way or another. The center is cur-

rently located on the sixth floor of the 623 S. Wabash building.

"We don't know that for sure," Associate Director of Operations Marsha Heizer said regarding whether the program would move. "We hope so," she added.

Buddy Guy's Legends will remain in its current location until the new club is completed. McCarthy projected that the building would be ready around March 2003, delaying the building of Columbia's student center, originally projected to open in 2002.

"We have been held up a little bit by permits and stuff," Binkley said. However, he estimates the project will be finished long before 2003.

Cameron refused to confirm any plans for the upcoming project at press time.

## Screening

Continued from Front Page

It was at the screenwriting group that Molden met his filmmaking comrades. Michael Hoffman co-wrote and co-directed "Love Relations," and Alderman Ed H. Smith and Phil Truskowski co-produced the film. Molden stressed the fact that this was a group project.

Honing in on his passion, he published the book *African-American Film Statistics and Marketing Strategies*. The book was the first of its kind in the United States and has been utilized by such people as Spike Lee and BT Movies.

Is there a moral at the end of this

success story?

"Treat everyone with respect," Molden replied. "Don't get so caught up in the lifestyle that you forget who you are. Respect everybody. Work hard. It's very simple." Molden's advice for students is to "keep your mouth shut and listen! That's very important. We have so many know-it-alls. It's not about what you think, but what you're trying to learn."

"This business is run off talent," Molden said. "You need to focus on talent, become the best screenwriter/director you can. Forget the

lifestyle and rely on your talent. There's no such thing as an overnight success."

Molden hopes to reach an executive position in the movie industry within the next five to 10 years.

"I want to be a movie executive and have three good films under my belt," Molden said. "I want to help get the talent out there, give back what someone gave to me. They're out there, the new talent, new blood. We have to keep it fresh."



# Up-and-coming singer makes special appearance at Columbia

By Jamie Jorgensen  
Correspondent

Columbia students at the Plymouth Court residence center were treated to a night of music Saturday, Feb. 17, when folk artist Lori Amey performed.

Amey, a Michigan State graduate, performed at Lilith Fair in Clarkston, Mich., during the summer of 1998. She also has released two CDs: **Nothing to Say** and **Resignation**, and plans on producing a live album in the near future. Her music has been compared to that of Sarah McLachlan, but Amey says she hopes her style can continue to grow and change throughout her musical career. Amey also hopes that she can affect her audience with the music she plays.

"By sharing personal experiences with my music, I hope that it can help someone through a similar experience," Amey said about her true-life lyrics.

Like many Columbia students, Amey is struggling to establish a place for herself in a career that she loves. Coming to Columbia was one way to do that.

"I want to get into the college scene. It's the best way to go," Amey said, who had been planning to perform at Columbia since October when some of her fans here made the suggestion.

And although Amey is trying to break into the music business herself, her advice to anyone else in her position

is to stay persistent, pool resources and get a CD out. "No one takes you seriously if you don't have a CD," Amey said.

One student who can relate to Amey's struggles is Brandon Farris, a Sound Recording major here at Columbia. Farris opened for Amey Saturday night by playing some of his own music.

Farris is currently a full-time senior at Columbia, has a 20-hour internship, works on weekends and has managed to produce a CD in his free time. He calls his music contemporary folk—a new genre out there that can be compared to that of Bob Dylan and other classic folk artists.

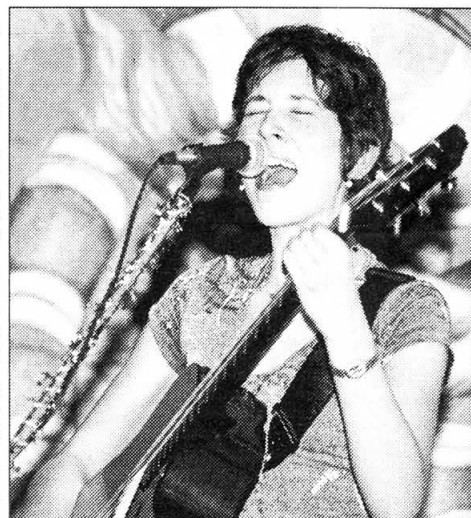
"It's real music that tells a story," Farris said, "My music is very rugged and very exposed."

And exposed it may very well be. A radio deejay in Belgium heard some of Farris' music on the Internet, and has asked for permission to play one of his songs over the Belgian airwaves.

In the future Farris says he would like to write music for student films. He also hopes to see more collaborative projects done by both music and art students here at Columbia.

Samples of Farris' music can be heard at his website: [www.brandonsound.com](http://www.brandonsound.com), and if you like what you hear, you can also purchase his CD at this site.

If you would like to learn more about Lori Amey, you can find her website at [www.loriamey.com](http://www.loriamey.com).



Dwayne M. Thomas/Chronicle

Lori Amey entertains at the 731 S. Plymouth Ct. dorm.

## Foundation awards scholarship, college matches funds

By Angela Timmons  
Staff Writer

Financing an education at Columbia became easier last summer for a graduating Near North High School senior—now a freshman at Columbia—who won a \$5,000 scholarship from the 11-10-02 Foundation, a Chicago non-profit organization. The funds are set to be matched by Columbia.

At the foundation's first annual gala dinner last June, Michael Centeno, an 18-year-old freshman film and video major, was awarded the scholarship. Then Barry Young of Columbia's Film Animation department surprised Centeno with the news of Columbia's intent to match the \$5,000 his sophomore year.

Debra McGrath, associate vice president of enrollment, attributed the decision to match the scholarship to former Columbia President John B. Duff's office, but said as the college's development grows, "It's the kind of thing we'd like to do more of."

Though Centeno was president of his senior class, active in athletics, and had a solid academic record, he said he was quite surprised when Greg Forbes

Siegmán, founder of 11-10-02 and its sister organization, Brunchbunch.com, called to tell him that he was nominated by his school for the scholarship. At that time, Centeno was thinking college wouldn't be feasible due to financial reasons.

"If it wasn't for 11-10-02, I'm not sure I would be at Columbia," Centeno said.

Centeno added that the matching funds from Columbia are contingent upon him maintaining a "B" average.

Siegmán was pleased with Columbia's decision to match Centeno's scholarship, saying, "I think what they did for Michael in particular, and just recognizing the value of our foundation in general, says a great deal about their faith in the ability and wisdom of young people."

Though he was a little nervous about delivering a speech at the dinner, Centeno said, "The whole experience was awesome. It was really a night to remember."

The 11-10-02 Foundation's scholarships are awarded to "need-based students on the basis of merit who reinforce the foundation's mission," according to Siegmán. The scholarships are given in memory of Omari Mott, a young man from Joliet who was shot and killed in January 1991, just seven months after

Siegmán had befriended him at a football camp in Galesburg, Ill. The two had kept in touch after their initial meeting, and Siegmán, who was deeply affected by Mott's death, had the realization that he had not been able to truly get to know him in those few months after the camp.

Siegmán said it was a turning point for him and he vowed to extract something positive from this negative situation. Though it was unknown to Siegmán and the review committee comprised of community and business leaders who were charged with the task of selecting the first three Omari Mott scholars, Centeno and his family are also well acquainted with the horror of gun violence. Centeno's older brother, Jose, was shot and killed several years ago at the age of 13 near their Humboldt Park home. Centeno says he was too young at the time to really understand what had happened, but now, he too looks for something positive to come out of his family's experience.

After finishing college, Siegmán became a substitute teacher in the Chicago public schools and was working at Byrd Academy, near the Cabrini Green housing development. According to his foundation's Web site, Siegmán was on his way to lunch one day in March 1997

when he ran into two of his students and invited them to join him for milkshakes at a nearby, upscale restaurant. There, the students got a less-than-warm welcome from one of the patrons which angered Siegmán. He came back the next week with 10 kids instead of two.

From that, he founded Brunchbunch.com, a rotating group of school kids and professionals from all walks of life who get together each Sunday to have brunch and talk about everyday things like sports and current events, and work together to break down the barriers of age, race and income. The group has met for over 200 consecutive weeks at restaurants all over the city.

The inspiration for the scholarships and the foundation can be traced to those first three milkshakes.

"I look at a milkshake glass and see a kid going to college," said Siegmán, who created the 11-10-02 Foundation so the group could fund scholarships and philanthropic projects.

The drive to fund the first group of Omari Mott scholarships was a result of Siegmán's 11-10-02 Milkshake Campaign when three donors spent \$5,000 each to have a milkshake with Siegmán.

## Art & Design department to feature outstanding student work

### Event marks collaboration between Columbia and the American Center for Design

By Neda Simeonova  
Staff Writer

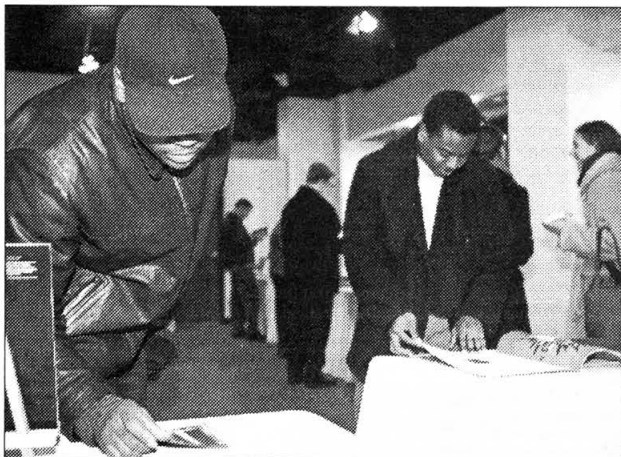
The Art and Design department at Columbia hosted the opening reception of ACD 100, the American Center for Design's annual show, "Not yet the Periphery," last Friday, Feb. 16 at the 33 E. Wabash Gallery.

"Not yet the Periphery" is a collaboration between Columbia and ACD and features the best work produced by graphic designers nationally and internationally. The show is a collection of print, packaging and interactive design. It highlights experimental design, which is design that is not mainstream.

The ACD is a non-profit national membership organization that serves the needs of designers from all disciplines and is committed to issues that are continually influencing design and design practice.

Kay Hartmann, graphic design professor at Columbia, who also helped organize the show believed it would be very useful for Columbia students, especially for those majoring in graphic design, multimedia, photography and marketing. One of the reasons why the ACD 100 show was brought to Columbia was because, "several of the faculty thought that we should expose our students to the professional design world," Hartmann said. "We are trying to make Columbia more visible in the professional design world."

Christine Busby, ACD's managing editor and commu-



Patricia Diebal/Chronicle

Vernon Lockheart (left) and Keith Durris (right) look at winning designs at the American Center for Design's annual show.

nications director was also present at the reception.

The 23rd annual ACD 100 show features only 52 work pieces, even though there were to have been 100.

"I think that it's great that there are only 52 pieces," Busby said.

According to Busby, this was because the people who judged the work were more selective and made sure to

pick only the best work. Busby thought the ACD show would be inspiring for many students.

"The show features some good student work," she said.

"Coffee," a poster by Andrew Maniotes from Minneapolis, is one of the student works present at the show. Another piece, "Windhover," featured a book, poster and announcement. The designer Michael Metz, 23, a graduate from North Carolina State University-Raleigh was present at the opening reception.

"I co-designed 'Windhover' with my best friend in school. We art directed the whole thing. It was kind of like a senior project," Metz said. "The other staff here is also really great." Metz said that while he was in school he received a lot of support from his professors but that it felt great to be able to see your own work recognized and exhibited.

Mary Zotarski, 23, senior, photography major at Columbia enjoyed the ACD 100 show.

"This is the best work exhibited and features different aspects of it. A lot of these people brought something of themselves," Zotarski said. "It gives you different ideas, and it's almost like a guideline for your own work. When you see work that you enjoy, it inspires you to go and express yourself."

"There are a lot of examples of graphic design, photography and multimedia," said Kathleen Casale, a senior Liberal Arts major at Columbia. "It is very well grooved and very well done."

Casale also enjoyed seeing a lot of different media.

"It's the best example of well-known artists," Casale said. "It's good to see their best work."

The show will run through March 16.



COLUMBIA  
The Annual

# WEISMAN Scholarships



Applications are now available for this unique scholarship program.

Scholarship winners receive:

- **Grants**  
up to \$3,000 to help complete projects in all fields of the arts and communications
- **Opportunities**  
to work with leading professionals in Chicago's communications industry
- **Spring Showcase**  
in the Hokin Gallery

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**

## Scholarships

For Students At

# COLUMBIA



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**



# NATIONAL CAMPUS NEWS

## Lawsuit against law school goes to Supreme Court

By Ray Rivera

Knight-Ridder Newspaper

SEATTLE—The U.S. Supreme Court has been asked to decide a key question in a discrimination lawsuit against the University of Washington Law School.

Three applicants who say they were denied admissions because they are white have asked the high court to rule on whether achieving a diverse student body is a reason to justify racial preferences.

If the court hears the case and rejects the diversity justification, it could cast doubt on affirmative action nationwide, said Curt Levey of the Center for

Individual Rights, a Washington, D.C.-based nonprofit law firm representing the three applicants. In December, a three-judge panel of the 9th U.S. Circuit Court of Appeals ruled that the school acted legally when it used race as a factor in a now-abandoned admissions policy.

The appeals court is considering whether a full panel of judges should hear the case. The lawsuit was brought by Katoria Smith, Angela Rock and Michael Pyle, who say the law school subjected them to more-rigorous admissions standards than it did minority applicants.

The three applied before the 1998 passage of state Initiative 200, which outlawed racial preferences in admissions and hiring by state agencies. In its

December ruling, the appellate court cited the U.S. Supreme Court's 1978 *Bakke vs. University of California* decision that race could be used as one of many factors in admissions when there is a compelling interest for such preferences, such as creating a diverse student body.

The ruling means public schools in most Western states, the area covered by the 9th Circuit, can continue to use affirmative-action programs. In Washington and California, they cannot, however, because voters banned such policies. Attorney David Burman, who is representing the UW, said it could take several months before the high court decides whether to hear the case.

## Bennet Charged with misdemeanors after dispute

Knight-Ridder Newspaper

Madison—Former University of Wisconsin tailback Michael Bennett escaped felony charges Thursday but still faces two misdemeanor counts over a dispute involving a 19-year-old woman earlier this month.

The decision to charge Bennett with one count of criminal damage to property and one of unlawful use of a telephone left his representatives disappointed.

"We're heartened by the fact that there is no felony charge," attorney Michael Bauer said, "and that basically that the D.A. recognized that the police initially overreacted to this incident by suggesting that there was. 'And it was the allegation of a felony that led Michael to spend a night in jail.'"

If convicted of criminal damage to property, Bennett could be fined up to \$10,000 and imprisoned for up to nine months, or both. If convicted of unlawful use of a telephone, Bennett could be fined up to \$1,000 and imprisoned for up to 90 days, or both. Bennett, 22, was

arrested on Feb. 12 for allegedly kicking in the 19-year-old student's apartment door after an argument. He had been tentatively charged with criminal intimidation of a victim, a Class F felony. Jason Hanson, the assistant district attorney for Dane County, explained that tentative charges are routinely adjusted after further investigation. Court date March 5.

"In any criminal case that we receive from the police, we look at the case and we see what we believe are appropriate charges based on the evidence," Hanson said. "And in this particular case, we believe that the crimes charged in the criminal complaint reflect what we think is an appropriate charge."

Bennett, who is free on signature bond, is scheduled to appear in court March 5. He was in Indianapolis for the National Football League scouting combine Thursday and was unavailable for comment. Bauer, who was en route to Indianapolis, reiterated that the lack of a felony charge indicated that the case was weak.

"The more the facts of this incident come to light, the less serious the inci-

dent becomes," he said. "And also the less culpable Michael is as it pertains to the allegations."

According to the criminal complaint: Bennett and a female UW student, who live on different floors of The Regent apartments in Madison, became involved in a dispute the morning of Feb. 12. Bennett then phoned the woman's apartment and told her:

"You stupid (expletive). You better watch your back." From 2 to 5 minutes after the phone call, someone in the hallway damaged the door to the woman's apartment. A few minutes later, Bennett phoned and spoke to the woman's roommate.

One woman changes story "Tell that (expletive) that is just a warning," Bennett said. A short time later, Bennett called again and spoke to a third woman. This time, he said: "I'm going to (expletive) with her now. I'm going to (expletive) with every mother (expletive) in there."

All three women subsequently told police the caller was Bennett. However, one of the three later said she was not sure of the voice and did not want to tes-

tify in court.

"I certainly don't know what's going on in her mind," Hanson said. "I can simply note what is in the criminal complaint, which is that at one point she indicated she was certain it was him and then later indicated she wasn't sure."

The complaint further states that Madison police officers went to Bennett's apartment the night of the incident to interview him. During their discussion, they asked to see his cell phone to check the call history. Bennett went into his bedroom to retrieve his cell phone. While waiting for Bennett to get the phone, an officer heard several beeps coming from the bedroom. When Bennett emerged with the phone, the call history menu was empty. According to Bauer, Bennett continues to deny he damaged the door to the apartment.

"It was basically a shouting match between Michael and some people in his group with some women that has gotten blown out of proportion," Bauer said. "He denies being on that floor, kicking in the door or knowing who kicked in the door."

## Student puts his wares up sale

By Billy O'Keefe

Tribune Media Services

How much money would you pay for a pair of your favorite celebrity's underwear? How about John Freyer's underwear? All he wants is a dollar.

Of course, that's not the only product Freyer is pushing. The University of Iowa graduate student is sending several hundred of his possessions up the river as part of an experimental project, which asks the question, "What happens to your possessions when they

are no longer your possessions?"

Freyer's aim with the project, which he launched in October, is to track each item he sells, and chronicle the new owner's relationship with the item versus his own. He is asking all winning bidders of his items, up for bid at online auction house eBay, to provide updates on any items they acquire.

"I am also keeping track of where all my stuff is going on a huge wall map," he writes on the project's Web Site, [allmylifeforsale.com](http://allmylifeforsale.com). "I am planning on visiting some of my life wherever it ends up-maybe

at your house?"

Items that have sold include a two-volume Oxford English Dictionary (\$183.52), which Freyer picked up at a yard sale and used only once; a pair of false teeth (\$27) Freyer used as a child, now on display alongside other items at the university; and a tropical fish shirt (\$51.50), which needs no explanation.

Freyer has had less luck trying to sell his underwear, or his \$433.66 gas bill for January. No bidders have come forward for the underwear, and the gas bill has struck out on two separate occasions.

## Retired GE executive helps Penn State's Engineering

By Margaret Hopkins

Knight-Ridder Newspaper

As a young engineer at General Electric in the early 1960s, Penn State alumnus Arthur Glenn discovered a gap between the theories he'd learned as a student and the practical application of those theories he needed on the job.

That has motivated the retired GE vice president to financially support the development of engineering courses that provide students with opportunities to use what they're being taught while still in school.

"Theoretical courses are a lot like learning a language," said Glenn, who now lives outside of Philadelphia. "In project-based courses, you use the language you've learned. And when you use it, you understand it."

Glenn, who chairs the Leonard Center Advisory Board, is providing funding for three years to help with the creation of collaborative, hands-on courses. The recipients of Glenn's philanthropy are the

industrial engineering, mechanical engineering and civil engineering departments. Glenn declined to specify the amount of his donation.

A mechanical engineer by training, Glenn came up with the funding idea after years of working with the National Science Foundation on prototype courses stressing teamwork and collaborative projects. All too frequently, universities wouldn't implement those courses, Glenn said.

"We'd been talking about doing new course development with a project emphasis for a long time, and Art's funding provided us with the push to get going," said D.J. Medeiros, associate professor of industrial engineering and one of the faculty teaching the IME Inc. course.

Glenn's involvement isn't just monetary. He's also mentoring several of the students in the IME Inc. course.

"Fundamentally, students will learn more with these courses," Glenn said.

### TMS Campus Wire

A University of Illinois student collapsed and died Wednesday night while auditioning for a campus fashion show, a university spokesperson confirmed.

Freshman Dante Ellis was pronounced dead at Carle Foundation Hospital in Urbana, spokesperson Jeff Unger said. Officials have not released any information regarding the cause of

Ellis' death.

Ellis collapsed in the student union at around 8:30 p.m. while trying out for a student fashion show.

Witnesses told the Daily Illini that Ellis was unconscious, but taking sporadic breaths-one breath every 20 to 30 seconds.

Paramedics tried to revive Ellis, but could not detect a pulse and were unsuccessful.

**THERE'S ALWAYS MORE ON THE WEB**  
[www.ccchronicle.com](http://www.ccchronicle.com)



## Attention All Journalism Students, Photojournalists & Editorial Cartoonists!

Applicants for the 2001-2002 John Fischetti Scholarship are now available in the Journalism Department, Suite 1300, 624 S. Michigan Ave. All full-time Columbia College students, including graduate students and incoming transfer students, who specialize in print or broadcast journalism, photojournalism, editorial art or political cartooning, are eligible to apply. Awards are based on academic merit, financial need, and service in the student's speciality (ie., internships, work on student publications or productions). Twenty-one scholarships, up to \$2,000, were awarded for 2000-2001.

**The application deadline is Friday, April 20, 2001.**

AS AN EGG DONOR  
WE CAN COMPENSATE YOU.  
BUT NEVER REPAY YOU.

Earn \$5000 compensation. And a couple's undying gratitude. Drawing on my experience as a former egg donor, we are uniquely qualified to offer you a level of professionalism, understanding and respect beyond other services. Make a donation. Make a life. Make a difference.



Nazra I. Fontes  
Founder, Egg Donor

CONCEIVEABILITIES

Call us at 773-868-3971. Or visit us online at [www.conceiveabilities.com](http://www.conceiveabilities.com).

## ADVERTISE IN THE

# COLUMBIA CHRONICLE

Columbia College Chicago

[www.ColumbiaChronicle.com](http://www.ColumbiaChronicle.com)

**AND REACH THOUSANDS OF  
COLLEGE STUDENTS**

**CALL 312-344-7432  
FOR OUR MEDIA GUIDE**

# EXCHEQUER

Restaurant & Pub



OPEN: Monday - Saturday, 11am-Midnight; Sunday, Noon-9pm

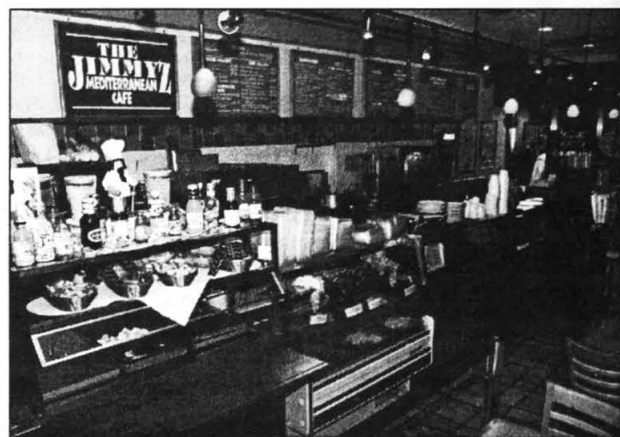
## 312-939-5633

**226 South Wabash Avenue  
Chicago, IL 60605**

10% Discount with A valid college ID

# JIMMY Z

MEDITERRANEAN CAFE



OPEN: MONDAY - SATURDAY NOON - 7PM  
**10% DISCOUNT TO  
STUDENTS AFTER 4**

224 South Wabash Avenue,  
Chicago, IL 60605

## 312-939-5685





**Let your voice  
be  
heard!**



Nominate yourself or someone else to be a part of the task force to start a Student Government Association at Columbia College.

***What do you need to apply?***

- A passion for student issues
- A willingness to work with a diverse group of students, faculty and staff
- Strong written and oral communication skills
- 3.0 GPA or higher

***Why get involved?***

- Meet students, faculty and staff
- Learn about all levels of the college
- Build on your leadership skills
- Make a difference on campus
- Gain a sense of belonging
- Apply knowledge from the classroom
- Build your resume

Interested candidates should send a resume, 15 student signatures of support and a one page personal statement describing your qualifications and ideas about forming a student government to:

**Director of Student Organizations and Government  
623 S. Wabash, Suite 301**

**We have extended the nominations deadline through:  
Friday, March 2**

**Elections: Friday, March 9  
1:00 pm  
623 S. Wabash, Room 311**



RECEIVED  
ADMISSIONS  
OFFICE LIBRARY

# The Admissions office is looking for Student Ambassadors to work the Spring Open House

<Do you like meeting new people?

<Would you like to meet prospective new Columbia students?

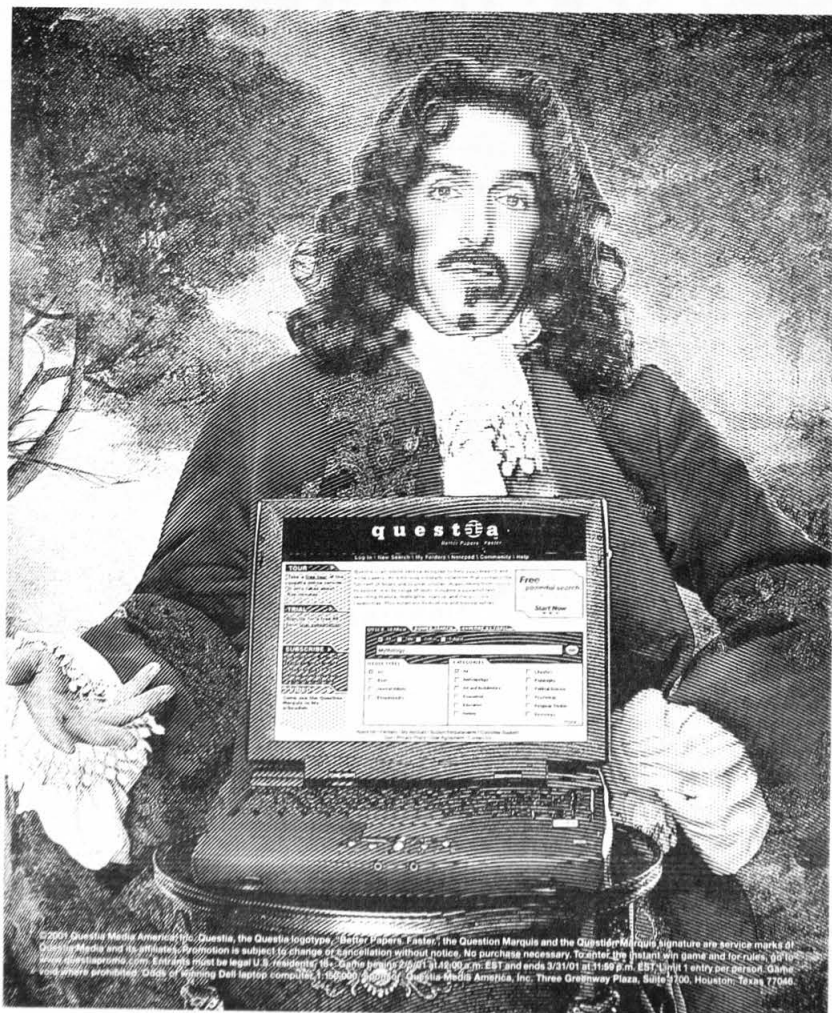
<Do you love to talk about Columbia?

You must be a currently enrolled Columbia student in good standing  
and available to work

Saturday, March 24th from 8am- to 4pm.

An application and interview is required. Applications are now available now in the  
Admissions office, 3rd floor, 600 S. Michigan Ave.

Deadline for applications is March 9th.



"In a duel, there is only  
one instant winner,  
at [questiapromo.com](http://questiapromo.com)  
there are thousands."

*The Question Marquis*

For a chance to instantly win a  
Dell® Laptop, Handspring Visors™,  
messenger bags and more, go  
to [questiapromo.com](http://questiapromo.com)!

Questia™ is the new online  
service designed to help  
students write better papers,  
faster and easier.

**questia**  
Better Papers. Faster.™

©2001 Questia Media America, Inc. Questia, the Questia logo, "Better Papers. Faster.", the Question Marquis and the Question Marquis Signature are service marks of Questia Media and its affiliates. Promotion is subject to change or cancellation without notice. No purchase necessary. To enter the instant win game and to rules, go to [questiapromo.com](http://questiapromo.com). Entry ends 3/21/01 at 11:59 p.m. EST and ends 3/21/01 at 11:59 p.m. EST. Limit 1 entry per person. Game ends at 3/21/01 at 11:59 p.m. EST. Questia Media America, Inc. Three Greenway Plaza, Suite 200, Houston, Texas 77046.





# The Art of Columbia College Chicago

## HOKIN GALLERY

Albert P. Weisman Memorial  
Scholarship Exhibition  
February 5 – March 5, 2001  
623 South Wabash Avenue 1st Floor

## HOKIN ANNEX- IN-THE-WORKS GALLERY

African Heritage Month featuring  
Alumnus Michael Bracey  
February 5 – March 5, 2001  
623 South Wabash Avenue 1st Floor

## POWEB.COLUMBIA DU/CAF 2001

New Spaces New Audience  
March 1, 2001  
632 South Wabash Avenue/  
Thai Spoon Restaurant



## THE MUSEUM OF CONTEMPORARY PHOTOGRAPHY

On View:  
Clement Cooper  
Antonia Contro + Maurizio Pellegrin  
David Ireland

6:30 pm **Challenging the Canon: Black  
British Photographers**  
March 2 – April 28, 2001  
600 South Michigan Avenue, Room 100

## CENTER FOR ASIAN ARTS & MEDIA

Hidden  
Dae Cho Jee Sung Lee Johee Kim  
Frank Olive Mayumi Lake Ron Song  
March 1 – March 30, 2001  
600 South Michigan Avenue, 4F Room 401

## 33 EAST GALLERY

Art & Design Department presents  
American Center for Design 100 Show:  
Not Yet The Periphery  
February 16 – March 16, 2001  
at Congress & Wabash

## COLUMBIA COLLEGE ART GALLERY

Contemporary African Art 1950-2000  
Reframing Tradition  
February 12 – April 6, 2001  
72 East 11th Street

## GLASS CURTAIN GALLERY

Sculpture in Chicago Now Part 1  
February 19 – March 19, 2001  
1104 South Wabash Avenue, First Floor

## THE GALLERY OF COLUMBIA COLLEGE CHICAGO/CENTER FOR BOOK & PAPER ARTS

Pedagogy: Beyond "Reeling, Writhing,  
Uglification and Derision"  
January 12 – March 3, 2001  
1104 South Wabash Avenue, Second Floor

COLUMBIA COLLEGE CHICAGO *presents*

artwalk 2001 < 1 Night  
8 Gallery Exhibits  
1 Museum

For details please visit [www.colum.edu](http://www.colum.edu)  
HOTLINE 312-344-6652

MARCH 1, 2001 5:30 PM – 8:00 PM





# COMMENTARY

## The revolution will not be cared about

By Joe Giuliani

Contributing Editor

A letter to my comrades:

Our way of life here is threatened, and time is against us. A letter, sent from top general Bert Gall to *el presidente*, Warrick Carter himself, was intercepted by one of our scouts, and its contents are grave.

Columbia's Office of Student Life is trying to put a student government into place.

Parts of the coded message are indecipherable, and I haven't yet figured out how much the masses support them, but I have discovered that they have obtained the services of a special agent named Dana Ingrassia, a specialist in government operations. She began her assignment Feb. 5, and inside sources tell me she has not wasted time getting started on the project.

I imagine the job offer came in the form of a letter. Hand-delivered by one of the college's special operatives, probably the fat man known as Felix, with his bloodshot eyes and flannel fatigues, smoking clove cigarettes.

As for Ingrassia's post, I can't understand why anyone would accept such a position. We Columbians are known as an independent breed. Classes are a mere distraction from the rest of our important day; we only want to get in and out. And she knows past efforts to implement a student government here have failed. However, the population has risen since then. There are

bound to be a few ambitious leader-types, curious to see what a structured government might offer.

But I am doing my best to protect and preserve our unattached and indifferent culture. I have sent spies to find out more about this Ingrassia, and this is what they tell me:



Ingrassia is schooled in the art of government, having trained under some of the world's shrewdest leaders. She held successful meetings last week with various student groups, proving her skills in the area of diplomacy.

While she is still learning the intricacies of her new role, she possesses a confidence that borders on fearlessness. The mere fact that she accepted what could easily turn into a suicide mission proves her nerve. The last person hired to help instill us with a patriotic spirit lasted only a year. But it doesn't seem to affect her;

her vision extends only to the future.

Her plans are already in motion. A secret meeting held recently decided that a task force, made up of students and leaders, should decide the government's structure, constitution and mission.

And, she has help. She has enlisted the support of Wade Roberts and Art Burton, who have been assigned to the task force. Roberts possesses a vast knowledge of communications, and Burton is an expert in African-American affairs. While I haven't discerned exactly what roles each will play, one thing is certain: they're not cheerleaders.

The fact that Ingrassia and her allies are taking their time in assembling the regime proves they are serious. An open forum will be held soon to feel out the masses — find out what needs are being left unfulfilled by the current anarchy.

Then, elections will be held March 9 for eight student positions on the task force. They hope to have the new government set up by next fall, and once it is in place Ingrassia will act as advisor to the newly created body.

This is an urgent situation. Remember, we are not talking about an unorganized band of extremists. Ingrassia has the backing of the college. They will supply her with funds, supplies and manpower until she has either achieved her mission, or we have proven we cannot be ruled.

Be strong. They cannot take our apathy unless we let them.

## Letters to the Editor

### Another "Reader"

I must agree with the letter written by Patrick M. Walsh ("Unhappy 'Reader'," Feb. 19). As a Columbia alumna who, with others, spent countless hours pouring her heart and soul into making the *Chronicle* the best it could be, it was a bit of a shock to hear it described as "a joke."

I graduated long before Amber Holst took the reigns, but knowing the kind of dedication and commitment it takes to put out a weekly newspaper while juggling regular course-work and internships, I am confident that every *Chronicle* staff member who followed in my footsteps put as much effort into the paper as I did.

Cristin Monti  
Class of '97

*Chronicle* Managing Editor/Fall '96

### Ultimate Coverage

I am a member of Columbia's Ultimate Frisbee team and was looking forward to Graham's article on our first WIN against Illinois State/Northern Illinois University at the Knox Tournament held the weekend before we returned for the Spring semester.

However, what I found was an article that only highlighted the controversial loss against Coe College. While it was true that we just barely lost to Coe, which was undefeated in the tournament...we did also win.

This was the 1st WIN for the 1st Columbia Sports team in the history of the school! And the only "mention" of it was: "The indoor event left Columbia at 1-4 in the season," which is also wrong. It should have said: "The indoor event left Columbia at 1-4 in the TOURNAMENT." I have always have supported the *Chronicle*, however this week I was outraged by the fact that the paper didn't even consider the win worthy enough of a sentence.

I hope that somehow this problem can be taken care of and in the future it would be nice to see our stats reported accurately.

Erica Ashburn  
Senior/Newsbeat Producer

### Lost Time

After having read the commentary written by one Matt Richmond ["There's no time like the present," Feb. 12], I wish I could have the last five minutes of my life back. His words of anger and discontentment struck me as the ravings and rantings of a man who cannot function within the confines of society.

And I say, if you can't conform, get out. Where has Richmond been his whole life? Doesn't he understand that conforming to arbitrarily created Systems and

See **Letters**, page 11

## Whatever you know like whatever man

By Margo Adler

Tulane Hullabaloo

Before you read this article, put down your paper, walk out into the hallway of your dorm and count the number of "likes," "ya knows" and "whatevers" you hear in one minute. I'm confident that unless you live on a hall with mutes, non-English speakers or headless horsemen, your one-

minute tally will attest to the bitching that is to follow.

But before I begin ranting, I think it's only fair to offer some explanation for what I've heard termed the "verbal diarrhea epidemic."

Many linguists have studied in depth the speech patterns of men and women and have often found that women tend to exhibit insecurity in their speech. Traditionally, women have been expected to show

complacency in speech (as well as in everyday life), and in order to avoid asserting herself, a woman learns to de-emphasize her speech with hedges and confirmation requests. Using words such as "perhaps," "maybe" and "like," and introducing statements with "I think ..." is called hedging. Confirmation requests, such as "ya know?" and "right?" as well as a question-like rise in intonation at

the end of a sentence (sometimes called "up-talk"), also indicate a lack of confidence in speech.

But women and insecurity are not solely responsible for our generation's verbal ineptness. Granted, it seems clear that the aforementioned words are usually associated with a female vocabulary. After all, "Valley Girl" speech is named

See **Whatever**, page 11

### Exposure



Photo by Jamie Humphrey

COLUMBIA  
CHRONICLE  
WWW.CCCHRONICLE.COM

Editorials are the opinions of the Editorial Board of *The Columbia Chronicle*. Columns are the opinions of the author(s).

Views expressed in this publication are those of the writer and are not the opinions of *The Columbia Chronicle*, Columbia's Journalism department or Columbia College Chicago.

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@ccchronicle.com](mailto:letters@ccchronicle.com) or mailed to *The Columbia Chronicle* c/o Letters To The Editor, 623 S. Wabash Ave., Suite 205, Chicago, IL 60605.

OPINIONS  
ONLINE

@

WWW.CCCHRONICLE.COM



# The television will not be revolutionized

By Matthew Beck

Badger Herald

Where is all the quality programming on television? It's in the imagination of television scholars and the disaffected, broadcast wide-screen into our homes each night via toothpaste-money and people with \$62,000 sports cars.

I know, you're sick of hearing how your tastes are invalid or low-brow. Quite frankly, I'm tired of telling people that. But, are the shows on television really your tastes? Are they perhaps someone else's, like David E. Kelly's, that just happen to amuse you because nothing else is on?

Two weeks ago I received a phone call from Nielsen Media Research, offering me the chance to log my television-viewing habits into a journal and send it in to them. As an incentive, I would get to be a part of the success and failure of programming, since my habits would reflect a substantial portion of viewers, specifically my demographic. I declined the offer and asked to not be contacted again.

What demographic could I possibly represent? The single, 20-something, has-a-degree-in-this-stuff, thin, television-hating, male, non-sporting, adject-

tive over-user demographic? Though I'm sure my demographic is a thriving and bold lot, the key point here is that we don't really buy things, and, given that we know firsthand about the evil ways images can manipulate, tend to resist advertising. Which is exactly why the Nielsen people must have had the wrong number, because television wouldn't be worth spit if we had our way.

But, they didn't. Last week I was roused from a well-deserved nap by another of Nielsen Media Research's people. This time I explained to him that I hadn't changed my mind since last week when I asked them not to call again, and that even if I rigged the television log to reflect the things I think should be on, I still wouldn't affect the overall programming because I would, by definition, be in the minority.

Television is possible in this country because of advertising. In the '50s, magazine-style ads became popular because networks could spread around the cost of shows to several advertisers instead of one who was essentially in control of the production. Hence, we have com-

mercial breaks instead of "The Texaco Friends" or something similar.

The idea was that networks would have more control and be less subservient to advertisers, not to mention create competition for airspace and drive up ad prices.

But advertisers want the biggest share of audience possible and this is what determines price.

## What demographic could I possibly represent?

So networks now create programming but are just as subservient to advertisers' whims as before.

Enter Nielsen Media Research, which is to whom advertisers turn to determine what they should pay for ad space.

I explained to the man on the phone that my only options were to remain the never-heard minority or to be a part of the problem. He didn't get it.

The Neilsens aren't really the problem, so I couldn't even yell at the man. The system Nielsen uses might be flawed, but it is really just a recording method—they have no say in TV. And advertisers simply respond to these numbers.

On non-network stations, money comes from advertisers

who are less picky about what their product is associated with. They don't have the money to be picky. In Wisconsin, that means lots of commercials for foot powders in "Dukes of Hazzard" reruns. But the idea is the same—the money for broadcasting comes from what we buy, and we buy the things we see on TV.

If people buy crap, then they get crap on television. If you're thinking to yourself, "But I look good in my Gap sweater," you are responsible for the money that made "Beverly Hills, 90210." It's all your fault.

In your defense, ratings don't show what people really want on television, only what people watch. It may be that all of the people who skipped class today to watch soaps would rather be watching a documentary on Impressionist paintings.

The only thing we could do to make television better would be to abolish the Nielsen ratings, raze all malls and ban all broken glass in America so we could walk without \$150 basketball shoes.

However, here in America we like to see how much ridiculousness we can consume, and that's our right. But if you ask me to tolerate canned laughter, don't be surprised when I'm not amused. Television doesn't owe me anything, and it shows.

## Letters

Continued from Previous Page

Architectures is the stuff of Life? It's the American Way. Our wise Forefathers created said Systems and Architectures for our own good. And Richmond thinks he has a Better Way? I Guffaw at that Thought!

Richmond looks to space and satellites and astronomy to right the problem. Why not look to a Ouija board or palm reader? Yeah, it's the Dawning of Aquarius, Man! His types call it science. I call it blasphemy. The Good Lord God Almighty guided our Forefathers and they continue to Guide us today. So who are we to question what everyone else has endorsed for years and years.

This brings my argument full-circle. It comes down to conforming to what is Right. In God's eyes. And Richmond will certainly feel the heat and pain of the bottomless pit and the goat king if he continues down this wicked path.

Therefore, I submit, for his own good and to smack some sense into an obviously disturbed and confused young man, you relieve Richmond of his duties. He obviously doesn't understand that time is more than important ... time is money. And nothing is more important than money.

Kevin A. Kizer  
Peoria, Ill.

## Whatever

Continued from Previous Page

after a group of females in California. And for awhile it was trendy to ditzily flip your bleached-blond hair from side to side as you said, "Like... whatever!" But what was once a trend is now the norm, and it's really starting to wear on me.

At the beginning of the devocalization of America, it was easy to avoid the hair flip-

I need the, like, stuff cause I gotta go to the thing tonight, ya know?

pers. And if the myth about this type of speech belonging only to women was true, then I suppose I could avoid my gender entirely. But it's everyone—males as well as females—and there is no escaping it. The worst part is that I do it, too. Call me a hypocrite if you like, but I consider myself a helpless victim of this newfangled atrocity passing itself off as a language. I don't want to speak this way (and in all fairness to myself, I do it as rarely as possible), but how can I avoid picking up the speech patterns of virtually all of my peers?

I don't consider myself the only victim,

either. Perhaps we are all victims of the dumbing-down of our society (most recently exemplified by the inauguration of an illiterate president), but no one seems to care. No one seems especially interested in making remotely intelligible conversation, and if our verbally challenged generation can't attribute its problems merely to insecurity and can't just pin them on women, like, what's the deal?

Perhaps it's a combination of laziness, lack of confidence and even the word "like" replacing "um" as a verbal pause, but personally, I think it's just an indication of rampant stupidity and apathy. Communication is important, damn it! If you come off sounding like an idiot, who's going to take you seriously?

In the words of Alicia Silverstone in the ever-emulated movie "Clueless," "So, okay, I don't want to be a traitor to my generation and all, but I don't get [it]!" And it's not just the addition of these moronic words that's causing problems. It's also the lack of specificity in speech. The word "thing" may be an essential part of the English vocabulary, but it need not replace every single noun. I am so sick of trying to decipher sentences such as, "I need the, like, stuff cause I gotta go to the thing tonight, ya know?" Oh my gawd, could you just, like, totally shut up?!

What-EVER!

## The Columbia Chronicle Photo Poll

Question: How do you shake your ass?



Natalie Baranyk  
Senior/Fine Arts

"None of your damn business."



Goldie Brown  
Sophomore/Playwriting

"In my woman's face."



Sandia  
Sophomore/Graphic Design

"You don't think about it. You just do it naturally and it feels good, like sex."



John Dandridge  
Senior/Screenwriting

"You're asking the wrong cat."

## COLUMBIA CHRONICLE

Amber Holst  
Editor-in-Chief

Ryan Adair  
Managing/News Editor

Matt Richmond  
Commentary Editor

Rob Barto  
A & E Editor

Graham Couch  
Sports Editor

Brenna McLaughlin  
Donnie Seals, Jr.  
Photography Editors

Neil Buethe  
Vince Kong  
Chris Roach  
Assistant Editors

Joe Giuliani  
Tom Snyder  
Contributing Editors

Jamie Humphrey  
Patrick Pyszka  
Assistant Photography Editors

Sal Barry  
Webmaster

Jim Norman  
Assistant Webmaster

Chris Watts  
Copy Chief

Lee Scheier  
Copy Editor

Ashleigh Pacetti  
Advertising Assistant

Jim Sulski  
Faculty Advisor

Christopher Richert  
Business/Advertising Manager

The Columbia Chronicle is a student-produced publication of Columbia College Chicago and does not necessarily represent, in whole or in part, the views of Columbia College administrators, faculty or students.



Columbia Chronicle articles, photos and graphics are the property of The Columbia Chronicle and may not be reproduced or published without written permission from the staff editors or faculty adviser.

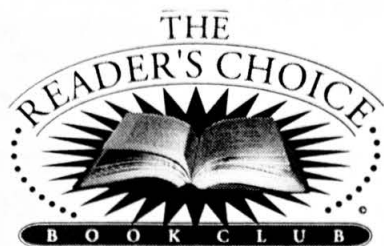
## The Columbia Chronicle

623 S. Wabash Ave.  
Suite 205  
Chicago, IL 60605-1996

Main Line: 312-344-7343  
Advertising: 312-344-7432  
News: 312-344-7255  
Commentary: 312-344-7256  
A & E: 312-344-7521  
Sports: 312-344-7086  
Photography: 312-344-7732  
Fax: 312-344-8032

Web Address:  
www.ccchronicle.com  
E-Mail:  
editor@ccchronicle.com





## RECOMMENDS

These women told stories that changed the way people thought and lived.

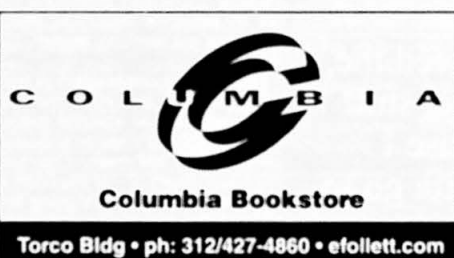


Originally sung in New York's Cafe Society, these revolutionary lyrics take on a life of their own in this revealing account of the song and the struggle it personified.



"An exuberant novel about dreaming big dreams and honoring black heroes."

-Black Issues Book Review



Torco Bldg • ph: 312/427-4860 • efollett.com

*Need an email address?*

**GET ONE FREE**

**Log on and Sign up!**

[www.ccchronicle.com](http://www.ccchronicle.com)

[www.columbiachronicle.com](http://www.columbiachronicle.com)

[www.ccchronicle.com](http://www.ccchronicle.com) get your FREE e-mail account at [www.ccchronicle.com](http://www.ccchronicle.com) get your FREE e-mail account at [www.ccchronicle.com](http://www.ccchronicle.com) get your

Free e-mail account at [www.ccchronicle.com](http://www.ccchronicle.com) get your

Free e-mail account at [www.ccchronicle.com](http://www.ccchronicle.com) get your FREE e-mail

account at [www.ccchronicle.com](http://www.ccchronicle.com) get your FREE e-mail account at [www.ccchronicle.com](http://www.ccchronicle.com) get your FREE e-mail account at [www.ccchronicle.com](http://www.ccchronicle.com)



# 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>.**



# ARTS & ENTERTAINMENT

## Nothing is Prohibited

By Melanie Masserant  
Staff Writer

Do you have an unusual talent but have nowhere to express it? Let "Why Not Entertainment Productions" be your outlet. Every Saturday at midnight WNEP's "The Gong Show," which emulates the madcap 1970s game show, is looking for kitschy and ridiculous acts.

"The Gong Show" is a three-ring circus minus bearded ladies and hermaphroditic midgets. It epitomizes the outrageous. "It is a show for the tasteless, weird, wacky and wonderful," the show's host Sharko Bizarre said.

The object of the show is to accumulate 30 points from a panel of three judges. In the true spirit of absurdity the winner receives a check for \$2.17 and novelty gifts from Uncle Fun, the show's sponsor. The qualities that judges are looking for in contestants are absurdity, originality and ability to let inhibitions loose.

"We want out to lunch without a sandwich kind of talent," Bizarre said. "Though if someone has a talent that is truly great, present it absurdly."

Even if your talent is equivalent to artistic musing inspired by the ghetto-riffic lure of King Cobra malt liquor, bring it on. The pseudo hip-hop dance style of MT (Matt Taylor), the show's first contestant on Saturday, Feb. 17, reflected this. The gist of MT's act was shameless shaking and pelvic thrusts. His moxy prevailed in the finale of his performance when he spread his cheeks in the judge's faces and sauntered off bare assed. MT earned 15 points and lost to Hot Apple Salad, an outrageous bongo and acoustic duo whose songs were reminiscent of schizophrenic ramblings.

Nothing is prohibited in the "Gong Show." How far can limits be pushed if talents are sexually graphic? Is something as explicit and hardcore as a golden shower allowed? Sexually oriented talents are welcome only if contestants clean up after themselves, according to Bizarre. However, Bizarre draws the line if cruelty and degradation is involved.

"I won't tolerate any form of animal torture," Bizarre stated. "It's fine if you abuse yourself. Don't do it to each other unless it's an S & M act."

Although the show is only on its fourth run it has been the hub for eccentric talents. Last weekend a contestant used his prosthetic leg as a prop. He removed his leg to reveal a stump, drew a dogface and placed an earmuff on

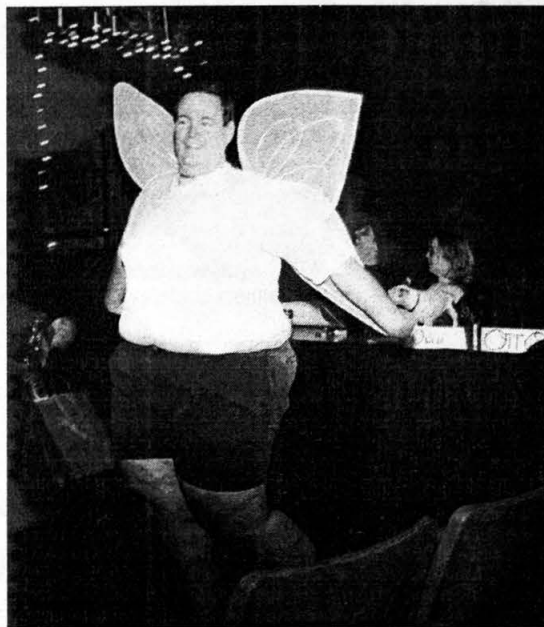
it. Then he wiggled it, causing the makeshift dog to jig to a Bonnie Raitt and John Lee Hooker duet.

WNEP hopes to attract Z-type celebrity judges when the show catches fire. Local celebrities such as Freak or Turd from the Mancow show would fit the bill. "I don't want real celebrities," Bizarre said. "They would take away from the kitschiness of the show." WNEP members are currently judging the contest.

WNEP started in Chicago seven years ago. Their artistic mission is "to wake up the masses sitting in their homes and in their offices, pull them away from their electronic gods and remind them that life can only be experienced among the living."

Recently they gained their own performance space at 3209 N. Halstead. Some past shows are My Grandma's a Fat Whore From Jersey, Wise Blood, and The Wicked and the Sexed.

If you're up for the gong challenge contact WNEP at (773) 296-1100 four days before the show. If you're pursuing cheap fun and an excuse to exchange drunken chortles, (B.Y.O.B.) tickets are \$5.00. Audience members and contestants must be at least 18.



Photos by Patricia Dieball



## The newest erotic adventure from Lords of Acid

By Allison Clark  
Staff Writer

Whips, bondage and black leather are just some of the things that might be included in the Lords of Acid show on March third at the Metro. One thing that will definitely be there though is material from their new album **farstucker**. The 19 tracks will be released at the end of February.

Lords of Acid are infamous for their horny, sleazy lyrics and they uphold their rep on **farstucker**. "I feel so alive/Come take me from behind/I feel wet and wild/Want to do it doggie style" from "Rover Take Over" is just one example. Some of the songs don't even need words to get their point across. "Plain & Pleasure Concerto" features a woman vocally expressing her emotions. With song titles like "Sex Bomb," "Slave to Love" and "Stripper" the album is saturated with erotica.

Successfully backing up the lyrics on **farstucker** is DJ Praga Khan. His techno beats, especially on "Scrood Bi U," compliment every word and give the songs an orgasmic push. Though the tone of **farstucker** is similar to previous albums, **Lust**, **Voodoo U** and **Our Little Secret**, trendy tracks give it an up-to-speed twist. "I Like It," for example, has a beat that sounds like the repetitive "da, da, da" tune by Trio featured on the Volkswagen commercial. Perverts wanted.

Working with partner Oliver Adams, Khan's music has been featured in movies such as "Strange Days," "Basic Instinct," "Sliver," and "Austin Powers: The Spy Who Shagged Me." The two have also done remixes for White Zombie and Alice in Chains.

With the rave scene approaching mainstream, **farstucker** could bring the Lords of

Acid more recognition. The techno beats aren't far off from what might be heard around Chicago dance clubs on Friday night. Artists like Moby, The Chemical Brothers and Fatboy Slim have made room on MTV for hip, consistent beats. If the album were to knock out a video though, Lords of Acid would be forced to censor themselves.

The Belgium-born group is just one of Khan's many projects. He has been the backbone of the group since they released their first album, **Lust**, in 1992. The album sold 450,000 copies in the states alone. Since then, Lords of Acid have developed a hormonally charged fan base. The group receives letters asking for sexual favors and risky confessions.

"One fan tattooed the album cover on his back, then had the band sign their autographs on him, which he had tattooed," Khan recently told *Penthouse*. Mixing these horny fans, erotic music and layers of brick is the recipe for a Lords of Acid show. The music drives people to express extreme affection for one another, including band members, during the show. Body parts have also been known to be exposed, *Penthouse* said.

"Lords of Acid was the best concert I've ever been to," said a fan who saw the group in Philadelphia. "It's not only a concert, but a kick ass show that throws you into a wild orgasm of fun."

Lords of Acid have created a name for themselves by throwing shows much like the one that the Metro will be hosting March 3. The show wouldn't be much without the music though, and if it sounds anything like **farstucker** it is sure to be a good one.

Lords of Acid are signing copies of **farstucker** on March 2 at Tower Records, 2301 N. Clark St. 7:30-8:30 PM.



DVD Reviews DVD Reviews DVD Reviews

ROACH AND

REELS

Chris Roach

Assistant A&amp;E Editor

Donnie Seals Jr.  
Photography Editor

For those of you who don't know, the term "mo better" is slang for getting it on. So, let's say that you are a musician. One that can ultimately only love your own music. One that has the love of two women that you cannot choose between, as they are both booty-giving safety nets. What is it that you are most likely suffering from? That's right, the mo better blues. This exact scenario happened to be the subject of the 1990 Spike Lee Joint of the same name, "Mo Better Blues."

Denzel Washington plays Bleek Gilliam, a trumpet player who has risen to certain success in his work, but not with love. At his side are two women, Indigo (Joie Lee) and Clarke (Cynda Williams). He cannot commit to either as he goes down a path that will not only shatter his potential at love, but also his music career.

The first half of this film is truly sensational. We are taken into the world of this musician with realism and never a lack of entertainment. Every aspect of Bleek's music world is great; from his other band mates (including Wesley Snipes) to the club owners played by the Turturro brothers John and Nicholas. This movie actually loses some momentum when the romantic aspects are introduced. Not that I have a problem with love scenes, and many are quite good in this film, it is just that my suspension of reality can only go so far.

What I mean is, I don't believe for a damn second that a talented musician that looks like Denzel Washington would be with Spike Lee's ugly—ass sister. Now, maybe that comment is rash and superficial, but let us look at it within the realm of the movie. Bleek is a musician who could have any woman he wants. The two he has he is not committed to. He is obviously looking for the "mo better" until he knows what he wants. So why in the hell would he go for the 'least better' of the whole damn city? First of all, she looks exactly like Spike Lee who plays Bleek's best friend and manager in the film. What man would date a woman that looked like his best friend? Second of all, even if she didn't look like Spike Lee, she still looks like a man. It is just not fitting for Denzel's character to date a woman so damn ugly. On top of that, she couldn't act her way out of a paper bag. Perhaps though a paper bag is just what the doctor ordered in this case.



## AUDIO

"Mo Better Blues" suffers from what all of Spike Lee's DVD releases suffer from: Front Channel Syndrome. What is that you ask? Front Channel Syndrome is when a majority of the films sounds comes from... you guessed it, your front channels. There are no surround effects, no cool directional scenes and no subtle ambience such as street noise and applause. All of those would have been greatly appreciated in this release, but it is disappointing because the format has come such a long way since 1997. Dramas such as "American Beauty" and "The Hurricane" have great soundtracks (some even in DTS). But these Spike Lee joints just continue to hit the average mark every time.

## VIDEO

The hue of colors Spike Lee uses in "Mo Better Blues" is really breathtaking. "Mo Better Blues" is what some would call one of Spike's most beautiful films visually. Earnest Dickerson's cinematography and Spike Lee's direction... and more so overall film feel, go hand in hand on this DVD. What's 'Mo Betta' is that this DVD is enhanced for widescreen televisions. Fantastic!

ASSISTANT

## Letters to the A&amp;E Editor

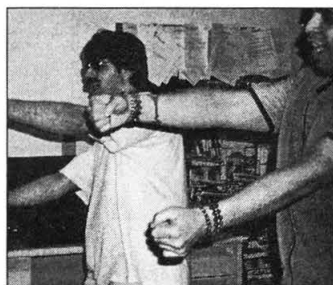
by Vince Kong

It was apparent from the time Shifty removed his shoes that we were in for quite a task. As we embarked upon the tutorial under the supervision of Dominic Figueroa, a freshman in the Columbia Dance department, Shifty's slow-labored movements suggested that the rewards of an all night, eardrum-popping dance excursion at the Crobar may be more of a distant dream than an immediate reality. We knew we had our work cut out for us, but we went ahead anyway.

Then, after five hours, a case of Red Bull, and a dozen pairs of sweat-soaked socks, week one of "Save the Last Dance, For Shifty" was a success.

Working with Shifty's arsenal of popular 80's dance faves, the "Running Man" and the "Roger Rabbit," Figueroa helped Shifty incorporate these movements with activities that Shifty regularly performs. Since Shifty spends his days as a full-time truck driver for an Amish dairy company, the fruits from the enterprising young dancers labors are the instant classics "Driving the Car" and "Churning the Butter."

It was only by "thinking out of the box" that the dancing duo was able to provide us with a glimpse into the next frontier of the new dance revolution. But don't worry, folks, this is just the beginning. Here are excerpts from Shifty's latest correspondence:



Donnie Seals Jr./Chronicle

Figueroa and Liebowitz dance while chanting, "Drive the car, drive the car, hips, hips, arm, arm."

Dear Columbia Chronicle,

... Damn, I think you guys are the bomb! I felt truly free when I was "Churning the Butter." That was the first time that my hands, feet and pelvis moved as one. The "Dom man" (Figueroa) helped me get in touch with parts of me that I have never felt before! I knew my childhood on the farm would pay off.

Unfortunately, I didn't get to use those moves over the weekend because my mom was using the car, but boo-ya, I'll be kick'n it for real when I "Drive the Car" all this weekend.

I'd like to give props to all my homies at the Chronic (Columbia Chronicle), because you are all dope! I will never forget you guys.

Peace,  
Shifty Liebowitz

Dear Shifty,

I'm sure I speak for all of us here at the "Chronic" when I say thanks for the "props;" but we are not through with you yet. I can tell by your tone that your confidence is up, but please Shifty, don't get ahead of yourself.

We have merely taken the first steps in a journey of a thousand miles. Although your moves are not quite developed enough for mass consumption, the steps that you do have are ample fodder for in-home practice sessions and perhaps the occasional showcase in obscure suburban bars; but I think you are doing a disservice to "the dance" if you share your moves prematurely with the general public.

Please don't be confused; those dance steps that Dominic showed you are just the foundation for your future dance empire, not the empire itself. Don't worry; due to our ample resources in the Columbia College Dance Department, we will be able to further your development. With that, keep up the good work, keep practicing, and keep in touch.

Thanks,  
Vince Kong  
Assistant A&E Editor

I am speaking from the heart when I say that this experience has been as rewarding for me as it has been for the players. The warm glow that radiated from Shifty's face, as well as the Chronicle staff, as he successfully maneuvered the difficult semi-circular arm movements of "Churning the Butter" really made me feel like I made a difference.

For the readers of the Chronicle, please share the joy with us by viewing the interactive display. Shifty's dance revolution is posted on our website at [www.cccchronicle.com](http://www.cccchronicle.com). Before long,

we will all save the last dance, for Shifty.

Donnie Seals Jr./Chronicle

Shifty studies carefully before attempting to "bust-a-move."



Donnie Seals Jr./Chronicle



# Not Even Samuel L. can save this movie

By Cassie Weicher  
Staff Writer



"The Caveman's Valentine," is a valentine that you would be better not receiving. It lacks any kind of true-to-life story or any sense of thrill and excitement and will leave you thinking about what kind of drink you want from the concession stand.

The story takes place in Manhattan where Romulus, a Juilliard-trained musician and once devoted family man, now lives in a cave in some sort of a Netherworld. He believes that he is being haunted by a powerful adversary, a bureaucrat of ultimate evil, and believes that he charts his every move from atop the Chrysler building. One day, he discovers a body outside of his cave and believes that it is

a valentine from the powerful adversary. He goes on a mission to discover what really killed the man outside of his cave and runs into all kinds of trouble along the way.

The movie, made to be a thriller with action—packed scenes was nothing of the sort. The thrills did not leave me on the edge of my seat but left me bored and nearly asleep. The film would build up the suspense and then nothing would happen. I guess that I should have known by the title of the movie that it would be a disappointment, but I was willing to give it a try. As soon as the movie started, it fell flat. It was highly unlikely that a homeless man, or any ordinary man for that matter, would go after a killer, even if he thought that killer was an evil adversary. I thought that it would have made him even more afraid of the evil, not to make him go out and find it. But he did anyways. What person would hunt down a killer unless he had to?

They also threw in the fact that he used to belong to a normal family, but after the voices in his head started, he left his family. He now has the illusion that his ex-wife follows him around and talks to him everywhere he goes. He does talk back, but won't talk to her in person even though she is still alive. She

even appears in Romulus' sex scene.

His daughter is also in the picture. She is now a police officer and, of course, is involved in the murder case, which she believes to be just a case of death from exposure. No one believes him when he says that the dead man was murdered, not frozen to death.

The movie never tells how Romulus became mentally ill or how he came to leave his daughter and wife behind. He is shown in a scene where he is young and playing the piano, but that is the extent of that shot. No explanation of why he is this way, just that he is.

The other characters were not much help in making the movie a hit. The characters that Romulus encounters had a very unlikely

part to play in the movie and some did not even have a purpose in the story line. A sex scene—just like it was thrown in for kicks, a rich man inviting Romulus up to his apartment and giving him food and clothes, the gay lovers, and nudity (yes, Samuel L. Jackson does get naked) made the feel of the movie even worse than when it started. This seemed to be a movie where they just threw in various scenes for kicks or because that is what all of the other movies do.

Samuel L. Jackson, however bad the movie was, always plays his role to the utmost of perfection and if you are a Jackson fan, I suggest that you go and see it for the sole purpose of seeing his performance...and no other reason.

## Dissed by the Boy

By Rob Barto  
A&E Editor



Last Wednesday I felt I had to make a choice, the Grammys or DJ Boy George. What to do, what to do? Well, I finally came up with a solution. Boy George doesn't hit the stage till 10 p.m. and that is when the Grammys end. A cab ride later I was at a bar right down the street from the Metro watching the show and preparing myself for the Boy. I thought I had my cake and could eat it too.

It's days later and I can still taste the bitterness in my mouth. While I thought I could have a great night filled of music experience, I was sadly disappointed.

First off, I would like to give my opinion on the Grammys: Oh good grief! What a bunch of boring redundant BS. Second, I'd like to give my opinion on the Boy George show: I didn't see him. Yeah, that's right, I didn't see the Boy. This is a major part of the bitterness left in my mouth.

On the ticket for the show it said "rare U.S. appearance by Boy George," well, I was at the Metro for over two hours and I didn't see anything that dealt with a rare appearance from Boy George. In fact, I didn't see the Boy at all. All I saw was some "big-boned" wanna-be gangbanger on stage swinging her arms and talking to her 12 year-old friends that were enjoying the fact that they were on stage, but they seemed bored at the same time.

What the hell was that about?! For a college student who can barely find the spare change for a pack of smokes, \$20 is a lot of money to dish out for a show (and let's not forget about the money for drinks) featuring the return of one of the '80s finest pop idols.

After standing still for over two hours and watching a couple of different guys take the easy way out by passing out on the floor, I felt I had suffered enough. I was going to take a stand and walk out on the Boy. It was a matter of making a point (and running out of money, a *Chronicle* reporter isn't paid very well).

I'm starting to feel that this is one of those weird elitist/euro-trash things that the Boy feels he is in with. After talking with some of the kids at the show I saw that he was letting down more than just

the people (myself included) who were there for the novelty of the situation, but was letting down some true fans. If he had jumped on stage the second I walked out of the place then he would have had less than an hour to play.

That is less time than he would be able to play, and that is really messed up. I've never been to a show where the opening act plays longer than the headline performer. It's a little confusing when you think about it. Was there a point to the complete lateness of the Boy, or was it out of contempt?

This really shows that he has some self-confidence problems or he is still hooked through the bag on heroin and was a little too wasted to play. In either case he allowed a hack DJ to play a lot longer of a set than he would have played, and that's just a plain rip-off to the rest of us who dished out the cash to see his cross-dressing ass.

The show really wouldn't have been that disappointing if the DJ who was more-or-less replacing him was halfway decent. I'm not the biggest know-it-all in the electronic music industry, but I think I know what is halfway decent. I'm big into Aphex Twin, Autecher, U-Ziq, David Holmes, and even Paul Oakenfold and Roni Size. This lady up on stage was a complete waste of time. I have found the electronic music in car commercials more exciting than the repetitive crap this girl was dishing out. It was truly sad and I don't know if the Boy was trying to make a statement or if he is just an ass, but he lost one hopeful prospect. I was willing to give him a new chance, and just like the '80s, he made me look back on my experience as pathetic.

## PICKS OF THE WEEK

- February 26:** God's Green Earth, Velvet Sun. 9pm, \$5; Elbo Room  
Metronome & Derek Jones. 9pm; Betty's Blue Star Lounge  
Patricia Barber Trio. 9pm, \$5; Green Mill  
The Read Letter, Rectangle, Serum. 10pm, \$7; Empty Bottle  
Traditional Irish Music. 9pm, no cover; Martyr's
- February 27:** Dark Star Orchestra. 7:30pm; Park West  
Dub Dis, Devon Brown. 9pm; Wild Hare  
Fat Tuesday Party. 9:30pm, no cover; Hideout  
Spheres of Influence with Porno & Silicon. 10:30pm; The Note  
Stuntcat. 10pm; Elbo Room  
Waterworks 7 Special Guests. 8pm, \$8; Hot House  
Xzibit. House of Blues
- February 28:** Apocalypse hoboken, Gaza Strippers. Cubby Bear  
Charlie Smooth & The Silky Smooth Band. 9:30pm; Koko Taylor's  
The Muller/Vandermark 5/Zerang Trio. 10pm; Empty Bottle  
Women Obsession with DJ Ruslan. 10p; Berlin
- March 1:** Big C Jamboree. 9:30pm, no cover; Martyr's  
Jon Langford, Puerto Muerto, Frank Morey. Schubas  
The Slip, Jacob Fred Jazz Odyssey. House of Blues.
- March 2:** Candy Snatchers, Hellbenders, The Daggers. 10pm, \$8; Double Door  
The Samples. 10pm, \$10; House of Blues
- March 3:** Don Henley, Jill Sobule. 10pm, \$10; Star Plaza.  
Eve 6, Vast. 10pm, \$10; House of Blues.  
Lords of Acid. Metro  
Pantera, Soulfly. UIC Pavilion.
- March 4:** Cecilia Bartoli & Daniel Barenboim. 3pm. Symphony Center.  
DJs Pete & Mark. 9pm, no cover. Delilah's.



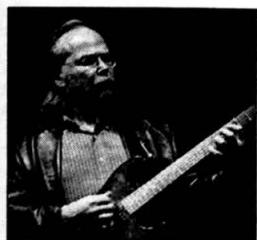
Dark Star Orchestra plays Tuesday night at the Park West.



Jacob Fred Jazz Odyssey plays Thursday at the House of Blues.

# Steely Dan The Surprise Winner

By Greg Kot  
Chicago Tribune



LOS ANGELES Besieged by protests from gay-rights groups and cultural watchdogs over album-of-the-year nominee Eminem, the Grammy Awards tried to have it both ways Wednesday.

While Eminem stole the show with an explicit performance of his song about a troubled fan, "Stan," backed by gay activist Elton John, and won three lesser Grammys, he and other cutting-edge performers were denied the biggest honors at the 43rd annual awards show. Those went to respected older performers such as Steely Dan, surprise winners for album of the year, and U2.

This was the year when the dominant forms of music in North America—hip-hop and R&B—were expected to get their due from the typically staid National Academy of Recording Arts and Sciences, the 17,000-member organization of music professionals that votes on the awards. Instead, Steely Dan, shunned by the academy during its 1970s heyday, got major payback, winning three Grammys, including the biggest prize of all: album of the year for "Two Against Nature," which beat out the more controversial and commercially successful Eminem release "The Marshall Mathers LP."

The Irish supergroup U2 also went three for three in the categories for which it was nominated, including song and record of the year and best rock performance for the song "Beautiful Day."

"It's our night," crowed the band's never-at-a-loss-for-words singer, Bono, who could have been speaking for all the veteran performers who carried home

the night's most coveted hardware.

Even the best "new" artist, country-soul singer Shelby Lynne, is practically an oldies act; she has recorded six albums in 13 years.

But Eminem did not go unrecognized, picking up awards for best rap album, best rap solo performance and rap performance by a duo or group (for his appearance on Dr. Dre's track "Forgot About Dre"), and his mentor, Dr. Dre, won producer of the year. Even when he wasn't onstage or winning awards, the razor-tongued rapper was inescapable.

Michael Greene, the president of the recording academy, defended the Eminem nomination by chastising "adults who pass judgment" without actually having listened to the album.



"Let's not forget, folks, that sometimes it takes tolerance to teach tolerance."

Eminem was the butt of numerous jokes by host Jon Stewart, who rescued his otherwise sleepy performance with a few well-aimed zingers: "After he duets with Elton John, he's going to the men's room with George Michael."

Outside the arena, about 500 people gathered, some to voice their opposition to what they considered to be homophobic and misogynistic lyrics in Eminem's songs. Others mingled peacefully among the protesters carrying signs supporting free speech and the 1st Amendment.

Backstage, the Temptations' Otis Williams echoed the sentiments of many artists when he said: "He has a right to do and say what he wants to do and say.

It's in the Constitution."

But Moby, who performed on the nationally televised show, said that though he doesn't advocate censorship, he couldn't condone Eminem's lyrics. "I'm 35, and can understand the post-modern irony in his lyrics. I don't think some 9-year-old boy in Idaho will get it. He appeals to the lowest common denominator. You can't put out what he does and say it's a joke."

In picking up his best rap album honor, a subdued, bespectacled Eminem thanked the voters who "looked past the controversy to see the album for what it is, and also for what it isn't."

The academy made up for past oversights by rewarding a first-time Grammy to Rage Against the Machine, decade-old pioneers of the lucrative rap-rock genre, for best hard-rock performance. Other inaugural winners included country singer Faith Hill; the Foo Fighters, led by former Nirvana drummer Dave Grohl; and new-metal band the Deftones. The immortal Baha Men managed to squeeze one last bark out of the novelty tune "Who Let the Dogs Out," which inexplicably beat out Moby's "Natural Blues" for best dance recording.

A handful of R&B and hip-hop performers won multiple awards, including D'Angelo, whose sublime "Voodoo," inexplicably excluded from the album-of-the-year sweepstakes, bagged best R&B album. Macy Gray, shut out last year when she lost best new artist to Christina Aguilera, won her first Grammy, for best female pop vocal ("I Try"), and Destiny's Child won two awards for "Say My Name."



# Trying to learn without falling asleep

By Prema Chandrathil  
Staff Writer



Picture the Earth. Now picture a flat map of the Earth and divide it up into several triangles. Getting confused? Well in this one-man show "R Buckminster Fuller: The History (and Mystery) of the Universe," actor Ron Campbell (Fuller) explains his search for the answer to some of the biggest questions of all. What is the Universe? Do we humans fit into it? If so, how?

You are in Fuller's class as he lectures you on the cosmos, equations and all aspects of science, and you start to wish you had not fallen asleep in physics class. So brush up on your vocabulary before you check this play out.

Fuller is a reminder of that goofy science teacher you had in high school. You know the one, who not only taught you how to question ideas and think but also rambled on and on about his family and sometimes forgot where he was in class.

The tremendous amount of scientific theory and data that was said was bearable only because of his quirky demeanor.

The play covers topics ranging from solving world hunger, homelessness and pirates to his system of a "one-world island in a one world ocean."

But besides being a very science-oriented play, we learned about his early years and how he eventually came to a conclusion about the universe. His conclusion was of course that love is the most powerful force on Earth.

This play was good for the first half-hour. After that it seemed like Campbell was trying to get the audience involved, but no one was responding.

Fuller was an out-of-the-box thinker, who went to Harvard and was kicked out twice, once for following a dancer to New York. He predicted that this world has the

"possibility of eliminating hunger and poverty in all the world within his lifetime." And in 1977 the National Academy of Sciences confirmed Fuller's prediction. That's pretty amazing, considering he predicted it in the late 1950's.

Campbell's performance was amazing. He bounced from one emotion to another without skipping a beat. The costumes were simple yet effective, a suit and a pair of black glasses. The scenery, lighting, music and the coziness of the Mercury theatre all complimented this play, making you feel like you were actually in one of his lectures. Even the stage, designed by Annie Smart, played a part, its hexagonal-shape reinforcing Fuller's geometric thoughts and ideas.

The play jumped around from so many different topics that it was hard to see how he came to some of his conclusions.

My eyes were opened to an interesting man but the writing of the play shut 'em tight. But I have to give credit where credit is due. Fuller created the geodesic dome. For all of you who don't know, these domes are the lightest, strongest and most cost-effective structures ever made. There are over 300,000 domes on Earth today.

So for those of you who are up for a philosophical journey about humanity and physics this is your dream come true. Just make sure you take notes.

**BEGINNING MARCH 13, ADDED TUESDAY PERFORMANCES!**

## Student Rush Tickets!

PURCHASE TICKETS ON THE DAY OF THE PERFORMANCE FOR \$25.

Must present student ID at the box office. Two tickets may be purchased per ID. Subject to availability. Box office is open Mon-Sat, 9am-10pm and Sun, 12-7pm.

**GRAMMY AWARD NOMINATED  
DEBUT ALBUM, AUDIO,  
AVAILABLE EVERYWHERE!**

TUES-THUR @ 8, FRI @ 7+10, SAT @ 4,7+10, SUN @ 3+6

**BOX OFFICE 773.348.4000  
ticketmaster 312.902.1500**

GROUP SALES 773.348.3300

Also available at Ticketmaster Ticket Centers, Dominicks, Carson Pirie Scott, Tower Records and HotTix.

**BRIAR STREET THEATRE 1-800-BLUEMAN  
3133 NORTH HALSTED CHICAGO bluman.com**









NEW LINE CINEMA  
An AOL Time Warner Company

&

COLUMBIA CHRONICLE

INVITE YOU AND A GUEST TO A SPECIAL ADVANCE SCREENING!

robert deniro

edward burns

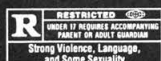


# 15 MINUTES

America likes to watch

NEW LINE CINEMA PRESENTS AN INDUSTRY ENTERTAINMENT/TRIBECA PRODUCTION A JOHN HERZFELD PICTURE ROBERT DE NIRO EDWARD BURNS  
"FIFTEEN MINUTES" KELSEY GRAMMER AVERY BROOKS MELINA KANAKAREDES CASTING BY MINDY MARIN COSTUME DESIGNER APRIL FERRY  
MUSIC BY ANTHONY MARINELLI AND J. PETER ROBINSON EDITED BY STEVE COHEN, A.C.E. PRODUCTION DESIGNER MAYNE BERKE DIRECTOR OF PHOTOGRAPHY JEAN YVES ESCOFFIER  
EXECUTIVE PRODUCER CLAIRE RUDNICK POLSTEIN PRODUCED BY KEITH ADDIS NICK WECHSLER PRODUCED BY DAVID BLOCKER JOHN HERZFELD

Novelization Available by  
Penguin Putnam Publishing



WRITTEN AND  
DIRECTED BY JOHN HERZFELD

Soundtrack Available on



AMERICA ONLINE KEYWORD: 15 Minutes INTERNET KEYWORD: 15 Minutes

Stop by the Chronicle Office (Room 205, Wabash Building)  
to pick up a complimentary pass (good for two) to a special advance  
screening of **15 MINUTES** at the  
600 N. Michigan Cinemas on Monday, March 5<sup>TH</sup>.

Passes are available while supplies last on a first-come, first-served basis.  
One pass per person. No purchase necessary.  
Employees of all promotional partners and their agencies are not eligible.

**"15 MINUTES" OPENS NATIONWIDE ON FRIDAY, MARCH 9<sup>TH</sup>!**



# CROSSWORD

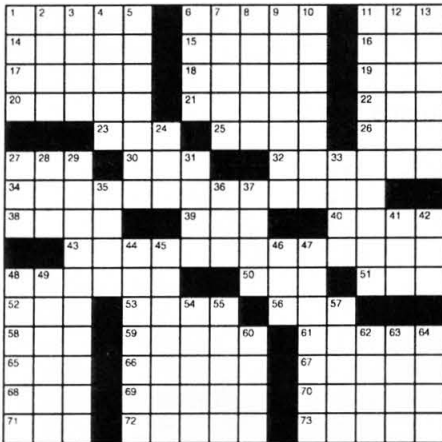
## Crossword

### ACROSS

- 1 African snake
- 6 May and Ann, e.g.
- 11 voyage!
- 14 More aloof
- 15 we all?
- 16 Gibbon, e.g.
- 17 Actress Reese
- 18 Washer cycle
- 19 Grave engraving
- 20 Muslim faith
- 21 Singer Rimes
- 22 Humbug preceder
- 23 Shril bark
- 25 Vitreous residue
- 26 Gobbled
- 27 & so forth
- 30 Author Levin
- 32 Picked another straw
- 34 Palo Alto to San Jose
- 38 Shapely fruit
- 39 Light knock
- 40 Green shade
- 43 Location of Michelangelo's ceiling
- 48 Quarterback, often
- 50 Obvious toupee
- 51 Slippery fish
- 52 "Town"
- 53 Cruise and Mix
- 56 Lamb's morn
- 58 Letters outside the theater
- 59 Snoozed
- 61 Oust
- 65 As well
- 66 Funny Hardy
- 67 French city
- 68 Escort's offer
- 69 Is affected by
- 70 Domesticated guanaco
- 71 Spanish article
- 72 Worms
- 73 Madrid mister

### DOWN

- 1 South of France
- 2 King beaters
- 3 "The \_\_\_ on the Floss"
- 4 Secure asea



© 2001 Tribune Media Services, Inc.  
All rights reserved.

2/28/01

### Solutions



- 5 Biblical language
- 6 Reiner or Sagan
- 7 Zodiac ram
- 8 Ot punishment
- 9 Tangle up
- 10 Longtime Yankee skipper
- 11 Gibraltar magol
- 12 Narcotic
- 13 Brother's boy
- 24 PGA member
- 27 Mind-reader's letters
- 28 Equal score
- 29 School settings
- 31 Against
- 33 vu
- 35 Eye part
- 36 Moving vehicle
- 37 Simon Says player
- 41 Sandra or Ruby
- 42 Pipe around a corner
- 44 Hits the road
- 45 One type of fisherman

- 46 Dramatic signal
- 47 Author of "The Time Machine"
- 48 Part of USPS
- 49 borealis
- 54 Brawl
- 55 Milk not to cry
- 57 Self-imposed absence
- 60 Hardy lass
- 62 Design
- 63 Tickle Me \_\_\_
- 64 Cordelia's father

# Classifieds

## Announcements

**\$5,000.00 TO WOMEN.**  
Healthy women 21-31, with a history of pregnancy, needed to serve as anonymous egg donors. Donors will be evaluated, take medication and undergo a minor surgical procedure. If interested, call ARR 773-327-7315. Serious inquiries only.

## Jobs

**TELEVISION INTERNSHIPS**  
available with Lake County Television. Gain hands-on experience in television production. Positions available year-round. Call 847-782-6080 for an application.

## Sublets & Roommates

**Find a Room or Sublet  
List Rooms & Apts Free!**

**WWW.THESUBLET.COM**

**All Areas! No Brokers! 201-265-7900**

## Classified Advertising Rates:

Only 25 cents per word.

All major credit cards accepted.

Pre-payment required.

Deadline: Friday 5:00 p.m. C.S.T

To place your order, visit the world wide web at:

<http://www.universaladvertising.com>

**BUYER BEWARE:** Neither Universal Advertising nor Columbia Chronicle assume responsibility for damages resulting from any advertisements.

**CALL 312-344-7432 with Questions**

There's more on  
the web at

[www.cchchronicle.com](http://www.cchchronicle.com)

Campus News, Commentary, Sports,  
Arts & Entertainment, Awards, Photo Essays,  
Archives, Free Chronicle Email, Classifieds

it's like winning the

**LOTTO****The UPS  
EARN &  
LEARN  
Program**Get up to **\$23,000\*** in College Education Assistance**PACKAGE HANDLERS**Steady, Part-Time Jobs • \$8.50-\$9.50/hour  
Weekends & Holidays Off AND Great Benefits!**HODGKINS\***

(79th &amp; Willow Springs Rds.)

Ph: 1-888-4UPS-JOB • Access Code: 4417

To Hodgkins take one of the following buses:

#169 #390 #391 #392 #395 #397 #890 #833

**NORTHBROOK**

(Shermer &amp; Willow Rds.)

Ph: 847-480-6788

Up to \$10,000 Education Assistance!

To Northbrook take pace bus #212

**ADDISON\***

(Army Trail &amp; Lombard Rds.)

Ph: 630-628-3737

\$500 Bonus at this location!

To Addison take pace bus #536 or #393

**PALATINE\***

(Hicks &amp; Rand Rds.)

Ph: 847-705-6025

\$1000 Stay Program! (Sunrise Shift Only)

\$500 Stay Program! (Twilight Shift Only)

To Palatine from Elgin take pace bus #556

For more information, please call our  
facilities direct or our 24-hr. jobline at:

1-888-4UPS-JOB • Access Code: 4417

[www.upsjobs.com/chicago](http://www.upsjobs.com/chicago)\*UPS Earn & Learn Program guidelines apply.  
Equal Opportunity Employerdon't pass it up...  
pass it on!**STUDENT TRAVEL****Change YOUR  
World!**

London.....\$310

Paris.....\$382

Amsterdam.....\$379

Tokyo.....\$609

Fares are round-trip.  
Restrictions may apply. Tax not included.**312.786.9050****429 S. Dearborn St.****STA TRAVEL**[www.statravel.com](http://www.statravel.com)**WE'VE BEEN THERE.****[www.columbiachronicle.com](http://www.columbiachronicle.com)****STUFF YOUR FACE***Like this guy!***Underground Cafe**

Lower level of the 600 S. Michigan building

Monday - Thursday 8am to 6:30pm,

Friday 8am to 3pm

**Specials****February 26- March 2****1. Meat Loaf** \$3.50  
*with whipped potatoes, gravy & vegetables***2. Chicken Broccoli Salad** \$3.50  
*in a Pita with lettuce & sprouts***3. Taco Salad (Meat or Vegetarian)** \$3.50  
*with shredded lettuce, tomato, cheese***SOUPS****Monday- Chicken Vegetable****Tuesday- Lentil****Wednesday- Turkey & Wild Rice****Thursday- Beef Noodle**



## The NBA may soon need a PTA

Drew Haymaker is being watched. At every game, there are countless scouts drooling over the 6-foot-8 player with size 18 feet. He dominates his opponents, so much so that you would swear the players he's going against aren't any better than a seventh-grader with snot running down their nose. You'd be right.



Scott Venci  
Correspondent

Haymaker, you see, is a 13-year-old in the seventh grade. And you can't help but think he's already thinking about turning pro.

Why wouldn't he when he sees players just a little older than him jumping straight to the

NBA without even a sniff of college experience? The Utah Jazz selected a then-18-year-old DeShawn Stevenson in the first round last year. That was only after the Los Angeles Clippers made high school phenom Darius Miles the third overall pick, the highest ever for a prep player.

Both Stevenson and Miles followed the lead of the Minnesota Timberwolves' Kevin Garnett and Lakers' guard Kobe Bryant, who followed the lead of Hall of Famer Moses Malone and the Portland Trailblazers' Shawn Kemp. In the past few years an alarming number of high school players have jumped right to the NBA, and some have succeeded. Garnett and Bryant are All-Stars, and the Pacers' Jermaine O'Neal and the Sonics' Rashard Lewis signed huge contracts this past summer.

But while these guys make millions they earned by working hard, the NBA is suffering. The league's attendance has been flat this year and television ratings are again down. The recent All-Star game was one of the lowest-rated games of all time. Many tend to blame the player's attitudes first and their youth second. They all may be wrong.

Philadelphia 76er's guard Allen Iverson doesn't have the best attitude in the world, but fans love him right now because he has his team atop the Eastern Conference standings. If you win, people don't care as much about what a player does in his spare time. To win though, you need basketball experience, which is what these high school players lack when they make themselves available for the NBA draft before they've graduated high school.

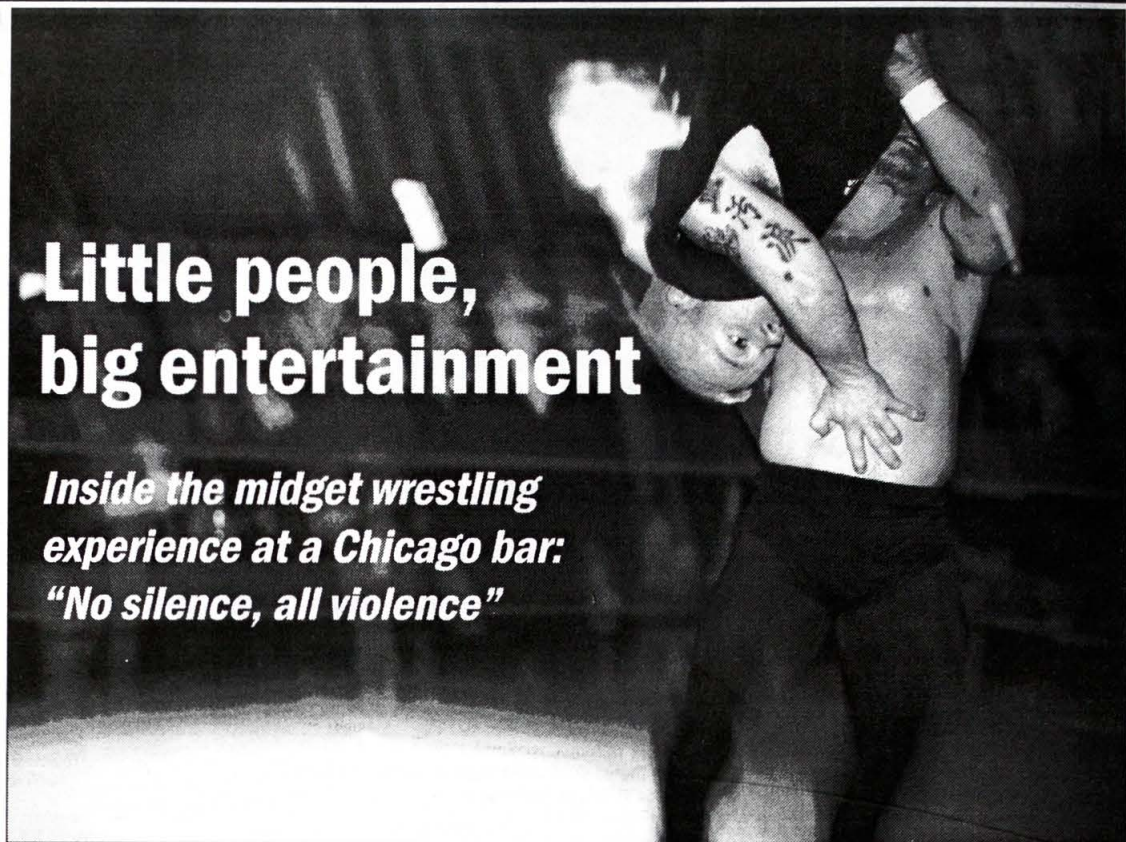
The NBA has discussed in recent weeks an age requirement rule that would require a player to be at least 20 in order to be eligible for the draft. It's hopeful that the players' union would agree to the rule, but it's never easy when the two sides try to hammer out an agreement.

The NBA should look at the NFL for help on this subject. Football requires that a player must be at least three years out of high school to be eligible for the draft. The NBA should have the same rule. It would allow Miles, Stevenson, and someday Haymaker to improve their basketball skills while they are developing their social ones. Fans going to NBA games would sure be appreciative. Instead of seeing so many raw, undisciplined

See Venci, page 22

## Little people, big entertainment

*Inside the midget wrestling experience at a Chicago bar: "No silence, all violence"*



Brenna McLaughlin/Chronicle

Bobby D. slams T.O. during a midget wrestling match Feb. 17 at Sluggers on Chicago's North Side.

By Megan Diaz  
Correspondent

Size doesn't matter, at least not to wrestling fans who stood outside Sluggers in sub-zero weather Feb. 17 to watch midgets toss each other around a ring.

Ten dollars later, fans had to wait in another line to get into the arena of the North Side bar. After making it through the line, onlookers paused to look at the white mats and the red ropes of the ring. After stepping down onto the main floor, the view of the ring was lost, and anyone less than 6-feet tall who wasn't standing ringside couldn't pos-

sibly see a damn thing. Frustrated spectators discovered ways to see the event by standing on tables, and girls were raised up on shoulders so they wouldn't miss any of the action. For the calmer fans, Sluggers provided coverage of the midget wrestlers on monitors throughout the bar.

Start time was set for 9:30 p.m. Fifteen minutes later, the ring was still empty. At 10, still no wrestlers. The restless crowd began to chant, "Midgets! Midgets! Midgets!"

The crowd finally got what it wanted at 10:15—midget wrestlers.

The first midget to step into the ring was T.O., dressed in navy-blue warm-up pants and a black cutoff t-shirt that read, "PLAY

TOY." He was also sporting a bleached-blond "Eminem" hairstyle, and numerous tattoos on his arms.

He worked the anxious crowd by passing out promotional stickers, t-shirts, and posing for fans with cameras in the audience.

Then Psycho Puppet Master, the obvious crowd favorite, climbed into the ring, and then whispered to me, "I do this for the crowd and the girls."

He screamed into the microphone, "This is the Rock'em, Sock'em Tour. No silence, all violence."

After preaching about his "puppet power"

See Midgets, page 22

## UIC, Loyola finish regular season strong, MCC Tournament up next

*Home win helps Flames avoid Butler, Detroit at MCC Tourney*

By Graham Couch  
Sports Editor

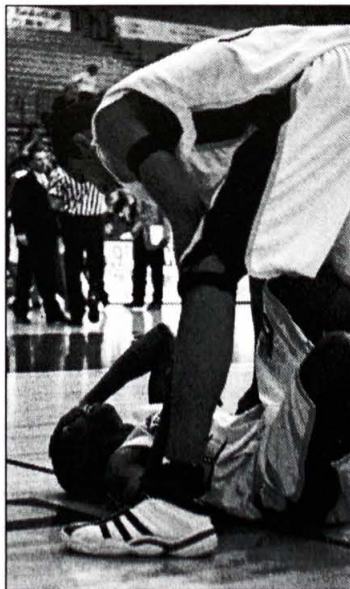
Ready to play with no fear of anybody. That is how UIC Head Coach Jimmy Collins described his team headed into the Midwestern Collegiate Conference Tournament after they held on to beat Wright State 77-65 Thursday night at the Pavilion.

The win moved the Flames (5-8, 11-15) into a tie for fifth in the MCC and will more than likely keep them from facing league favorites Detroit or Butler in the first round of the conference tournament this weekend in Dayton, Ohio.

While Collins appreciated the win and the effort his team played with Thursday, he is not concerned with their opponent this Saturday.

"I really, honestly believe we can beat anybody in the conference," he said. "Other than a couple of weeks ago in Detroit, nobody has dominated us."

Collins' optimism is not unfounded. Outside of the aforementioned 75-62 loss in Motown, UIC has more than held its own against the top half of the league. Detroit barely got by the Flames early in February, needing a last-second shot by



Donnie Seals Jr./Chronicle

Loyola's David Bailey goes down with a sprained ankle. He is listed as 'day-to-day.'

*Ramblers show top-seeded Butler they're no joke in close loss, rematch likely Saturday*

By Graham Couch  
Sports Editor

After losing their best player to a sprained ankle, Loyola played one of their best halves of the season before falling short to conference-leading Butler 66-62 Thursday evening at the Gentile Center.

Late in the first half, David Bailey, the Ramblers' leading scorer and best playmaker, rolled his ankle and did not return.

"He's a pretty tough kid and he wanted to try at halftime and we put ice on it, but he couldn't push off that thing," Loyola Head Coach Larry Farmer said.

Without Bailey the Ramblers' scoring attack became much more balanced, finishing with five players in double-figures for the first time this season.

Trailing 45-28 with 15:18 to play, Loyola went on a 15-2 run, keyed by nine points by Silvije Turkovic.

Butler retaliated with a run of their own, extending their lead back to double-digits. However, Loyola once again battled

See Ramblers, page 23

See Flames, page 23