

11-19-2001

Columbia Chronicle (11/19/2001)

Columbia College Chicago

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COLUMBIA CHRONICLE

Volume 35, Number 9

Columbia College Chicago

Monday, November 19, 2001

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Tax forms: Top college personnel see hike in pay

○ Incoming donations drop \$6.3 million from 98-99 tax year

By Jill Helmer
Assistant Editor

Every top administrator at Columbia—from both the academic and non-academic sides—received a pay hike during the 1999-2000 tax year, according to IRS 990 tax forms obtained by the *Chronicle*.

Form 990 is the tax form non-profit organizations such as Columbia are required to file with the IRS.

The forms also documented that the school collected only \$3.5 million in donations for the 1999-2000 tax year, a significant drop from the total of

the previous year, when donations reached \$9.6 million.

Donations came to Columbia mainly in the form of cash, with the biggest individual donation at \$500,000. Donations also included books, music collections, photographs, pledges and film stock. One of the biggest non-cash donations came in the form of a music collection valued at \$73,635. Twenty-two thousand dollars worth of promotional spots were also donated to Columbia.

Money brought in by the school to be dispersed as scholarships totaled \$2.1 million, a 79 percent increase from the 1998 tax year, according to Form 990.

Form 990 also listed the top five highest-paid employees other than officers, directors and trustees at Columbia.

See **Salary**, page 3

Compensation of the



Paid Columbia Employees

	99-00 pay	99-00 benefits
♦♦♦ John B. Duff, former president	\$203,869	\$143,827
♦♦ Samuel A. Floyd, provost	\$219,379	\$53,179
♦♦ Zafra Lerman, professor, science	\$192,134	\$52,419
♦ Albert C. Gall, executive VP	\$149,067	\$43,230
♦ Warrick Carter, president	\$145,833	\$42,292
<small>Carter was put on the college's payroll in June 2000 and assumed office in August 2000.</small>		
♦ Philip J. Klukoff, associate VP, continuing education	\$143,371	\$33,626
♦ Sheldon Patinkin, theater chair	\$138,965	\$33,266
♦ R. Michael DeSalle, VP, finance	\$138,266	\$40,097
♦ J. Dennis Rich, management chair	\$129,839	\$34,357
♦ Paul J. Johnson, human resources director	\$121,691	\$33,238

Source: 1999 IRS 990 documents and Chronicle of Higher Education
Graphic by Ashleigh Pacetti

Asking is an art, journalists say

○ Panelists argue friendly versus confrontational approaches

By Kela M. Ellis
Staff Writer

The tables were turned Tuesday when some of Chicago's most prominent journalists were the ones answering questions as part of Columbia's Creative Non Fiction week. The events included a series of panel discussions, book signings, and readings presented by the English, Fiction Writing and Journalism departments.

In a panel discussion called "20 Questions: The Art of the Interview," journalists like *Chicago Sun-Times* columnist Mary Mitchell and *Chicago* magazine editor Jan Parr spoke to a crowd mainly consisting of aspiring journalists about some of their more memorable interviews.

Some of the interviews mentioned were

those with celebrities, especially those related by *Chicago Sun-Times* pop-music critic Jim DeRogatis and *Esquire* magazine contributing editor Bill Zehme. Interviews with actor Arnold Schwarzenegger, Nation of Islam Minister Louis Farrakhan, actress Cameron Diaz, blues legend B.B. King and the late rock critic Lester Bangs were discussed as the panel told of successes and failures in their attempts to ask the right questions.

Research is crucial to asking the right questions, Zehme said. "I think of myself as the Columbo of interviewers," he said.

Mitchell agreed that research and persistence are what it takes to do a great interview. "When other reporters were tired and ready to go...I stayed behind," she said of a news story where a 12-year-old girl was shot in the head by a stray bullet that came through her bedroom wall.

After staying behind and talking to peo-

See **Journalists**, page 3

College seeks spotlight in Hollywood parade

○ All-4-One to top float in nationally broadcast Christmas parade

By Neda Simeonova
News Editor

In a unique collegiate promotional effort, Columbia will spend more than \$25,000 to sponsor a float in the upcoming celebrity-studded Hollywood Christmas Parade.

Hosted by Grand Marshal Peter Fonda, best known for his role as a motorcycle-driving rebel in "Easy Rider," the Hollywood Christmas Parade is the largest celebrity parade in the nation.

"What Columbia is trying to do is get national exposure and increase the national visibility of the school," said Aaron Vanek, Columbia's West Coast alumni coordinator.

The 70th annual parade will take place on Nov. 25, 6 to 8 p.m. PST. It will be broadcast live on KCOP, channel 13, in Los Angeles and carried by the UPN network across to over 155 cities nationally and internationally. The parade coverage will be aired in Chicago on WCIU, channel 26, on Dec. 2, 1 p.m.

According to Vanek, Columbia is taking part in the parade because the administration wants to make the Hollywood community aware of the school's presence in Los Angeles and to focus on the more than 1,000 alumni in the area.

The parade cost includes an entrance fee of \$8,500 and the \$12,000 cost of the float, said Jeryl Levin, director of Columbia's Alumni Program. Another \$4,500

will be spent on limousine service, refreshments and a parting gift for All-4-One, the band which will play on the float but is not being compensated for their appearance.

"This is a non-commercial event and all celebrities are donating their time," Vanek said.

All-4-One began their career as an overnight sensation in 1994 with the release of their first single, "So Much in Love," which went gold and made the top-five on the pop charts. The float will appear in the parade for 45 minutes as the procession winds around Sunset and Hollywood Boulevards.

"It is a really good marketing investment for Columbia," Levin said. "It is a marketing tool and a publicity tool to get Columbia's message out." Levin said that the purpose of the parade is not to advertise the college's program in Los Angeles alone, but to advertise the entire school and benefit the college on a national level.

Paul Chiaravalle, Columbia's associate vice president and chief of staff, thinks that there are several advantages to participating in the parade. "This is a really good market and it is creating an outreach for our alumni [in the area]," he said. Chiaravalle thinks that the publicity will add credibility to the college and "the fact that we're able to compete out there."

According to Chiaravalle, the cost of the event is low, considering the exposure that the parade will bring to the college. "We did a good job utilizing our contacts to keep the cost low," he said.

Bob Enrietto, coordinator for Columbia's Semester in L.A. program, agrees that the parade will

See **Float**, page 3



Dwayne M. Thomas/Chronicle

The journalism panel discussion was held Nov. 14 in the Hokin Gallery, 623 S. Wabash Ave. Left to right: Bill Zehme (*Esquire* magazine), Mary Mitchell (*Chicago Sun-Times*), Jan Parr (*Chicago* magazine), Rosalind Cummings-Yeates, a freelance writer.

Briefly News and Notes

Theater department to perform classic musical

Rogers and Hammerstein's classic musical, "Oklahoma!" will be presented by Columbia's Theater department on Dec. 6, running through Dec. 16, in the college's Getz Theater, on 72 E. 11th St.

The production is directed by college faculty member Estelle Spector. A veteran of musical theater, Spector has been teaching in the Theater department for 15 years and is the coordinator of the department's musical theater program. Show choreography is by Tammy Mader; musical direction by Larrance Fingerhut; fight choreography by David Woolley; lighting design by Emile Boulos; costumes by Frances Maggio; and voice coaching by Albert Williams. Student Lisa Bendrick is serving as stage manager with fellow student David Siegel as set designer.

The department's Couch Potato program starts up again this year with an open dance class, led by choreographer Mader, after the Wednesday, Dec. 12 performance. See the show, then learn how it's done. The dance class is free, but places must be reserved in advanced by calling (312) 344-6104.

"Oklahoma!" tickets are \$10 to \$14 each, with half price tickets for senior citizens and students. For a season brochure, tickets or more information, call (312) 344-6126.

College community welcomed to enroll for a tour of Spain

A tour of Spain—"Everything Under The Sun"—opens to the college community as well as to family and friends. It will take place Jan. 21 through Jan. 28, 2002.

Anyone interested in experiencing Madrid and Barcelona through various art museums, cultural and historic sites as well as entertainment venues, is welcome to enroll.

Tour costs are based on the number of participants and start from \$1,425 to \$1,550. Air transportation is included in the tour cost.

The tour will be led by Dennis Brozynski, Dianne Erpenbach and RosaAnna Mueller. For more information, call Dianne Erpenbach at (312) 344-7651.

Performance to be featured

CADRE, a new Columbia students run group, to collaborate original music with original works of art from other medias, is having its first performance at 6 p.m. on Nov. 29, at the Columbia Concert Hall, 1014 S. Michigan Ave.

Original artwork, graphic design and films will be showcased with live music composed by Columbia students. The performance is free and open to the public.

College enters 70th Annual Hollywood Christmas Parade

The 70th Annual Hollywood Christmas Parade will take place on Nov. 25 from 6 p.m. to 8 p.m. PST. Columbia College is sponsoring a float this year, featuring the Grammy-winning band All-4-One in an effort to increase the national visibility of the college.

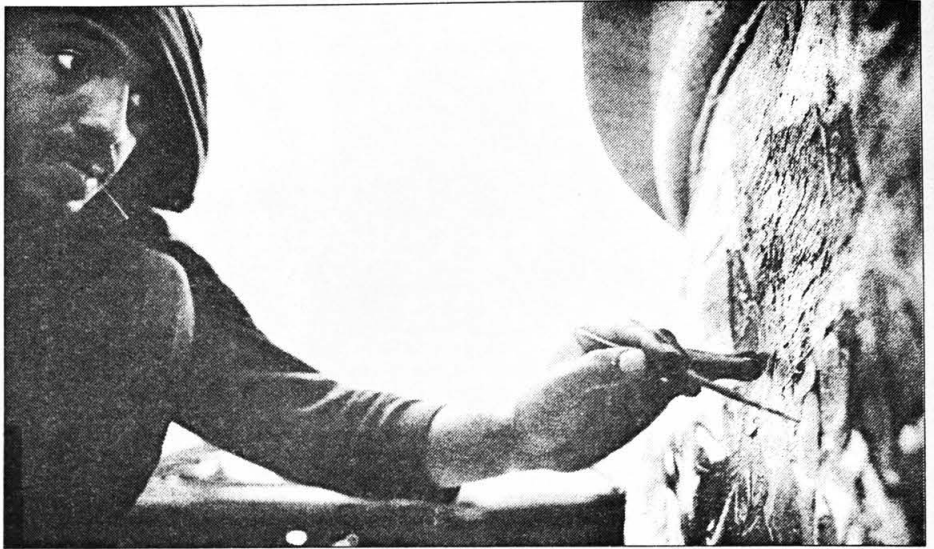
The parade will be broadcasted live on KCOP Channel 13 in Los Angeles and carried by the UPN network across the country to over 155 cities and internationally. The parade coverage will be aired in Chicago on WCUI, Channel 26 on Dec. 2 at 1 p.m.

Columbia also took part in the parade because they wanted to make the L.A. community aware of the school's presence there.

In addition to the parade the college will throw a reception on the second floor in the Oscar Room of the Roosevelt Hotel, located on Hollywood Boulevard, overlooking the beginning of the street parade. The reception is meant to reach out to the alumni in the area.

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

Around Campus



Street artist Bobby Mason puts the finishing touches on his 'Evacuation of Afganistan' piece in front of the 623 S. Wabash Ave. building.

Seno Yohey/Chronicle

Pay raise fills up work positions

○ The wage raise is offered to any student who qualifies for work or study aid

By Jackie Miller
Staff Writer

In an effort to fill more work-study positions, the Student Employment Office raised the hourly pay from the minimum wage of \$5.65 per hour to \$7 per hour over the summer and has continued the policy this fall.

According to Maxine Evans, director of Student Employment, the decision was made by the Acting Vice President of Student Affairs Mark Kelly. Evans said that Kelly felt that because the students working during the summer were receiving \$7 per hour, all student workers should receive the same amount.

"The school had a lot of work study money that was not being earned by students," Evans said. She saw this as an opportunity to use the federal money Columbia receives for work-study programs and give students a much-needed helping hand.

The change in hourly wage has drawn more students to work for the college than ever before. "At least 99.9 percent" of work-study positions are filled, Evans said. "Before we had positions we couldn't fill throughout the year."

Many students find that it's convenient to work on campus. They are very close to their classes, they don't have to allow for commuter time to and from work and they can work their schedule around classes.

"It's easier for me to work for school," said Carl Varnado, a screenwriting major who works at the Marketing computer lab on the seventh floor of 624 S. Michigan Ave. "School works around my schedule, rather than my working around another job's schedule."

The pay raise is offered to any student who qualifies for work study or work aid, which is the majority of students. "The \$7 look so attractive now that the school does not have a problem finding students to work," Evans said. Before, students would work off campus because they were able to make more money than the minimum wage the college was offering.

Evans said she does not see a possibility of the hourly wage decreasing any time soon.

Former Indiana U. PR chief still drawing pay

AP Wire Service

BLOOMINGTON, Ind. (AP)—Indiana University's former public relations chief, who represented the school during the firing of basketball coach Bob Knight, is still being paid \$10,000 a month to consult the university.

Christopher Simpson resigned in July from his \$165,400-a-year job as vice president for public affairs and government relations. On leaving, he signed an agreement to work as an IU consultant for one year.

The *Herald-Times* of Bloomington reported Wednesday that including a \$5,000 payment in July, Simpson has collected \$35,000 over the past four months. The responsibilities in the agreement include consultation with IU on university marketing plans, marketing research, recruitment of international students and crisis communications.

Bill Stephan, who replaced Simpson as interim vice president, said the agreement was designed to see the university through a transitional period. Keeping Simpson on as an adviser allows IU to move forward on important initiatives without a hitch, Stephan said.

"Yes, I think we could have continued to move forward in the right direction [without him]," Stephan said. "Would we have lost some time and slowed down our pace a little bit? Maybe so, and I think that was a concern."

Stephan said the agreement to retain Simpson's services as a consultant was worked out between IU President Myles Brand and Simpson. Simpson came with Brand from the University of Oregon in 1994.

Under Simpson, IU's public relations and marketing efforts were retooled. With a background in

Washington, D.C., politics and journalism, Simpson was criticized by some faculty as being more interested in "spin" than substance.

Simpson told The Associated Press on Wednesday that during his tenure at IU he implemented a university-wide marketing effort that increased enrollment and, by university figures, brought in \$11.4 million in new revenue.

"Prior to my departure, both of my two key employees left the university and there was an obvious dearth in expertise in marketing when I departed," Simpson said. "President Brand did not want to lose the terrific momentum the marketing team had gained."

Simpson's salary at IU climbed from \$87,500 to \$165,400 between 1994 and 2001. He gained national attention last year during and after Knight's firing, when the longtime men's basketball coach used his national stage to vilify Simpson.

It was in December, about four months after Knight's firing, that Simpson first told Brand he planned to leave IU and open his own public relations and marketing consulting company.

Stephan said Simpson's agreement would be examined again in the spring and would probably not be renewed at the same level, if at all.

Stacy Felton, an administrative secretary at IU and a member of the bargaining committee of one of its staff unions, said she was shocked to learn Simpson was still being paid by the university.

"On the one side, I can understand that the university needs to keep continuity...but the thing that is always amazing to me is that if there is something administration really wants to do, they always find money for it," she said. "It rarely works the same when it comes to staff issues."

Float

Continued from Front Page

bring exposure to the college on a national level. "It is the event that all of America will see," he said. "It is at least one minute of exposure on national TV; it is really inexpensive publicity," Enrietto added.

In addition to the parade, the college will throw a reception on the second floor in the Oscar Room of the Roosevelt Hotel on Hollywood Boulevard, overlooking the beginning of the street parade. It is "very much the best scene in the house," Vanek said.

About 200 invitations to the reception were sent out to alumni and their families, Vanek said. He expects that at least 100 guests will attend the event.

According to Levin, there are over 2,000 alumni in California. "We're using this event to reach out to all of them," she said. "We have a lot of successful alumni. We are now starting to reach out and bring them back to the col-

lege community. This will pay back not only in terms of donations, but also in terms of internships."

Present at the event will be Columbia Executive Vice President Bert Gall, as well as Woody White, vice president of Institutional Advancement, Levin and West Coast representatives.

Chiaravalle said that Columbia plans to participate regularly in the parade in the future. "We plan to do this again, but we need to make sure that we get the benefit that we expect. I can assure you that we will," Chiaravalle said.

The first Hollywood Christmas Parade was in 1928. The Hollywood Chamber of Commerce came up with the idea in an effort to attract shoppers and their families during the holiday season. It consisted of only one actress, Jeanette Loff, and Santa Claus. This year's Christmas parade will feature nearly 100 celebrities.



Photo provided by www.festivalartists.com
Last year's Blockbuster float will be remodeled and become this year's Columbia float in the Hollywood Christmas Parade.

Public relations group wins first prize at national competition

Columbia student group takes home \$600 for unique pro-organ donation campaign

By Laura A. Pliego

Staff Writer

A cooler marked "Live Organs" has landed the Columbia chapter of the Public Relations Student Society of America in first place at an annual national competition promoting organ donor awareness.

This seventh annual conference organized by New Jersey's Rowan University was held in Atlanta, Ga., where more than 200 colleges participated in the national organ donor awareness competition. Columbia's PRSSA chapter walked away with a plaque for the first time in the seven years they've participated. The group also won \$600.

The students' challenge was to come up with the most creative and effective campaign, one that would relate the strongest message about the importance of organ donation.

"It's a way of combining unique ideas to make light of such a dark subject," said Jeff Tobler, president of Columbia's PRSSA chapter.

The idea of sending the judges a cooler overnight labeled "Live Organs" was just

the icing on the cake, as it was part of the final presentation. At the initiation of the campaign the PRSSA students played a game with the public called "Who Wants to be An Organ Donor?" where they persuaded individuals to register to donate their organs. Those who were already organ donors were given a bag of Nestlé candy or a Nike gift package, all at the expense of the chapter. The students also set up an information booth where they distributed valuable information to the public regarding the need for organ donors.

The chapter won eighth place last year with their theme, "Thirty Seconds to Save a Life," which consisted of persuading people to sign their driver's licenses to become organ donors.

Members of the Columbia PRSSA chapter worked to raise the funds to attend the Atlanta conference by holding fundraisers and obtaining sponsorships. Their sponsors were Nike Inc. and Nestlé S.A., which contributed most of the supplies used as prizes.

The conference draws many students because of its magnitude. It allows students in the public-relations field to network and gain valuable information related to crisis and case management.

The Columbia PRSSA is now brainstorming for next year's competition. It meets every third Wednesday at 5:30 p.m., 624 S. Michigan Ave., room 807.

their services to Columbia, the specifics of which were not reported in the Form 990.

KPMG LLP, the college's consulting and accounting firm, earned \$501,764 from Columbia. KPMG LLP was the highest-paid contractor in the 1998 tax year, earning over \$1.5 million.

Columbia's next highest-paid contractor, Infoware, a consulting service, was paid \$314,169, up from the \$278,195 they made with Columbia the previous year.

Mandel Lipton & Stevenson, LTD, in charge of the college's legal services, remained the fourth highest-paid contractor at Columbia, but dropped slightly in pay—about \$17,000—from the previous tax year.

SAS Architects & Planners, who provide architectural services for the college, dropped from the third highest-paid contractor in 1998 to the fifth highest in 1999, earning \$222,557 from Columbia. This was a \$102,664 drop from 1998.

More students means tighter class schedule

Journalism and Marketing departments to reduce amount of time between classes next spring

By Kela M. Ellis

Staff Writer

Some students should expect to see changes in class times offered by their department next spring.

The Journalism and Marketing department chairs have made time changes to create more classes because of the increase in the number of students entering Columbia.

Due to a lack of space, department chairs had to add more classes and fill in time slots that were available in classrooms that weren't being used, according to Sara Livingstone, acting associate dean for the School of Media Arts.

The Journalism department has 10-minute breaks between each class next semester. Now there's about an hour between each class.

Marketing department Chair Margaret Sullivan said that the schedule changes will be put in place "to make better use of the space we have." Sullivan also said that while increasing enrollment is one factor in the schedule change, it is not the primary factor.

Artist-in-residence for the magazine program, Lisa Jevens said instructors will have to end classes earlier in order

for the next class to come in on time. "It's going to be hard," she said.

Sophomore Rachel Slager said that the new class schedules will be a change, but she can deal with it. "I guess it's better to make more time slots instead of making the classes bigger," she said.

Livingstone said that to make due with the limited amount of space, different departments have discussed sharing their rooms and tutorial services. "Everyone is really willing to cooperate and come together," he said.

Livingstone said the college as a whole did not make the decision to change the schedules, and that the chairs themselves had to figure out a way to make space for students.

Jevens said the departments need more space for students and the increasing amount of faculty. "There's a problem with the lack of space," she said. But sharing space and services will be less expensive than remodeling, which will ultimately be cheaper for students, Livingstone said.

Acting Journalism department Chair Norma Green said that the new time schedule will be a challenge for both students and faculty.

Part-time instructor Rosalind Cummings-Yeates agrees that the new schedule will be an adjustment. "My schedule will be a lot more rushed," she said.

Livingstone and Green said as the enrollment increases, so do the number of classes. Columbia's student enrollment increased by 4 percent this fall, one of the biggest jumps in recent years.

Salary

Continued from Front Page

Topping that list was Zafra Lerman, head of the Institute for Science Education and Science Communication, who earned \$192,134 for the 1999 tax year—nearly a 6 percent increase from the previous year. Lerman's benefits package was \$52,419, a 12 percent increase from the 1998 tax year.

At the top of Form 990's list of highest-paid officers, directors and trustees at Columbia was outgoing president John B. Duff.

Duff earned \$203,869 in the 1999 tax year, with a benefits package of \$143,827. The previous year, his last full year as the president of the college, Duff made \$226,082, with benefits totaling \$174,814.

Form 990 also documented the five highest-paid independent contractors hired by the college.

In the 1999 tax year, the highest-paid contractor at Columbia was a project management firm, Brown & Associates, which was compensated \$718,054 for

Journalists

Continued from Front Page

ple that other journalists didn't think of talking to, Mitchell said she found out surprising information that broke a news story.

Mitchell said because she connects so well with some of the people that she interviews, they forget that she's there to get a story.

"Sometimes I want to ask them, 'Are you sure you want to tell me this?'" Mitchell said.

Freelancer and part-time Columbia instructor Rosalind Cummings-Yeates also said that her connection with an interviewee caused them to reveal something crucial for the story, but detrimental to themselves.

"Every single interview is a betrayal," DeRogatis said when speaking of the consequences of a person giving a journalist too much information.

But Grant Pick, a *Chicago Reader* staff writer, disagreed.

"I'm not a seducer...I'm a teller of stories," Pick said.

Despite a few disagreements, the panel agreed that their responsibility was to serve their readers. And in light of recent events, it is important for journalists to give out the correct information, said Barry Rice, moderator and director of the magazine program in the Journalism department.

"It is important for journalists to have interviewing skills to form the right questions," Rice said.

Although "20 Questions" was presented by journalists and for journalists, Clare LaPlante, moderator and artist-in-residence, said that everyone could have learned from the event.

"It should have taught people how to hear a story," LaPlante said, "and how to get answers to some of the questions in everyday life."

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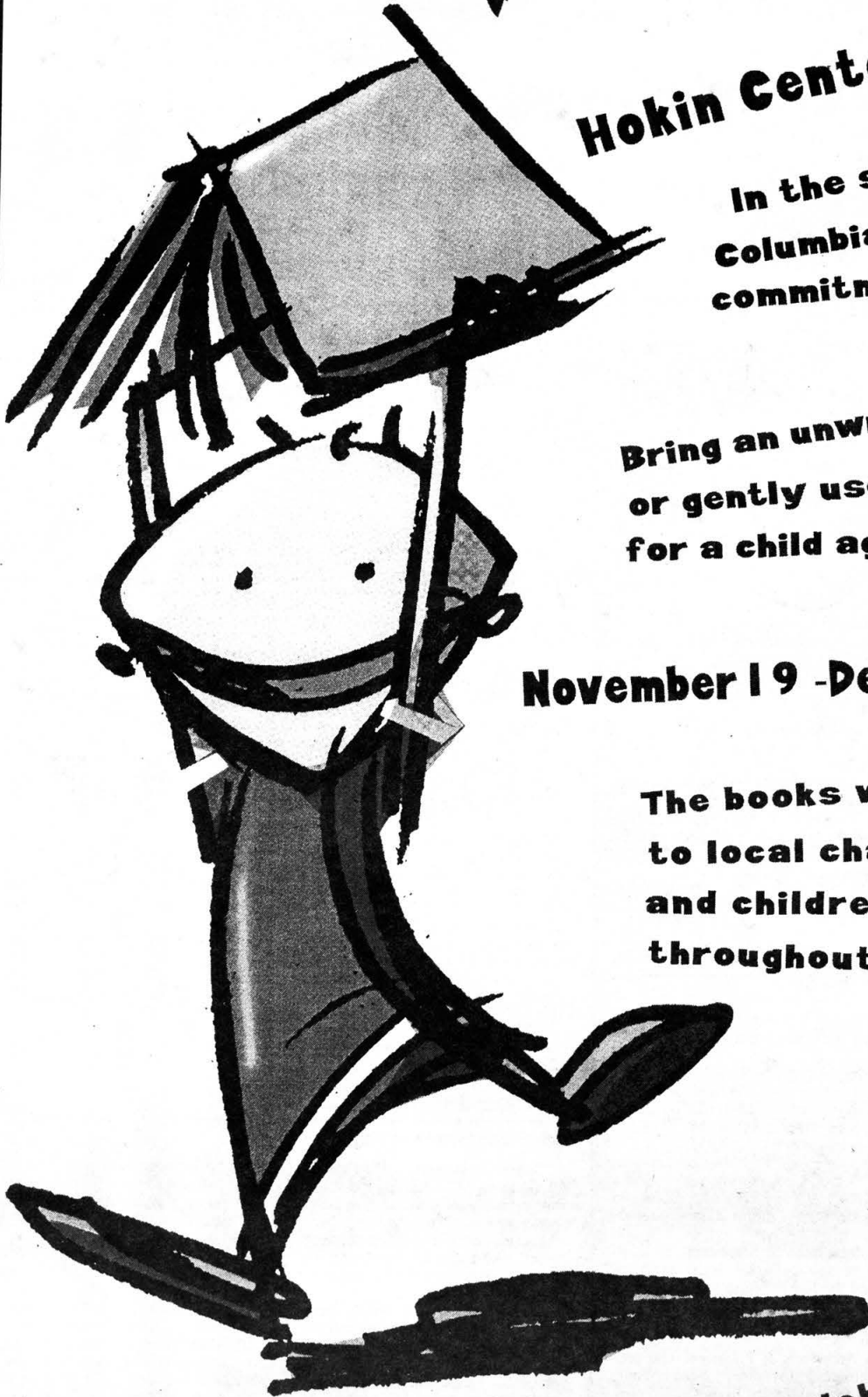
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In the spirit of
Columbia College Chicago's
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or gently used book
for a child age 1-15 years old

November 19 - December 19, 2001

The books will be donated
to local charities
and children's organizations
throughout the city



Donation boxes will be located in the lobbies of each building.
Be a book giver this Holiday Season



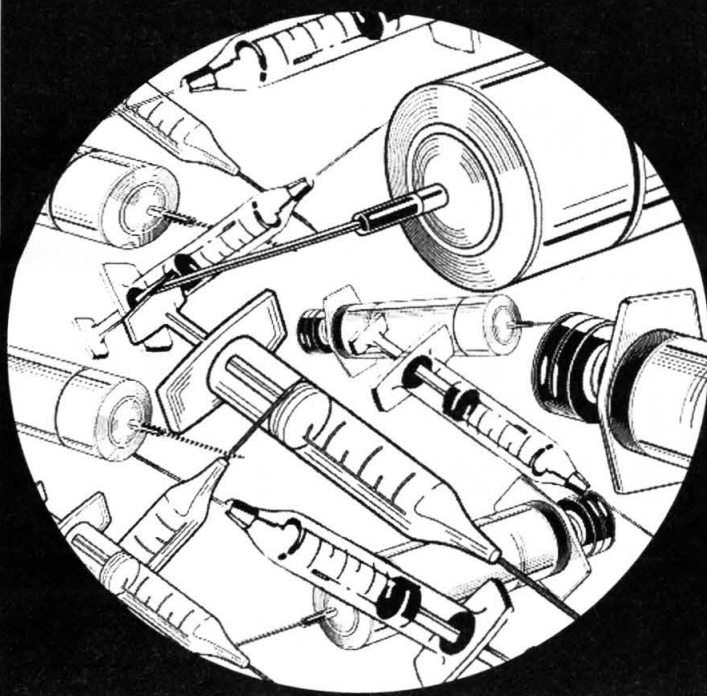
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This program will help students who have difficulties complying with the immunization deadlines. *ID required.



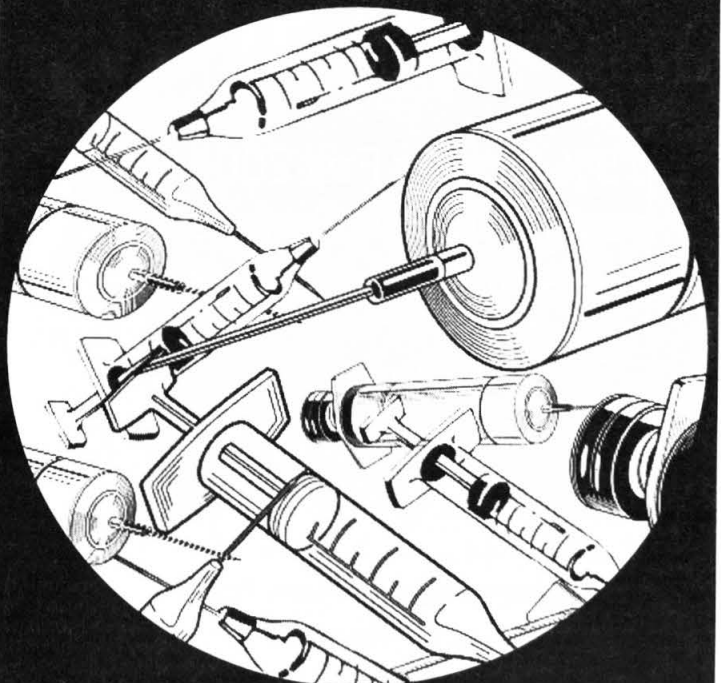
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**Another \$50 fine
will be assessed if
students don't
comply by
April 12, 2002.**

The Fall immunization deadline has passed (Nov. 16). Students should have documentation of 1 tetanus diphtheria, 2 measles, 1 rubella, and 1 mumps.



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Spring Registration

Spring 2002 registration for continuing degree-seeking students (only) begins **November 27, 2001** and ends **December 6, 2001.**

Tuesday, November 27 is reserved for students with 90 or more posted credit hours. Sign up for an appointment in the office of your major.

To All Students:

75% of your Fall 2001 account must be paid at the time you are registering for Spring. All restricted accounts must be cleared in Student Financial Services, Main Building, suite 303.

Registration runs from Jan. 30 - Feb. 1 for anyone who missed early registration. Students-at-large will only be allowed to register during open registration - Feb. 4, Feb. 8 or Feb. 9 or during late registration.



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COMMENTARY

Columbia students have the power to end American isolationism

By Drew Adamek

Columbia College Student

I don't think I can handle the stress anymore. The combined weight of worldly, educational and personal issues threatens to drive me straight into lunacy. I don't know which is happening faster to my hair this semester: the graying or the mass exodus from my scalp.

Maybe, just maybe, it will be worth it. As a matter of fact, I know it is worth all the trouble, expense and insomnia, because I can't think of a more exciting or challenging time to be entering the communications field. What I am learning now will help me interpret and define the new world we live in for others in a meaningful and intelligent way.

As budding journalists, writers, film makers and communicators, we have an awesome responsibility and opportunity to mold opinions and create meaning in the world after Sept. 11. The importance of those who create public conversation cannot be underestimated, and we are next in line to shape the discourse.

The terrorist attacks changed the way Americans communicate to the world. Gone are the days of the Britney Spears- and Starbucks-fueled McCulture of isolationism and triviality. We can no longer pretend the rest of the world is confined to meaningless news clips shown after an update on the condition of Jennifer Lopez' ass on the 10 p.m. news.

It is up to us, as the future of media and culture, to make sure the dialogue we engage in is meaningful, inclusive and relevant. It is a big world out there and Sept. 11 reminded us that we are not alone in it. America's recent track record addressing global issues is woefully inadequate and Sept. 11 alerted us that we need to change how we view and speak to the world.

Are we responsible for the terrorism? No. Those crimes were not in retaliation for America's arrogance and greed, as some have suggested. Rather, a privileged group of highly educated people (Osama has more money and schooling than I will ever see in my lifetime) distorted a peaceful religion to justify their own insane ends.

Nor is this a war between the rich and poor, as some would like to paint it. None of the accused terrorists have shown to be poor or disadvantaged. It is an outrageous act of religious madness, an act universally reviled by thoughtful people of all religions.

In reality, we don't know why this happened and that is the biggest problem of all. We haven't paid any attention to anything outside of our narrow self-interests as a nation for a long time, and it shows in our confusion.

With that said, Americans have a responsibility to make sure this never happens again. The best way to take responsibility is to become active global citizens. Who better to lead the charge on that front than us—future reporters, artists and storytellers?

The election of George W. Bush was a repudiation of

globalism and an affirmation of isolationism by the American public. In direct contrast to America's international involvement during the Clinton years, Bush stated during the 2000 presidential debates, "I am not into nation building." He was making clear he felt America's involvement in the world should not extend beyond our borders. His administration's determination to defy the rest of the world on issues like the Kyoto global-warming Treaty, the Anti-Ballistic Missile and missile defense Treaty. The UN Council on racism affirmed America's commitment to isolationism.

We've charted a solo course in the world in the last two decades, with minor exceptions during the Clinton years, and now we have no sense of the world we live in. As a nation we didn't want to be bothered with the complexities or consequences of considering others. Our response to Sept. 11 has been one of confusion, hesitation and violence because we simply don't understand anything that does not affect us directly or immediately.

In the presidential debates, Bush said global warming was not fact and therefore needed more study. What he was really saying is that we can't see obvious signs of it so we don't have to worry about it yet. If it is not in my backyard, why should it concern me?

These and thousands of other issues are relevant to us because we do not live in a vacuum defined by our national borders. We live in a global pond that ripples and moves continuously. What we do now affects us later and what we do here affects us over there as well. And we have to be aware of what we are doing and what is going on in our pond.

That's where we as communicators come in. It is our duty, defined in part by the Madisonian premise of civic activism and in part by the responsibility as an educated people, to raise the awareness and enrich the debate of our society.

The words and images we are going to create will make people understand their world better, communicate with other cultures more often and raise objectivity and global sensitivity—if we are responsible and conscientious with them. We can make a measurable difference if we do things like vote, encourage civic involvement and treat all people inclusively.

The world has seen enough mindless entertainment and trivia. Let's not add to it and continue the cycle of ignorance and international misunderstanding. Our contribution to human understanding can make the world a more manageable place.

And I plan to do exactly that—as soon as I get through my next midterm.

○ Drew Adamek is a senior in the Journalism department. He is also a full time investigator at the Better Government Association.

Letter to the editor

Comments on abortion insert

Whatever has happened to freedom of speech and freedom to debate both sides of an issue whereby 50 percent of the American public are equally divided? Was the insert truthful? Do you run Planned Parenthood ads? I commend you for not backing down. Students are supposed to be learning about their world based on facts and being able to critique the opinions of others. Science reveals that life begins at conception. Each embryo is unique in its DNA. After every abortion, the fetal remains of another unique human being in the process of developing have to be accounted for to make sure that the mother has expelled every foreign tissue. Many states demand that a fetal death certificate must be forwarded to their statistics bureau. College students also must be made aware of the fact that one in three of their generation since 1973 (Roe v Wade) has been eliminated by the consequences of "choice". They will be bearing an undue burden of extra taxation because the baby-boom generation is rapidly aging and will need more and more social and medical services. Actions do have consequences. Thanks for allowing an open forum to all sides.

—Mary Quinn/reader

I'm a physician and I just read your version of the anti-abortion insert in your paper. You made the right decision. If you're really interested in the truth and at the same time saving the lives of thousands of women every year, go to my Web site (<http://hometown.aol.com/djoseph/abortion-cancer.html>) and read about the abortion/breast cancer link and then publish it in your paper. If you are not interested in the truth and saving lives—then don't.

—Frank Joseph, MD/reader

I commend the paper for running this ad. I agree that the insert was a bit extreme and somewhat lacking in tact, but it seems everywhere I turn, I am getting pummeled with pro-choice messages. I don't think pro-choice is wrong either, but we are constantly being bombarded with one-sided arguments. Everyone is afraid of offending someone else. I am not pro-life. I feel that it is an individual choice that every woman must make for herself, but I do believe that there are so many forms of birth control available that abortion shouldn't be one of them. So what if this was put in our college newspaper? Censorship shouldn't be so selective as to only show one side.

—Maggie Robertson/ Senior

Hilarious sports story

The article by Scott Venci on intramural basketball could very well be the funniest article I've read in years. Scott put on paper what many of us already think but don't say aloud. I'm going to send the article to anyone who has ever participated in intramural sports and has a sense of humor. Kudos to Scott on a fine article.

—Tom Reider/reader

I loved the article by Mr. Venci on intramural basketball. Quite frankly, it was the funniest thing that I have read in a long time. Especially with the state of our country now and the depressing news stories that I see and read every day in the media. I can only imagine what the politically correct school administration will say about this, but I doubt they are the ones reading this on a weekly basis. I am, and loved it and have recommended and sent the story to friends. In closing, props to Mr. Venci and props to the groupies at the game.

—Frank Wacek/reader

Exposure



Photo by Zack Carley/Chronicle

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All-4-One is all for \$!@%

Columbia—Chicago's premier visual, performing, media and communication arts college—will be represented in the upcoming Hollywood Christmas Parade. The parade, which will be nationally televised from Hollywood, Calif., is the largest celebrity parade in the nation. This is a chance for the college to demonstrate to thousands across the country the alternative and creative form of hands-on education it offers.

The college is spending more than \$25,000 to be represented with a float carrying the 90s boy band, All-4-One. Other than the band's recognition as musical artists—if you want to call them that, the members have no relation to the school. Nonetheless, they will be representing Columbia's presence in Los Angeles and the entire school on a national level.

The amount of money for the float, including its entry fee, limo service and parting gift for the band is close to the amount it would cost to attend Columbia for two years. Not to mention the additional cost of the reception, which college officials avoided disclosing. Look at it this way: one or more of us is paying with our hard-earned money to fund Columbia's representation in the parade.

It seems that Aaron Vanek, Columbia's coordinator for the parade, feels the band is the best representation for the school and its film program. Vanek is quoted as saying: "What Columbia is trying to do is get national exposure and increase the national visibility of the school." Exactly how Vanek thinks the band represents the college is still unclear.

Just imagine: Thousands of people are watching the parade—and along comes a float representing Columbia with a boy-band singing their newest squishy love song. Or, imagine someone in Cleveland who is interested in attending Columbia is watching this bizarre float. They have heard of the impressive reputation of the Film department and the class in Los Angeles, but what the hell does All-4-One have to do with making films?

Couldn't there be a better way to represent what Columbia has to offer on that float? This is a college that reshapes the many facets of the communication industry with the graduates it produces, and it seems that this is a gross form of misrepresentation. The talent that, All-4-One has to offer hardly scratches the surface in terms of revealing to the public the kind of education you get from the college.



Generation X has made at least one enduring contribution

By Mike Pope

Knight Ridder Newspapers

It's been 10 years since Douglas Coupland introduced "Generation X" into our cultural vocabulary; many people my age still wince at the phrase. To many folks born between 1963 and 1981, the phrase seems more like a marketing ploy than a rallying cry.

"How can we sell them our product?" the overpaid executives muse. "None of our silly marketing tricks are working on them, so let's tap into their sense of existential cynicism and unending pessimism."

Witness Coca-Cola's advertising strategy for OK Soda that featured slogans such as "Don't be fooled into thinking there has to be a reason for everything" and "What's the point of OK? Well, what's the point of anything?" (Incidentally, there is a very elaborate theory circulating on the Internet that the CIA and conservative editor William Kristol worked together on the marketing strategy of OK to brainwash young people into being "neoconservatives.")

During the last 10 years, the reputation of Generation X has undergone several transformations. In the beginning, many viewed us as whining slackers, lost in a sea of economic mediocrity. The first Bush recession had saddled us with wage stagnation, unchecked corporate greed, an enormous Cold War national debt, a glut of low-wage service jobs and the skyrocketing cost of college and home ownership. (In case you are wondering, I'm still paying off my student loan and I don't own a house.)

But then something dramatic happened to Generation X: the Internet. It changed how we viewed ourselves and how the world viewed us. Suddenly, baffled baby boomers were asking us how to e-mail their friends or download Beatles tunes. Low-wage service jobs gave way to high-tech industry jobs. Irony became hip.

Giddy with revolutionary fever and ungodly amounts of caf-

feine, Generation X finally had something to do. And boy did we do it—for 18 hours a day. Blessed with this new communication medium and an opportunity to do something truly radical, we formed bold start-up companies and ordered expensive, ergonomically designed office furniture.

Then, of course, the bottom fell out of the market and now you can buy ergonomically designed office furniture secondhand. As we Gen Xers like to say, "Whatever."

As the second Bush recession continues to tighten its grip and the sins of the CIA have blessed us with gas masks and sky marshals, Internet companies such as Netradio continue to fold (the Minneapolis-based corporation closed this month, laying off 50 employees). The age of irony is over. Nobody wants to buy banner ads anymore.

For the past 10 years, the phrase "Generation X" has been loaded with cynical subtext and subtle derision. It has graced the market strategies of Fortune 500 companies and fueled academic complaints about "self-absorption and materialism." It has downloaded itself onto the hard drive of America and America has responded, "Whatever."

OK, so maybe we oversold the Internet by promising that the old media would soon be obsolete. Maybe the much-ballyhooed New Economy is subject to the same economic rules as the Old Economy. Maybe we shouldn't expend so much of our energy crying into our lattes.

But during the past 10 years, Generation X has imbued the world with its enduring legacy: the Internet. History may not reward us as the "greatest generation," but it's no small accomplishment to revolutionize communication, education and commerce. Sure the Internet bubble may have burst—for now. But don't dismiss the possibility that Internet IPOs will once again burst upon the scene, just like the Old Economy theory of "economic cycles" predicts.

And don't be so quick to dismiss irony. It will make a comeback.

The Columbia Chronicle photo poll

Question: What are you thankful for this Thanksgiving?



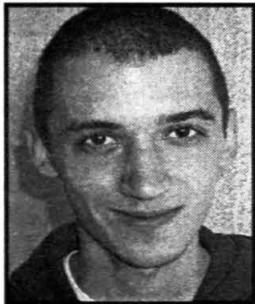
Kaitlin Crozier
Junior/Fiction Writing

"I'm thankful for this beautiful weather we've been having."



Dennis Gaebel
Senior/Photojournalism

"I'm thankful that such a wonderful person like Mary Oakes runs the Residence Center."



Mark Larkowski
Senior/Graphic Design

"I'm thankful for my girlfriend."



Tammy Fana
Freshman/Film

"I'm thankful for my family, health and home."

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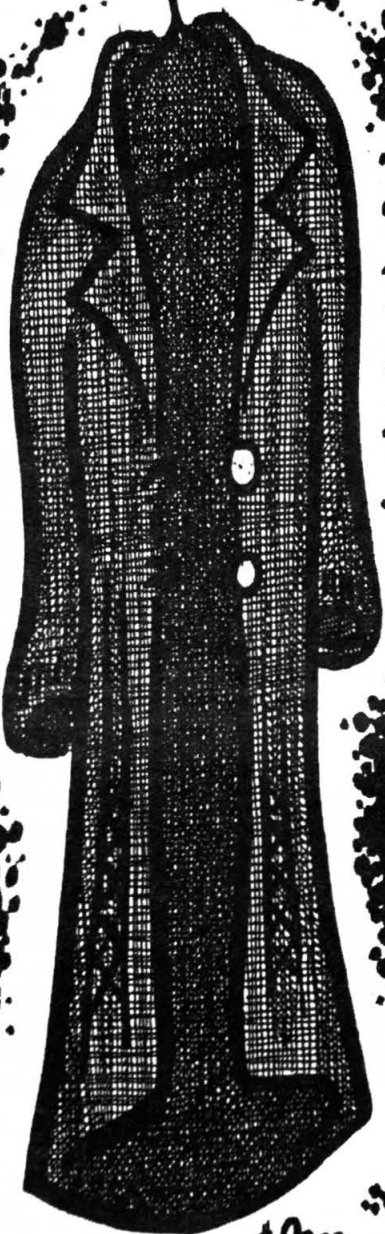
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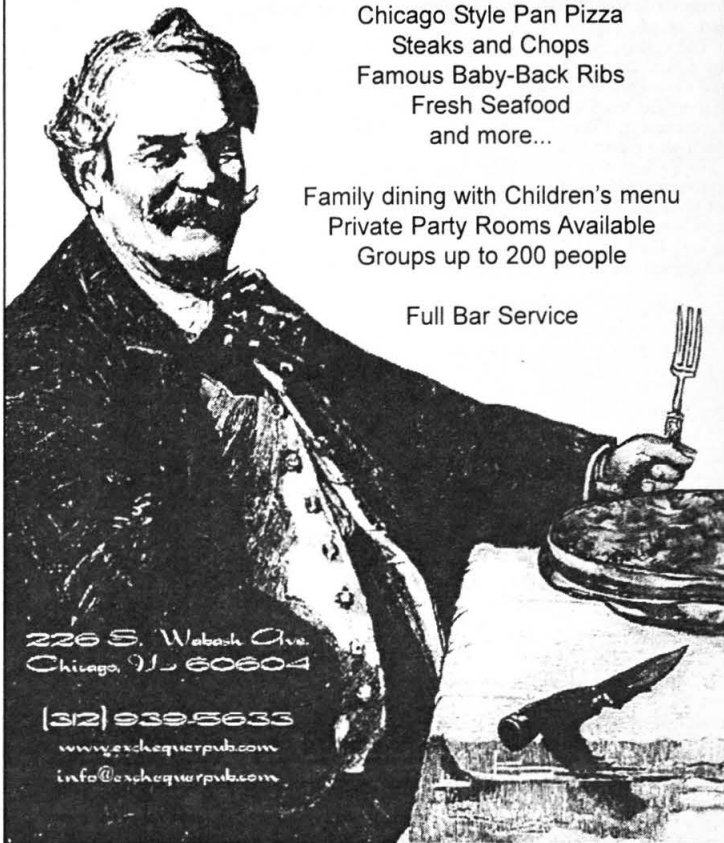
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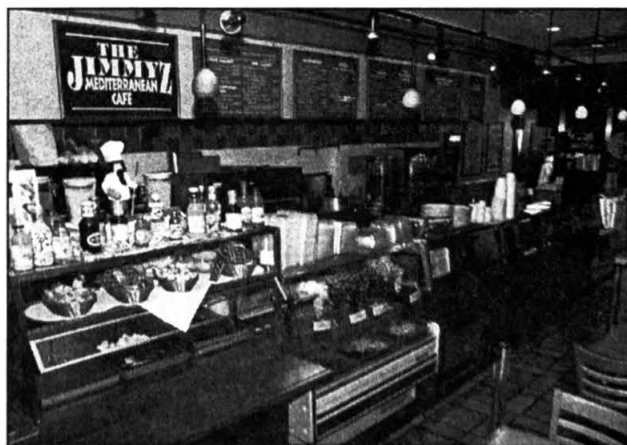
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Appearance and Reading by Author Joe Meno



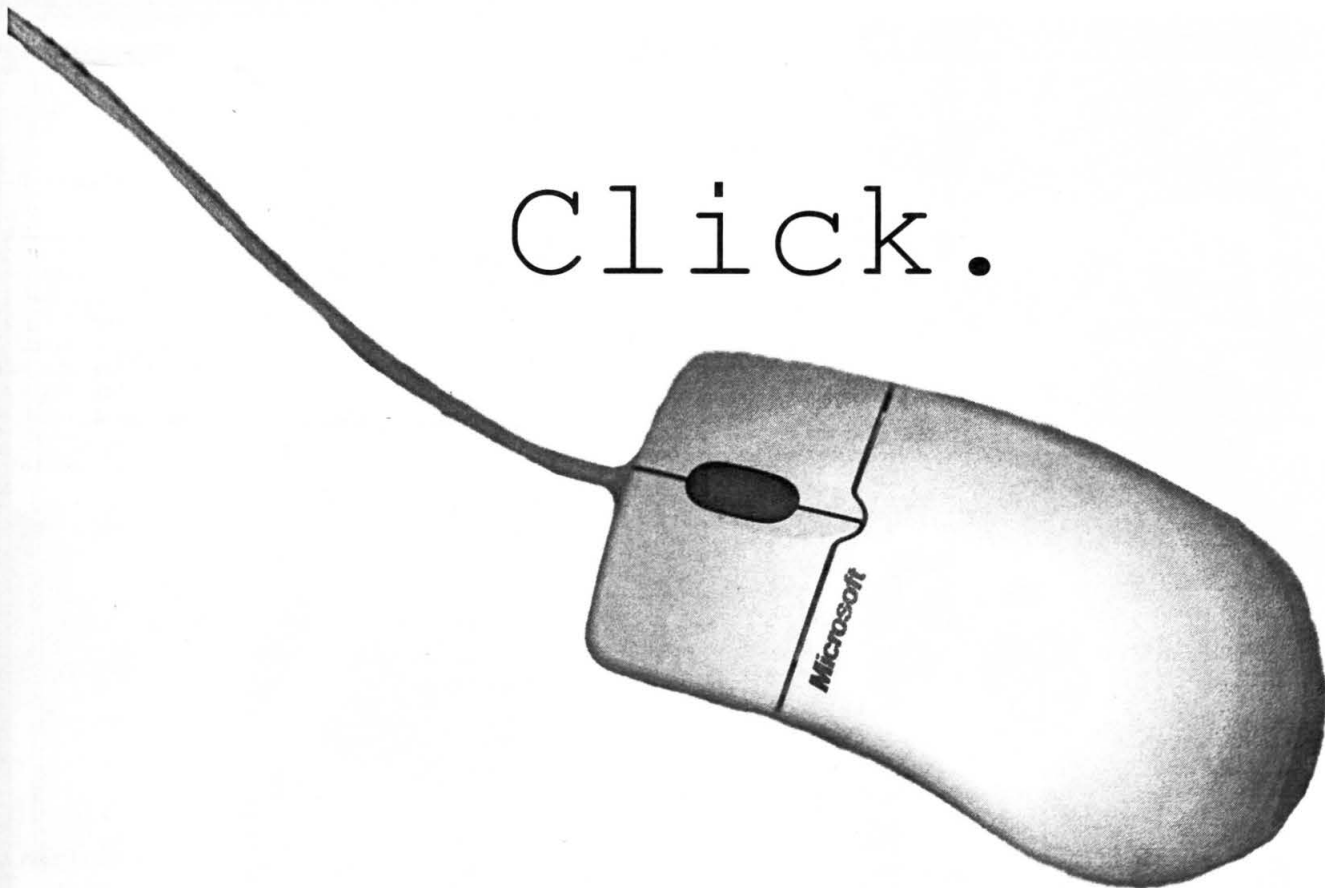
"Meno's poetic and visceral style perfectly captures the seedy locale. He finds the sadness behind the violence and the anger behind revenge. Fans of hard-boiled pulp fiction will particularly enjoy this novel" - *Kirkus*

"*How the Hula Girl Sings*, a story of wounded souls stumbling through small-town dramas, seems to come from another time when sorrow and fear coursed through isolated, lonely hearts...an intimate book." - *New City*

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This Week Inside A&E...



Read an exclusive interview with Black Rebel Motorcycle Club. Page 14



The Neo-Futurists present "H2O" at the Neo-Futurarium. Page 15



Hey, Scorpios! It's your month. Read your weekly horoscope and find out what lies in your future. Page 16



Middle Eastern delicacies at Sinbad's. Page 16

Eric Williams starting from... square one

By Michael Hirtzer
Assistant A&E Editor

In a narrow, lofty space on Milwaukee Avenue, a garage record revolves on the turntable, while a group of 20 somethings sip on drinks, mingle and watch multimedia projections. An aroma of teriyaki stirs in the air—this isn't like most late-night Wicker Park hangouts. Here, customers drink fruit smoothies rather than beers and martinis.

Square One, 1561 N. Milwaukee Ave., is a refuge for those tired of the meat-market atmosphere of smoky and loud nightclub settings. It was conceived by Eric Williams because he wanted a hip, healthy place where people could get a bite to eat at an affordable price and have a good time doing it.

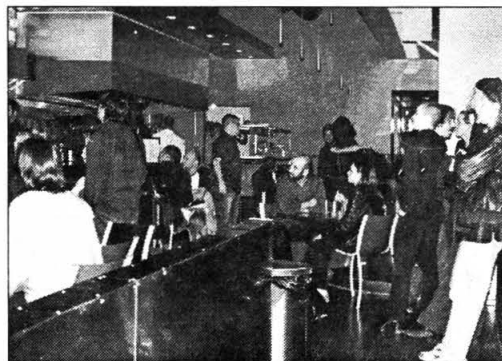
An advocate of healthy living, Williams, who doesn't smoke nor drink, said he wanted a place where people, young and old, could come and relax.

"It's basically the same as going to a bar," Williams said. Except, he added, "you could be 20 and come here and hang out. It's a place for older people too. I mean, I'm 31, I'm not a teenager, but I'd love to come to a place like this—read some magazines, hang out, eat some good food."

Square One's interior is intimate and inviting. Its walls are painted a deep red hue; its countertops are stainless steel. Tables and chairs fill the floor where waiters serve entrées like jerk chicken with grilled pineapple rice, roasted sweet potato and corn cucumber relish or sautéed halibut with roasted poblano.

To the right, DJs spin eclectic tunes (off labels like Compost, Nuphonic and Strictly Rhythm) at lounge volume, ensuring the opportunity for patrons to take in one of the many magazines offered or to chat with one another.

About a week after Square One opened, Williams, a well-built, well-dressed, African-American with ear-length braids, talked



said. "People with money are moving into the neighborhood. As far as business goes it's for the better."

However, "some people move to this neighborhood who kind of have different attitudes and aren't used to being around certain kinds of people," he said. "They're kind of standoffish. Rather than trying to make the neighborhood better for everybody, I think certain people want to make it for themselves, rather than being themselves and accepting everyone else."

All the more reason to open Square One, a place that encourages all types of open-minded people to visit.

"Chicago is very deserving of a place like Square One for various reasons," said Jeanette Fernandez, Williams' partner. "I think that there are so many creative and expressively brilliant talents that need to be seen and heard, and Square One is a representative of that. Everything from the food to the events will help expose different ideas that may otherwise never be experienced."

A few weeks later, on Nov. 15, Square One was a packed house, with OVT Visuals doing a free video mixing show in the spacious basement. Williams ran about, waiting tables, answering the telephone and conversing with the customers. It seemed like everything had fallen into place, but he said it wasn't that easy.

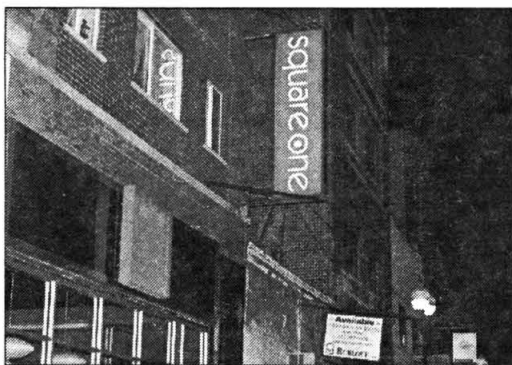
"I thought it would take me four months to finish this place—it took me a year," he said. "Our basement flooded, costing me \$10,000. People bought equipment that didn't work, I gave guys money to do a job and they didn't show up. I got hurt one time, other people got hurt—all kinds of stuff. We ran out of money like four times."

"Even after we opened up, people were like, 'It's not going to work, you have to sell alcohol to make money.' My whole life," he said, "I've been hearing negative things. But I realized people who say you can't do something are the people who don't do anything with themselves."

Williams—who said a short day for him is 12 hours, 9 a.m. to 9 p.m.—has succeeded already. The Silver Room has been successful for four years, and Square One has had a consistent draw since its opening weekend.

That first night, he said, "Nobody was drinking, nobody was smoking, everyone was having a good time, we were open until 4:30 a.m. That's proof to me that people can have a good time in a non-alcoholic environment."

Fernandez, who has known Williams for 10 years, said "Eric is very much a visionary. He is always thinking about the future and changing the quality of life with respect to culture. When he first presented the idea of a café inspired by cultural exchange...encouraged by the attitude of healthy mind, body and soul, I was hooked. I wanted to be involved."



Adrian S. Burrows/Chronicle

Top: Inside Square One, in Wicker Park. Above: the exterior of the juice bar. Bottom: Eric Williams, standing by the magazine rack, is the owner of Square One

about his history and how the new café came about. He was born in southeast suburban Harvey and spent most of life in Robbins before pursuing a finance degree at Northern Illinois University.

To get through school, he started street vending, selling T-shirts, jewelry and sunglasses at places like Freaknik, Spring Break, Soldier Field and Comiskey Park before he graduated from University of Illinois at Chicago.

He said he sold on the streets for 10 years before "the city started cracking down on street sellers. Before, you could sell on the streets anywhere." Then, he said, police started to arrest the street vendors.

"I got really frustrated with [street selling]," he said. "So, I'm like 'I need to get a spot inside.' And, that way, no one can bother me."

Williams and his friend, Howie Bailey (now owner of the Beat Parlor and Slick's Lounge) decided to open up their own shop. Lit X was located in the basement of what is now Flash Taco on North Avenue. Williams sold silver, while Bailey sold hemp clothes, black books, incense and other items.

After that closed, Williams opened the Silver Room down the street at 1410 N. Milwaukee Ave. Open since December 1997, the Silver Room sells things like hats, jewelry and other accessories.

He wanted to have a shop where "people could come and accessorize and look good, but not spend tons of money," he said. He offers affordable items like \$10 rings and other items like Kangol hats that were previously unavailable to him, as a street vendor.

The trendy, upwardly mobile Wicker Park neighborhood has upped the market for more upscale items, which Williams now offers.

"Three years ago, I couldn't sell a \$400 watch—now I can," he



That attitude is infectious. Proctor & Gamble rented Square One for a photo shoot for an upcoming Web site. The Chicago DJ Summit held a party with Jesse de la Pena on the decks and Common, a well known purveyor of a healthy lifestyles, is interested in holding his album release party there sometime in December.

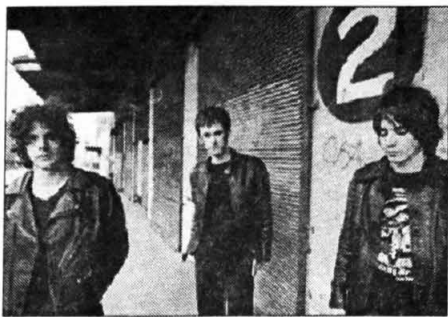


Photo courtesy of blackrebelmotorcycleclub.com
Band members Peter Hayes, Robert Turner and Nick Jago's darkly provocative sounds infiltrate the senses.

Rebels: signed, sealed and delivered

By Mitchell Dawkins
Contributing Writer

With more major labels backing true rock music, we may be heading back into an era that resembles the early 1990s. At the forefront of this movement is the Black Rebel Motorcycle Club. They have eerie, captivating lyrics accompanied by screaming guitars.

A time when bands are starting to really work on their music and care about what it means is slowly coming over the musical horizon.

"Virgin is helping us get out there and we are helping them," said Peter Hayes co-vocalist and co-guitarist. "It's nice to have people coming out to the shows. In some places, four or five hundred people show up."

When the interview turned toward the actual making and producing of the music, BRMC was extremely proud of the amount of freedom that they had been granted by Virgin to do what they wanted.

Things like producing their own album, directing their at videos and booking their own tours, are unheard of in these days of corporate rock.

"It's a job. A lot more of a job than I thought it was going to be. I mean, it's fun, we're getting to play music, but it's still a job. You know Virgin is your employer and your employee at the same time, so it's kind of confusing sometimes," said Robert Turner, the other co-vocalist and guitarist in the band.

"We've got an amazing amount of freedom," Turner said. "Sometimes you have to get more involved than you wanted to be in order to steer things to get done, the way you wanted them to be done but if that's what you have to do then that's what you have to do."

"An example of this is with our song 'Love Burns,' which is going to be the next single. They want someone else to try mixing it, which is cool. We loving hearing other people's opinions, but if it doesn't work out to a way we like it then we have the right to say, 'No,' which is pretty damn cool."

With their self-titled debut out, which is getting some airplay, BRMC seem to be doing something right with the music they are creating.

When asked why they thought they had scored a major label deal as a band that does not fit in with the today's 'rock' music Turner said, "I think it's because we know what we are doing

and we're happy with the sound we are getting. I think people are ready for something different from the music that seems to have been out there for too long now."

The Black Rebel Motorcycle Club's future is looking very bright indeed. Great songs, true rock n' roll and the freedom to do what they want might start to turn some heads and ears toward what music used to be.

"We've started working on another video, and we've recorded four or five songs for the next album," Hayes said. "For the video we're still figuring out what we want. You know [we're] still talking to directors and stuff. We're not really into telling stories. Just playing live and keeping it simple, you know simple rock n' roll type stuff," Hayes said.

Turner added, "We've been talking about actually what's going to be on the next album, I think we're going to pick it up a bit. We have a lot of slower songs on our current album but I think we're going to try and steer away from that on the next album."

With a great album, the right ideas, an original sound and Virgin Records backing them 100 percent, we should be hearing a lot more of BRMC in the coming months.

Book review:

How the Hula Girl Sings

By Liza Pavelich
Contributing Writer

Had Joe Meno's latest novel, *How the Hula Girl Sings*, lacked the introductory Johnny Cash lyric, those familiar with Cash's slow, purposeful baritone and penchant for prison torch songs are still likely to have subconsciously chosen his voice to replace that of the protagonist, ex-convict Luce Lemay. Steeped in a noirish sensibility similar to that of renowned Southern storytellers William Faulkner and Flannery O'Connor, *Hula Girl* winds its readers through the halls of an increasingly horrific small-town freak show, with Lemay as its weary and remorseful emcee.

After a drunken accident in which Lemay strikes and kills a baby girl, he returns on parole to his Southern Illinois hometown to challenge the ghosts from his past. But the repentant Lemay can't catch a break from the menagerie of wacky local characters he encounters, all of whom could have easily been rescued from a garage sale at David Lynch's house.

Though handfuls of idiosyncratic Southern archetypes weave in and out of Lemay's life, the supposedly hardened Lemay approaches each with a sort of optimistic naivete. He confesses to an underage streetwalker that his fantasy would be to bathe her, listen to Tammy Wynette on the radio and fall asleep next to her. He believes he can save an 8-year-old Monte Slates from his drunken father's temper. When he falls for a sharp-tongued waitress, Charlene DuLaire, Lemay considers her his "own lusty salvation."

Neither Lemay's continuing friendship with his oafish confidant and fellow ex-con, Junior Breen, nor his budding romance with Charlene can



release him from premonitions of impending doom at the hands of, among others, Charlene's ex-fiancee, mean old Earl Peet. Likewise, the narrow-minded busy bodies in town remember Lemay's crime, and if they don't, there's always another shady ex-con passing through town to remind them. Lemay waxes both hopeful and doomed.

Meno is wonderfully adept at simultaneously rendering his words common and ornate. Even something as simple as an acquaintance opening her mouth to welcome the narrator home becomes a poem through Lemay's languid narration: "Her pink luxuriant lips parted and the softest words ever spoken came unbuckled from behind her smooth white teeth."

Hula Girl is modern American fiction at its finest: honest, hopeful, unpretentious and unyielding. As the story of Lemay's redemption (or lack thereof) unfolds, the book grows somber. And despite the grim realization that the discovery of earthly pleasures is not enough to redeem Lemay's soul, the resonance of Meno's language will remain to intrigue and horrify even the most cynical of readers.

Joe Meno teaches in the Fiction-Writing department here at Columbia. *How the Hula Girl Sings* is 290 pages and is \$25.00. It is his second novel.

Halfcocked is full-fledged rock

By Julie Shannon
Staff Writer

Boston isn't just a bean town anymore. Enter rock 'n' roll. Built to last and born to rock, bands from Boston well-known to us today include Aerosmith and new groups Staind and Godsmack.

Let the other punk and rock bands play music somewhere between electric sound and noise. While they do, expect to see others jumping from the bandwagon, like the Runaways, who tunelessly compare to Halfcocked, despite the VH1 "Where Are They Now" special. Not for Halfcocked, Boston's new glam rock stars with a head-banging twist on hard rock.

Starting in 1997, and touring regionally, the fashion-conscious five got together in Boston, then moved to Los Angeles to get closer to their record label and management: ex-Bostonian Powerman 5000 front man Spider, his brother Rob Zombie and Monster Magnet, formerly of White Zombie. Their major label debut is *The Last Star*, produced by Ulrich Wild (Deftones, White Zombie), released Sept. 11 by Megatronics Records. Spider knew a good thing coming when he first heard an indie record from Halfcocked, one of their two self-produced albums.

Their tongue-in-cheek songs tackle taboo subjects from sex ("Devil Shoes") to life's capricious moments ("Always") and self-esteem ("All by Myself"). *The Last Star* includes tracks written mostly by Charlee Johnson and Sarah Reitkopp, with major contributions from the rest of the entourage—Johnny Heatley, Jamie Richter and Regina Zarnay.

Johnson, who jams on percussion and keyboards, said of his teen years, "I couldn't hit a note if it fell on me." He honed his skills first on guitar, listening to Danzig, Black Flag and the Germs. Johnson also co-writes some tracks like "Held Under," "Thanks for the Ride," "Glitter," and "Devil Shoes." Talent runs through Johnson's family. His mother, a buyer for Tower Records, coined the group's brilliant name, which in Boston slang means half drunk. The name holds true for their rash nature as well as the genders of the band members.

Rearred in Rochester, Mass., Reitkopp leads the Boston-bred outfit with powerful vocals and a tone fitting her sassy personality. With equal parts Blondie and Gwen Stefani, Reitkopp infuses life into the lyrics even as the melodic mayhem fills in all the gaps in sound.

"I Lied" answers to the rejected. The gender mix-up adds to the irony in the lyrics of the song. It says that promiscuity is deemed a rite of passage for most men, yet women who do the same are considered skanky.

The double-standard is something Halfcocked considered while writing most of their songs.

Most other bands' songs deliver one theme aimed at one sex. Halfcocked does the exact opposite and says, "It goes both ways." Reitkopp co-wrote "I Lied," and you can hear the ire in her voice when she sings: "You're just a selfish little sucker who's all used up inside."

"Mad Dog" Richter released an independent CD, which she said was "pieces between music and noise." Bassist Zernay joined the group in L.A. Both play the guitar, and Zernay and Richter have the vigor to deliver beats matching the melodramatic tone of Reitkopp's vocals.

Influential to their sound are groups like Cheap Trick and Poison, with a pinch of Veruca Salt to taste, yet all the members name Journey as their all-time favorite. Some passé bands



simmer in Halfcocked's bubbling cauldron of music, giving them a weak spot for pop with a hard-rock front. The sounds of Blondie and Guns N' Roses permeate the 13 tracks of the Halfcocked album.

The Last Star is a sound trip of solid hooks, hardcore beats and vibe—chock-full of heavy, insistent melodies. Adorned with vibrant 1970s glam outfits and 1980s multi-colored highlights, this is definitely the rock 'n' roll revolution we have been waiting for.

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Neo-Futurists explore turbulent relationships

By Tracey Fuller
Staff Writer

"H2O," a Neo-Futurists play about the many ups and downs of relationships, was performed on Nov. 8.

The Neo-Futurists, well-known performers in the Chicago area, convey people's experiences and ideas in an interactive format.

The play, written and directed by Greg Allen, uses water as a metaphor for how a man and a woman come together.

The two characters, played by Sean Cooper and Heather Riordan, are introduced to the audience while seated at two different tables, meanwhile another young woman, portrayed by Michelle Dawson, pours Cooper and Riordan each a glass of water. The characters then splash the glasses of water on their faces, as the song "One is the Loneliest Number" plays. The man and woman then notice one another, and their relationship begins. They fill each other's glasses with water, and drink the other's water, interpreting the emotions of a couple falling in love.

The first part of the play is mostly non-verbal, and uses water to show how much the couple likes each other. The characters' emotions are also shown by projections on the wall behind them of the characters either smiling or scowling.

When their speaking parts begin, the dialogue between the man and the woman is a petty argument about grammar, the kind of quarrel an audience can relate to having with their own partners. The actors also include the audience by asking questions about the argument. When the man finally realizes he is wrong, the two carry each other,

running back and forth on stage.

Then, the part the audience has been waiting for—the sex scene. Of course, it turned out to be nothing like they would have imagined, but it was humorous nonetheless. The "fight on the air mattress" scene left the audience laughing.

The actors then delved into their own relationships with their real-life spouses. They talked about how they met them, and what their strengths and weaknesses are, while a projected picture of their spouse was displayed on the wall behind them.

The play takes a turn for the worse when the two characters get married. They get into an argument about why they got married.

Although the ending left the audience wondering what went wrong, "H2O" displays the emotions that couples go through, using water as something that can bring people together, but can also tear them apart.

The actors show their own sense of humor in the play, giving the audience the ability to relate to their performance. They even use participants from the audience in a scene to make the man and the woman jealous of each other, leaving the audience in stitches



Photo by Johnny Knight
The cast of the Neo-Futurists' "H2O," (L-R) Heather Riordan, Michelle Dawson and Sean Cooper.

of laughter. "H2O" is performed at the Neo-Futurarium, 5153 N. Ashland Ave., on Thursdays, Fridays and Saturdays through Dec. 22 at 8 p.m. There will be no performance on Nov. 22. Regular admission is \$12 or \$8 for students with a valid ID. For reservations and more info, call the Neo-Futurists at (773) 275-5255, or check out their Web site, www.neofuturists.org.

Czechoslovakian graphic designer gets recognition at Smart Museum

By Jackie Miller
Staff Writer

Graphic artist and architectural theorist Karel Teige (1900-1951) has been called the most important Czech export of the European avant-garde movement during the 1920s and 1930s.

The exhibit is very overwhelming upon entering. Curator of the exhibit and Senior Curator of the Smart Museum of Art at the University of Chicago Richard Born says, "Teige looked to the Soviet Union and France to find young artists who looked at fine arts as a way of transforming society."

Teige, like other great artists, has been left out of history books. His works were locked away and this is the first time Teige's works have been on display in the United States. Although, according to Born, "Teige is now seen as one of the great innovators of the between the war period." Teige's work was never showcased during his life.

Teige wanted to create a modern Czechoslovakian culture after World War I that would fulfill Czechoslovakia's intellectual and spiritual needs as he saw fit. Teige envisioned a world where there were no class distinctions, and where poets, architects and engineers played a more vital role in society.

This is shown in his works, which are on display at the Smart Museum. The exhibit shows a lot of Teige's work throughout his short life, and captures the way Teige was feeling at certain points in history.

Take, for instance, the work that shows

the activist in Teige as he spoke out against Joseph Stalin. The exhibit also shows the many book covers Teige did with important yet subtle messages.

Teige wanted to work in the non-objective abstract category, which is why he traveled abroad visiting Moscow, France and other places to get a feel for what was going on so that his work would be understood universally.

Teige believed that an artist is a leader in redirecting society and breaking down

barriers. This is shown very clearly in his work. Teige's work speaks to the audience in a loud and clear voice, and grabs your attention immediately and holds on to it long after one leaves the exhibit.

His work speaks to you on every level with every different session of his works.

"Teige believed a book cover should serve as an advertisement poster for the text," Born says of Teige's book-cover section.

If this was Teige's goal, it seems that he succeeded. Supporters of the exhibit such as Kahil Crawford, 26, said, "I loved the exhibit, this is my third time seeing it. I

will definitely be back before the exhibit is over."

Crawford added, "I live in the neighborhood and I heard about the exhibit and I keep coming to it."

Mark Pisaro, a teacher and student at the university, said, "I thought the exhibit was very smooth and entertaining." Pisaro also said "I'll be back several times." Born said, "The attendance of the museum has been up since this time last year," even though they can't tell how many people have visited the museum's exhibit until it ends. The exhibit runs through Dec. 30.



Photo courtesy of nyu.edu
Karel Teige made "Collage Number 196" in 1941.

"A Sensation."

—TIME Magazine



Thanksgiving Schedule 2001

Mon Nov.19 8pm	Tue Nov.20 8pm	Wed Nov.21 5+8pm	Thu Nov.22 THANKSGIVING NO SHOW	Fri Nov.23 4,7+10pm	Sat Nov.24 4,7+10pm	Sun Nov.25 1,4+7pm
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Holiday Schedule 2001-2002

Mon Dec.10 NO SHOW	Tue Dec.11 8pm	Wed Dec.12 8pm	Thu Dec.13 8pm	Fri Dec.14 7+10pm	Sat Dec.15 4,7+10pm	Sun Dec.16 1,4+7pm
Mon Dec.17 NO SHOW	Tue Dec.18 8pm	Wed Dec.19 5+8pm	Thu Dec.20 2,5+8pm	Fri Dec.21 4,7+10pm	Sat Dec.22 4,7+10pm	Sun Dec.23 1,4+7pm
Mon Dec.24 2+5pm	Tue Dec.25 CHRISTMAS DAY NO SHOW	Wed Dec.26 2,5+8pm	Thu Dec.27 2,5+8pm	Fri Dec.28 4,7+10pm	Sat Dec.29 4,7+10pm	Sun Dec.30 1,4+7pm
Mon Dec.31 NEW YEAR'S EVE 4,7+10pm	Tue Jan.1 NEW YEAR'S DAY 2,5+8pm	Wed Jan.2 5+8pm	Thu Jan.3 5+8pm	Fri Jan.4 4,7+10pm	Sat Jan.5 4,7+10pm	Sun Jan.6 1,4+7pm

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CHICAGO FINDS: BY STACIE BOUDROS

Sinbad's Middle-Eastern delights

Every student's plight in the mission for better Chicago living is to seek out the perfect restaurants, bars, clubs and cafés. While Columbia's hands-on mission extends boundlessly throughout the arts and media worlds, it is equally important for students of these worlds to exercise their own hands-on mission—to indulge and enjoy themselves in their free time.

Few locations in our city have the potential to satisfy the perpetually

searching Columbia student's palate and desire for ambiance. Read the Chronicle's "Chicago Finds" each week as a guide in your continuing quest for pleasure.

An All-American mutt, I don't have good reason to invite 20 people for a homemade international hors d'oeuvre party at my place. This is what I was ranting and raving about around my busy little apartment, minutes before my guests showed up.

Granted, as Columbia's own version of Martha Stewart, I had earned some points of entertaining credibility by this point.

The grape leaves were done, but I'm half-Greek. That part was easy.

The Farfelli Carchofie, or artichoke and wine sauce over bowtie pasta, was also done. But come on, that's just cooking sauce and pouring it over noodles. Again, easy.

The salsa, guacamole and colored tortilla chips were finished. But I have some difficulty with taking sole credit solely for presentation. Big shocker, but the salsa I did not make—it came in a jar. The chips, I did not cut, bake or add food coloring. I wondered if mom would suspect.

Really, a lot was set. But my eyes couldn't help but notice the empty space on the buffet table that was intended to hold my Middle-Eastern grained and deep-fried falafel patties. My heart was crying.

This was when my evening took an even more dramatic turn.

I do not believe in angelic voices coming in a time of despair. But that particular evening I did hear voices of the divine international food angels circling overhead.

They said, "Stacie, go to Sinbad's. Order falafel. If you add your own bed of lettuce, they will believe it's yours."

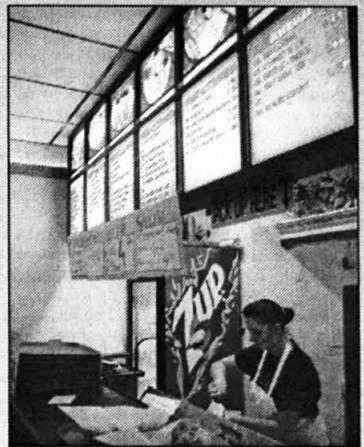
Before any time was wasted, I found myself hopping in the trusty Volkswagen and heading up to this Arabic carryout restaurant on Clark and Belmont. With my pinky in my mouth, and my smiley eyes rolled up and over, I knew my plan was one of deceit. But my guests would never know.

Over at Sinbad's, I knew I'd find the best falafel to tempt even the pickiest guest. Within 10 minutes and about 10 well-spent bucks later, I had myself two dozen of the tastiest Arabic falafel patties my tastebuds could have ever imagined.

Like my instructions stated, I replaced Sinbad's diced presentation lettuce for my own fresher version. I then added one scoop of authentic hummus to each patty and filled in the missing spot on the buffet. At last, my international array of food was complete.

Luckily, not even one person showed up early, or even on time for that matter. I was grateful that my friends and family, like myself, pay little attention to minute accuracies like time and truth in cooking.

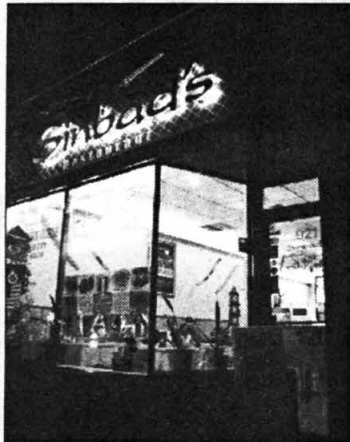
None-the-less, I hid Sinbad's carryout menu deep in the depths of my pencil drawer before my guests showed up.



Inside view of Sinbad's Middle Eastern Restaurant.

One hour into the party and a couple of dazzled-up falafel pieces later, I treated myself to a nice glass of white wine, and let go of my Suzy Homemaker insanity, at least for that night.

Visit Sinbad's Middle Eastern Restaurant for the best and most authentic Arabic eating in Chicagoland. Cost of entrées range from reasonable to more reasonable. Also try their special falafel sandwich on pita, always on special for \$2.



Michael Schmidt/Chronicle
Sinbad's is located at 9021 W. Belmont. Call 773-477-6020 for more info.

Weekly Horoscope

By Lasha Seniuk

Knight Ridder/Tribune News Service

Aries (March 21-April 20). Social discussions may be intense this week. For the next few days expect friends or relatives to actively defend their ideas or make bold statements. Key areas of concern may be family differences or romantic decisions. Remain patient, and much of this will be worked through in the coming days and weeks. After mid-week, financial records or late paperwork may need special attention. Watch dates and obligations closely for new information.

Taurus (April 21-May 20). Work routines will be easily disrupted before mid-week. Watch for key officials to introduce new information. Forgotten duties or newly arriving customers may soon cause minor tensions. Expect confused duties and neglected paperwork to be problematic. Don't avoid small details. An efficient response is now your best asset. Later this week romantic passions will intensify. Close friends and potential lovers may be mildly possessive. Stay balanced.

Gemini (May 21-June 21). Early this week someone close may ask for advice. At present, loved ones may need to finalize emotional decisions or bring added stability to their romantic lives. All is well here, so not to worry. Do, however, offer gentle encouragement to the anxious or despondent types; your efforts will be appreciated. Friday through Sunday physical energy may be low. Expect ongoing sleep disruptions and watch throat, chest or lungs for minor ailments.

Cancer (June 22-July 22). Business news and minor financial changes may be bothersome over the next six days. Expect recently completed paperwork to now require adjustment. Amounts, calculations and projected figures will need significant attention. Don't avoid minor or repeated tasks. After Wednesday, family events or social gatherings will be enjoyable. Watch for a subtle end to daily disputes and disagreements. This will be a positive but demanding week. Stay focused.

Leo (July 23-Aug. 22). Romantic relations are powerfully seductive over the next few days. Expect new proposals to be passionate and irresistible. Loved ones or potential mates may publicly declare their affections. Watch for a recent wave of reflection and doubt to now fade. Already attached Leos can expect long-term partners

to be highly motivated. Home adjustments, social announcements or new family plans are accented.

Virgo (Aug. 23-Sept. 22). Monday through Thursday social planning and short-term decisions are accented. Group loyalty and conflicting invitations will be a valid concern. Pay special attention to the sensitivities or private fears of both friends and lovers. After mid-week, watch for unusual workplace or educational discussions. Political change or last-minute policy adjustments may soon cause lagging confidence in authority figures. Avoid public challenges or critical statements.

Libra (Sept. 23-Oct. 23). Romantic innuendo and subtle social comments will be distracting before Thursday. Expect both friends and lovers to actively seek your approval. A recent period of low romantic interest or social boredom is now ending. In the coming weeks, watch for a steady increase in group activity. After Friday, family planning, financial promises and home repairs may be a prime topic. Loved ones may soon require a solid plan of action or final decision.

Scorpio (Oct. 24-Nov. 21). Last minute social requests may be jarring over the next few days. Watch for loved ones to be unpredictable or easily distracted by new invitations. Group events or rare forms of entertainment will have a strong appeal this week. Expect newly introduced activities or proposals to cause temporary confusion. Wednesday through Saturday a recent financial mistake may require fast action. Forgotten debts, daily obligations or loan schedules are accented.

Sagittarius (Nov. 22-Dec. 21). Family gatherings, renovations and revised social plans are on the agenda this week. Monday through Thursday expect previously shy or reluctant loved ones to become actively involved. Common ideals and shared goals are accented. Over the next few days, watch for home differences, social boredom or romantic isolation to end. After mid-week, contact an old friend or distant relative. Your guidance and encouragement are needed.

Capricorn (Dec. 22-Jan. 20). Colleagues and close friends may be temperamental this week. Ongoing obligations or important schedules may now increase tensions. Don't expect honest or predictable reactions. Before next week, friends and co-workers will need to privately sort through their duties and emotional priorities. Wait for a clear response, and all will be well. Later this week, watch also for an unexpected disagreement between friends. Loyalty and conflicting invitations may be at issue.

Aquarius (Jan. 21-Feb. 19). Early this week a brief but intense period of social disagreement will end. Competing authority figures or hidden jealousies between friends will no longer cause restriction. Over the next few days watch for a steady return to predictable decisions and renewed social interest. Some Aquarians, especially those born late in January, may also encounter the return of a postponed job opening or romantic proposal. If so, remain cautious; fast reversals are an ongoing theme.

Pisces (Feb. 20-March 20). Past romantic discus-

ound campus

Arts a

What: Book Drive

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When: Nov. 19

What: Columbia Talent Show

Where: Hokin Annex
When: 6 to 10 p.m. on Nov. 19.

What: Ontological Library

Where: Gallery for Center for Books and Paper Arts on 1104 S. Wabash
When: Nov. 19 through Dec. 21

What: Fragments and Installations

Where: Gallery for Center for Paper Arts
When: Nov. 19 through Dec. 21

What: Actor Gary Sines performs with Symphonic Rock Big Band Kimotion

Where: Dance Center of Columbia College at 1306 S. Michigan
When: Nov. 19, 7 p.m.

What: Improv and You

Where: 624 S. Michigan, Room 1107
When: Nov. 19, 2 to 4 p.m.

sions or social events may now become a prime concern. Over the next few days expect loved ones to review yesterday's events, promises or accomplishments. Avoid social politics or bold statements. This is not a good time to display strong public opinions or divided loyalties. Thursday through Saturday business discussions will be subtle and alluring. Private proposals and hints will be worthwhile. Look for unusual career openings.

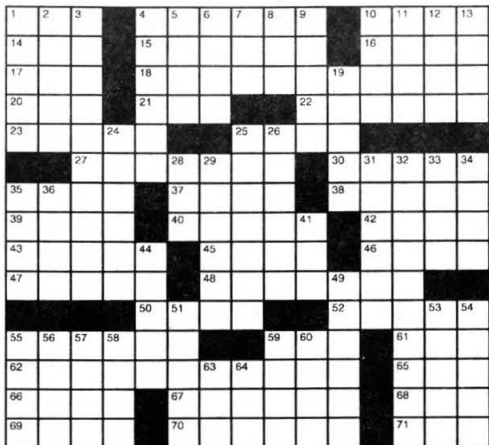
If your birthday is this week ... your need for clarity and solid commitments will soon be a top priority. Early next month a complex period of romantic and social strain will end. Expect only honest friends or dedicated lovers to revise their behavior and make serious promises. Throughout much of 2002, outdated relationships will continue to leave your life. Be prepared to quick reversals and fascinating social introductions. February through mid-April may also trigger a serious career shift or revised educational program. Expect unusual or exotic choices. Much is changing.



CROSSWORD

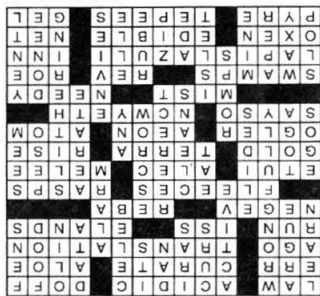
Crossword

- ACROSS**
- 1 Post-grad pursuit
 - 4 Sourish
 - 10 Take off
 - 14 Slip up
 - 15 Parish clergyman
 - 16 African lily
 - 17 In the past
 - 18 English version of French, e.g.
 - 20 Participate in a 10K
 - 21 Orbiting loc.
 - 22 African antelopes
 - 23 Desert of Israel
 - 25 Ms. McEntire
 - 27 Swindles
 - 30 Coarse files
 - 35 Pin box
 - 37 Baldwin brother
 - 38 Fracas
 - 39 Fort Knox fill
 - 40 ___ firma
 - 42 ___ and shine!
 - 43 Amorous starrer
 - 45 Long time
 - 46 Small particle
 - 47 Authority to decide
 - 48 U.S. illustrator
 - 50 Perfume cloud
 - 52 In want
 - 55 Inundates
 - 59 Auto gear: abbr.
 - 61 Lobster eggs
 - 62 Semprecious blue gem
 - 65 Lodging house
 - 66 Yoked pair
 - 67 Suitable as food
 - 68 Bottom line
 - 69 Combustible pile
 - 70 Conical abodes
 - 71 Hit by Collective Soul
- DOWN**
- 1 Benefit from tutoring
 - 2 Bicker
 - 3 Illegally
 - 4 On the go
 - 5 Bad dogs
 - 6 Gershwin and Levin
 - 7 Ex-QB Marino
 - 8 "___ Now or Never"
 - 9 Show-biz notable
 - 10 Information
 - 11 Lena or Ken
 - 12 Victuals
 - 13 Marshes
 - 19 Cause anxiety
 - 24 Slurs over
 - 25 Put back up
 - 26 Mortgage condition, often
 - 28 Break bread
 - 29 Rids of dirt
 - 31 Infuse with oxygen
 - 32 Traveling like a snake
 - 33 Cash in Chile
 - 34 Appear to be
 - 35 Swelled heads
 - 36 Ovid's outfit
 - 41 "...have you ___ wool?"
 - 44 Easy wins
 - 49 Views with jealousy



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Solutions



- 51 Archipelago member
- 53 Beneficiary
- 54 Streisand film
- 55 Spill over
- 56 Lustrous
- 57 Mime
- 58 "___ eyes have seen the glory..."
- 59 Barker's mark
- 60 French pronoun
- 63 Summertime cooler
- 64 Postal code

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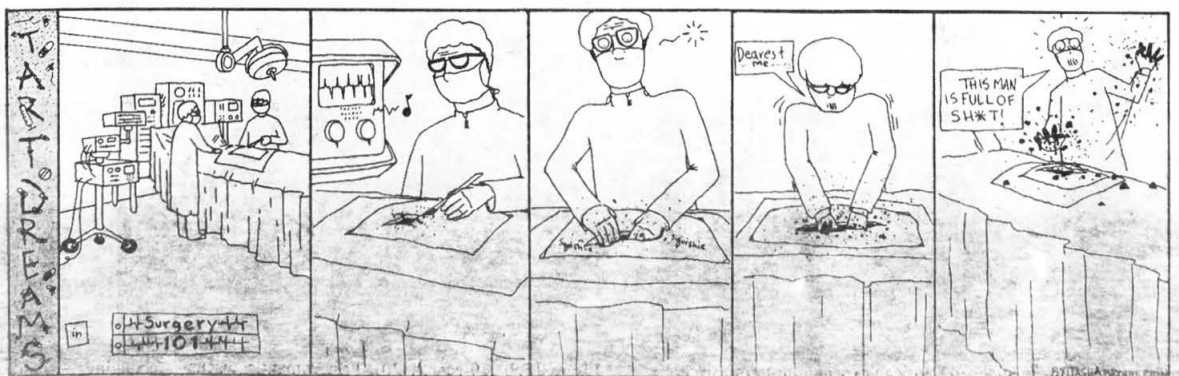
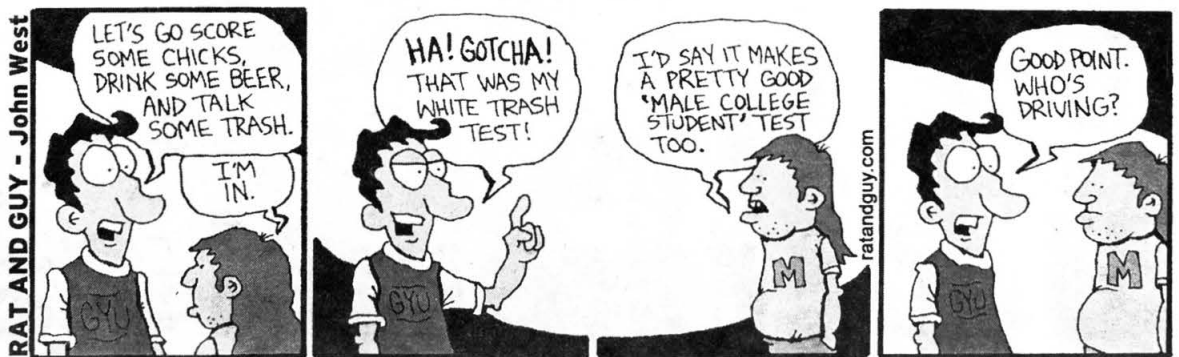
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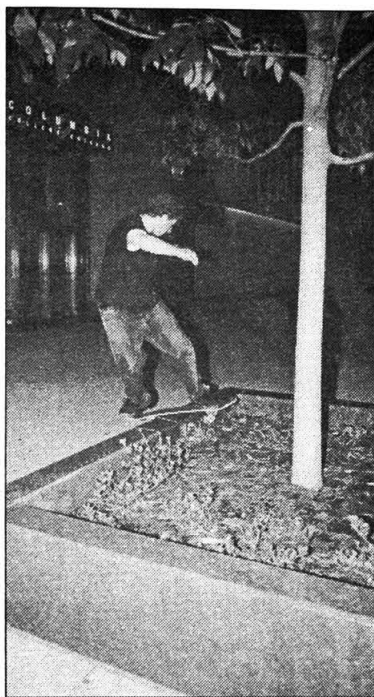
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Boardin' with Bill: the Chicago scene



William Gorski/Chronicle

Chicago Police fined Bart \$50 for this frontside boardslide.

By William Gorski

Commentary Editor

• The story of Bart Jones

When I first met Bart, it was at 3R Skate Park in Mundelein, Ill. I had seen Bart around for years, but it wasn't until last year that we started skating together. Bart is a wild man but at the same time, he doesn't say much. What he does say is purely original humor.

Bart is a photography sophomore at Columbia and whether he thinks so or not, he's pretty good at it. He lives in Geneva, Ill. and skates with the Geneva Crew, but he loves to skate the city and the Chicago park as well. His friends tagged him with the name "Slow Moving Jones" because you'll come over to skate with him at noon and you won't get out there until 3:30 in the afternoon. However, once you do get him out there he doesn't hold back and he isn't afraid to try things most won't.

Bart prides himself on ollies down big gaps, finger-flips on anything, and most of all, lurking. If you see a friendly-looking guy with a curly red Afro around campus or in the darkroom, make a point to meet Bart and find out what lurking is all about.

• A must-see video

The Tilt Mode Army returns with a new video, "Man Down," that is definitely worth the watch. For those of you who aren't familiar with the Tilt Mode Army, they are a crew of professional, amateur and unsponsored skaters out of Southern California. The Tilt Mode Army is not a company, just a group of friends who love to get together, skate and have fun. "Man Down" is footage

from the Tilt Mode Army's past two years gathered by Chris Avery and Matt Eversole.

The crew consists of professionals Marc Johnson, Ronnie Creager, Jason Adams, Jerry Hsu and Paul Sharpe, as well as upcoming amateurs Caswell Berry, Louie Barletta, Arron Vandenbulke, Adam Crew, Ricky Espinoza, Colt Cannon, Jesse Erickson and many more.

"Man Down" is the Tilt Mode Army's second video after last summer's, self-titled hit "Tilt Mode." It's great to see that there are people in skateboarding still out to have a great time, not just to capitalize on every little thing they can. "Man Down" is evidence that not everyone in skateboarding takes themselves as seriously as the X-games image leads people unfamiliar with skateboarding to think.

Not only is this video full of funny antics, but it has great skating as well. If you are sick of the same old repetitive videos with skaters hitting the usual spots, set to played-out hip-hop, then "Man Down" is a refreshing video. There is a good variety of music from Tom Waits to Ah-Ha to Weezer—and with a secret section at the end. Check out "Man Down" and you're sure to get a good laugh, hear some of your favorite tunes and see some amazing skating.

• Transworld photo annual on stands

Transworld Skateboarding's seventh annual photo issue has hit the stands. This year's issue is not as hefty as usual, but the quality of photos make up for that. The paper weight has been changed as well, but that only enhances this year's photos. The layout has been modified to combine the talent of the skaters, with the photographers too.

The photo annual demonstrates the evolution of the entire industry and is a definite must-have for aspiring skateboarding photographers. There is a section called: "In the Bag," which has interviews about what the best photographers in the industry are up to, the equipment they use, and some of their personal opinions. The rest of the issue is full of photos, ones you will probably want to hang on your wall.

The Chronicle's weekly guide to fantasy football

By Jacob Delahaut

Correspondent

1st Down: The Rank

The Man. Marvin Harrison is not only the classiest wide receiver in the NFL today, but he is the best wide receiver—period. Let's start with his statistics: going into week 10, Harrison was tied with Terrell Owens and Curtis Martin for the league-high in touchdowns with 10. He also has caught 52 passes for 751 yards (14.4 avg). Now, without the benefit of much of a running game and with constant double coverage, he is still continuing to produce at a high level.

The competition pales in comparison. Randy Moss takes too many plays off, and is not known for his blocking. Terrell Owens does not get along with his head coach Steve Mariucci, and is not even well-liked by his own teammates. Rod Smith is now banged-up, and has shown a lack of class in the past, including a domestic abuse incident. These players may have incredible talent, but so does "Starvin' Marvin." The biggest difference is that Harrison produces on and off the field.

2nd Down: The Trends

Bad Seeds. Does it seem like the NFL is overrun with players with questionable character (bad seeds)? The Baltimore Ravens, last year's champions, have a roster full of them, but they still continued to thrive under adverse conditions. Most franchises are not so fortunate.

The Washington Redskins suffered greatly when they were being led by Jeff George. He epitomizes how a bad seed can disrupt an entire 53-man roster. After Marty Schottenheimer released George, the team made incredible strides for an organization that some were saying could go 0-16.

The New England Patriots have struggled for years with Terry Glenn as their main offensive weapon. This season the Patriots lost their starting quarterback for a large portion of the season, but still managed to succeed. Is it any coincidence that this occurred during a period of time when Glenn has been mostly absent from the Patriots' locker room due to a suspension, numerous injuries, and further incidents?

NFL head coaches who put up with some star players' appalling behavior not only risk their team's chemistry, but their own job.

3rd Down: The Match-Ups

Bye-week team: New York Jets. The chant of "J-E-T-S, Jets! Jets! Jets!" will take a week off, as will the Curtis Martin MVP bandwagon. Here we offer a look at some of the other MVP candidates' match-ups. Marshall Faulk is facing a difficult Tampa Bay front seven, Jerome Bettis goes against "the Freak," Rich

Gannon will visit New York to do his own damage and Brett Favre goes for a ride in the Motor City. This weekend should separate the contenders from the pretenders.

4th Down: The Predictions

"If everyone is thinking alike, then somebody isn't thinking."—George S. Patton Jr. Still thinking about your starting line-up? Here we provide some help.

Hot: Quarterback—Trent Green vs. Seattle—the receivers are now healthy, and Green will benefit: 300 yards, two touchdowns and one two-point conversion.

Running Back—Maurice Smith at Carolina—Becoming known as "Mr. One-Yard Line," but he will thrive this week: 120 yards and one touchdown.

Wide Receiver—Bill Schroeder at Detroit—the Motor City kitties have no bite: 110 yards and one touchdown.

Tight End—Desmond Clark at Dallas—if any of

Denver's tight ends can consistently score, it is Clark: 40 yards and one touchdown.

Kicker—Olindo Mare at Buffalo—he will reward the Dolphins for their \$2 million per year investment: four field goals and two extra points.

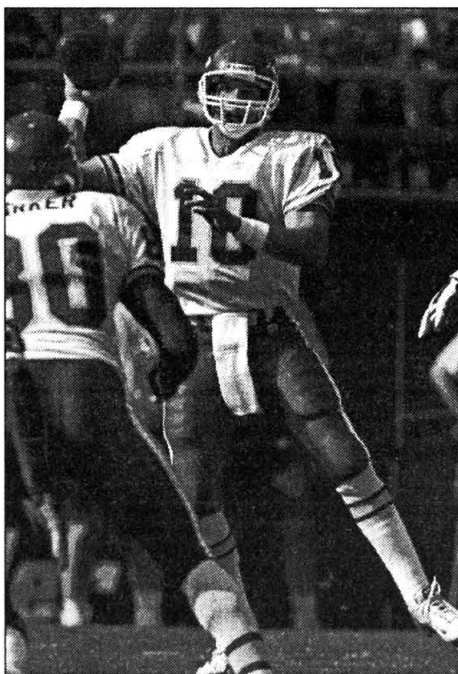
Cold: Quarterback—Aaron Brooks at New England—rookie signal callers will have valleys: 200 yards and one touchdown.

Running Back—Fred Taylor vs. Baltimore—healthy or not, "Fragile Fred" is bench material this weekend: 40 yards and zero touchdowns.

Wide Receiver—Jerry Rice at New York Giants—Didn't you used to be Jerry Rice? He is consistently outperformed by an older Tim Brown: 35 yards and zero touchdowns.

Tight End—Frank Wycheck vs. Pittsburgh—When the passing game is clicking he is a risky start, and now the passing game is off: 25 yards and zero touchdowns.

Kicker—Gary Anderson vs Chicago—less twist than Paul Edinger, also fewer points: one field goal and two extra points.



AP Photo/Denis Poroy

Despite struggling this year, Trent Green should play well against the Seattle Seahawks.

The question of the week~

Q: "When is Ricky Watters returning from his injury, and how will this affect Shaun Alexander?"—John R., Chicago, Ill.

A: Delahaut: Ricky Watters is scheduled to return on Nov. 25 on the road against the Kansas City Chiefs. He suffered a clavicle injury, and after electing to let it heal, naturally missed two months of action. During Watters' absence, Shaun Alexander has shown the entire league why he was a first round draft selection two years ago.

Alexander saved his best performance for a Sunday night game against the Oakland Raiders, where he rushed for 266 yards and three touchdowns. After a performance like that it is hard to imagine that Mike Holmgren will reinstate Watters as the starting tail-back. His contract expires at the end of this season, and he will not be re-signed by the Seahawks. For the remainder of this season he will probably spell Alexander as a third-down back because he is still one of the best pass catching backs in the NFL. Alexander will no longer see 30 carries a game, but 20 to 25 is still a good bet.

Former Bear weighs in on Cinderella team



O'Bradovich sits next to a photo display of his 1962 NFL championship ring.

Dwayne M. Thomas/Chronicle

1960s' defensive end Ed O'Bradovich says defense the difference, but offense needs to improve

By Jill Helmer
Assistant Editor

"Chicago—home of the world champion..."

Not since 1998, when the Bulls won their last championship, have Chicagoans been able to finish this phrase without bluffing.

It's been even longer—16 years—since they were able to claim a football championship, when the Bears won the Super Bowl in 1985. But with the Bears' 6-2 record (as of Nov. 16), the idea of having another champion team is in the back of everyone's mind.

Though Chicago sports fans still seem to wholeheartedly cheer their ever-losing teams, there is always excitement in the air when one of Chicago's teams actually starts to win.

The Bears haven't been the subject of that excitement for quite some time. The team has been in a slump for most of the past 10 years, but has recently taken the city by surprise by doing something very out of the ordinary for them—winning.

The fans are not the only ones sharing in the excitement and speculation that this could mean another Super Bowl championship. Even former team members are giving their two cents on how the Bears are going to do this season. Ed O'Bradovich, Bears' defensive end from 1962-1971, shared his thoughts on how the team will do the rest of this year.

One reason to believe the Bears will have a successful year, according to O'Bradovich, is the dramatic change in the Bears' defensive play.

"We changed from non-aggressive defense, where the cornerbacks played eight to 10 yards off, to a more aggressive defense where they are only two or three yards off. The cornerbacks are almost right on the line of scrimmage," O'Bradovich said.

"Ten years ago, the defense of the Bears was nicknamed the Monsters of the Midway. In the past, whether we

won or lost—we beat up the other team really good. We had gotten away from that 'Bear football' and that was the problem. No aggressive defense," he said.

O'Bradovich explained how the Bears have changed their defensive strategy.

"The defensive front four couldn't get past to sack the quarterback, so we went to a blitz package. We now have two huge defensive tackles—Ted Washington, about 360 pounds and Keith Traylor, about 330 pounds—both of whom are active defensive tacklers who keep the offensive linemen off of Brian Urlacher, the Bears' linebacker."

O'Bradovich also attributed the Bears' recent winning streak partly to another defensive aspect of the game—turnovers. According to O'Bradovich,

"Do I think we can make it to the Super Bowl? If we can win our division, yes."

the Bears have improved on turnovers—frequently intercepting passes or recovering fumbles this year.

"That's what Mike Brown [safety] has done the past two weeks—intercepted in the last minute of the game," O'Bradovich said.

While O'Bradovich believes the Bears have come a long way defensively, he said they are not quite there yet on the offensive side.

"For the past 10 years, offensively speaking, we have not been aggressive. We have played 'dink and dunk' football, and only thrown short pass routes," O'Bradovich said. "We don't stretch the field and our opponents know that."

O'Bradovich offered several strategies on how the Bears could improve their offensive game. The team needs

to attempt different pass routes, he said, including fly patterns, post patterns, hitch-and-go patterns and defensive crossing patterns.

Stressing again that the Bears' defense is doing well and offense is where the team still needs work, O'Bradovich said the Bears need to start scoring more points in the red zone. "We had six turnovers in the red zone alone, only two of which were brought back for touchdowns," he said.

O'Bradovich said while in past years, the Bears' draft choices have not turned out to be the best, this year he sees a lot of potential in the players. He said one of the most promising players this year is Urlacher. "He's got great speed; he was our first draft choice," he said.

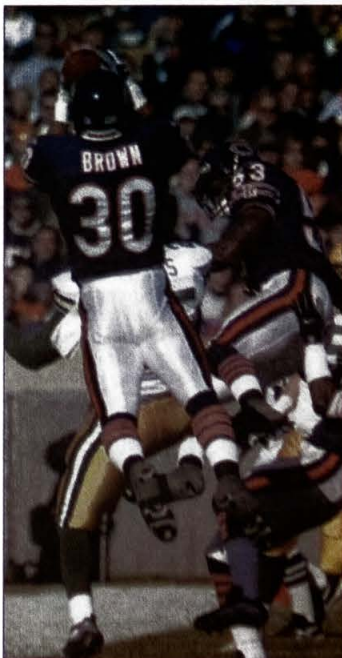
In addition, O'Bradovich said, "Mike Brown, Roosevelt Colvin and Warrick Holdman are all good players, and so are the two defensive tackles, Washington and Traylor."

Bears running back Anthony Thomas, who has been dubbed the A-Train, is another promising player on the team this year, O'Bradovich said.

"Thomas' number one quality is quickness. It doesn't matter if he's at a three-point stance or a two-point stance; that kid has a tremendous burst. Bang! And he's gone," O'Bradovich said. "He's through the hole so quick the opposing defense doesn't have enough time [to react]."

As for O'Bradovich's predictions for the rest of the season and any chances for the Super Bowl: "Do I think we can make it to the Super Bowl? If we win our division, yes. If we don't win our division, can we still get a wild card? Yes. As for actually winning the Super Bowl...maybe."

Though it has been 30 years since O'Bradovich played for the Bears, he still remains involved. He is involved with two Chicago radio sports shows, appearing frequently as a guest on the Mike Murphy and Fred Huebner show Wednesday mornings on the Score, WCSR 670 AM, and co-hosting the Bears' post game show with Doug Bullone on Sundays, also on the Score.



AP Photo/Stephen J. Camera

Mike Brown has created key turnovers this year.