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Columbia Chronicle (11/05/2001)

Columbia College Chicago

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COLUMBIA CHRONICLE

Volume 35, Number 7

Columbia College Chicago

Monday, November 5, 2001

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NOV 06 2001

COLUMBIA COLLEGE LIBRARY

College makes plans to build \$35 million student union

○ Carter continues capital campaign until property is vacated

By Jill Helmer

Assistant Editor

With plans for a huge student housing complex already underway, Columbia recently announced plans for another new construction project—a student union.

Though construction isn't planned to begin until 2004, Columbia will build a \$35 million student union center on the land where Buddy Guy's Legends blues club now sits, land which Columbia received via anonymous donation two years ago.

Thirty-five million dollars wasn't always the projected price for the student center—the price tag has increased from when the plans first started.

The project has expanded, according to Bert Gall, Columbia's executive vice president. He said that in response to Columbia's growth, the plans for the student center have changed so that it will be able to accommodate Columbia's population well into the future.

Inflation has also driven up the price tag of the project, according to both Gall and Columbia President Warrick L. Carter. Carter said that the newest projected price of the student center has taken future inflation into account.

Because Buddy Guy's plans to build a new site in the vacant lot next to Columbia's 623 S. Wabash building have been delayed, the groundbreaking date of student center is in limbo.

"Buddy Guy's will start construction on their new building in the near future, but it will take a year [to build]. Whenever he starts building, we will start a year later," Gall said.

"Once we know when we can start, it will take 12 to 18 months to design the building and get permits. Then it will take 18 months to two years to build, so it will be at least a four-year process," Gall said.

Gall said that while Columbia is waiting for Buddy Guy's to vacate the site, Carter will go forth with his capital campaign.

"We have to raise external funds for the project," said Carter.

"It will cost between \$30 and \$35 million [to build the student center], but in this, there is a naming opportunity." The building will be named after the donor who contributes the biggest gift to the capital campaign, according to Carter.

Carter said there has been a good response to his capital campaign on campus, and that improves the chances of getting off-campus donors. "Good support on campus makes it easier to start the process of fundraising off campus," he said.

Though the student center project has been delayed, Carter said that it is still a priority with his office, and his administration is committed to getting it done.

"If it takes seven, eight, nine years, we will get it done," he said.

Gall agreed that the building is still a priority. "Once we were given the site, it was obvious that it was the right place for the student center, so we devised plans, even though we never really had a handle on when we would have the land," Gall said. "It's in the right place—right in the middle of the campus."

Gall said that students will play a role in planning the design of the new student center. "We will include the amenities students tell us they want, as we did with the Conaway Center. We had students react to the design plans and give their opinion," he said.

Gall said that when the time comes to start designing this project, a student government may be in place, and that could be a possible vehicle to include student feedback in the planning.

Though some of the specifics of what will be included in the student center are not yet known, Gall said it will have a gallery, meeting, and performance space will be a part of the center, as well as a lounge, a food service and possibly a bookstore.

Carter and Gall both believe that the student center could be the key to creating a real sense of community at Columbia.

"Students don't have any place to 'hang out,'" Carter said. "With our institution attracting more traditional students, we should have the accoutrements that a regular university would have."

"As the college gets bigger, and students are spread out over blocks, it's important to provide a way to overcome some of the barriers of a commuter college," Gall said.

rorist strike.

"We decided not to run CC.TV constantly because right now we believe it is important people know what is going on in world affairs," said Annette Prijatel, co-head of CC.TV. "We made the decision to allow CNN and MSNBC run a third of the time."

Television department Chair Michael Niederman said that "eventually, as time and events change, we may revert to all college format broadcasting."

For now, a lot of people have expressed the desire for more current-events coverage. Deans and the heads of different

CC.TV hosts discussion panels on the recent terrorist attacks

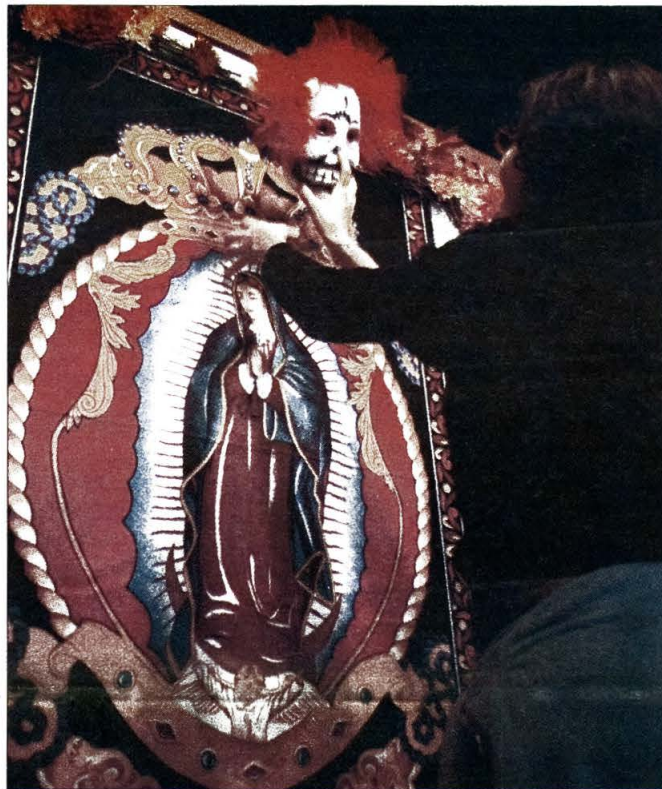
○ TV department plans to create avenues to show student work throughout campus

By Shadia S. Hernandez

Staff Writer

The Television department has made changes in its programming due to the aftermath of the Sept. 11 terrorist attacks in New York and Washington, D.C. ColumbiaCollege.TV, a student-produced newscast, will be sharing air time with other news programs including MSNBC, CNN and special programs that focus on the aftereffects of the ter-

See CC.TV, page 2



Michael Schmidt/Chronicle

Paola Avalos helps set up for the Dia de los Muertos festival that was held in the Hokin Annex on Thursday Nov. 1.

Columbia Latino community celebrates Day of the Dead

○ This year's event holds special tribute to the victims of the tragic terrorist attacks

By Laura A. Pliego

Staff Writer

"Day of the Dead," has been celebrated every Nov. 1 at Columbia since 1985 by the Latino Cultural Affairs office. The setup for the exhibit took place on Friday, Oct. 26, at the Hokin Annex at 623 S. Wabash.

This year, however, due to the tragic terrorist attacks on Sept. 11, Day of the Dead, held a special tribute to those who passed away.

"Our whole nation is in mourning, and we wanted to express our regret and our sadness. It's a commemoration to all those who passed away," said Ana Maria Soto, director of the Latino Cultural Affairs Office.

Two altars were set up especially in remembrance of the terrorist victims. Students expressed themselves as vividly and as thoroughly as they desired. A student prepared a collage of New York—what it used to be and what it is now.

Working to Spanish rock beats, the students began to set up their display at 10 a.m., which had to be up and ready for show before the day was over.

Many of those students who volunteered said they didn't mind coming in

on Saturday to add the finishing touches. Although they weren't even halfway through, everyone was charged with the excitement.

Students helped each other hang the art frames and setup the ceramic skeleton figurines on the walls and on the windows, while other students attentively worked on the *papel picado* (paper cut-out) decorations.

"I love the holiday, being able to participate in this ethnic festivity fills in my void of not being in Mexico. In America it's not celebrated in the same way," said Juan Corona, senior, Columbia art major and one of the invited artists for the Day of the Dead exhibit.

Artwork from high school students in Latino Art Beat, an organization composed of Chicago Latino high school students in the arts will also be displayed. Monica Arango, a student from the Ray Gala training center and Latino Art Beat winner, had her three-dimensional, "Senora de Guadalupe" frame selected as part of the exhibit.

Over 100 guests attended the celebration, including the Spanish news station, channel 44 WSNS. Latino Alliance students distributed flyers throughout the college campus and also among the Chicago Latino communities.

The procession began at 12:30 p.m. at Grant Park east of Michigan

See Exhibit, page 2

Briefly
News and Notes**Michael Rabiger Center features documentaries**

The Michael Rabiger Center for Documentary will present a special screening and discussion with Dikeledi Mashile and Horace Rayners, two South African filmmakers and television producers. The event will take place on Nov. 8 at 6 p.m. in screening room 302, 1104 S. Wabash Ave.

Jeff Spitz of the Film and Video department collaborated with Mashile and Rayners on a new indie documentary, "The Robben Island Singers," which involves the life stories and songs of three ex-political prisoners from the black townships of Durban.

Another documentary, "Robben Island Voices," will feature Nelson Mandela and two former prison mates who now are the leaders of the South African government, commenting on the propaganda films produced by the apartheid era government. The films were recently uncovered in a private Chicago collection and will be screened and discussed. For more information, call Jeff Spitz at (312) 344-6733.

Conaway Center kicks off African-American reception

The first annual African-American student, faculty and staff reception will take place on Wednesday, Nov. 7, from 3 p.m. until 5 p.m. at the Herman D. Conaway Center, 1104 S. Wabash Ave. The college community is invited to come and participate in the exchange of experiences, ideas and plans for a successful academic year.

The event is sponsored by the offices of Multicultural Affairs and African-American Student Affairs. For further information, call (312) 344-7569.

Exhibit showcases small art

The Mary K. O'Shaughnessy's Wood Street Gallery and Sculpture Garden is announcing the opening of the group exhibit, "Small Packages IV." The exhibit features works smaller than twelve inches in size in various media.

The opening reception with the artists is open to the public and will take place on Friday, Nov. 16, from 5 p.m. until 8 p.m. at the gallery, located at 1239 N. Wood St. Northwest of the intersection of Ashland Avenue and Division Street.

Gallery hours are Tuesday through Friday, from 11 a.m. until 5:30 p.m. and Saturday, from 10 a.m. until 5 p.m. For more information, contact Lise L. Haberman at (773) 227-3306.

Fall poetry readings continue

The second in a series of poetry readings sponsored by the English department will feature Claudia Keelan and Elizabeth Robinson.

Keelan is the author of three poetry collections: *Refinery* (1994), *The Secularist* (1997 winner of the Contemporary Poetry Series competition of the University of Georgia Press) and *Utopic* (Alice James Book).

Robinson has published four full-length books of poetry: *In the Sequence of Falling Things*, *Bed of Lists*, *House Made of Silver* and the recently published *Harrow*.

The reading is at 5:30 p.m. on Thursday, Nov. 8, at the Columbia College Concert Hall, 1014 S. Michigan Ave. The reading is free and open to the public.

Dance Center features hearing

On Friday, Nov. 9 at 5 p.m. Richard Woodbury will host a "hearing" of recorded music and sound works created during his recent sabbatical. The program will last approximately 30 minutes and will include music composed for the Goodman Theater's productions of "House," "Garden" and "Blue Surge," as well as two additional works created as explorations of sound and motion. Audience members will sit in the middle of a quadrasonic speaker array and sound will come from, and move between, points all around.

The hearing will take place in room 300, Dance Center of Columbia, 1306 S. Michigan Ave. Due to the nature of the latter pieces, seating will be limited and RSVP is required.

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

Around Campus

Michael Schmidt/Chronicle

For the first time in college history, a sign directs commuters on Lake Shore Drive toward Columbia's campus.

Exhibit

Continued from Front Page

Avenue, where *ofrendas* (offerings) were given such as "dead" bread and candles, concluding at the Hokin Annex.

This celebration is not a morbid occasion, but it's of great significance to many Latinos, especially to those who stay true to their Mexican cultural customs and traditions.

"Day of the Dead," is a Mexican holiday with Roman Catholic rituals, celebrated in observance to loved ones who have since passed away.

The families usually visit the graves of their close kin and decorate them with roses, other

flowers, candles and photographs of deceased family members.

An altar is set aside for the *ofrendas*, consisting of prepared meals such as tamales, mole, rice and beans. The famous Day of the Dead bread coated with purple or pinkish-reddish sugar cannot be left out.

Bottles of tequila, coffee and *atole* (corn beverage) are popular drinks on this occasion. Sugar skeletons are also exchanged as gifts. Those imprinted with one's own name are more cherished.

Toys made of wood or tin are common adornments in the

angelitos (little angels) altars for those who died during their infancy. Because they are said to be without sin, they are celebrated on Nov. 1. In conjunction with "All Saints Day," the adult deaths are celebrated one day after.

The most frequent colors used in the decoration for the altars are purple and orange or hot pink. The color purple represents mourning and the other two are used to illustrate the joyful return of the lost souls. Votive candles and lights, used to light the way of the departed souls also signify faith and hope for the returning spirits.

CC.TV

Continued from Front Page

departments, including Niederman, requested that the Television department do a special series of shows about Sept. 11 for the college community. Three show concepts were accepted for the special series.

The first discussion took place on Wednesday, Sept. 24. The panel included a firefighter who was at ground zero, a reporter who covered the Pentagon attack and a man who escaped to safety from the 85th floor of the first World Trade Center tower that was hit.

The second show took place on Wednesday, Oct. 31. The panel was composed of media representatives, including: Tom Baer, a satellite engineer stationed in Afghanistan, NBC Midwest Bureau Chief Stewart Dan, Lisa McGonitile, a producer for the 10 p.m. WLS-TV, channel. 7, news program, CLTV News Director Jim Disch, and *Chicago Tribune* TV writer Allan Johnson.

The show was hosted by Edward Morris, the Television department's professor emeritus. The panel addressed issues such as the news-

"There is an unlimited amount of stories to be told from Afghanistan."

—Tom Baer

media budgets after non-stop coverage the week following the attack, how the news is filtered into a daily broadcast and the hardships of covering the war in Afghanistan.

"There is an unlimited amount of stories to be told from Afghanistan," said Baer, who has transmitted satellite frequencies from the war-ravaged country. "There's the women's movement, women's clinics, people trying to westernize the women there, stories of the refugees."

A third panel will speak on Nov. 7. The guests will be from the alternative press. The special program will continue to be aired live from the 15th floor, Studio-A of 600 S.

Michigan Ave. on Wednesday between noon and 1 p.m. The programs will re-run throughout the week. All panel discussions include a question-and-answer period with audience members.

Changes to CC.TV programming do not end there. The Television department plans to use CC.TV to unite student work for collaborations, such as between film students and music majors. The idea, said Prijatelj is to "eventually create enough programming so that we are showing not only Television department material, but to create an avenue so that we can show student work throughout the campus, like film, theater, animation, photography stills, etc."

The department sent out a list to the faculty to submit any events that are newsworthy and connected to Columbia. There are announcements through CC.TV and posters all over the campus asking students to submit work, and so far the response has been good, Prijatelj said.

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Anti-abortion ad insert in *Chronicle* raises eyebrows

○ 'This is a college paper and we try not to censor anything,' said Chris Richert, *Chronicle* advertising and business manager

By Anthony Heintzelman
Staff Writer

Those who picked up the Oct. 22 issue of the *Chronicle*, may have noticed a colorful and well-designed eight-page advertising insert. On the front was a retro-looking black and white picture of a woman with the words "Life is full of surprises." What was inside the ad is what has really surprised some people.

The advertisement was for the Human Life Alliance, an anti-abortion group. It featured two pictures of aborted fetuses, an interview with a woman who regrets having had an abortion, interviews with women who are glad they changed their minds about having abortions, and several other anti-abortion essays.

Chronicle advertising and business manager Chris Richert said that the editors of the paper did not meet to discuss running the ad because he knew from viewing a synopsis of it that it did not violate the paper's policy of rejecting any advertising that discriminates against race, religion or sexuality. An advertising firm contacted the *Chronicle* about four weeks before it ran, and the insert was delivered to the publisher without being seen prior to publication.

"With all the heavy deadlines that we are under every week," Richert explained, "I did not stick to our policy of getting a copy of this insert before it ran. When I called up business managers at other papers and saw that they were also running the insert, I felt that it wasn't going to be a problem."

By the end of the week the ad ran, the *Chronicle* had received three complaints. The biggest came from Hokin Center Coordinator Julie Caffey, who considered pulling advertising for the center. Caffey changed her mind after considering the effects.

"I don't want to punish the students. I want them to know to know about the events that are happening in the Hokin Center," Caffey said. "I think [running the ad] was a human error. It was human greed and time."

After seeing the ad, Caffey pointed it out to English professor Maureen Seaton. Seaton was shocked by the ad, and has been carrying it with her to show others.

"I would like change. I would like to raise the level of awareness," Seaton said. "I don't want to alienate people or make people defensive."

Seaton said that she has already had a student approach her about doing something to speak out against the ad. Caffey said that she has been working with other colleagues to respond. Both said that one of the most disconcerting things about the ad is the lack of students action against the ad.

"I guess what makes me sad is—time being what it is, people being as tired as they are, people get numb—that there weren't more outraged letters," Caffey said.

Seaton said that she noticed a decrease in awareness on the part of students since she started teaching here in 1993.

"It's almost like you're a nerd if you're politically correct, so let's just say whatever we want to say and show how really brave we are," Seaton said of Columbia's atmosphere. "It's very weird."

The controversy comes just over a year after conservative gadfly David Horowitz began pitching an ad to college papers titled "Ten reasons why reparations for slavery is a bad idea—and racist too." The *Chronicle* decided not to run the ad, Richert said, because editors believed the ad was racially discriminatory.

Princeton's student newspaper, *The Daily Princetonian*, attempted to balance Horowitz's ad by running it alongside an editorial that bashed his ideas and explained why they ran the ad. Horowitz then refused to pay Princeton for the ad, saying that the placement of the editorial was libelous.

Caffey said she wishes the *Chronicle* had handled the Human Life Alliance insert similarly.

"I just feel that as a college, we need to weigh these issues very, very evenly," Caffey said. "With [the ad insert] I think would need to be a responsible commentary of some sort, and they would have to be evenly represented, and you can't really do that without getting sort of fanatical."

For Seaton, the solution is clearer.

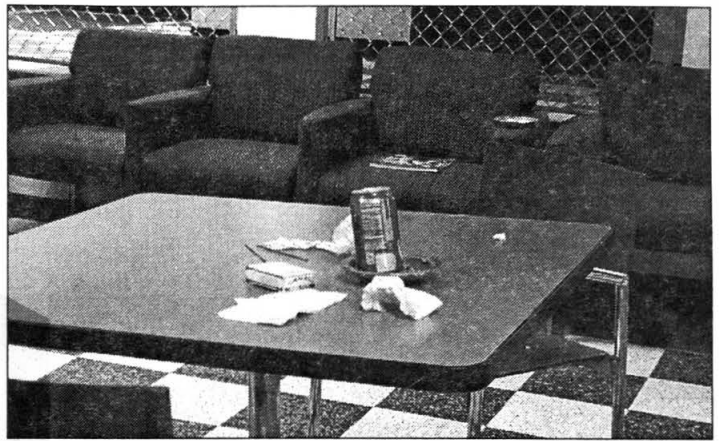
"If they can choose not to run [the Horowitz ad]," Seaton said, "then I think they should choose not to run something like this."

While Richert admits that the advertisement was controversial, he insisted that he would have run it even if he had seen it beforehand as he was supposed to.

"If the pro-choice people had approached me I would have run their ad also," Richert said. "College students are all adults and can make their own decisions and opinions. If they didn't like the supplement, they could have stopped reading it and thrown it out."

"This is a college paper," Richert added, "and we try not to censor anything."

Students question state of lounges at the college



Angela Ratkowski/Chronicle

The smoking section of the Underground Cafe, located at 600 S. Michigan Ave.

○ Administration states that students should voice their complaints

By Kela M. Eills
Staff Writer

Kristin Carducci and six of her friends sat around a table at the Underground Cafe smoking cigarettes, sharing a gold plated ashtray filled with cigarette butts.

"There's not enough ashtrays in here," Carducci said as she pointed to a soda pop can filled with ashes.

Carducci does, however, appreciate that the Underground has a smoking section as opposed to Columbia's other student lounges.

"I don't have to stand outside in the cold just to smoke," Carducci said, "but at other buildings I do." Smoking is not the only concern about Columbia's lounge facilities. Music major Taylor Fiorelli squirmed in his seat as he complained about the chair he's sitting in. "These chairs make my [butt] numb," Fiorelli said. "We should have couches to make it more cozy," said Melissa Lariola, a junior fashion management major.

Besides comfort, students said the food offered at Columbia is as unsettling as the chairs. "I don't eat here," Fiorelli said. "The food is terrible." And expensive, according to freshman Katie Glosa, as she sat eating the lunch she made at home. "I'm on a budget," Glosa said.

Even those who can afford the food at Columbia said that they don't have much of a choice in what they want to eat. Maria Jauregui, a junior in multimedia, said that trying to receive a well-balanced meal on the go can be difficult.

"Columbia should serve real food.

More than just things like bagels and doughnuts," Jauregui said.

As a transfer student from the University of Illinois-Chicago, Jauregui compared Columbia to her former school and said that it offered more varieties of foods. Restaurants like Wendy's and Taco Bell on the campus grounds of UIC gave students more of a variety of what to select, Jauregui said.

Despite complaints that students may have about Columbia's lounges—which also include broken microwaves, the limited number of stations available on the televisions and not enough space—they have not voiced them to directors and coordinators of student services.

Hokin Annex Coordinator Julie Caffey said the only complaint she has heard from students is that there isn't a place that students can go collectively.

Susan Babyk, assistant to the vice president, said that the school is trying to find funding for a student center that would take the place of Buddy Guy's Legends currently located on 8th Street and Wabash.

As reported in a Feb. 2001 issue of the *Chronicle*, the club lost its lease after an anonymous donor gave the land to Columbia for a new student center. Buddy Guy's will remain in its current location until the new building is completed at the corner of 623 S. Wabash building.

In the meantime, any complaints that students have should be directed to Mark Kelly, the vice president of student affairs, or to Sharon Wilson, dean of students, said Dana Ingrassia, director of student organizations and government.

Ingrassia said that Columbia student government elections will be held next spring. Student government is an outlet for student concerns like the ones about the student lounges, Ingrassia said.

Student government approved at College Council

○ Pending approval at Board of Trustees meeting in December, student government will be made official

By Jill Helmer
Assistant Editor

A student government association at Columbia came a step closer to becoming a reality on Friday.

A proposal from a task force trying to create the association received unanimous approval at the College Council meeting Nov. 2.

The task force will now seek approval from the college's Board of Trustees when the proposal goes before the board at their December meeting.

Members of the student government association task force, who presented the proposal of the student government bylaws, were happy with the verdict.

"It still has to go to the Board of Trustees before it

passes, said Klaas Ven Der Wey, one of the members of the student government association task force. "Knowing that there's one governmental body we have behind us, backing us up, makes things a little easier."

If the bylaws are approved by the Board of Trustees, elections for the student government will be held this spring semester.

This would be the first such student government association at Columbia, as several past attempts to start one have failed.

The council gave its approval with two stipulations to the proposed bylaws. The stipulations were that the minimum grade point average needed for graduate students to serve on the government, and the synchronicity of the bylaws with those of the College Council.

The stipulations were amended, changing the minimum grade point average to 3.0, rather than 2.5, as is the agreement for undergraduate students. The stipulations also stated that the bylaws, whenever possible,

should be synchronized with College Council bylaws.

The council also made other suggestions to the student task force with regard to their proposed bylaws. These included representation of part-time students on the student government, the incorporation of the college mission statement into the mission statement of the government and compensation for executive board members of the student government.

Dana Ingrassia, director of Student Organizations and Government at Columbia, said that she is really pleased with the results of the task force's presentation to the College Council on Friday.

"I think the students did a really good job presenting our constitution; it took us a long time to put it together," Ingrassia said.

Ingrassia thinks that because of the approval of the College Council, the chances of the Board of Trustees approving the association are good too. "This was a good first step. I'm optimistic that the Board of Trustees will approve the government. I think the chances are good," Ingrassia said.

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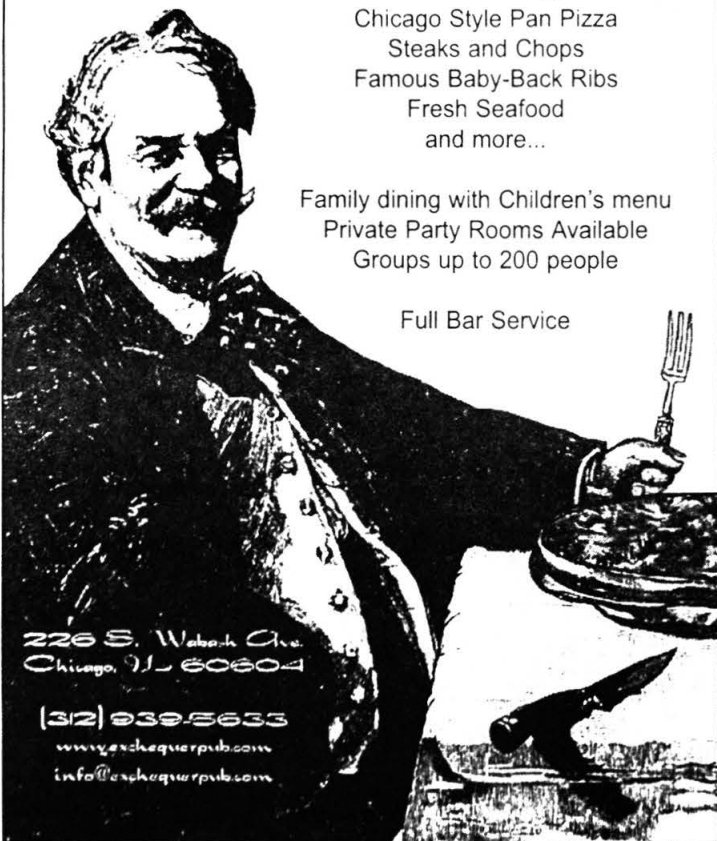
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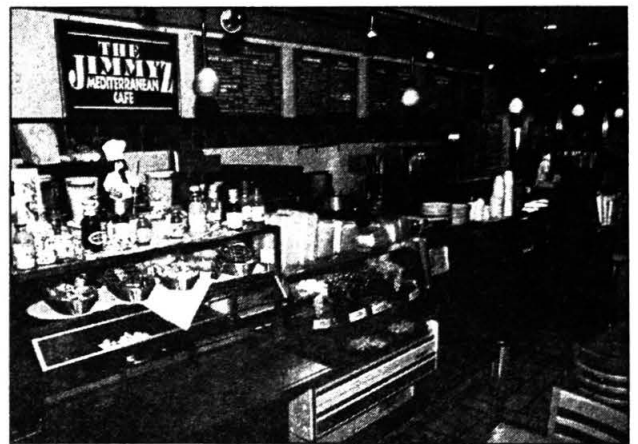
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Multimedia department gets high-tech and expands

○ Among the many changes featured in the department, DVD creation is one of the new classes catering to the growing technology market

By Anthony Heintzelman
Staff Writer

The world of multimedia has changed significantly over the last few years. What was once little more than a way to show off top of the line computers and other technologies has become common in everyday life. With these changes, the Interactive Multimedia department has been changing as well. This year alone, five new rooms and new equipment have been added, and plans to go full-scale into teaching DVD-authoring are under way.

The DVD authoring classes are set to begin in the spring, in a collaborative effort with the Film/Video and Television departments. Director Wade Roberts says the idea is that the three

departments will share the lab, with each department then branching off to do their own separate projects.

The recent changes are some of the biggest in the Interactive Multimedia department. Over the five-year existence of the program, the focus in the multimedia field has shifted from creating content for CD-ROMs, to the internet and now into DVD creation.

Although the internet has lost some of its luster since the dot-com market failed to live up to early expectations, Roberts said, "The Web might offer something new down the line."

Senior Justin Plosila has been in the program for over two years, and says that he is very excited about the recent growth. Plosila says that he has seen an increase in the number of people in the program as well as an increase in excitement.

While Plosila finds time at Columbia drawing to an end before the DVD authoring courses begin, he says that it is something that he is interested in and that he hopes to pursue on the side.

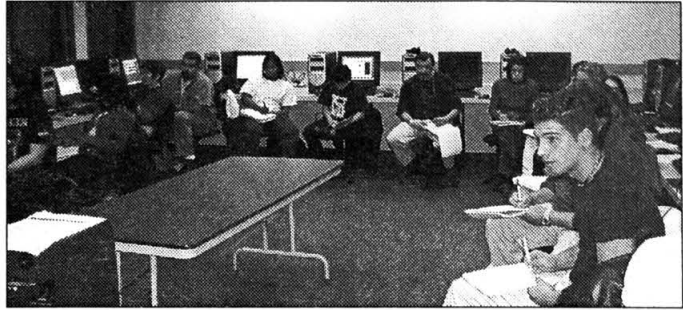
The biggest difference between the program and those at other schools is

that the program here focuses on interactive forms of media. The program finishes with the team production class that sees the class work on developing a project for an outside client. Plosila's class is currently working on creating kiosks for the Adler Planetarium.

One of the hopes coming out of all of the recent expansion is that it will help lead to continued growth. Roberts says

that the department is now in the position to actively recruit people for the first time in its five-year history.

All of the changes in both the field and the technology make it "a lot of work for the students to keep up," Roberts said. But with the way the multimedia is, change is clearly the only way to go about things, he said.



Mike Schimidt/Chronicle

A group of students attend class in one of the Interactive Multimedia labs.

Chicago attractions offer special discounts to students

○ Columbia's U-PASS provides plenty of shortcuts to films, the theater and restaurants

By Tracey Fuller
Staff Writer

Besides using their student IDs to get discounts on dining and movie tickets, Columbia students can now take advantage of the discounts available to them by using their CTA U-Pass. Discounts available from the U-Pass can be used at Chicago museums, symphonies, plays and tourist attractions.

Due to the high cost of college drowning their savings accounts, it's often hard for students to find ways to save money while going out for a night on the town. Instead of carrying student IDs while traveling around Chicago, all students need is the CTA U-Pass to get their discounts.

Local restaurants around the Columbia campus accept student IDs for discounts. Chicago Carry-Out on Harrison Street, next to the main campus building, lets students use their student IDs for 10 percent off purchases.

Loews Cineplex and AMC movie theaters also accept college IDs for discounts on movies. The U-Pass enables students to get discounted prices at many Chicago museums and tourist attractions. The Museum of Contemporary Art, 220 E. Chicago Ave., offers a two for the price of one discount on admission. The Chicago Historical Society, Clark Street and North Avenue, also offers the same two-for-one deal with the U-Pass, and offers a 10 percent discount in the museum store.

The Spertus Institute for Jewish Studies, on Michigan

Avenue next to Columbia's Torco building, also offers two-for-one admission. The John Hancock Observatory offers a buy one, get one free admission for students with a U-Pass.

Broadway in Chicago theaters give U-pass holders the chance to save by offering students a \$20 ticket rate, available at the Shubert, the Cadillac Palace and the Ford Center for the Performing Arts' Oriental Theater. Tickets are available two hours prior to performances, and can only be bought at the box office.

The Steppenwolf Theater Company, 1650 N. Halsted St., gives half-price main stage tickets to U-Pass holders, available one hour prior to show time.

The Chicago Symphony Orchestra has specially priced student tickets, depending on the night a student attends. Based on availability, tickets can be purchased three hours before the show at the box office, cash only, for \$10 on Tuesdays, \$14 on Thursdays and Fridays, and for \$17 on Friday through Sunday, with half-price tickets for chamber performances.

Students also get another opportunity to explore their cultural interests getting discounts on dance lessons. Hedwig Dances, located at the Chicago Cultural Center, 77 E. Randolph St., gives 20 to 30 percent off all dance classes with the U-Pass, including African, hip-hop, and yoga lessons.

U-pass users can also go online to www.incard.com, which allows college students to receive more discounts by applying for a free Incard, as long as they have a U-Pass. When a student purchases a U-Pass, they are automatically enrolled as a member of the Incard program. Students can also use their U-Pass at places where the Incard is accepted.

Talk radio host voices doubts about response to terrorism

○ African-American radio personality, Cliff Kelley, tells aspiring black journalists to maintain independence in time of war, fear

By Kevin B. O'Reilly
Copy Chief

It isn't easy to maintain an independent, dissenting voice during this time of war and fear, black radio talk-show host Cliff Kelley told a meeting of the Columbia College Association of Black Journalists last Monday.

In the three days after the Sept. 11 attacks, Kelley told the audience of about 30 students, he received 2,000 emails protesting his skepticism about the origins of the attacks and the proper response to them. Kelley's general manager at WVON, 1450 AM, where he hosts the morning rush hour show, told him that she wasn't going to take action against him for his controversial views, but that "she wasn't going to walk with me in the parking lot, either," Kelley said.

"I trust nothing the government says," Kelley told the audience. "I hope you don't either." After the U.S. government's history of racist behavior, from the Tuskegee experiments to FBI wiretapping of Martin Luther King Jr., Kelley asked, "why should you believe the government?"

This skepticism extends to the government's version of what happened on Sept. 11. "The government secretly spent billions on intelligence, but they didn't know about Sept. 11?" Kelley asked incredulously.

"I do not believe that [the CIA] did not know about Sept. 11 beforehand," he added. "And I think the terrorists had inside help."

Kelley, an African-American who served on the City Council for 16 years, also speculated that the anthrax attacks of recent weeks have been orchestrated by the Bush administration after Congress balked at passing more stringent counter-terrorism measures, which would have endangered civil liberties.

"There's not one thing that's threatening the civil liberties of everyone in this room that would have prevented Sept. 11," Kelley said. "Nobody has even suggested that the laws currently in place wouldn't have been sufficient if enforced properly."

Kelley also told the audience of aspiring black journalists that the terrorists' motivation should not be a mystery. "The foreign policy of this country sucks," Kelley said. "We've killed people, assassinated foreign leaders, lied about it. We've done everything possible to everyone in the world.

"What Osama bin Laden says makes too much sense," Kelley added. "That's why the govern-

"...They've got [Vice President Dick] Cheney hidden away somewhere. I guess they figure that if Bush gets blown up, it's OK."

—Cliff Kelley

ment doesn't want him on the air."

The war in Afghanistan is what really gets Kelley going. "We're in a war because Bush says we're in a war. We don't even know who the enemy is!" he said.

As for President Bush, "the man is an idiot," Kelley said to laughter in the room. "He should not be in the job. They've got [Vice President Dick] Cheney hidden away somewhere. I guess they figure that if Bush gets blown up, it's OK."

Despite his controversial views, Kelley's job at WVON is safe. Though the station finished 28 out of 41 during the summer quarter with a 0.9 overall Arbitron rating, it is owned by Midway Broadcasting Corp., a black-owned firm, allowing it to maintain an independent voice.

"If you don't own the paper or the station," Kelley said, "you're going to have problems saying what you think needs to be said. The mainline press is more concerned with white people's concerns."

"The problem," he added, "is finding a place to speak the truth and keep a job and to do it without fear of retribution by your employer."

"You, as journalists," the sharply dressed Kelley told the audience, "have the ability to change things in this country more than anybody else. Know your subject, know what your principles are, and keep your integrity."

Broadcast journalism junior Prince Akbar enjoyed Kelley's presentation. "It was a lot more out of the box," Akbar said. "A lot of things were said that you might not hear in front of the cameras, but this is the voice of people who I talk to who are suspicious of the information being disseminated by the government and the news media."

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The Hokin Center invites student bands of all genres of music to participate in

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SAT II proves a better indicator of college success than original SAT

By Kathy Isaacson
The California Aggie

DAVIS, Calif.—A University of California study on standardized testing has found the SAT II is a better predictor of college success than the SAT I.

The study's findings are in line with UC President Richard Atkinson's proposal to strike the SAT I from the UC admissions policy and to develop a new standardized test that is more closely linked to high school curricula. While the new test is being developed, the SAT II would be the standardized test required for UC admissions under the proposal.

The study, titled "UC and the SAT: Predictive Validity and Differential Impact of the SAT I and SAT II at the University of California," examines the relationship between test scores and academic outcomes based on the records of approximately 78,000 first-year students over a four-year period.

According to a news release, results found in the study included: SAT II achievement tests were consistently stronger predictors of UC first-year student grades than the SAT I; SAT II scores are less sensitive to students' socioeconomic background than are SAT I scores. When socioeconomic background is controlled, the ability of the SAT I to predict UC first-year grades decreases substantially while the ability of the SAT II does not;

striking the SAT I likely would have little effect on the ethnic composition of students admitted to the UC, as students of different ethnicities perform relatively equally on the SAT II and SAT I.

Atkinson first announced the proposal at the American Council on Education Conference in February. In a university release earlier this year, he dubbed the overemphasis on SAT I scores in admissions "the educational equivalent of a nuclear arms race."

"The SAT II begins to approximate what I judge to be an appropriate test for the university's admissions process," Atkinson said in the release. "It tests stu-

"This new test would once again create a national standard by which all universities could be compared."

—David Benjamin
of Ahead of the Class

dents on specific subject areas that are well defined and readily described. Change is long overdue. Accordingly, I am recommending that [the] UC change its test requirements in the admissions process."

The Academic Council, a representative body of the faculty responsible for the UC admissions standards, is in the process of reviewing the proposal and debating approval. Should the proposal be granted approval by the Academic Council and the Board of Regents, the new policies could be implemented as UC admissions standards as early as fall 2003.

However, the changes to the UC admissions policies have been subject to much controversy. There are some who said they feel that what seems to be a good idea on the surface might actually create more disadvantages for students.

One of those opposed to the proposed policies is David Benjamin, owner of Ahead of the Class, a private education company located in Irvine, Calif. Benjamin, who has worked with more than 5,000 students during the last 13 years and has an extensive knowledge regarding the SAT I and SAT II tests, has been a concerned opponent of the proposal.

In a recent letter to College Board President Gaston Caperton, Benjamin stated he was "concerned about the College Board making serious changes just to make President Atkinson happy." Among many other concerns, he stated he felt there should be concern regarding the amount of tests California students will be required to take should the proposal go through.

"Not only would California students have to take the five SAT II tests required by the UC system, but they would also

Weak economy sends some back to school

AP Wire Service

DAYTON, Ohio (AP)—The weakening economy is boosting college enrollment in Ohio.

Michael Moreland, 22, worked a Delphi assembly line for more than two years after graduating from high school. Dwanna Tory, 20, spent a year at a Dayton-area bank, never earning more than \$8.50 an hour.

Moreland felt the toll on his body and saw layoffs looming. Tory knew she needed a better job with good medical insurance to support herself and her 2-year-old son.

Both are freshman at Wilberforce University now.

"I knew I couldn't get a good-paying job without a college degree," Tory said.

Moreland works in the university's bursar's office to help pay for school. Tory is planning to major in computer information systems.

"I've got straight A's so far. Things are going well," she said.

Enrollment in colleges and universities throughout Ohio has surged.

The combined increase at Ohio's public colleges reached 3.4 percent, or 14,172 students, according to the Ohio Board of Regents.

Ohio's private colleges boosted enrollment by 1.8 percent, or 2,200 students, said the Association of Independent Colleges and Universities of Ohio.

The sluggish economy and layoffs in manufacturing plants are driving the enrollment increase, said Board of

Regents Chancellor Roderick G.W. Chu.

Community colleges registered some of the largest increases. Sinclair officials reported a record 22,246 students this fall. Two historically black universities, the public Central State and private Wilberforce, had impressive gains.

Wilberforce spokeswoman Kelli Dixon said enrollment in a bachelor's degree completion program geared toward working adults jumped by more than 100 students this fall.

Overall, Wilberforce logged a 14.5 percent increase in enrollment from 2000.

Central State's enrollment surged 24 percent from last fall and will help the school emerge from a financial and political crisis of the mid-1990s. Officials consider rebuilding enrollment among the final pieces of the rebirth of the university, which some state legislators had discussed closing or merging five years ago.

Not all schools have had increases.

Wittenberg University reported a 5.6 percent drop to 2,046. Miami University branch campuses reported drops of 27.9 percent at Hamilton, to 2,237 students, and 25.5 percent at Middletown, to 2,058.

That was mostly because of a change in reporting, Ohio Board of Regents officials said. Previously, students who took some classes at a branch campus and some on the main campus in

Oxford were counted as enrolled at both but now are being counted only at the main campus.

likely have to take the SAT I, [which is] required by all other major colleges," Benjamin stated in his letter.

Benjamin also pointed out that Cal Poly recently announced it might require the ACT instead of the SAT I.

"So, a California student may not only have to take the SAT I, five sections of the SAT II and the ACT, but actually have to worry about getting great scores on all of these tests," he stated.

Benjamin suggested the College Board

create a new SAT that would combine the verbal section of the SAT I with the verbal section of the SAT II. He added the new test should include a combination of the math section from the SAT I with the math level IC section of the SAT II.

"This will save students at least a day of extra testing," Benjamin stated. "This new test would once again create a national standard by which all universities could be compared."

Northwestern U. Law alumni stop donating in protest of faculty member

By Mindy Hagen
Daily Northwestern

EVANSTON, Ill.—Five Northwestern University alumni told NU's office of annual giving on Tuesday they will stop donating to the university because of Law School professor Bernadine Dohrn's past involvement with a violent Vietnam-era protest group.

The five alumni followed in the footsteps of New York attorney Sean O'Shea, who demanded the return of his \$1,000 contribution to the Law School after reading a July 16 New Yorker article about the Weatherman radical activist group. The article mentioned Dohrn, director of the Law School's Children and Family Justice Center.

O'Shea said Dohrn and her husband, fellow Weatherman member Bill Ayers, were quoted in the story in an "unapologetic fashion" as they refused to repent their past actions.

Dohrn and Ayers could not be reached for comment on Wednesday.

O'Shea's returned donation garnered the attention of The Wall Street Journal, which editorialized on Monday that the attacks of Sept. 11 have "put the final end to what is left of the romance of radical chic, which is finally being seen for what it is: both callous and absurd."

After reading the Journal's piece, the five alumni contacted the office of annual giving Tuesday, saying they would not be donating to the university.

Administrators would not release their names.

Tim Case, NU's executive director of annual giving, said his office was disappointed with the negative publicity from the Journal editorial but would not estimate how much the university might lose in donations.

"The indication is that there are quite a few more alumni out there who are upset," Case said. "It's common for alumni to take issue with a university policy or somebody the university employs. When Charlton Heston comes to campus, we get complaints because he's in the National Rifle Association."

Medill professor Donna Leff, a friend of Dohrn, said alumni should be more tolerant and recognize that people with all types of political views can still do productive work.

"The alumni ought to think hard and long about being so closed-minded," Leff said. "If I were an alum of the Law School, and I wondered about Bernadine's role in the faculty, I'd call her and ask if she currently advocates violence before withdrawing my donation."

O'Shea said the Law School's prestige is lowered by harboring a faculty member who is "undisputably an unrepentant terrorist."

"A law school should not have someone on faculty who cannot pass a character test for any state bar," he said. "I'm uninterested in Ms. Dohrn, but I am interested in the Law School. There

should be no room for the talk of law-breaking among the faculty members of a legitimate law school."

The Weather Underground formed during the 1960s and bombed government buildings in protest of the Vietnam War. None of their actions resulted in deaths to government workers because they made warning calls before the explosions, but the group was blamed for detonating a bomb in the Pentagon in 1972.

As a leader of the organization, Dohrn was once on the FBI's 10 Most Wanted list. J. Edgar Hoover called her the "most dangerous woman in America," and she spent 10 years as a fugitive.

But in a letter of support for Dohrn, Law School Dean David Van Zandt said she has been a valuable member of the community since joining the faculty.

"While many would take issue with the views Ms. Dohrn espoused during the '60s, at the end of the day, her career here at the Law School is an example of a person's ability to channel one's energy and passion into making a difference in our legal system," he said in a statement. "We are an academic institution and, as such, expect there will be issues, faculty members and policies that are controversial from time to time."

As director of the Children and Family Justice Center, Dohrn has worked for reform of Cook County's juvenile justice system, established a community law clinic in a neighborhood settlement house and started a no-cost children's

law program that has trained 80 volunteer attorneys from major law firms, Van Zandt said.

But O'Shea said Dohrn's past actions should have prevented her from joining the faculty in the first place. She was only hired, he alleged, because of the influence of her husband. Ayers is the son of Thomas Ayers, former chairman of NU's Board of Trustees, and O'Shea said the family used "influence peddling" in Dohrn's hiring.

"This is not a case of academic freedom," he said. "This is a case of powerful and influential people getting what they want instead of what is good for the Law School."

NU administrators declined to comment beyond Van Zandt's statement.

Dohrn and Bill Ayers generated publicity before the Sept. 11 attacks by promoting Ayers' new book, "Fugitive Days," which chronicled his growth from a rich kid to a protester.

"People should have very little tolerance at this time for that kind of talk," O'Shea said.

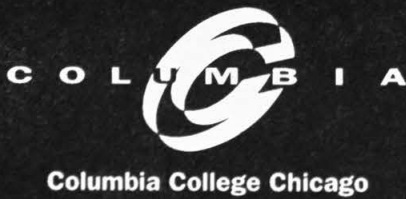
But Leff said she finds it "scary" that people are now judging who deserves to be employed based on a person's activities 30 years ago.

"In reading the editorial, it says we must speak out against past radical groups," Leff said. "But to me, after Sept. 11 we must remember we have constitutional and civil liberties. It's more important than ever to tolerate dissent."



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"We told him how he had made an impact on our lives, and that he would be remembered. His panel is a tangible representation of that promise. His name will join thousands of others in a profound expression of grief and a celebration of life and courage."

"We shared everything whether it was good or bad, the good times and the bad times.

We shared his illness and how it made us feel. We shared the anger and the frustration, the tears and the laughter."

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COMMENTARY

Point/Counterpoint: Train etiquette, take the seat, leave the seat

By Melanie Masserant

Assitant A&E Editor

It was your typical afternoon rush on the blue line's O'Hare train. The people lucky enough to get a seat, languidly shuffled through their evening papers, while the sorry lot standing gripped onto the pole, trying to conceal their angst toward the swarm of people filling the remainder of the train's capacity. Suddenly a seat opened up. A tired and disheveled looking lady and I both rushed for it. She was pretty close, but reacted too slowly as I casually lay my bag down to claim the seat.

"I was going to sit there," she shouted, as a scowl came across her furrowed mug that was in dire need of an Alpha Hydroxy treatment.

"It looks like you weren't fast enough," I said coyly.

"I saw it first! What nerve you have miss!"

"Too bad. The seat's mine. Like I said, you weren't fast enough."

It doesn't matter how crowded the train is, the time of day or who needs the seat most—I always get my seat on the CTA. The self-serving maxim, "First come, first serve" should be applied to railway antics in the same manner as the common motto, "Move your feet, loose your seat." If someone spots it before you, it doesn't necessarily mean that

they have rights to the seat. If you are sure-footed and wily, the seat shall be yours.

Some exceptions, however, can be made when determining who gets a seat.

Face it, the elderly, pregnant, mentally disabled and those on their last leg have undesirable odds stacked against them. Their unfortunate predicament disorients their timing. Commuters don't need to see 'special people' thrashing around the train because they can't stand upright.

When they don't sit and you are forced to witness them struggling with the pole to stand stationary, it's a lot like staring at the aftermath of a bad car wreck. You don't want to look, but you can't remove your gaze from the catastrophe before you. Let them sit, even if you're indeed, the 'faster' one.

My take on rules of the rail may seem out of line to the overly conscience and courteous sect, who in all social situations obsessively rate people's manners with their kind-o-meter. Let the truth be told.

They are jealous of people like me that take when the opportunity arises. Like all of their life circumstances, they will kindly stand. The only act of kindness I will offer to them is a quarter to go toward their spine purchase. Let the strong take a load off and enjoy their ride.

By Michael Hirtzer

Assitant A&E Editor

The wind blows hard, a truck splashes dirty water all over me, the staircase to the train smells like urine, but an old man gestures for me to take the last remaining seat on the CTA red line and everything else is OK.

I reply, "No, sir, after you."

He says sternly, "Take the seat."

I happily take the seat. Here, we come upon a basic rule of etiquette: If someone insists, let them. There is no point in arguing over common courtesy.

It's very simple, small pleasantries make the world go round, while impoliteness make for cold, spiteful times. If being civilized is all that makes humans different than animals, what are we when we are uncivilized?

Those who push others out of the way to get a seat, only make traveling in a cramped metal box in a gritty, underground tunnel more inhumane. The world turns into a place where people aren't kind and helpful, but out to get one another.

It's wrong to say "it's Darwinism at work—survival of the fittest." It's a cliché, but what goes around comes

around. If you push someone and act rudely, more likely than not, that person will remember you. If ever you need something from that person, karma will redeem itself, and then out on the street?

That's why common courtesy is the way to go. Offer anyone your seat, not just the old or disabled. Let people off the train before you get on. If you want to sit in the aisle seat, be prepared to let someone sit in the window seat—after all, no one is too good to sit next to someone, especially if there are people standing. If you must eat on the train, try not to make it a race or chew loudly enough for people to hear you four rows away. Don't even get me started on gum.

Following these simple steps, and others like asking what floor patrons need on an elevator, makes the world a brighter place.

A wise man once said that sometimes the only thing someone has to look forward to in an entire day is for a kind person to open a door for them. If we stop offering simple acts of kindness to strangers, we will truly become a dog-eat-dog world.

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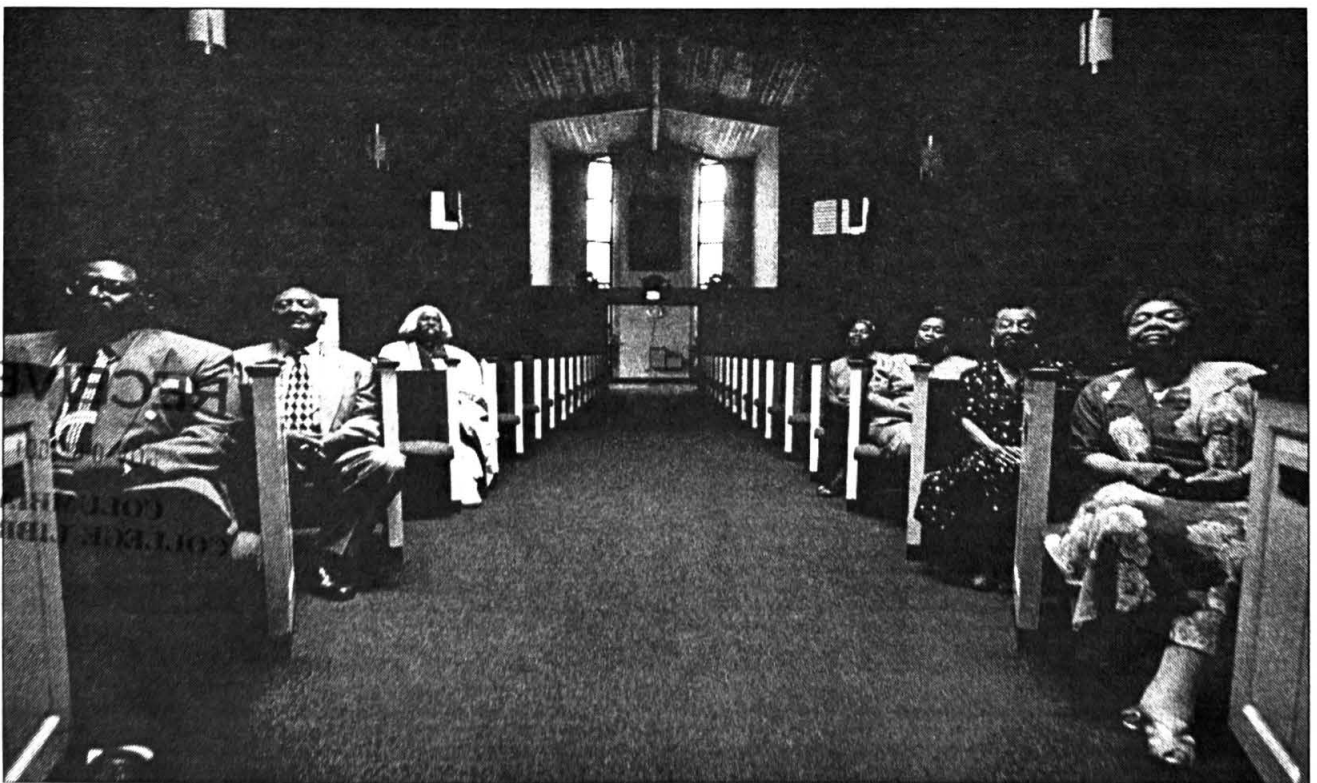


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America's left caught between a flag and a hard place

By Todd Gittlin

Knight Ridder Newspapers

Generals, it is said, are always fighting the last war. Facing a war that is neither World War II nor Vietnam, against an enemy neither Nazi nor Communist, Washington has sometimes sounded bluster and lost since Sept. 11.

The same is true of America's anti-war movement. The movement is a child of the Vietnam era and has viewed every subsequent conflict through that prism. To many liberals, meddling in the world's business was taboo because when America put its own interests first, other nations suffered.

Now, the left is summoned to show not just foreboding for which the war in Afghanistan is certainly ripe but originality. Just as the Bush administration has scrapped its reluctance to intervene abroad and declared its readiness for "nation building," American liberals need to re-examine their doctrines if they hope to influence events.

Peace activists need to grapple with the difficult questions of whether any war can be justified, or just, and what the practical alternatives are. Then they can decide whether they agree with U.S. military actions or not.

Whether the left will rise to the occasion is questionable.

Consider, first, the fights over the American flag, evident in the days after Sept. 11.

Splits quickly developed between those on the left who felt the unfamiliar passion of patriotism and those who didn't. Feminist Katha Pollitt, a columnist for the Nation and a veteran of the movement against the Vietnam War, wrote that her teen-age daughter wanted to fly the flag, but Pollitt said no.

The terrible paradox of the late '60s and early '70s was that as the war became less popular, so did the anti-war movement. Partly because of the movement's cavalier anti-Americanism, pro-war Republicans emerged triumphant. Ronald Reagan took over in 1981, and conservatives have wielded enormous power ever since.

On the left, division over the flag has now translated into division over the Afghanistan war. Anti-war demonstrations rally numbers in the low thousands, or smaller. A few hundred people marching in traditionally anti-war Madison, Wis., cannot convincingly claim that they march in the name of democracy when they represent a tiny minority.

Even in the Bay Area the American left's base and home of the sole Congress member to vote against war authorization division is evident. The Berkeley City Council voted 5-4 to call for a halt in the war, but paper flags are pasted on the windows of many homes there. And even some left-wing journalists have criticized today's anti-war activists; Marc Cooper, in a recent opinion piece in the Los Angeles Times, called the first major peace rally "a self-caricature of

an American left that has struggled unsuccessfully since the attacks to find its proper national voice and posture."

So why does much of the left look, in Cooper's words, "traumatized and dysfunctional?" Because anti-war absolutists cannot leave behind the melodramatic imagination of noble white hats in the "Third World" at war with imperial black hats. They have a hard time seeing America as a wounded party and seeing totalitarian Islamist groups like Al-Qaida as world-class menaces.

These liberals are still stamped by the awfulness of the Vietnam War, along with ill-conceived American covert and semi-covert interventions in Iran, Guatemala, Cuba, the Dominican Republic, Angola, El Salvador and Nicaragua. If American policy is in their minds forever motivated by nothing but imperial overreach, forever guilty of napalm and death squads, then all American wars must be opposed with an absolute "No."

One version of liberal dogma at least a consistent one is the pacifist's view that force must never be used. But the fundamentalist left does not oppose the use of force absolutely. Some go so far as to treat the slaughter of thousands at the World Trade Center as an event in the history of revolt by the oppressed against their oppressors. These hard-left supporters act as if Saudi Arabian and Egyptian fundamentalists were entitled, as victims of imperialism, to a touch of vengeance. (But if injuries at American hands were the causes of revenge attacks on the United States, then Vietnamese or Guatemalan suicide bombers might have materialized.)

For others on the left, American interventions in Bosnia and Kosovo on behalf of oppressed Muslims, and against "ethnic cleansing," concentration camps and massacres marked a definitive end to the idea that all wars merited an absolute "No."

Many of these liberals were sufficiently ambivalent about war and American power that they were reluctant to feel patriotic after Sept. 11. But they do. The nation that was grievously wounded is theirs.

In the main, they consider a regime that denies schooling for girls and harbors mass murderers repulsive. They are convinced that patriotism, sanctioned by international law, imparts a right of self-defense. They do not believe that love of country binds them to hot pursuit of the White House' strategies or tactics. But in the fight at hand, they share the goal of a president whom they did not, to put it mildly, support.

Thus, many on the left—myself included—feel varying degrees of queasiness with this war, but still forswear anti-war rallies. When our friends argue that war is unnecessary, and that, instead, Osama bin Laden should be tried by a world court, we have trouble seeing this as a practical alternative. The principle of legal recourse in justice's name is attractive, but we can't imagine who is going to find, serve legal papers on, capture, bring to trial, and punish well-armed criminal conspirators who dwell in caves.

No one on the left thinks U.S. foreign policy is close to faultless.

Many doubt the sanctions against Iraq are effective, let alone just. We worry that the war will turn more Muslims, ultimately, to terrorism; that bin Laden has laid a trap and the United States is marching into it. Many liberals fervently oppose the Israeli occupation of Palestinian territories, and hope the United States will impose a just peace in the Middle East. But such opinions do not entail the conclusion that if millions of people hate America, they must automatically have good reason.

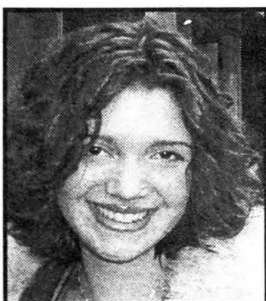
Like it or not, we live in a new world that we did not choose. Whatever flimsy new world order materialized at the end of the Cold War vaporized with the World Trade Center. We live now in a new world chaos, lacking maps or certitudes. To claim moral authority and political trustworthiness now, we liberals must break up our frozen, encrusted dogmas.

In the mid-1960s, one of the few orators of renown willing to oppose the Vietnam War was the longtime socialist Norman Thomas. Worried that the anti-war movement would squander its moral credit with self-destructive tactics, he said: "Don't burn the flag. Wash it." That is a mission worth fighting for.



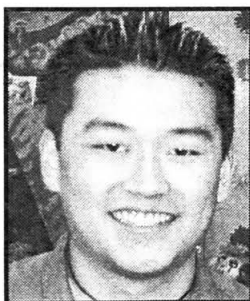
The Columbia Chronicle Photo Poll

Question: Will the new plus/minus grading system effect you at all?



Meredith Terrell
Freshman/Fashion Design

"It will cause me to push harder."



Paul Carpenter
Junior/Art Direction

"I don't know. Can you get an F-?"



Shaun White
Junior/Interior Design

"A 'C' is a 'C'. I don't care what's behind it."



Cynthia Ailey
Junior/Undeclared

"At least at the end of the semester I'll know if I have a high 'B' or a low 'B.'"

Spring Registration



Spring 2002 registration for
continuing students (only) begins

November 27, 2001

and ends

December 6, 2001.

Registration information will be mailed
out to all students within the first two
weeks of November.

To All Students:

If you have changed your address or if you are not sure that the
address on file is correct you should go to the Records Office
and inquire or correct the address on file.

**To qualify for registration, you must be a continuing
student (currently enrolled).**

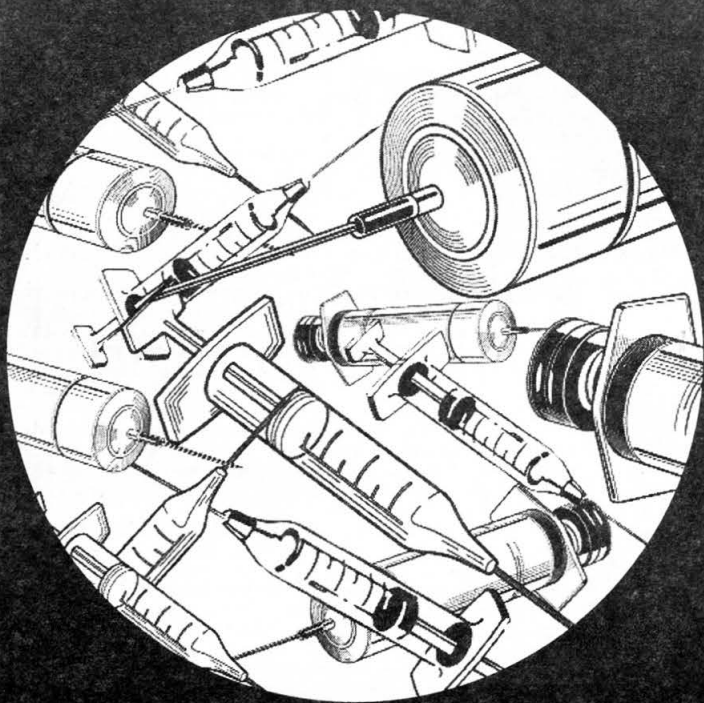
New students do not qualify for Early Registration.

Immunization Deadline

November 16

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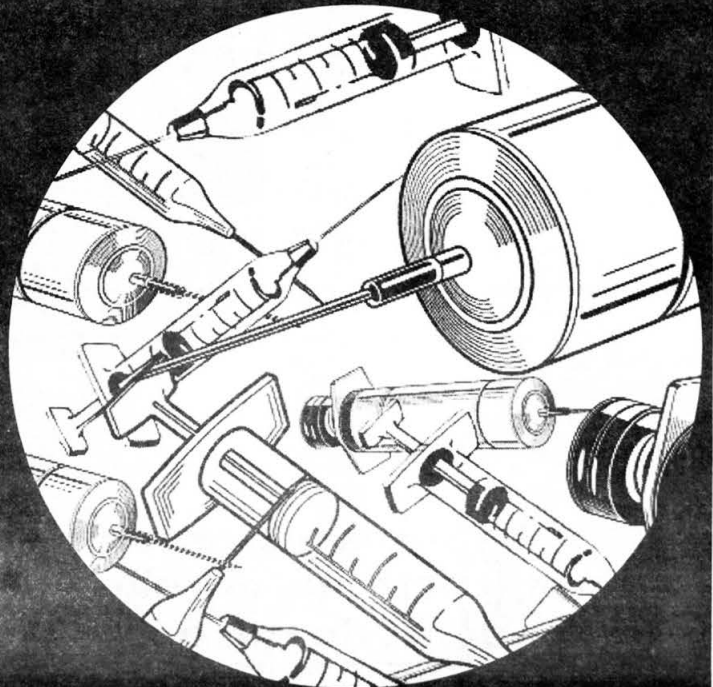
A \$50.00 fine will be added to your account if you do not comply.



- 1 Rubella**
- 2 Measles**
- 1 Mumps**

Submit your documentation to the Records Office.

Due to a shortage of Tetanus Diphtheria vaccine you will not be required to submit a record of that shot for the Fall 2001 semester.



Film noir resurgence

Moods of suspicion resurrected in contemporary film noir

By Michael Hirtzer
Assistant A&E Editor

On a stark black and white night, our protagonist lights a cigarette and looks out into the street—yet he's really looking inward. Behind him his wife's seemingly harmless relationship with her boss is actually a love affair. Such an affair further alienates Billy Bob Thornton in "The Man Who Wasn't There."

Written and directed by Joel and Ethan Coen, "The Man Who Wasn't There" is a prime example of the current affinity for film noir, the genre of moody films that magnify themes of disillusionment and suspicion.

Popularized in America between World War I and World War II, "film noir is a distinctive branch of the crime/gangster sagas of the 1930s," according to www.filmsite.org. But it's "different in tone and characterization. The crime element in film noir is a metaphoric symptom of society's evils, with a strong undercurrent of moral conflict."

Film noir has, by no means, ever gone away, but its recent resurgence should be noted for the fact that the Coens' "The Man Who Wasn't There" and David Lynch's "Mulholland Drive" shared the 2001 Cannes International Film Festival's best director award. Both films are striking

noirs, set in California, with melancholy protagonists forced to deal with bleak ordeals.

In "The Man Who Wasn't There," Thornton plays a barber who attempts revenge on his wife's boss by secretly blackmailing him. In classic noir style, his character, Ed Crane, is doomed from the start. The cynical world of noir often focuses on corrupt characters with shifty motives, mimicking the real world.

Even though these two films were obviously made before the world changed on Sept. 11, it's hard to avoid the question: Are Americans again "hostages of fate," as Lise Hordnes wrote in her essay, "Does film noir mirror the culture of contemporary America?"

"In the twentieth century, tradition could not cope with social development, and this causes a moral problem," Hordnes wrote. "This is what happened to the American population in the 1940s. Earlier Americans had been free individuals and masters of their own destiny, but in postwar America people became tied up by an economic system out of their control."

Sensational, heroic tales don't seem as relevant in the world of paranoia and unknown assailants. Those feelings and atmospheres are embodied in noir films, in a world where the absence of light seems more prevalent than light itself, and everyone seems untrustworthy, even the protagonist.

Film noir means, literally, "black film" in French, named so by critics who noticed the dark looks and themes of many American crime and detective films in its classic period from the late 40s to the early 60s, according to www.filmsite.org. It seems only natural that these dark themes would again rise to popularity in these anxious, pessimistic times.

Another characteristic of film noir is the presence of the femme fatale, a beautiful, double-crossing woman, who men are helplessly attracted to. In "Mulholland Drive," Laura Haring plays the femme fatale. In a bizarre Lynchian twist, Haring doesn't double cross a man, but an innocent blonde Canadian, who came to Los Angeles with stars in her eyes. It's hard to say if Haring knowingly or unknowingly betrayed the blonde, Naomi Watts, but Haring convinces Watts to help and take her into her home. Watts falls deeply in love in the process, only to be ditched after Haring runs off with a Hollywood director.

Lynch's modern noir looks as if it were set before L.A. became so glitzy, as most of the scenes in "Mulholland Drive" are classic locales in noir films (bungalow apartments, shanty motels, secluded, shadowy spots in the hills and on the highway). Likewise, in "The Man Who Wasn't There," Frances McDormand, who played a loving, supportive wife in her Academy Award-winning performance in " Fargo," returns to her unfaithful wife role ("Blood Simple"). As Thornton's wife, McDormand lies, cheats and steals, and is responsible for her and her husband's downfall.

Uma Thurman is rumored to star in Quentin Tarantino's new project, "Kill Bill." According to www.upcoming-movies.com, Thurman will play a prostitute seeking revenge on her pimp, played by Warren Beatty, after he shoots her in the head. She survives, but lands in a coma for five years, after which she hunts down Beatty. In this exploitative noir, Thurman will play the loyal, trustworthy woman, before turning into a femme fatale seeking revenge. Filming is scheduled to start next summer.

Whether directors have embraced classic noir techniques of the corrupt, smoke-filled world to reflect today's bleak economic and social situation is anybody's guess. Maybe movie making has come full-circle, and directors have come back to the more basic, yet arty approach of film noir, rather than trying to appease mainstream audiences with big-budget blockbusters that offer little plot and few insights about the reality of America.

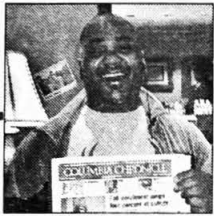
A program entitled "Noir & Then: Two Eras of Film Noir" continues at the Gene Siskel Film Center through Dec. 11.



Above: Naomi Watts in "Mulholland Drive." Center: James Gandolfini and Frances McDormand in "The Man Who Wasn't There." Bottom: Billy Bob Thornton plays Ed Crane, a barber in small town California.



This Week
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A&E



Plug 3, a.k.a. Maseo of De La Soul, plugs the Chronicle.

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WHEN COMPUTERS EXCEED
HUMAN INTELLIGENCE

THE AGE OF SPIRITUAL MACHINES

What happens when computers exceed human intelligence? Find out in *The Spiritual Age of Machines*.

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Sigmund Freud life remnants on display at the Field Museum.

Page 18



The Third Coast Café is a great place for college students.

Page 18

De La Soul return with 'Bionix'

By Michael Hirtzer
Assistant A&E Editor

De La Soul was **Dead** in 1991, but in 2001, they're **3 Feet High and Rising**, or at least two feet...they are set to release part two of their **Art Official Intelligence** trilogy on Dec. 4.

MCs Posnuos and Dave Jolicoeur alongside DJ/MC Maseo came to Chicago's House of Blues to promote their new album, **AOI: Bionix**, on Oct. 28. They played classics off of their first five LPs and new songs like their first single, "Baby Phat," which they played twice.

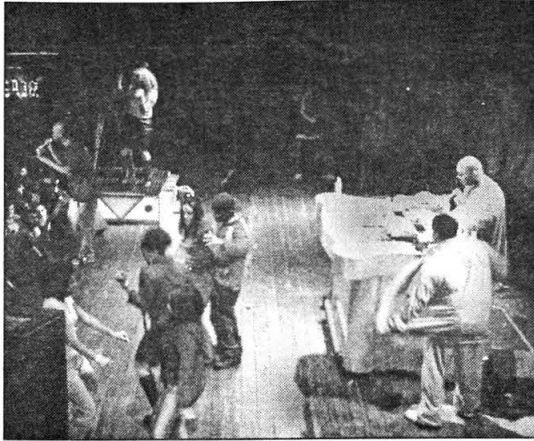
With **Bionix**, expect "another De La record," said Jolicoeur. "You're not going to get the bling or the bubbling in the club; what you're going to get is life instances."

"The songs reflect what we've been through," he continued, "accomplishments, troubled times, relationships, situations, new trials, new tribulations...what we do on an everyday De La basis."

The trio that created classics like "Me, Myself and I" and "A Rollerskating Jam Named 'Saturdays'" continues with more left-leaning hip-hop funk on **Bionix**. As a more cohesive brother to **AOI: Mosaic Thump**, **Bionix** is a party record that still stays thought provoking.

"Lyrically we've always been ahead of the game," Jolicoeur said. "But on these last two records, we've definitely learned to tone down. We don't have room to speak in camouflage, especially now. We want listeners to get the messages."

He said they haven't "compromised with ABC rhymes," they have simply learned to make



De La Soul and friends: Posnuos in front, on the mic, while Maseo and Dave Jolicoeur back him by the turntables.

Photos by Dwayne M. Thomas/Chronicle

their messages more understandable. On "Baby Phat," they praise "the regular, everyday women," and they confront drug use on "Peer Pressure," where B-Real of Cypress Hill and Maseo try to convince Posnuos to smoke marijuana for the first time.

The beats on **Bionix** illustrate the middle ground between the grittiness of underground hip-hop and the easy going feel of new school funk. With the aid of producers Dave West, Megahertz, Adam F., Slum Village's Jay Dee and Posnuos' little brother, Lucky, De La was able to make an album that will please the backpackers, while still sounding accessible to new fans.

As a fan of Wu-Tang—especially Ghostface Killah—and Jay-Z's newer, sample-based material, Jolicoeur said "some

songs might sound outside of what I think I'd produce, but in concert, they become a De La record."

Past guests like Tribe Called Quest, the Jungle Brothers, Redman and Chaka Khan are absent on the **Bionix**, but De La continues in that tradition with appearances by newcomers and old schoolers alike. On the first single's B-side, Cuban singer Periquo Hernandez sings on the salsa-tinted "Watch Out." Cee-Lo of the Goodie Mob appears on "Held Down" and Slick Rick appears on "What We." Although they usher in newcomers Devin the Dude, Elizabeth "Yummy" Bingham, Divine and Glen Lewis, De La remains somewhat jaded about new artists "overcasting themselves," according to Maseo.

"It's cool that new cats are knowledgeable about the busi-

ness, but they fail to realize where they stand in the business," he said. "Like, just because they have this information they should be getting a million dollars. To keep it real, we had the same information when we got in, but we recorded our first album for...peanuts to what cats get today for their first album."

That seemed long ago, as De La lounged in the plush décor in a room on the 14th floor of the HOB Hotel, sipping on Grey Goose and Red Bull, and Coronas. "And forget about the usual four-year hiatus between records. The gap between **Mosaic Thump** and **Bionix** was only about 13 months, and they're not stopping. De La Soul is developing **AOI** part three on the tour."

Maseo said the tour is conducive for "where the third record is going. The third record is the DJ record, which is more so the party vibe." He hopes to include Pete Rock, DJ Premier, Kid Capri, Tony Touch and Jay Dee on the project.

"It's definitely a spotlight on Maseo," Jolicoeur said, "giving him the opportunity to do a record on his own."

Although a Native Tongue reunion will probably never happen, basically because Q-Tip wants nothing to do with Phife, Jolicoeur said they remain close friends with most of original members. But, **3 Feet** fans rejoice, De La Soul plans to do a project solely with Prince Paul. Until then look out for a guest spot by Jolicoeur on a song called "Drama Queen" on Prince Paul's new album.

k.g.b ditch intelligence for assimilation

By Fergus Kaiser
Contributor

If you manage to get past the k.g.b.'s infantile lyrics, predictable pop hooks and subpar musicianship (the easiest of all available targets on their self-titled debut album), you won't be able to accept the overly wrought, kooky, rebellious shtick on any level: tongue in cheek, deadpan serious or anywhere in between.

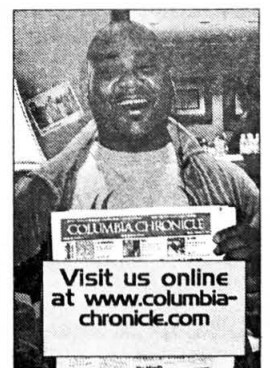
Their attempt to meld the worst parts of Sublime's white boy reggae-dub with the most disposable elements of Beck and the wit and intelligence of the entire '80s hair metal, co-rocker genre is much worse than the sum of its parts.

Having read the San Francisco quartet's bio before I listened to the CD, I had a good idea of the schlock getting ready to come down the pipe. In the first paragraph, Toby (vocals/guitar) states he likes to listen to music that makes him want to, "drink beer and f--- a girl." This philosophical introspection does not fill me with great hope that this rebellious little punk rocker will be pushing any musical boundaries, let alone even getting in sight of them, any time soon. The bio also informs us that the managers of fellow Bay Area blemish, Third Eye Blind, had a hand in bringing us the k.g.b. The bio doesn't really build much anticipation, but we'll give these kids a chance anyway.

The first song on the k.g.b., "Fortune & Fame," is a jumpy little ditty about a girl who won't give the singer a chance until she sees him on stage (Toby is quite the insightful fellow for being so young, don't you think?). The second track, "Lover Undercover," is one of those typical fun-loving, West Coast-loving, sun-worshipping numbers that have been a staple of alternative radio ever since Sugar Ray and Smashmouth brought this black curse upon us.

Based on a Casio programmed dub bass line, it's layered with guitars that never got passed Bob Marley's "Three Little Birds," and horns generic enough to have arrived shrink-wrapped on the studio's doorstep.

"Plastic Soul" lifts the chorus straight from the last Supergrass album, and "I'm a Player" tries to pull off some Odelay era Beck production that only comes off as immature and thin. The rest of the album pretty much stays in the same vein. However, it's not like these boys don't have a future. There has to be a decent amount of "teenies" out there too smart for the boy bands, but unfortunately unaware of anything beyond the tripe peddled by Q101.



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Band breaks Unwritten Law in punk rock

By Allison Clark
Contributor

On Friday, Oct. 26, Unwritten Law—a San Diego-based punk-rock band—played a sold-out show at the Vic Theater. The set included new songs from the band's fourth album, **Elva** (Interscope). The 17-track album will be released in late January.

Bass player Pat Kim said the album is a product of the band's evolution. "We're all really proud," Kim said. Kim's black hair drops well below his shoulders, and his head swings back and forth when he plays the bass. At 2 p.m. he sits in his Philadelphia hotel room questioning the day's agenda. A shower and a stroll around Chinatown are on top of his list. Later on in the evening he has a gig to play.

The band shackled up in a rented house in Hollywood when it was time to record **Elva**. "It's a narrative of our stay in the house," Kim said about the album. Scott Russo, vocalist, is the main songwriter for the band. Kim said all band members put their two cents in, though, when it came time to record, including guitarists Rob Brewer and Steve Morris and drummer Wade Youman.

"It's pretty crazy," Kim said about being in Unwritten Law. "It's 50:50. Sometimes it can be fun and sometimes it's so overbearing," he said, "but it's definitely something we all want to do."

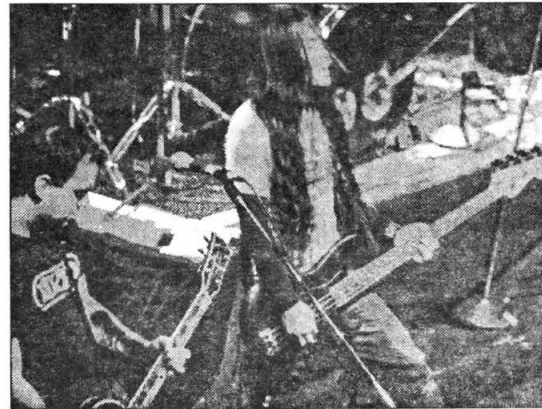
Marc Meyers, Unwritten Law's

tour manager, said there is never a dull moment on tour with the band. "Just as I'm trying to sleep I'm woken up because somebody needs their per diem," he said, "They keep me on my feet." With 12 guys on one bus, Meyers said there is a lot of male bonding and locker room attitude. He has toured with the band for a short while. He's previously toured with Rust.

At the Vic, the band played "Up All Night," which is set to be the first single off **Elva**. The crowd responded with flaying arms and jumping feet. "We pride ourselves as being a high-energy live band," Kim said. The band returned the affection by throwing drumsticks, guitar picks, and water bottles into the crowd.

Unwritten Law began in the early 1990's. Past critics have tagged them to the San Francisco punk-rock scene but they consider themselves rockers. The band debuted in 1995 with **Blue Room** on an independent label. Eventually they signed with Epic, which re-released the album. After the release of **Oz Factor** in 1996 the band changed labels once more and signed with Interscope. In 1998 their self-titled album was released on Interscope.

Kim explained that **Elva** is different than past Unwritten Law albums, "but we still have our core roots." The album begins with "Mean Girl," as Russo boasts, "I'm in love with me girl" for the chorus. By the fourth song the album switches moods



Guitarist Steve Morris and bassist Pat Kim, both of Unwritten Law perform at the Vic.

Photo by Michael Schmidt/Chronicle

with "How You Feel," a nod toward reggae. Acoustic-sounding guitars run wild on songs like "Rest of My Life." "Evolution" ends the album with a scream. The album includes two soliloquies.

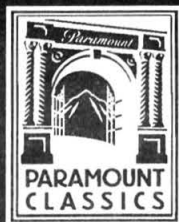
"You got to be genuine, that's the name of this game," one recording croons, and "If you're real you got nothing to worry about." The 12-second message is a running theme to the band's mission.

The Philadelphia gig Kim is playing is part of the band's tour with Gob and headliners Sum 41. The tour will carry them to Australia for a final show in late November. **Elva** will be released in the country at the same time.

"The tour has been really cool so far," Brewer mentions in his journal entry (dated Oct. 16) on Unwritten Law's Web site, www.unwrittenlaw.com. "We saw a lot of old friends in Florida," he wrote "It's been really cool getting back into some of the clubs and playing again," he wrote.

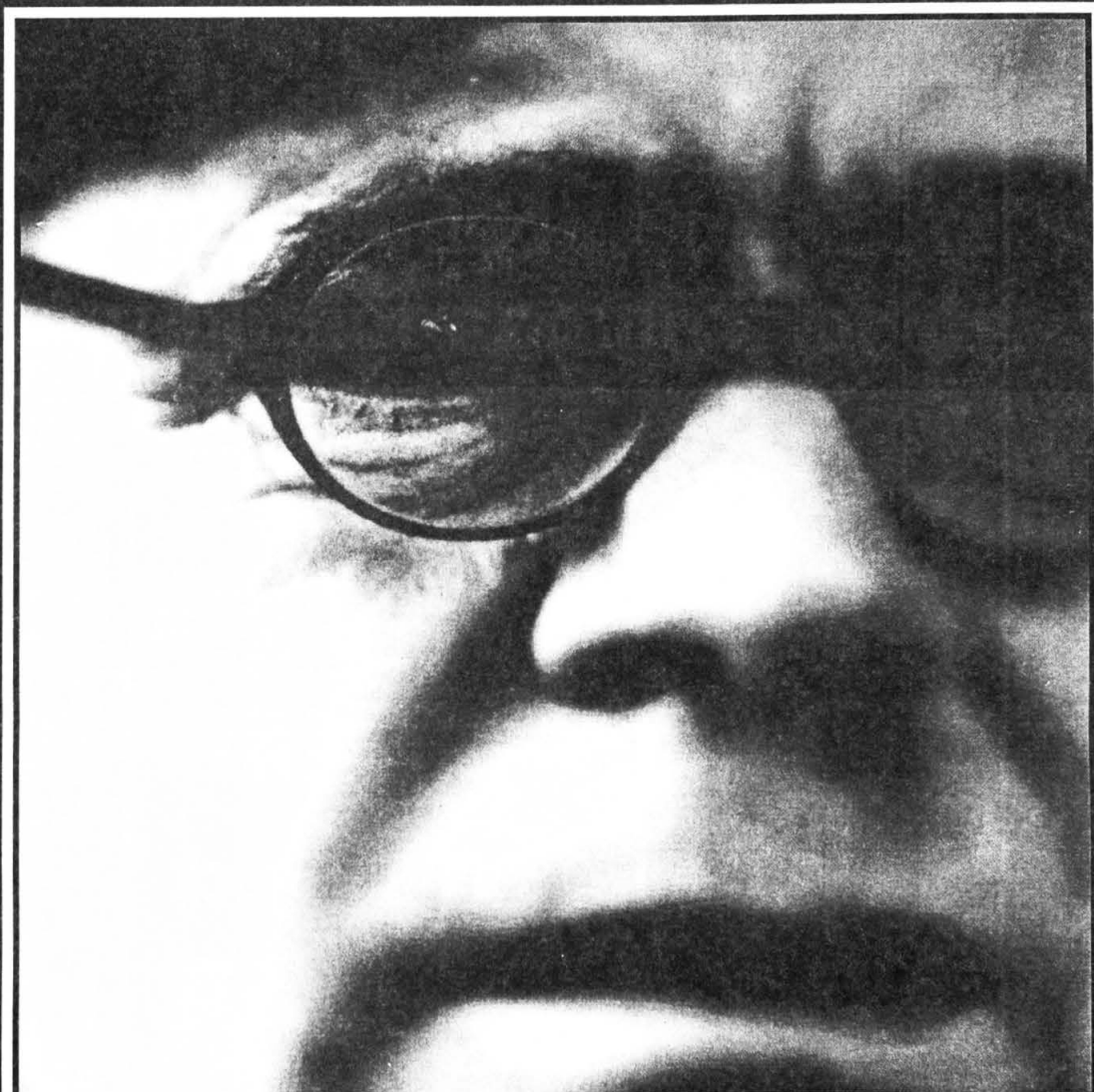
Kim joined Unwritten Law in 1998 after playing with Sprung Monkey. His musical taste is everything from hip-hop to System of a Down to Radiohead. After playing a few shows down South, he's concerned about what the weather will be like in Chicago next week.

"I didn't bring many clothes," he admits.



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Arts a r ound campus

Jim Gailloreto Quartet
Where: The Concert Hall
When: Monday, Nov. 5 at 12:30 p.m.

Jazz Gallery in the Lobby
Where: The Concert Hall
When: Tuesday, Nov. 6 at 12:30 p.m.

Student Concert Series
Where: The Concert Hall
When: Tuesday, Nov. 6 at 7 p.m.

Let's Talk About Depression
Where: 623 S. Wabash Suite 306
When: Wednesday, Nov. 7 at noon and 5 p.m.

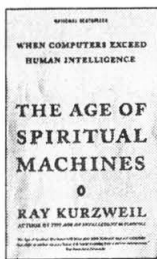
Advanced Student Meeting A
Where: the Concert Hall
When: Wednesday, Nov. 7 at 12:30 p.m.

Advanced Student Meeting B
Where: The Concert Hall
When: Thursday, Nov. 8 at 12:30 p.m.

Marjoire Welsh Poetry Reading
Where: The Concert Hall
When: Thursday, Nov. 8 at 5:30 p.m.

Music Department Open House
Where: The concert Hall
When: Saturday, Nov. 10 at 9 a.m.

A fantastic vision of the future



The Age of Spiritual Machines

By Ray Kurzweil

Paperback

Penguin 1999, 388 pages

By Chad J. Pearson
Correspondent

Reading *The Age of Spiritual Machines* is like having your mind blown, like a quantum enema that readjusts your internal circuitry and readies you for startling visions of future possibilities. Imagine a world where a computer can fit into a cup of coffee, where nanobot swarms morph into whatever physical reality you desire, where even the food you eat consists of microscopic computers.

Utilizing his immense knowledge of technological trends, Kurzweil forecasts an amazing future world where human and machine unite. Kurzweil's basic premise is that technology is exponentially expanding, and evolutionary growth necessitates technological growth. Hence, human intelligence transcends itself through its artificial creation, the computer. Either humans undergo self-enhancement, such as neural implants, or they must merge with their creation in an orgy of cybernetic reality in virtual space, where the very notion of being human dims and individual identity becomes decentralized. Doesn't sound all that appealing? Well, you can always opt out and remain a measly carbon-based human with the brainpower of a slug.

Even though the book does use dense abstract terminology, Kurzweil's humorous presentation of the information makes the reading enjoyable. He has dialogues at the end of every chapter with an imaginary reader, which flesh out his ideas and make them more comprehensible. Kurzweil takes you on a whirlwind tour of the history of

artificial intelligence in the first half of the book, and in the second he charts the course of these technologies in the various decades of the 21st century. Kurzweil even invents a fictional character whom he converses with in these 21st century time periods, so you see the direct impact of these technological trends through her eyes.

Once you get a grasp of the terminologies, the book becomes a fantastic vision of the future. By the year 2020, just one tiny computer can match the computing power of a human brain, and by 2060 one computer is smarter than all human brains combined. The concept of the human begins to fade as minds are downloaded into cyberspace, virtual bodies become the norm and microscopic nanobots interlink to transform physical reality. Sound frightening? It is.

Kurzweil calls these "spiritual" machines as opposed to just intelligent machines. Yet, Kurzweil fails to ever fully define the spiritual, other than some innate capacity for transcendence. Can computers love, laugh, cry? While Kurzweil does admit the power of this technology will go awry, as in nanobot swarms consuming the earth, he never fully investigates the numerous existential problems associated with the merger of human and machine. What is the truly human characteristic in us that will continue as we download our minds and enter virtual space? Moreover, how will we control our own creations?

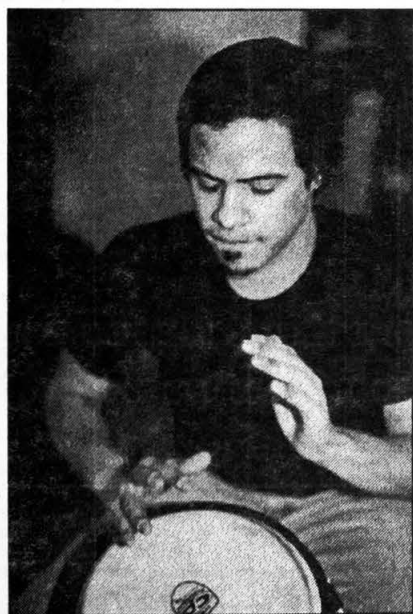
As we now plod through the latter half of 2001, Kurzweil's optimistic embrace of technology seems foolhardy. Bioengineered viruses, software viruses and other miniscule terrors loom as ever-present dangers. After reading *The Age of Spiritual Machines* (written in 1999) today, I wonder whether Kurzweil might have failed to factor in the most chaotic element of all, the human soul. When we ship ourselves into cyberspace, will we ship all our negative qualities as well as the better angels of our nature? Perhaps this is too vast a dilemma for our small mammalian neurons. But if scientific thinkers like Kurzweil do not answer this fundamental question, then the future may not be a technologized paradise but a tiny blip on the cold dark computer screen of the cosmos.

Book review editors Hillary Isaacs and Todd Dills can be reached by email: chroniclereviews@hotmail.com.

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Monthly Tuesday Drum Circle



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Remnants of Freud's scientific contributions on display at Field Museum

By Laura A. Pliego
Staff writer

The Field Museum's new exhibit, "Sigmund Freud: Conflict and Culture" examines an array of photographs, newspapers, magazine articles, Freud's personal home movies, desk materials, antiques and furniture reproductions to tell the story of the man whose interpretation of dreams sent shockwaves that would reverberate throughout the 1900's. This display will hold your interest as it features the effect that his theories, thoughts and ideas had on the people of the 20th century.

"Many people know of Freud, but they have a rather vague idea about the man he was and the ideas he developed. The exhibition will help flesh out Freud both as a person and as one of the most influential thinkers of the past century," said Ariel Orlov, the Field Museum's project coordinator for the exhibition.

The display manages to convey how Freud's ideas fit in with today's culture by showing movie clips from pop-culture items like, "What About Bob?" "The Flintstones," "Three Faces of Eve," "Sex and the Single Girl," "The Simpsons," "Murphy Brown," and "Rosemary's Baby."

There are three parts to the exhibit. The first section focuses on the late 19th-century Vienna, where Freud's career began. Psychoanalytic concepts are discussed in the second section. The third and final part deals with society and its origins as well as how religion and art

affect human development. Two cases of transference are examined in reference to a patient's development of strong feelings of emotion toward their doctor and the doctor onto the patient.

The selection of Freud's scripts and interpretations displayed allows the spectators to understand how his controversial research and findings also influenced many others who followed him.

Freud was born to a Jewish family on May 6, 1856 in Freiberg, now part of the Czech Republic. He was raised in Vienna where he studied classical literature, philosophy, and the arts and sciences. After graduating from medical school in 1882, he became a staff member of Vienna General Hospital, where he specialized in neurology.

He collaborated with an Austrian neurologist, Josef Breuer, in the treatment of hysteria under the treatment of hypnosis. It was there that Freud changed his focus from neurology to psychopathology. Freud began his own private practice where he developed "free association," a technique he thought better than hypnosis. This allowed for his patients to express thoughts at a conscious level.

He based his interpretations in cases known as Rat Man and Wolf Man on the subconscious level. These case studies were written for colleagues and explained the meaning of each of the patient's symptoms. It was then that Freud approached psychoanalysis as a method of treatment. In 1900, he published the *Interpretation of Dreams*, which shocked the world with his theories on

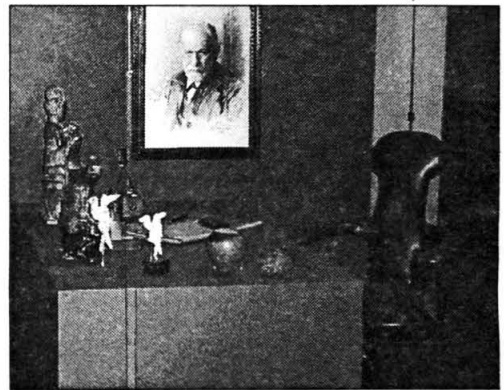
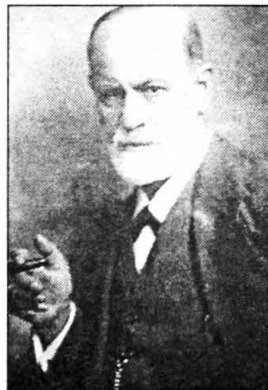
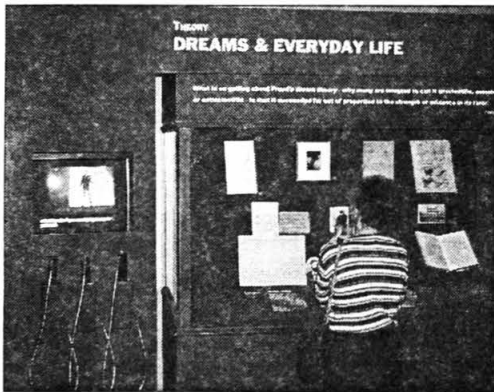
sexuality. The most famous is that of the "Oedipus Complex"—that boys have a sexual attraction toward their mothers and endure feelings of jealousy, even hatred toward their fathers. He also claimed that infants had sexual instincts.

In 1905 he wrote, *Three Essays on the Theory of Sexuality*. His ideas and theories angered many as they strongly opposed his theories.

In 1923, Freud presented a structural model of the Id, Ego, and Superego. Id being the instincts which he believed were experienced as foreign rather than part of ourselves. He referred to the instincts of life and death. Freud did not come up with the death instinct until after World War I, when he attempted to explain aggression and why people engage in such self-destructive behavior.

Freud's studies were extensive and much of his factual information is out on display for the public to view at the museum. A glass box secures his desk and the figure lectures that he used during patient consultations. The items on exhibit come from the Freud Museum in London, The Library of Congress, and the Sigmund Freud-Museum in Vienna.

The exhibition is free with regular admission: adults, \$8, children pay \$4, students with ID and seniors get in free on Wednesdays. The exhibit continues until Dec. 9 at the Field Museum of Natural History, 1400 S. Lake Shore Drive.



Dwayne M. Thomas/Chronicle

Left: Catherine Evans ponders at "Dreams and Everyday Life," which is an interactive display featured in the "Sigmund Freud: Conflict and Culture" exhibit at the Field Museum. Center: one of many portraits of Dr. Freud. Right: Freud's desk and the figure lectures he used for consulting patients are enclosed in a glass case at the museum.

Third Coast dishes classic café fare

By Stacie Boudros
Correspondent

The search for the best restaurants, bars, clubs and cafés is part of the Columbia student's plight as a Chicagoan.

While Columbia's hands-on mission extends boundlessly throughout the arts and media worlds, it is equally important for students from these worlds to engage in hands-on missions seeking to enjoy and indulge themselves.

Few locations in the ever-changing, vastly abundant neighborhoods from North to South Shores indulges quite like the Third Coast, a quaint and moderately priced café which has the perfect atmosphere to welcome the perpetually searching college student.

In the heart of residential Gold Coast on the 1200 block of North Dearborn Street lies this unassuming underground establishment. Unless the garden win-



Brion Hickey and Aleksandria Malyszko get acquainted at Third Coast, which is a quaint and moderately priced restaurant located in the heart of the Gold Coast. Bottom left: Mike Tafel, is part of the café's dapper and dynamic crew members.

dow's small pink "café" lettering happens to catch an eye, southbound passersby continue pushing on toward Division Street, anticipating the next block's transition into the flashy night life. It is probably a good thing the Third Coast lacks a grand sign of establishment, because a grand sign of anything is not what this place is all about.

"The original owner, Ike [James Ichling], used to say that a good café is defined by what it's not," current co-owner Chris Valterza remembers. "We are not a coffeehouse. We are not a bistro. We are not a club. And we are not a bar. We don't know what we are, but we're packed on a Tuesday night. That's

saying something."

Valterza and longtime friend and co-owner Janet Thomas have worked tirelessly since they took over the place in September of 1998 to make their rendition of the 1985 original just what's its "not." Valterza said the recipe for the Coast's success is the right combination of a strong wait staff and endless hours put in by Valterza and Thomas.

"This is how we keep prices low," Valterza said. "My menu should be as expensive as Gibson's, at \$15.50 a steak." But that would stray away from "a fair, honest product," he said.

The menu serves an array of eclectic food and drinks. With all prices includ-

ing tax, dinner or "breakfast anytime" costs about \$8 to \$10, while sandwiches, appetizers and salads go for about \$7.

Recommended dinner and snack foods include the "orange" homemade soup, baked chevre, grilled calamari salad and the smoked turkey and brie sandwich. Be sure to leave room for the flourless chocolate cake or New York style cheese-cake after dinner and drinks. Both and more are included for \$4.25 for a generous cut and scoop.

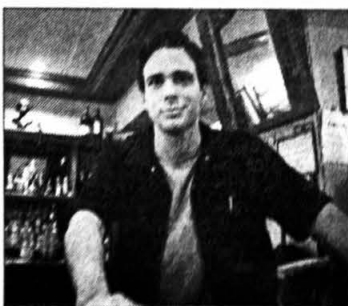
Beyond the food, the atmosphere leaves little to be desired. While sitting in one of the Coast's small oak tables among an airy room of gray and burgundy tones, a diverse clientele can be found reading, relaxing, enjoying food and conversation or pleasantly gazing over their latte through the leaded windows at a Gold Coast passerby.

It is not unusual to find a local homeowner conversing with a starving artist or an off-the-clock employee perched one table away. Mostly everyone knows each other already, or will quickly become acquainted, as customers spend hours at the café.

But "slackers," as Valterza refers to smoking table campers, should beware the \$5 minimum and hourly table charge. This policy is stated clearly all over the menu and is recited above normal room decibel repeatedly upon the entrance of any potential "slackers."

The Third Coast, 1260 N. Dearborn St., is almost a 24-hour restaurant. So keep it in mind after a wild night on Division Street.

Hours: Monday through Thursday, 7 a.m. to 2 a.m.; Friday, 7 a.m. to 4 a.m.; Saturday, 8 a.m. to 4 a.m.; Sunday, 8 a.m. to 2 a.m.



Corner 1988

Alumni

Here's a look at what Columbia graduates around the nation (and world) are doing. For more information on the department of Alumni Relations, go to:

www/colum.edu/alumni

1970

Joe Peyronnin is Executive Vice President of News and Information Programming for the Telemundo Network where he oversees the Telemundo Network, Telemundo Internacional and GEMS. He created *America En Vivo*, a live one-hour interactive talk program seen throughout the Americas. Joe served as President of Fox News in 1995 and 1996, as Vice President and Assistant to the President for CBS News from 1989-95, and Vice President and Washington Bureau Chief for CBS News from 1987-89. During his time at CBS, the station received The George Polk Award for its reporting on the 1989 uprising at Tianamen Square in Beijing, China and he was awarded an individual Emmy for breaking news coverage. Joe is a member of the Council on Foreign Relations and serves on the board of the Mental Health Association of New York City.

1971

Anthony Bellino, real estate broker, purchased a historic downtown Algonquin two-story building planning to turn it into "Bellino's Steak House and Martini Bar" by spring or summer of next year. It will be reminiscent of old-style Italian eateries, with close quarters and bustling activity, and seat between 40 and 60 patrons. Anthony also owned and operated Cattleman's restaurant, located at the corner of routes 62 and 25, for 17 years.

1976

A. Nadine Haley was named assistant professor at Metropolitan State University's College of Professional Studies. As teacher education generalist in Metro State's Urban Teacher Program, she teaches undergraduate and graduate education methods classes, supervises field experiences, collaborates on program development, advises students and provides leadership in supporting K-12 partnerships. Nadine has more than 20 years experience in teaching and administration having lectured at the University of Wisconsin-Milwaukee, North Carolina Central University, Durham; North Carolina State University, Raleigh; and Saint Augustine's College, Raleigh, N.C. She is currently a Ph.D. candidate in urban education at the University of Wisconsin-Milwaukee.

1977

Thomas P. Conley will become the Toy Industry Association president effective November 1. He held posts in the American Fishing Tackle Manufacturers Association, the National Housewares Manufacturers Association, and most recently the Steel Service Center Institute. Thomas holds an MBA from the University of Chicago.

1987

Janusz Kaminski photographed Steven Spielberg's "A.I." and the upcoming "Minority Report."

Nancy Maguire was included in "Beacon Street's Quartet: Four Photographers" and the Evanston Art Center's Faculty Show this summer. This past spring her work was displayed in the 18-year retrospective at Beacon Street Gallery.

1989

Pete Biagi is cinematographer for the first Project Greenlight feature film "Stolen Summer" produced by Ben Affleck, Matt Damon and Chris Moore. Project Greenlight is an online script competition sponsored by LivePlanet, Miramax, HBO and Sam Adams. The documentary will chronicle the journey of first-time director Peter Jones through the entire film making process. Pete hopes to use the film as an educational tool for film students. "Stolen Summer," starring Aidan Quinn, Bonnie Hunt, Kevin Pollack and Brian Dennehy, will be released in Spring 2002.

1990

Michael Szromba is president of South Holland-based 3rd Millennium Enterprises Inc., a company that takes a music group's recording through mastering, duplication, graphic design and packaging. They also produce posters, bumper stickers and promotional kits for musicians and are currently working on projects for Chicago jazz band leader Bradley Young and local rock band Quick Change. In addition, Michael sings with the local Van Halen tribute band Fair Warning.

1991

Troy Scott Norton hosted "80's Music," a 30-minute show for Time Life, with guest Martha Quinn, 80's MTV DJ. It is currently airing worldwide.

1992

John Pierson is a critically acclaimed playwright for experimental theater company *Neo-Futurists*. He publishes his work and that of his peers under his *Hope & Non-Things* literary label. His published collection of his plays is "The Incomplete Philosophy of Hope & Non-Things." John is known as Ian Pierce in the theater community and as Johnny Jughead when on stage with his almost 20-year-old punk band, Screaching Weasel. He also owns recording company, *Panic Button Records*.

1993

Jennifer Sweas opened *Item*, a Wicker Park home furnishings store carrying tables, chairs, pillows and fabric for upholstery or drapes. She designed the store's interior, furnishings and the furnishings she sells. Her work shows an Asian influence, but she is also inspired by nature.

Salvador Tamayo (also got an MA in 1998) received the Milken award for outstanding educators. He is one of three educators in Illinois and 145 teachers nationwide to be honored with the \$25,000 cash award. The prize has no spending restrictions and Salvador has suggested putting the money towards the local soccer club and class computers. A teacher at Turner Elementary School in West Chicago for seven years, Salvador created a Web site for the school and for his class. He comes in on some Saturdays to help students finish schoolwork and projects and is coach of the local youth soccer club called the Aztecs. The Milken Family Foundation of Santa Monica, California Monica distributes the Milken awards to teachers who meet a long list of criteria, including excellence in teaching, an ability to motivate students and outstanding professional accomplishment.

1994

Arnie Bernstein appeared at the Vickers Theater Silent Film Festival in Three Oaks, Michigan as a guest of honor to discuss his book "The Movies Are: Carl Sandburg's Film Reviews and Essays, 1920-1928." Arnie is working on his next project, a book on Chicago and its Civil War connections to be published in fall, 2002.

Marcel Townsel released his first book entitled "Beneath the Silhouetted Rainbow," a work of fiction featuring short stories and poetry.

Cecile DeStefano is the art director at "Alias" Touchstone Television in Burbank, California. She is working on the new ABC series, "Alias." Cecile worked as the art department coordinator for the following feature films: "Hoodlums," "Chicago Cab," "Payback," "Super Dave: The Movie," "Teaching Ms. Tingle," "Lost Souls" and "Almost Famous."

1995

Victor Pacini delivered a special performance for kids at Fairview Elementary School in his hometown, Mount Prospect. He delivers inspirational "Follow Your Dream" acts, which use upbeat song-and-dance performances to encourage students. Victor travels around Chicago to deliver motivational programs at schools. His CD, "From the Playground," is available for purchase.

1996

Melinda Roenisch premiered her 35mm feature film, "The Secret," at Flickapalooza in Los Angeles where it won the award for best picture. Columbia grads Pete Biagi, Dave McQuillen and Jalene Szuba also worked on the heartfelt comedy about a Ukrainian-American family turned inside out when their great aunt Daria visits from the old country.

1997

Rick Pukis has joined the faculty at Augusta State University in Augusta, GA as assistant professor of communications. He holds a master's of science degree from the University of Montana.

Jon Wellner stars as Gilligan/Bob Denver in the CBS Movie of the week, "Surviving Gilligan's Island," which aired October 14th. He was chosen for the role by Denver himself.

Valerie Marie Smith was featured at the Chicago College of Performing Arts' Graduate Flute Recital at Roosevelt University. She is a candidate for a Master Degree in Flute Performance and currently studies with Kaye Clements. A member of the National Flute Association and the Chicago Flute Club, Valerie has performed in Flute master classes at the National Flute Association Conventions. She will be recording her first CD of original works.

1998

David Kohut displayed his work at the Lyons Public Library. The 25 pieces are created with acrylics, oils, watercolors and colored pencils, and depict fantasy scenes, wildlife in black and white, and dimensional art.

1999

Lorraine DeNardis is a member of the Improv Squad, which debuted at the Grayslake Arts Festival. The group entertains with a mix of sketch comedy and improv based on audience suggestions.

Tammy Cresswell organized a four-day festival of music and visual arts entitled "Ladyfest Midwest." More than 100 bands and 30 visual arts were involved in this grassroots answer to the more corporate "Lillith Fair." She and a partner learned everything from scratch including booking bands, organizing benefits and arranging for space and services to be donated. Their efforts were acknowledged in *Spin* and *Rolling Stone*. The fest took place at various club and galleries throughout Chicago and included performers such as Amy Ray of the Indigo Girls and country singer and Chicago native Sally Tims.

Venita Griffin joined The Joyce Foundation as communications assistant. Her duties emphasize online communications. Venita is the former web content editor for the American Dietetic Association.

2001

Sven Brogren will have his poem "In Touch" published in the anthology, "The Silence Within," and recorded on the CD "The Sound of Poetry," both published by the International Library of Poetry. He backpacks alone in the country three or four times a year to gather inspiration and scenic photographs for his poetry. "In Touch" was written during a trip to Barrier Island off the coast of Maryland. Earlier this summer, Sven launched a website where he posts his poems and pictures.

Cortez I. Mack wrote a back-to-school production entitled "Where Do the Children Play?," presented at the First Pentecostal Church of God Inc. He is founder and president of Jesus Keeps Blessing Us, a production company whose principal commitment is to provide motivational, educational, spiritual and successful opportunities through theatrical, musical and recreational outlets. Cortez is an aspiring gospel playwright, poet, director, producer, songwriter/arranger and choreographer.

Alex Tamayo is a 2nd grade bilingual teacher at Turner School in West Chicago District 33 where he uses Shakespeare to teach English to immigrant children. Sixteen of his students now have the highest possible oral English skills on proficiency tests despite entering 1st grade with the lowest scores possible. These children may be eligible for English-speaking classes six months to a year earlier than many others.

MORE...

Sheila Ryan is a certified Irish dance teacher for the Trinity Academy of Irish Dance. Her students won five gold, two silver and four bronze medals at the National Irish Dance Championships in Toronto, Canada and will represent the United States at the World Irish Dance Championships in Glasgow, Scotland next spring. Sheila has been taking Irish Dancing classes since the age of five, has won national and international competitions, both as a dancer and teacher and performed on "The Tonight Show with Johnny Carson" three years in a row from 1989-91. She was one of the founding members of Trinity Irish Dance Company, the first nonprofit performing Irish dance company.

Frank J. Casella owns and operates Homewood-based Photographically Speaking, a business specializing in pictures and printing for churches and ministries. The company currently represents Miami-based Dyncolor Graphics Inc., a nationwide printer of promotional literature, which markets its products primarily through professional photographers. Before Photographically Speaking, Frank worked as a photographer for the Archdiocese of Chicago where he was regularly assigned to the late Cardinal Joseph Bernardin.

Jessie LaBelle is assistant to Audio Recording U studio manager Betty Rake. Rake's music library is the largest in Chicago with 20,000 CDs. Clients come to ARU with a certain type of music in mind and the company then comes up with selections from which they can choose.

Rashid Johnson explores what defines black culture in his latest work using elements from familiar culinary and agricultural traditions. He shows the complexity of African-American life by reconfiguring them into constellation-like compositions. Some of Rashid's collections are housed exclusively at G.R. N'Namdi Gallery. He uses the 19th century Van Dyke printing process, which involves coating watercolor paper with photo chemicals.

Sandra Jackson-Opoku is an award-winning author who recently released her second novel "Hot Johnny (And the Women Who Loved Him)." The novel tells the story of John "the Baptist" Wright, a legendary lover in African folklore. Sandra's first novel, "The River Where Blood is Born," earned her the Black Caucus of the American Library Association Award for Fiction. A poet and journalist, Sandra teaches creative writing at the University of Miami. Her next work, tentatively titled "God's Gift to the Natives," is the story of a world musician's death and the aftermath.

Mary Carroll was named to *Who's Who in America 2002*. She is a poet who has published more than 40 pieces of her work and recently received honorable mention in *Writer's Digest* writing competition. Mary was inducted into the National League of American Pen Women and is a member of the Live Poets Society. She currently lives and writes in Alexandria, VA across from the Potomac River.



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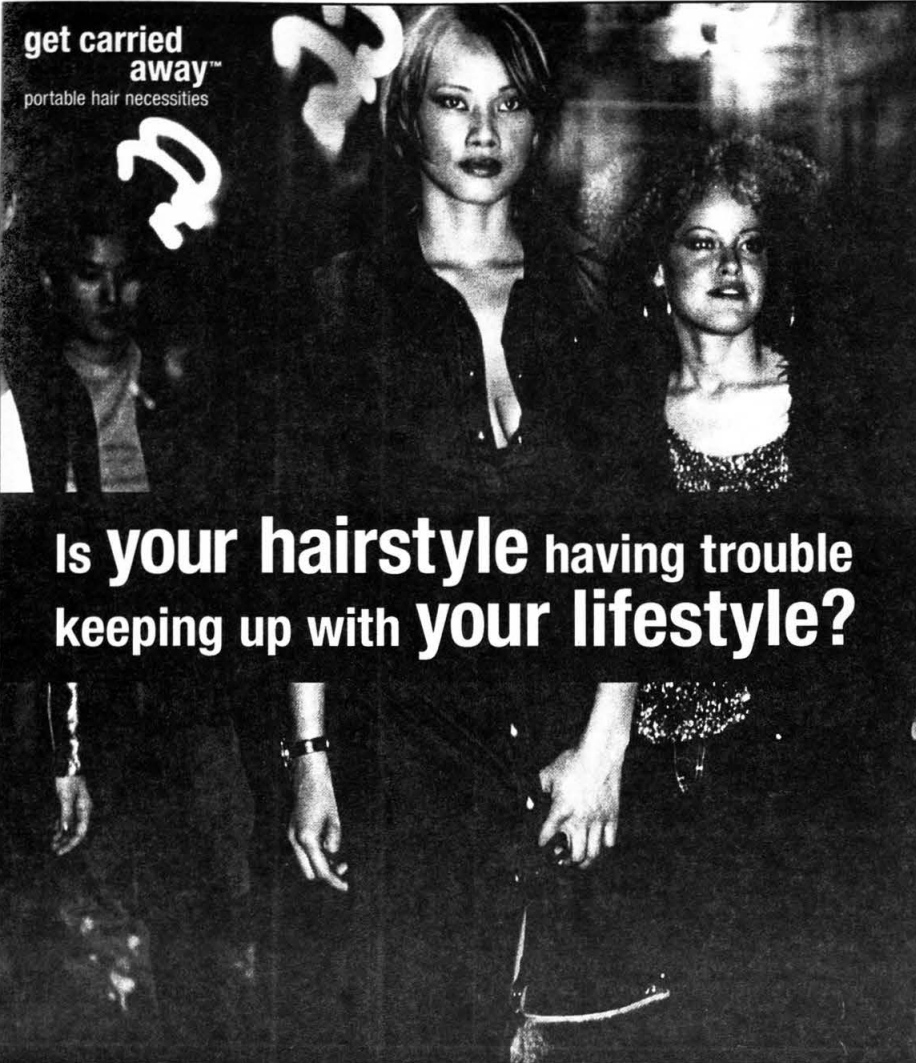
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7:00 PM, LI-YOUNG LEE READS WITH DINTY MOORE, RESIDENCE CENTER, 731 S. PLYMOUTH COURT
- THURSDAY 2:00 PM, MICHAEL STEINBERG READS WITH JOE MACKALL, NPR ESSAYIST, AT THE HERMANN D. CONAWAY CENTER, 1104 S. WABASH
7:00 PM, MICHAEL STEINBERG, EDITORS PANEL WITH JOE MACKALL, DINTY MOORE, AND OTHERS, AT THE HERMANN D. CONAWAY CENTER, 1104 S. WABASH

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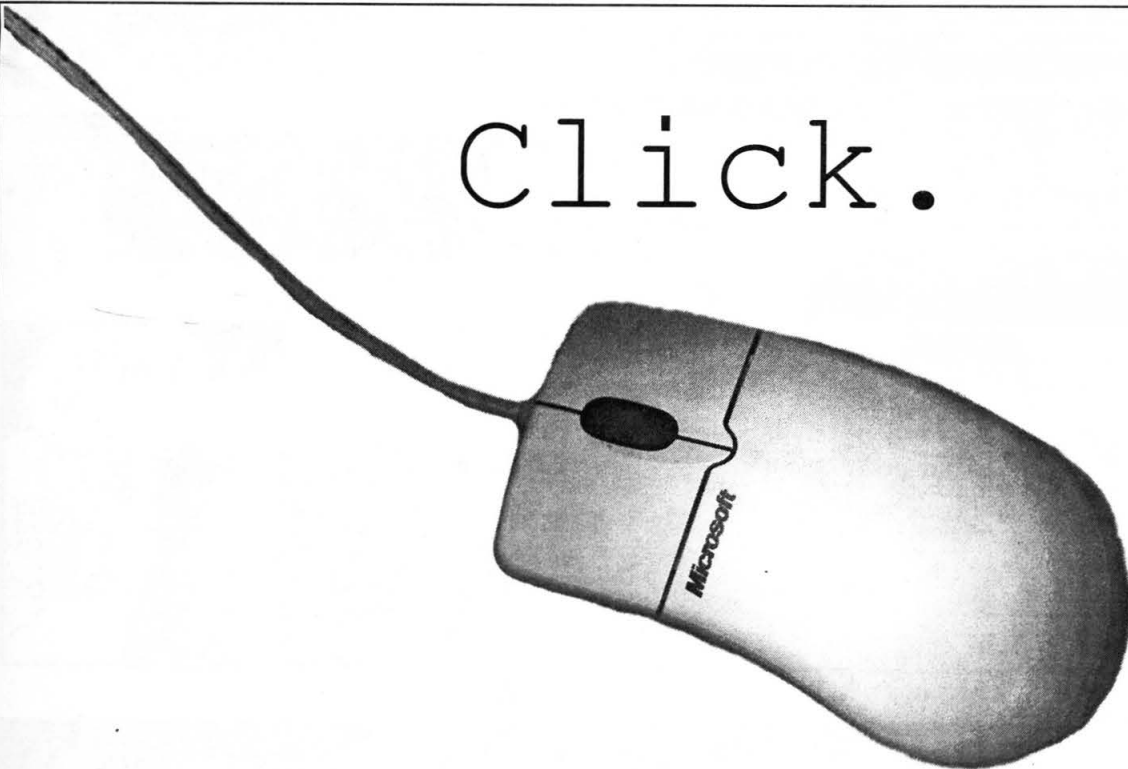
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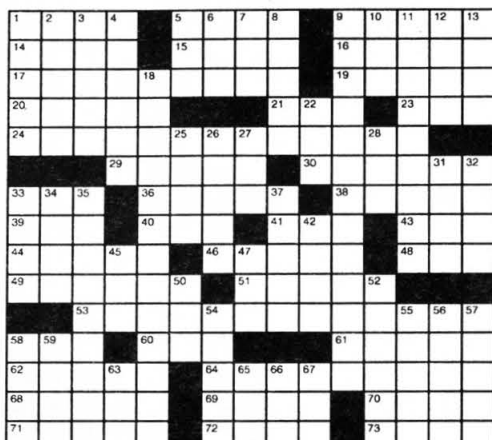
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Crossword

- ACROSS**
 1 In this place
 5 Separate
 9 Torn tickets
 14 Above
 15 Small combo
 16 Painter Matisse
 17 Packs heat
 19 Ryan or Tatum
 20 Waiting in the wings
 21 Crow's cry
 23 Picnic invader
 24 SUV's ancestors
 29 Irk
 30 Iroquois tribe
 33 Truck compartment
 36 Cafeteria stack
 38 Water pitchers
 39 "Ben"
 40 "And I Love"
 41 Vegas
 43 Ready to go
 44 Delete
 46 "Thou not..."
 48 A couple
 49 Japanese horseradish
 51 Climbing plants
 53 Fire-safety device
 58 Unruly group
 60 Hanoi holiday
 61 Figure of speech
 62 Unsuitable
 64 Became more severe
 68 Kiel or Suez
 69 Needle case
 70 Rachel or Simon
 71 Dawson or Gide
 72 Latvian
 73 Bump off
- DOWN**
 1 Tramps
 2 Phenomenon
 3 Ranch name in "Giant"
 4 Listed mistakes
 5 Sch. group
 6 Schedule abbr.
 7 Edge
 8 Puccini opera
 9 Carry a big stick
 10 Sawbuck



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- 11 Superlatively apprehensive
 12 Husk of grain
 13 Sediment
 18 Kissing game
 22 Earlier
 25 Fairy-tale monster
 26 Draws closer
 27 Sardonic
 28 Innovative
 31 Sketched
 32 Concerning
 33 Masticate
 34 Surrounding glow
 35 Parade group
 37 Great Lake
 42 Came down to earth
 45 Newsman Donaldson
 47 Concealed
 50 Likable '50s candidate?
 52 Threaded fasteners
 54 Lucy's landlady

Solutions



- 55 Of musical sounds
 56 "Martha" or "Norma"
 57 "I Am Woman" singer
 58 Isinglass
 59 Son of Judah
 63 excellence
 65 Goddess of criminal folly
 66 Same old same old
 67 Mind the children

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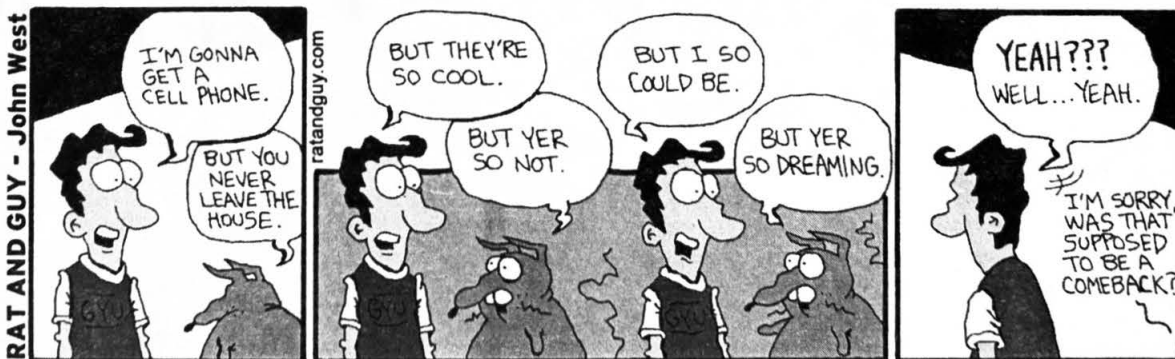
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THIRD PAGE NEWS: NATIONAL SPORTS REPORT

McNabb pays a price for cautious throws

By Paul Domowitch
Knight Ridder Newspapers

Thirty-six games into his NFL career, the one thing we can say about Donovan McNabb with any degree of certainty is that he doesn't make many mistakes.

Most young quarterbacks tend to pile up interceptions at a rapid rate, but McNabb hasn't. He has just 25 in 1,054 career attempts; this season, he's thrown 195 passes and been picked just three times. The only quarterback in the league with a better interception ratio is the Raiders' Rich Gannon.

Hard to knock a guy for that, right?

Uh, not exactly.

Yes, McNabb has done an admirable job of avoiding picks since he entered the NFL. In the Eagles' last 12 regular-season games, he's averaged a league-best one

interception every 70.2 attempts. But at what cost? Is his desire to keep interceptions to a minimum affecting his aggressiveness as a quarterback? Is he afraid to go downfield with the ball? Is he afraid to throw the tough pass for fear that it might get picked off?

There have been times this season when it has seemed that way, including at least once in Sunday's ugly, 20-10 loss to Oakland.

While the Raiders' defense effectively put a muzzle on McNabb's receivers most of the game, wide receiver Todd Pinkston managed to slip behind the secondary late in the second quarter, with the ball on the Oakland 25 and the Raiders up, 10-0. Pinkston had at least two steps on cornerback Eric Allen. McNabb appeared to see him, but didn't throw the ball. He held on to it and eventually heaved it through the end zone when he couldn't find anyone else

open. The Eagles ended up settling for a David Akers field goal.

"Ball security is important. You don't want to turn the football over by making bad decisions," said ESPN analyst Ron Jaworski, who had McNabb's job once upon a time. "But you've got to take some risks. Because with risk there is reward.

"One of the positives about Donovan is that he doesn't throw many interceptions. But you've got to take your shots down the field. The (down-the-field) opportunities in this offense have been few and far between. But there have been some, including the one to Pinkston (on Sunday). You've got to take that shot. You've got to make that throw, even if there's a slight chance it might get picked off."

Phil Simms is another quarterback-turned-TV analyst. Works for CBS. Was in the booth for the Raiders game. Has watched the tape of every Eagles game this season. Thinks McNabb is a terrific quarterback. But like Jaworski, he thinks the kid needs to start taking more risks.

"I'll never forget when I was with the Giants how many times I'd be walking out of the locker room before the game and Bill Parcells would holler to me, 'Hey, Simms, take some chances, son. I need some chances. I need plays,'" Simms said.

"I understand the game has changed a lot. There's such a protectiveness of the football. 'Oh my God, we can't turn it over.' Of course you don't want to turn it over. But you also can't let it stifle your creativity. Quarterbacks need to know when to be aggressive. It's like a point guard in basketball. When the game is over and the point guard has no turnovers, what's that tell you? It tells you he

didn't take enough chances."

If Andy Reid thinks McNabb isn't being aggressive enough, he's keeping it to himself. If he thinks his quarterback needs to grab a cape and a mask and a sword and start playing Zorro, we'll be the last ones to know.

He points out that no one was questioning McNabb's bravado last month, when he was slicing and dicing Seattle's inexperienced cornerbacks in a 27-3 win.

"You can look at that game and see he made some tight throws," Reid said. "The last couple of weeks, we've been playing against some pretty good (defensive) players and have been challenged. We have a young position there at wide receiver. It's been a tremendous learning experience for those guys and it's something that will help them down the road."

It is more than a little ironic that Reid's previous job before coming to Philadelphia was as the quarterbacks coach for the Green Bay Packers, where he tutored the league's ultimate risk-taker, Brett Favre.

Favre, a three-time league MVP, never has met a pass he was afraid to throw. Single coverage, double coverage, triple coverage, doesn't matter to him. In his second season as the Packers' starter, he threw 24 interceptions in 522 attempts. That's one every 21.8 attempts. This year, he's averaging one every 28.9. He also leads the league with 14 touchdown passes. And the 4-2 Packers are fifth in the league in total offense.

"One of the greatest qualities a quarterback can have is amnesia," Jaworski said. "That's what Brett has. He can throw three picks in the first half and they're forgotten. He can throw three touchdowns in the first half and they're forgotten, too. He plays one play at a time and doesn't let

what's happened prior to that play change what he's going to do that play."

Simms said McNabb's mobility also might be influencing his willingness to take chances with the ball.

"What I noticed Sunday," Simms said, "is, (when he is) dropping back and not seeing that open (receiver), he's such a good athlete. He's playing a different game than most quarterbacks play. Because he knows if he doesn't throw it to the first guy, he's probably going to be able to buy time and wait for someone else to come more open.

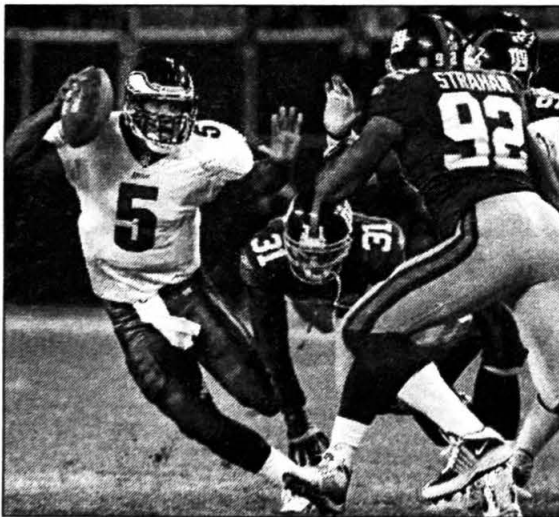
"There are only a couple of quarterbacks in the league who have the opportunity to think like that. Everybody else is playing a different game. Everybody else has to drop back and throw it in rhythm and make a quick decision. There's a possibility that, because he knows he doesn't have to do that, it alters his decision-making."

Simms chuckles when he hears suggestions that McNabb is a bad fit for the West Coast offense or that Reid needs to move him around more.

"What offense does he exactly belong in?" Simms said. "Should we sprint him out more? Oh yeah. History has shown us that sprint-out quarterbacks really rip up the NFL. That's a great way to play. It's hard enough getting people open without cutting down 50 percent of the field. People like Eric Allen and Charles Woodson would go, 'Oh, my gosh. Thank you.'

"Is this offense for him? Absolutely. Over time, Andy and Donovan will slowly have a number of plays that Donovan likes and they'll have success with."

And maybe, over time, McNabb will start to take more chances.



AP Photo/Jeff Zilevansky

Donovan McNabb may run a lot, but he is not as aggressive as some would like.

Brown welcomes Jordan as a teacher, inspiration on the court

By Mitch Lawrence
New York Daily News

NEW YORK—If there were any question which side Kwame Brown has taken on the "Should Michael Jordan be playing again?" debate, Brown has ended all the suspense.

"Of all of our rookies, I'm going to be the first one to buy Michael dinner," said Brown, the Wiz's No. 1 pick in June. "We should all buy him dinner because of what he'll do for this franchise. But he took a great deal of pressure off me."

You can measure it in tons.

To refresh your memory, Brown was the first high school player ever to be drafted with the No. 1 pick overall. Prep stars making

the jump to the pros is still a hot-button issue for the NBA, even if Kobe Bryant, Kevin Garnett and Tracy McGrady never set foot on a college campus and haven't exactly struggled. But with Jordan's ballyhooed return, Brown might zip through his first season as a foot-note.

"It's the best thing to happen to Kwame," said Doug Collins, the Wizards coach, "because every day in camp, people are going to ask, 'How's Michael? How's he doing? How's he looking? How's he feeling? Is he OK?'"

Those same questions would have been directed at Brown, the 6-11 forward from Brunswick, Ga., who turned 19 in March. He never averaged more than 20 points per game

in high school, and reached that pedestrian figure only once. But he was being counted on to key the Wizards' rebuilding effort, until Jordan, as he put it, wanted to scratch his itch.

"I told Kwame that out of everybody on this team, all eyes would have been on him," Collins said. "He's the first high school player to be drafted No. 1. Now, this is going to give him a chance to grow a little bit without having all the heat right on top of him."

That hasn't been lost on Brown. When questions come his way, they mostly deal with you know who.

"I don't understand why people say he shouldn't have come back," said Brown. "But in a way, I'm glad they are. From what I

know of him, Michael feeds off that. He probably sits at home and listens to all the naysayers and just can't wait to prove them wrong. Once he does, it will be a thrill for him."

It might not be so great for Richard Hamilton and Courtney Alexander, both of whom might have their minutes cut because of No. 23's presence. But there's little doubt that Brown will be able to go about his business without the normal scrutiny of a top pick.

"I'll be a teacher, not just for Kwame, but for all of our young players," Jordan said. "Either they'll listen or they won't. I'll just try to give them the best advice to make them better basketball players."

They better have thick

skin, too. Jordan showed no mercy with his previous teammates, whether they were stars or scrubs. But there's an upside.

"Michael talks all the time when he plays," Collins said. "I'm not talking trash. I'm talking he talks to his teammates. That's almost a lost art in this sport. Everybody gets on the court and gets locked into their person. But Michael makes you feel like you have an advantage because he's the one doing all the talking. But don't read into that that Michael will be Socrates and losing will be OK. He's going to be teaching and kicking some butt at the same time."

With Kwame Brown leading the cheers.

Basketball

Continued from back page

dom in stride. He indicated that if Nike or another shoe company approaches him about an endorsement, that he would indeed listen.

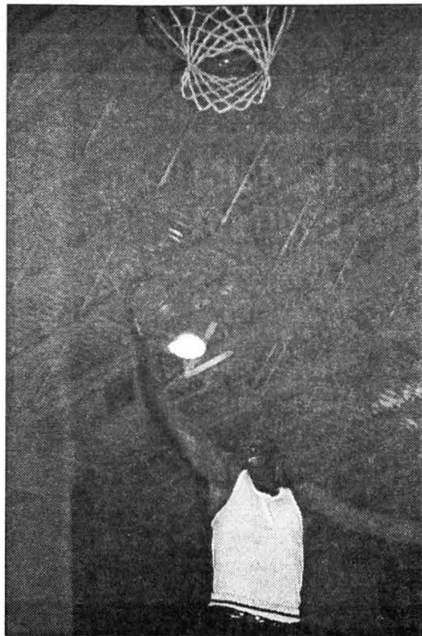
"Oh, heck yeah," Kelley said about a possible shoe deal.

He also indicated that he felt a little bad about not watching Jordan's comeback game with the Washington Wizards, but he had more important things to do than watch the former Bulls star.

"I would have watched, but I like to play more," he said. "Besides, I can watch the highlights."

For the blue team, there may not be many highlights this year. In fact, they might not even be together again.

"That's a legitimate concern," Oberholtza said. "I just have to come out here and stay both mentally focused and tough. I have to realize that I may be playing with four other players I don't know next week."



Mike Schmidt/Chronicle

Like Jordan, Columbia-Roosevelt basketball provides high flying action.

Despite early struggles, basketball league officials pleased

By Gregory Lopes

Assistant Sports Editor

Intramural basketball at Columbia has struggled in its nascent stages, but the league was able to get its games off the ground last Tuesday night, officially marking the program's inception.

Basketball season was originally scheduled to begin Oct. 22, but the league was forced to cancel its first week's games because students had not turned in insurance forms.

"We were finding at least a couple of players from each team didn't have insurance forms," said Dana Ingrassia, director of Student Activities and Government.

To compensate for students lacking completed insurance forms or for students without insurance, Ingrassia and other league administrators devised a liability waiver document. The liability waiver will allow students and alumni without insurance to participate in the league.

Another change in the league will be the number of teams. As some students decided against playing, the league will hold six teams rather than seven. With six teams, each team will be allowed to play two games a week, one Tuesday and one Wednesday, said Ingrassia, eliminating the bye week for any team.

The league's schedule will not change and the cancellation of week one's games will not affect the start of the Volleyball season, which will begin in the spring.

League administrators are aware of the hurdles a new program must endure and, according to Ingrassia, "we are still pleased with the program."

Despite losing some players and insurance difficulties, the league will have a second year, Ingrassia said.

The Chronicle's weekly guide to fantasy football

By Jacob Delahaut
Correspondent

1st Down: The Rant. Someday soon a professional athlete will be killed on the playing field by a fan. Bodyguards, stadium security and Americans' increased awareness in general is not going to stop this tragic event from occurring. When the news flashes across the screen, your jaw will drop and your eyes will bulge. A sense of disbelief will envelop you. Hopefully I am wrong, and this 'event' will never occur, but if it does, would it really shock you?

NFL players are aware of the increased risks that they now face. Recently, a New York Jets defensive back was processed for having an illegal semi-automatic firearm in the back seat of his vehicle. When asked by parking lot security about the gun, he claimed that he "forgot about it." Such incidents are no longer exceptions, but are now becoming a part of a professional athlete's security. This level of security is misguided, but an increase in security is not. Previously, hate mail was the means of protest by misguided fans, but in the future their means be much more drastic.

2nd Down: The Trends. Permanent goal-line cameras could emerge as the next innovation on the football technology scene. The NFL currently utilizes instant replay, and the time has come for them to install small cameras into the pylons that already exist. The most difficult plays to officiate occur along the goal line and these plays are also some of the most important during a game. Two weeks ago, four separate goal-line plays went to review, and not one of them had a definitive camera angle. Corey Dillon and Travis Henry were rewarded questionable touchdowns, Shaun Alexander had a non-fumble turned into one and on a late two-point conversion by Anthony Thomas there was again no definitive camera angle. The NFL should spend the extra money and attempt to eliminate these questionable goal-line calls that determine games.

3rd Down: The Match-Ups. Bye-week team: Redskins. This week features quality pre-season match-ups gone

bad. Ravens at Titans: this divisional battle was going to decide a first round bye in the playoffs, but now a rout looks in order. Your Titan players (Steve McNair, Eddie George, Derrick Mason, Frank Wycheck and Joe Nedney) will serve you better as cheerleaders this week. Vikings at Eagles: two playoff

teams from last year are now going in opposite directions. The Viking superstars (Daunte Culpepper, Randy Moss and Cris Carter) are difficult to sit, but their game against a physical Eagle defense might be the exception.

4th Down: A quick look at our prognostications for week nine of the NFL season.

Hot: Quarterback—Kurt Warner—Coming off a bye week and a loss, Carolina will get torched: 400 yards and four touchdowns.

Running back—Priest Holmes—The Jets defense is still tweaking their new 4-3 scheme: 100 yards and two touchdowns.

Wide receiver—Qadry Ismail—Not a superstar, but a starter this week: 120 yards and one touchdown.

Tight end—Roland Williams—He will prove that he was worth a fourth round selection: 50 yards and one touchdown.

Kicker—John Carney—Longtime Charger has found new life in New Orleans: three field goals and three extra points.

Cold: Quarterback—Doug Flutie—It was a good ride while it lasted: 180 yards and one touchdown.

Running back—Michael Pittman—Concussions are no joke and neither is the Giants defense: 40 yards and no touchdowns.

Wide receiver—Eric Moulds—Some year he could catch more than six touchdowns: 60 yards and no touchdowns.

Tight end—Bubba Franks—Playing time

is being cut into by David Martin and soon Tyrone Davis: 10 yards and no touchdowns.

Kicker—Jay Feely—An injured kicker should always be cut from your roster: no points.

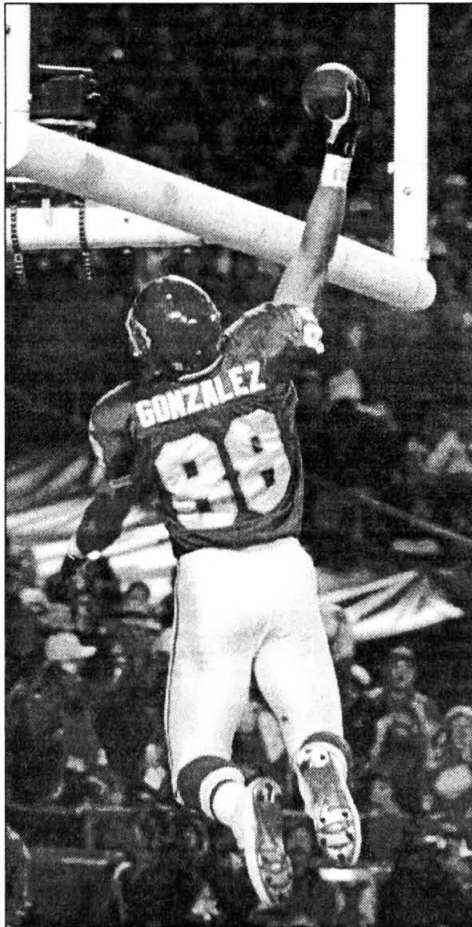
The question of the week

"I'm in a mandatory tight end league (a rule that I dislike). What are some options that I have?"

—Nick R., Internet reader in Barton, Kansas.

JD: On draft day one owner goes after the lone stud at the position (this year, Tony Gonzalez) while everyone else takes their "sleeper." Each year, usually around this time, the mandatory tight end debate begins because many fantasy teams "sleeper" selections have continued their hibernation well into the NFL season. Sure, Bubba Franks and Wesley Walls owners are happy, but every other owner becomes frustrated.

These frustrated owners do have some options. During next year's draft overspend on Tony Gonzalez, select a tight end so late that you already have the position penciled in as a zero every week (and any production will be viewed as a bonus), or attempt to change your league's rule. Many leagues start three receivers and make no distinction between a wide receiver and a tight end. Another possibility is adding the full back position to the tight ends and having a starting "H-back." More and more teams are utilizing tight ends and fullbacks the same, so why not do the same in your fantasy league? Tight ends like Frank Wycheck and Ken Dilger block as much as most fullbacks, and fullbacks such as Larry Centers and Richie Anderson catch as many passes as most tight ends. Or you could just select another "sleeper!"



AP Photo/Jim Baracus

Tony Gonzalez is the best selection for owners looking for an impact player at tight end.

Jordan who? Columbia-Roosevelt hoops league debuts intramurals

○ NBA legend's return to the league not enough to deter fans from flocking to Roosevelt Gym; fight breaks out in first game

By Scott Venci

Sports Editor

Michael Jordan's return to the NBA wasn't enough to keep fans from coming out to Roosevelt Gym to watch the debut of Columbia and Roosevelt's intramural basketball league. However, an unannounced crowd of 14 got more than they bargained for.

With just seconds to play in the game between the white and blue teams, a fight broke out that led to two ejections and one punch in the face. It apparently started when blue team guard Cody Evans threw the ball at the legs of a player on the white team. Seconds later, Evans got a haymaker to the face that was delivered with such force that the instigator fell to the ground. The two were then separated by players from both teams.

"With this kind of officiating, I expect fights like that to continue happening," said blue team forward Mike Bahs. "I blame the fight totally on the refs. They had no control over the game the whole night."

"You're going to see one of these every night," blue team center Mike Oberholtza said. "Intramural basketball equals fights, every year."

The scuffle put a bit of a damper on the night's big festivities, which included a halftime show that featured players standing around waiting for the second half to start.

The game itself provided more fireworks than just the unexpected boxing match. White team point guard Marley Kelley produced a highlight reel full of plays that helped lead his team to an easy 45-32 win, in which they never trailed.

Kelley continually dropped NBA range three-pointers on a blue team that was unable to put any pressure on the slick guard. By the end of the game, Kelley had won over the group of girls huddled in one corner of the gym, hoping to get a high-five and a phone number from the biggest star of the new league.

"We handled our business," Kelley said after the

game. "We just go out and play, and we played real hard."

Unfortunately for Kelley fans, it may have been the only game he will ever participate in. It was discovered in a post-game interview he doesn't actually attend either school, which is a requirement if a player wants to play in the Columbia/Roosevelt intramural league. However, he does have some credentials to suit up again.

"I went to Roosevelt for a year and half," he said.

Kelley's eligibility problems aren't the biggest obstacle standing in the way of the new league. Because it's a requirement that each player have proof of health insurance, the list of players that were originally allowed to compete in the league has substantially dwindled in size.

Oberholtza is one player who is likely to be affected by the insurance rule. His entire team failed to show up, leaving the freshman wondering if his career was over. Fortunately, he was assigned to the blue team, although no one is sure for how long.

The unfamiliarity between Oberholtza and his teammates may have been the main reason why the team looked so out of sync. They started the game by turning the ball over, and ended it the same way. In between, they mixed a few blown lay-ups with a variety of different air balls, some going over the backboard, some going under and some not even coming close either way.

Bahs was most affected by the rim being 10 feet up in the air. Other than the lay-ups he missed, most of his other attempts failed to hit the rim. It was clear early on that a summer away from the game has left Bahs' shot rusty. The forward refused to give any excuses for his poor play though.

"I would just like to point out my 9-3 points to air ball ratio," Bahs said, perhaps being too kind. "Next time I'll bring my 'A' game, so what's his face [Kelley] better watch out."

His struggles were capped off with just 1:32 left to play when he grabbed a rebound and threw up an air ball from five feet, drawing laughter from the other side of the gym. The poor outing may lead Bahs to retirement. His unhappiness with both the refs and league boiled over in his post game comments. "Chaotic refereeing and scheduling makes this league suck," he said.

League officials were unavailable for comment regarding a possible fine or suspension because of the comments made by Bahs.

Oberholtza was more diplomatic in his views. If anything good came from the blue team's loss, it may be the emergence of Oberholtza as a bona fide leader of a team desperately searching for one. Oberholtza took responsibility for his team's poor effort.

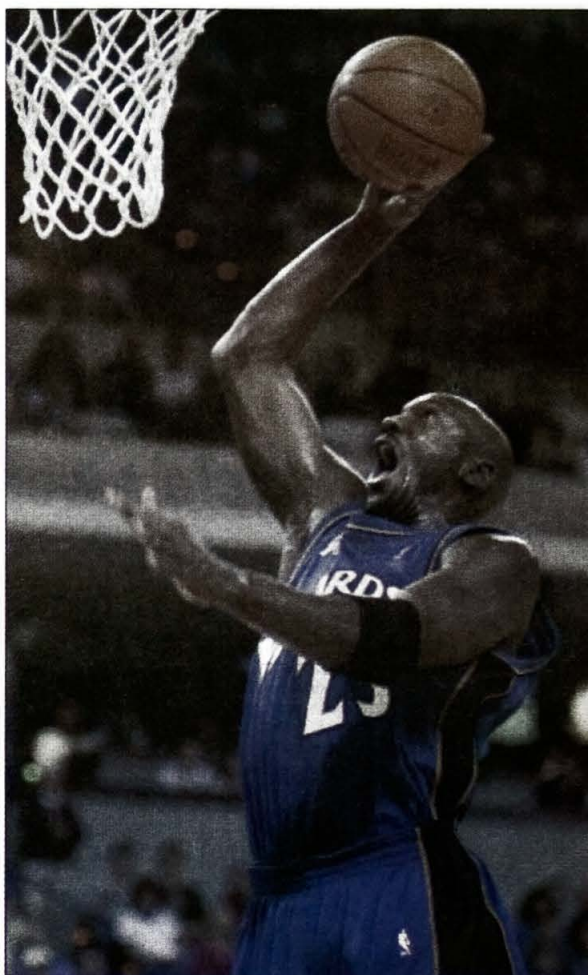
"I would only give myself a three," Oberholtza said about his own play, "and that's on a scale of 30."

Oberholtza went on to say why his team was unable to put any string of good play together.

"I think it was a lack of skill and leadership," Oberholtza said. "It was a lack of hustle and points. When you go on the court and you don't recognize the four other people, it's really hard to dish off some assists, let alone score points."

On a tough night for his team, Oberholtza was almost able to bask in the glow of making history. With four fouls, he needed just one more to become the first player ever to foul out. As with everything else, Oberholtza fell short.

"I was actually striving for that," he said,



AP Photo/Mary Ann Chastain

Michael Jordan's return to the NBA on Tuesday night did not stop 14 fans from turning out to see another blue-clad team lose its opener.

referring to the possible history making foul. "I'm a little disappointed in myself that I didn't follow through on that. I was just waiting for the fight to happen, though. I tried to instigate it with my first four fouls."

Oberholtza also dismissed the notion that Jenkins is the best player in the league.

"I'll be honest with you," he said. "You see, [Marley] practices everyday. He skips class to come to the gym. My first priority is education. If I were here 23 hours a day I might be like

"I have to realize that I may be playing with four other players next week."

—Mike Oberholtza

[Marley]. He's a good basketball player and a heck of a leader. But like I said, I think I could be the same way if I put in the amount of practice time he does."

According to sources, Oberholtza had never even seen Kelley before the two faced off in the game. As one person said, "it's tough to skip class if you don't go to either school."

For his part, Kelley is taking his newfound star-



Mike Schmull/Chronicle

Free throw shooting was at a premium in the historic first game.