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Columbia College Chicago

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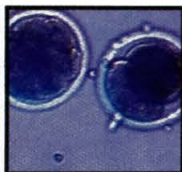
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COLUMBIA CHRONICLE

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Columbia College Chicago

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RECEIVED

Film department recognized as the largest in world

○ Currently the Columbia Film and Video department consists of nearly 1,900 students

By Kela M. Ellis

Staff Writer

Columbia is the largest school in the world—in film that is, according to Bruce Sheridan, chair of the Film and Video department.

With 1,863 students and more than 200 courses in its curriculum, Columbia's film school has been credited as having the largest student body in the world.

The *Los Angeles Times* has reported on Columbia's film school breaking the record, giving it recognition for being number one in student population.

"This is only the beginning," Sheridan said about the department's acknowledgments.

Along with being the largest film school in the world, Sheridan said the department also has other outstanding achievements. "This department has the best faculty and the best film equipment in the world," he said.

Faculty members that make up the Film and Video department are involved in the business and work with big name companies like Disney and Warner Brothers, Sheridan said.

Besides having some of the best faculty in the business, Sheridan said Columbia is a great place to study film. Going to school in the Midwest gives students an opportunity to take risks and explore different ideas, he said. Cities like Los Angeles and New York, which contain most of the film industry, will not allow students to do those same things, he added.

Film student Liz Antoine said film schools in Los Angeles and New York make it difficult for aspiring film students in another way. "It's hard to get in," Antoine said about her experience with UCLA and NYU. Antoine said she didn't get into these schools because they

wanted a portfolio of something that has already been done. "I came to Columbia because of its open admissions policy," she said.

In addition to Columbia's open admissions policy, Antoine agrees that the school is a good training ground. Students learning in major film cities are learning a few elements in the industry, Antoine said. And Columbia teaches a wide variety of classes from writing to directing.

Sheridan said one of the things on his agenda for the Film and Video department is to do research on developing the program by bringing all of the film-related concentrations together.

With a restructuring of Columbia, the Film and Video department will come together with other departments like Sound and Animation, to gather ideas on how to create a more collaborative environment, Sheridan said.

Other plans that Sheridan has for the department include adding more courses and networking with more schools and film companies.

The Film and Video department is already involved with a program in L.A., which gives students an opportunity to have a real life experience in the industry, Sheridan said.

After five weeks of working on projects on the CBS studio lot, students have the chance to pitch their work to major corporations. A semester in L.A. will give students a chance to see if it's what they want to do, Sheridan said.

Cities within the United States are not the only places for film students to develop their talents. Students in film can also study in England, which allows them to learn from professors in that country.

Sheridan said they are also trying to develop a relationship with schools in South Africa. Sheridan said he feels confident that the department has all the elements they need to make themselves known, not only in the United States, but around the world.

Book and Paper Arts Center hosts two exhibits



Adrian Burrows/Chronicle

See story on page 3

Fashion project helps women in transition put best foot forward

○ College's fashion association to assist in rehabilitation process

By Laura A. Pliego

Staff Writer

Last Thursday the Columbia College Fashion Association along with the assistance of Pivot Point International Cosmetologists completed part two of My Fair Lady, a community project impacting women in transition. This event took place in room 705 of the 623 S. Wabash Ave. building.

"It's our intention to provide you with a new look that will have you empowered and confident enough to pursue whatever you want in life," said fashion design major Aya Nikole Cook, who originated the idea for the project. The project began as an individual mission and slowly turned into a group project with the interest and cooperation of CCFA students.

Cook was inspired to do this project through classes that she took on self-improvement. She opted to work with the Haymarket Rehabilitation Center because it's located in her community and affects women who are in recovery from drug, alcohol and sexual abuse. These are women who have placed their lives in perspective and are preparing themselves to become part of a work force.

Each of the 10 women from the Haymarket Rehabilitation Center selected to get a makeover, were paired up with two of the CCFA students, who helped them select an outfit they would feel comfortable wearing while interviewing for employment. Many magazines were looked over until an ensemble was entirely put together to suit the women's tastes. The students discussed colors and clothing material with the women than proceeded to take size measurements. "Assessing what makes them feel good about themselves is very

important," said fashion management student Fawn Fredrickson.

In conjunction with the students, each woman worked with one cosmetologist and one esthetician. Both the hairstyle and make-up colors were discussed.

"Looking good, and feeling good is a way of enhancing people's spirits," said Pivot Point Director Bianca Syball.

"This is a beautiful thing for me, it's given me an opportunity to start over. I'm going to make the best of this. I want to look pretty," said Bonita Anderson who is going through the transition at the Haymarket Center. Everyone involved in My Fair Lady, was very enthused, and became acquainted with one another. Students were able to get a feel for the women's likes and dislikes. "It's great knowing that you can make a difference in someone's life," said Jacquie Witt, CCFA student.

A group picture of all of the participants in the project was taken. Also, individual pictures of the women going through the transition were taken to be able to compare the before and after image of each. In the meantime, everyone is looking forward to the third phase of the project on Dec. 7. The actual make-over will take place at one of the Pivot Point Cosmetology centers.

During phase one, the students called various clothing and department stores and asked for their collaboration. Pivot Point was the first to provide their services, while Marshall Fields contributed by supplying cosmetic products. Mary Walter Inc., an upscale boutique located at 650 N. Dearborn St. provided, the clothing for each participant.

"We were desperate for shoes," said Brittany Farrell, CCFA student. Since not many stores were willing to contribute 10 pairs of black shoes and it isn't sanitary to wear second hand shoes, Farrell's parents took it upon themselves to purchase the 10 pairs of black pumps.

Jewelry and accessories are being handmade by one of the students. Columbia will provide the after-care products consisting of bath and body goods.

Briefly News and Notes

Poetry reading to be featured

A poetry reading sponsored by the English department will feature Ray Gonzalez and Wang Ping. Gonzalez is a poet, essayist and editor born in El Paso, Texas. His most recent books are *Memory Fever* (1999), a memoir of growing up in the Southwest, and *Turtle Picture* (2000), which received the Minnesota Book Award for poetry. His other poetry collections include *The Heat of Arrivals* (1997 Josephine Miles Book Award), *Cabato Sentora* and the forthcoming *The Hawk Temple at Tierra Grande*. He is also the editor of 12 anthologies, most recently *Touching the Fire: fifteen Poets of the Latino Renaissance*.

Wang Ping was born in Shanghai and has lived in New York City since 1985. Her collection of poetry *Of flesh and Spirit* made a sensation when it was published in 1998. Her other books include the novel *Foreign Devil* and the short story collection *American Visa*.

The reading will take place on Thursday, Dec. 6 at 5:30 p.m. at the Columbia Concert Hall, 1014 S. Michigan Ave.

Exhibit highlights print media

The 12th Annual Small Print Show and holiday open house presented by the Chicago Printmakers Collaborative, will feature small work-on-paper and artist-made gifts by CPC members, students and invited guests. The event will take place on Saturday and Sunday, Dec. 8 and 9, from noon to 7 p.m. For two days the show will feature art, food, egg nog and music.

The exhibition will highlight a variety of tiny print media by more than 25 artists. Artist-made books, cards, boxes, lamps, jewelry and other items will be available. Most of the work will be for sale at less than \$100.

The Chicago Printmakers Collaborative is located at 4642 N. Western Ave. in Lincoln Square, just across the street from the Western el stop on the CTA Brown Line. Plenty of parking is available nearby. The show will run through Dec. 29. For more information, call (773) 293-2070, or email ink1101@aol.com.

Pacyga to lecture in Hokin

The 2001 Distinguished Lecturer Award recipient and Columbia's faculty member, Dominic Pacyga, will give a lecture entitled "Public History and the Arts" on Thursday, Dec. 6 at 5 p.m. in the Hokin Gallery. A reception sponsored by the Liberal Education department will follow the presentation.

Pacyga, an extensively published and frequently quoted Chicago historic specialist is also the curator of the Chicago bungalow exhibit, currently on display at the Chicago Architecture Foundation. Students, faculty and staff are invited to attend.

Department hosts classic show

Rodgers 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, 72 E. 11 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 advance 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.

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

Around Campus



Raena White, a musical theater major, gets cozy during her performance of Whitney Houston's "All the Man I Need," on Nov. 28 in the Hokin Gallery, 623 S. Wabash Ave.

Adrian Burrows/Chronicle

New support group helps define sexuality

○ Gay/lesbian/bisexual/transgender group recently formed at college to assist students and staff

By Melissa DeJohn
Staff Writer

Columbia has recently formed the Gay/Lesbian/Bisexual/Transgender Support Group. The college decided to form the group after several students made inquiries about whether or not a group existed.

The idea to form a GLBT support group came about because Maya Shewnarain, an academic adviser went to Victoria Shannon, the director of Gay and Lesbian Student Concerns Office, and asked why a group did not exist. Many other college campuses have already started such support groups years ago.

"I thought that it was odd that it wasn't here, and a lot of times there is the response, 'Oh it's Columbia—no one cares if you are gay or a lesbian,'" said Shewnarain, academic advisor and group facilitator. "So my idea was to form a community that was not faceless."

College is a common time, particularly during the first year, for gays and lesbians to come out. This is because it's usually the first time they're away from home, Victoria Shannon said. "If they have had those feelings, then they feel more comfortable starting to explore the idea, and that can be really tough, so that is why we decided we needed a discussion/support group."

Shannon said that the GLBT support group is not a therapy session, although Shewnarain is a trained counselor. If students have serious troubles, they will be

referred to a counselor at the school.

"In terms of this particular area, we are so far behind—but we are getting there," Shannon said. "We are going to be up with the best of them soon, but it is going to take time."

Students will govern the group and the boundaries of what they feel is necessary to keep it growing.

"My idea behind it was to create a temporary space in which students can come and create a community," Shewnarain said. "Students can come see each other, and there is a name and there is a face."

"The group is not just for GLBT students—it is for everyone," Shannon said. "There are some people that just want to come to understand those kinds of issues, or support their friends."

Shewnarain is adamant about making this the students' group. She said that the students will be in charge of group facilitation, ground rules, and how other students can join. Shewnarain will just be there as a mediator.

"I'm not sure how frequently we will be having meetings, because sometimes once a week could be too much, and students have to work. So, we have to plan around everyone's schedule," Shewnarain said.

Shewnarain hopes that the discussion group will lead to the exploration of ideas about sexuality and how they are defined. She believes a discussion like that could go on for at least a semester, in which a whole spectrum of students could express their views.

Shannon said that there has been a need for this kind of group for a long time, but to her knowledge, no one has ever tried to do anything about it.

"You can have a group for anything—like being from a certain region, so I thought, 'Why not have a group for gay and lesbian students?'" Shewnarain said.

"It is so nice to get the support that the students need and the office needs—not only from GLBT faculty, but from almost everyone," Shannon said.

Film society helps students get organized

○ Film junior Jason Toler forms SunRayz to aid aspiring filmmakers in all aspects of production

By Julie Shamon
Staff Writer

For all its acclaim, the Film department lacks a strong student organization in which film majors can meet, organize, find job opportunities and work together to get the most out of Columbia. That is where film junior Jason Toler stepped in to form SunRayz Film society.

"I found it frustrating... Columbia is the largest film school and there was no organization strong enough to really help students," Toler said.

Bulletin boards filled with opportunities for students seem like the only chance for film students to learn about what's happening around campus but Toler plans to eliminate some of those fliers, at least the ones call-

ing for talent and/or a cinematographer. From storyboards to promotion, this promising film society meets all of a student's needs, appealing to all majors possible.

At SunRayz, "We just want to help students get an extra leg up on the class or project they take on," Toler said. "Many just want to know what's going in the Film department without having to run from building to building looking at posted fliers."

Some advantages about the film society include the benefits from 50-plus members campus-wide. Not only film majors can enjoy the membership. Students in marketing and journalism can give their input and talent to promote a film, presenting a full-blown public promotion that engages students around the campus.

"For our screenwriting majors, we do roundtable readings of their scripts... for our production majors, we break down a script and let them meet directors and actors... we let our members see the connection

Two unique art exhibitions under one roof

○ Artists Leax and Ockwell present their work at the Book and Paper Center

By Wing Fai Yim
Staff Writer

The Center for Book and Paper Arts is presenting two extraordinary exhibitions: "The Ontological Library," by Ronald Leax and "Fragments and Alterations," by Elizabeth Ockwell.

In "The Ontological Library," Leax combines different materials such as books, newspapers, bottles, jars, fish tanks and shells. Leax shows over 20 pieces of his work created since 1986. Leax uses chemical reactions that make the materials rusty and crystallized.

Leax's "Chapter 6" is the largest piece. It is a triangular-shaped steel shelf over 10 feet high and divided into four levels. Three books are tied with strings into a cylinder-shaped stand on the top of the shelf.

On the second shelf, a series of books with dust, crystals and a metal plate with holes crossed around on the surface are mounted on the pipes. A book tied by a string stands in a tray which is filled with crystals.

On the lowest shelf, rotten books fill a fish tank. There are a few stacks of books tied up by metal strings. The amazing combination uses practical and daily materials, which show an abstraction in the deep texts.

Another piece, standing in front of the entrance, shows an appreciation of material use. A 5 feet by 3 feet metallic shelf lays on the ground with two pipes supporting it in an upward position. Books are old and yellowed. The shelf is covered and hung by books. The books are opened and hung between pipes with the spines facing up. It gives a feeling of showing knowledge under the audience's eyes. The old-fashioned way is to absorb the materials but it is also

useful, and practical.

Meanwhile, Ockwell's "Fragments and Alterations" combines drawing, painting and collage to create a sense of forgetfulness. Ockwell is an instructor at the School of the Art Institute, teaching anatomy and water color since 1975.

In the introduction to her exhibition, she said she "tries to evoke landscapes, animals, buildings that feel like things you loved but then you forgot them, or woke up, and now, standing in front of each picture you ache for something you hardly knew you missed."

Ockwell combines art and anatomy using different media such as acrylic, pencil and pen. In most of her pieces skeletons of humans, birds, rhinos, and fragments of bone create a spatial dimension of nature in the paintings.

Surprisingly, Ockwell drew on maps instead of regular paper, allowing the audience to view the whole geography of nature. The base, painted in black, white and gray, marks the contrast between dark and bright, life and death.

There are also illustrations of decayed bodies which only have the skeleton left. The posture of the skeleton shows the time and the shape of when the animal died. When the animals died, the skeletons remained and then decomposed.

Ockwell also exhibits some paintings from her European trip. There is a square in Potsdam, architecture in Paris and Venice painted in water color and outlined by a black pen. Some parts only have colors and outlines, while others are very detailed. It reveals that some parts of the images are still fresh and clear. Some parts are already fading away from memory.

Most of her pieces are quite large—3 feet by 5 feet in size. The smallest pieces are only 1 foot by 8 inches. The contexts emphasize fragments of bones, either those of humans or animals. It explores the anatomy of "living" organisms.

The exhibition is open through Dec. 21 at 1104 S. Michigan Ave., second floor. The exhibit is free and open to the public. For more information, call (312) 344-6630.



Adrian Burrows/Chronicle

'Ontological Library,' by Ronald Leax, presented at the Center for Book and Paper Arts.

Society

Continued from Page 2

between film and other majors" at Columbia, Toler said.

Instructors in the Film department want students to gain as much knowledge as they can both inside and outside the classroom. Although they are busy with their own projects, obtaining a teacher's email or telephone number to answer general questions is not a problem. However, if a student is in need of a script analysis or storyboards, SunRayz will offer the support required.

"It's important to have a meeting place at Columbia," said Tim Hardin, SunRayz Film Society faculty adviser. The college is "made up of commuters who find it hard to meet with others, get creative ideas flowing, get projects done and celebrate those projects at screenings. SunRayz is a good sign that something is going right."

"[SunRayz] is not set up to be us vs. them—we are all in this together," Toler said. "We don't take on student's projects—we are here to help the students become more knowledgeable about the process...so they can be better at doing it themselves," Toler said.

For those who are musically inclined, choosing songs to fit a scene requires their expertise. Joining the film society would further allow them to produce a soundtrack for a student's film.

Anyone interested in the process of filmmaking is welcome to contribute his or her skills.

Students "can learn and put into effect how to market and promote films—they can get their first shot at a project," Toler said.

Another continuing conversation between film students and the department is the countless advantages other film schools enjoy, such as 24-hour editing labs open for students to finish their films. The current schedule only allows students a four-hour time slot for editing, the most meticulous aspect of filmmaking, which they say is definitely not enough time to get the job done.

"To a lot of students, it seems like...as soon as you're getting hot, you get cut off the equipment," Toler said.

Toler offers many benefits to students who join SunRayz. In addition to backing a student's latest project, he plans to offer full instruction on the film industry and promote filmmakers in all aspects of production. The Ohio native has tackled projects on many film sets in Chicago including "Save the Last Dance," "ER," "Pop Stars" and "Ali."

SunRayz meets on Fridays at 5 p.m., first floor of 1104 S. Wabash Ave. For more information, email Toler at sunrayzfilms@yahoo.com.

Study abroad: ticket to a new world

○ Columbia's Study Abroad Workshop encourages students to get out and see the world

By Tracey Fuller
Staff Writer

Students looking to broaden their horizons next year may find their ticket to cultural bliss in the Study Abroad Workshop.

Keri Kurlinski-Walters, academic adviser for the Study Abroad Workshop, encourages Columbia students to see what the program has to offer. The Study Abroad Workshop, held on Oct. 3, gave students the chance to see the variety of opportunities offered to them.

"I felt like it would be good for students to come together to see what this program has to offer," Kurlinski-Walters said.

Departments participating in the workshop included the Film and Video department, sponsoring a trip to England in the summer; the Fiction Writing department, sponsoring trips to Moscow and Prague; the Liberal Education department, sponsoring a trip to Italy in the summer; and the Arts, Entertainment and Media Management department sponsoring a trip to Spain this spring.

The Office of Latino Cultural Affairs sponsors a trip to Guadalajara, Mexico, and the American Institute of Foreign Study offers many more opportunities to study abroad.

The Study Abroad Workshop came at a time when people were feeling nervous about flying and traveling to another country. Though some high schools in Illinois are canceling their study abroad trips in fear for the safety of their students in other countries, many colleges are still encouraging students to study over-seas.

"I have not seen a decline in study abroad," Kurlinski-Walters said.

Kurlinski-Walters said that students are more interested in going to Western Europe, and because the countries there aren't involved in the war, there should be a lot of students who would want to participate in

studying abroad.

That could be true, but Dianne Erpenbach, who is organizing the trip to Spain this spring, has seen a significant drop in students. Their group traveling to Spain usually consists of about 30 or more people, and this year the number of people has decreased to an intimate group of 15, a mix of faculty, students and staff.

"The good thing will be that the lines in Barcelona will be shorter now that we only have 15 people going," Erpenbach said, "We'll have Barcelona all to ourselves."

She said she thinks that people are turning away from studying abroad because of the recent attacks and the new heightened awareness at airports. Even though traveling seems difficult for people now, Erpenbach says she isn't hesitant about going to Spain.

Amber Reyes, secretary for the Undergraduate Admissions Office says she wouldn't hesitate if she had the opportunity to go to Spain, either.

"I think if you're in college, you should go," Reyes said, "As long as you're not traveling to the Middle East, or where the war is now, I don't see why there would be a problem."

Although studying abroad can be the chance of a lifetime—an experience that could change someone's life, there are still some guidelines students must follow to study abroad.

Columbia's Web site gives interested students steps to follow if they want to participate in the Study Abroad Programs. First, students must decide if studying abroad is right for them. Students must have adequate financial resources, determine their number of credit hours, be in good academic standing, and brush up on their languages—whether they're going to Spain, Russia, Mexico, Czechoslovakia or Italy.

Second, students have to choose a program, preferably one that fits their major. Students could also choose study abroad programs offered by other accredited colleges and universities. For instance, Northern Illinois University offers study abroad programs, both short-term and year long.

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Students should have documentation of 1 tetanus
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Dec. 10, 10-2

Dec. 11, 10-2

Dec. 12, 1-5

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Reception and refreshments 5:30pm
Opening remarks and Screening 6:30**

Drinking viewed as accepted part of collegiate atmosphere

By Lizzie Ehrle
Michigan Daily

ANN ARBOR, Mich.—Any student passing through four years of college inevitably will be faced with social settings centered around alcohol. For many, drinking beer and downing shots can become as much a part of their college experience as writing papers and taking exams.

Most students see alcohol as an inherent part of college life, no matter how much they chose to drink.

"I don't think it's a matter of choice," said engineering senior Matt Biersack. "You'll be surrounded by it regardless of whether you drink or not."

"There is talk almost every weekend about what party everyone is going to, and how wasted someone is going to get," said LSA junior Amy Ament.

Out of all University of Michigan undergraduate students, 45 percent engage in binge drinking, according to an Internet-based Student Life Survey administered by the University's Substance Abuse Research Center in 1999. Binge drinking is defined as four or more drinks for females and five or more for males in one sitting — a measure that's widely used and nationally accepted.

"Be it to the bar, to someone's house, or to your own house, I feel like alcohol is part of the culture of

college. It is so ingrained in all of our social settings," Biersack said.

The Harvard School of Public Health College Alcohol Study — an ongoing survey of more than 14,000 college students — reports that the national rate of binge drinkers (44 percent of students) has remained the same since 1993.

Binge drinking becomes a concern because it tends to signal that alcohol-related problems are ahead. Such secondary effects range from health or legal problems to missing class or doing poorly on a test.

According to the Student Life Survey, as binge drinking episodes increase for students, their grades decrease. Three out of four binge drinkers reported missing a class within the past year after drinking. Fifty percent of frequent binge drinkers reported driving after drinking within the past year. Also, 15 percent of undergraduate females who drink reported being sexually harassed after drinking.

While negative consequences are often an effect of alcohol, some wonder why college students continue to drink. Both students and administrators point to the stresses and freedoms of college life as major factors causing alcohol consumption.

"I know a lot of people who get back from big tests and get all messed up," said LSA freshman Scott Caesar, emphasizing the enhanced freedom freshmen feel upon leaving home for the first time.

"The social environment of college

and the high stress of academics promote an atmosphere of heavy drinking," said LSA senior G.J. Zann.

Marsha Benz, a health education coordinator with University Health Service, agrees that the stress of school can affect alcohol consumption but also considers student expectations of a new social environment as an influential factor. "There are a lot of expectations people come with, and oftentimes expectations make people act a different way," she said.

Regardless of expectations, some students believe there are subtle pressures within college life regarding alcohol.

"I think many people, whether they'll admit it or not, want to fit in and be a part of something," Biersack said. "Rather than making a decision to start drinking excessively, they can get caught up in a cycle."

According to the Student Life Survey, three general reasons students give for drinking are to enhance social relationships, to relieve negative feelings and to just get drunk.

While an intangible connection between alcohol and college continues and high binge drinking rates remain constant, educators struggle to find elements within college campuses that may promote excessive drinking. Benz targets friends as most influential in a student's experiences with alcohol.

"Friends have a major impact on what their friends are drinking," she said.

Other Big Ten universities have looked at bar specials as a possible cause of binge drinking, and have thus tried to limit these promotions. Such specials as \$1 pitchers and two-for-one drinks can be seen as creating an environment conducive to heavy drinking.

"What the data is showing on other campuses is that when the availability to alcohol is hindered by increasing the price, then drinking rates go down," said Patrice Flax, an alcohol initiatives coordinator with UHS.

But University administrators are hesitant to implement policies here as they keep in mind possible unintended consequences of such policies.

Carol Boyd, director of the Substance Abuse Research Center, expressed concern that if special drink prices are restricted on campus, students may drive to neighboring cities for better prices, thus increasing the dangers of drinking and driving.

"Before we institute any policy or even make recommendations to local businesses on our campus, we must evaluate the goal of the proposed change and how that change will get manifested," she said.

Some administrators believe certain campus communities endorse heavy drinking.

"Certainly the greek culture promotes drinking and also certain aspects of the athletic culture," Boyd said.

But some students disagree. "The greek system does not promote drinking. The people who are going to drink do so, and those that aren't going to, do not," said engineering senior Matthew Liston, a member of the Phi Kappa Psi fraternity.

While there is disagreement about what aspects of the college atmosphere may cause binge drinking, many students anticipate that alcohol will play a different role in their lives after graduating.

"It won't be an every weekend thing

Trouble with team mascot names plagues schools

By Jessica Zisko
The Daily Aztec

SAN DIEGO—Gamecocks, Plainsmen and Trojans—problems with campus mascots and nicknames are whizzing their way through the media again.

University of South Carolina's mascot, the Gamecock, has recently been criticized for glorifying cockfighting. The mascot has been used at the university since 1904.

Last month, People for the Ethical Treatment of Animals asked the South Carolina campus to remove the mascot.

The university is refusing to comply. John Palms, the university's president, sent a letter to PETA outlining the mascot's historical significance to the school and saying it would be the mascot for many years to come.

St. Petersburg College in Florida recently changed its old mascot, the Trojans, to the Titans, an attempt to avoid the jokes about the condom company that shares its name.

The school has used the name since the early 1930s. It was changed in June, when the campus upgraded from a junior college to an accredited four-year university.

A committee spent five months looking at alternatives. The choice came down to the Thunder or the Titans. The college's board of trustees chose the latter by a one-vote margin.

Nebraska Wesleyan University changed its nickname, the Plainsmen, this year because it did not represent women and members of minority groups at the college.

The new name, The Prairie Wolves, was chosen by the college's administrative council after students rejected the old one in an online poll.

The administration said Prairie Wolves is sensitive to gender and ethnicity and represents both its region and the college's tradition.

A minor-league baseball team in Salt Lake City ran into a problem after it started using Georgia Institute of Technology's nickname, Buzz, for its team name.

The team has agreed to pay Georgia Tech \$600,000 for infringing on the institute's trademark, which it has owned since 1988. The team also opted to change its name to Stingers.

Another Georgia University is in the news. Earlier this year, Florida Gulf Coast University, founded in 1997, started using the mascot Eagle. Critics say the name is too similar to Georgia Southern University's Eagle.

FGCU's campus bookstore ordered about \$5,000 worth of T-shirts, hats, and other paraphernalia donning the new mascot. But, after receiving a letter from Georgia Southern, Florida Gulf Coast has stopped using the design, and lawyers from both institutions are working on a compromise.

The use of campus mascots has also spurred controversy in student media. Administrators at St. Cloud State University, a private university in Minnesota, suspended one student for threatening to broadcast the campus' nickname, the Fighting Sioux, on a station hired by the university to broadcast sports.

Administrators said the student violated a 1993 university athletics department policy which prohibits the use of American Indian nicknames and mascots in all broadcasts, publications and press releases.

The university's student government also passed a resolution earlier this month, restricting the campus media from using the names. It rescinded the decision a few weeks later.

However, a subcommittee of the student government will present an alternative resolution to the group in the near future.

St. Cloud State University student media—a radio station, television station and student newspaper—are funded through the student government.

like it is now. It's part of growing up and being responsible," Zann said.

Brieh Guevara, a University alum, said although he has more money to spend on his social life, the atmosphere is different. "Overall, it is less conducive to heavy drinking since prices are higher, work starts early, and the notions of responsibility and accountability are more real than in school," he said.

IU considering new rules on alcohol at tailgate parties

AP Wire Service

BLOOMINGTON, Ind. (AP)—Indiana University, a so-called 'dry' campus, is considering new rules aimed at cracking down on alcohol consumption at parking lot tailgating parties before football games.

The rules would boost the cost of tailgate parking to pay for increased police patrols, and would designate an alcohol-free zone for family-friendly tailgating.

The university also is considering amending school rules to ban kegs at any events on university property unless served by an approved caterer. The Herald-Times reported in Saturday's editions.

University rules prohibit students of any age from possessing alcohol in public spaces at IU unless the campus chancellor specifically grants an exemption.

But IU Dean of Students Richard McKaig said the university has traditionally overlooked casual drinking at tailgating parties, and police enforcement has focused on state law rather than university 'dry campus' regulations.

Other Indiana schools also are cracking down on tailgating parties. At Purdue University, which sports a much longer football tradition than IU, officials have been trying to get local bars to help out.

Ball State University adopted new guidelines regarding parties mid-season in response to an out-of-hand tailgating situation. As many as 3,000 people gathered in a parking

lot with beer kegs and sofas that had been hauled in on trucks.

"If you went over there at halftime at the game, there were that many people there," said Ball State Dean of Students Randy Hyman. "They had never made it to the game. They were there clearly for the purpose of having an all-day party."

In response, the university increased police patrols through the area, banned kegs and hard liquor and designated specific areas where drinking by adults of legal age is allowed.

IU cracked down on tailgating in 1999 with more police patrols after neighbors complained that students were using their lawns and gardens as urinals and fights regularly broke out.

"I hate to even call it tailgating," said IU police Lt. Jerry Minger. "It was people having open beer parties. ... The numbers were starting to get so large that we feared it wouldn't be manageable."

The worst problems have abated since then, but "open beer party" remains an apt description for some of the tailgating parties around Memorial Stadium.

McKaig said people who don't think IU is serious about curbing abusive drinking among students are wrong.

"I think the folks that are the most distressed have what I would call a too simplistic view of the problem," he said. "This is not simply turning on and off the issue. If they think that, they are ignoring the industry that makes billions of dollars marketing alcohol."

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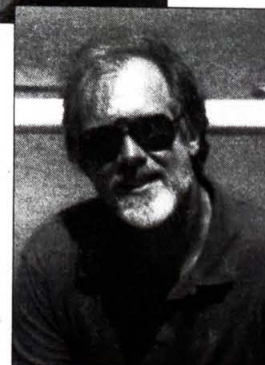
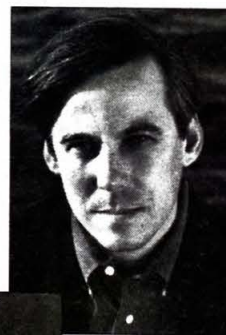
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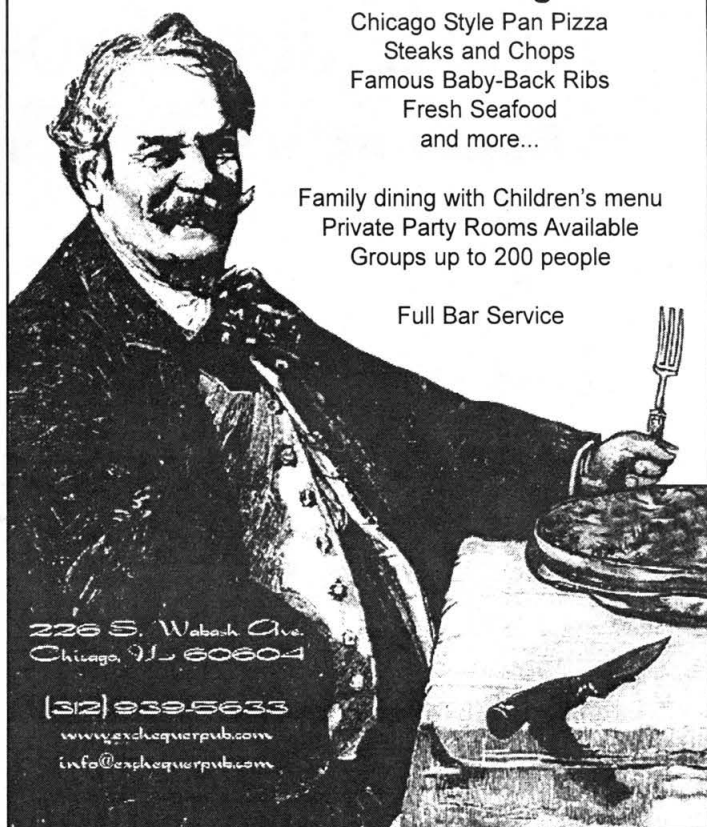
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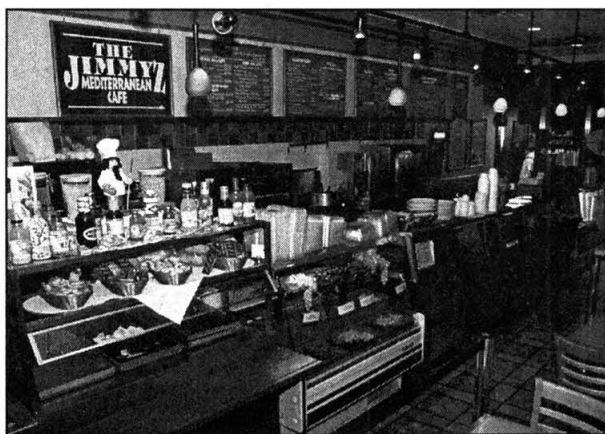
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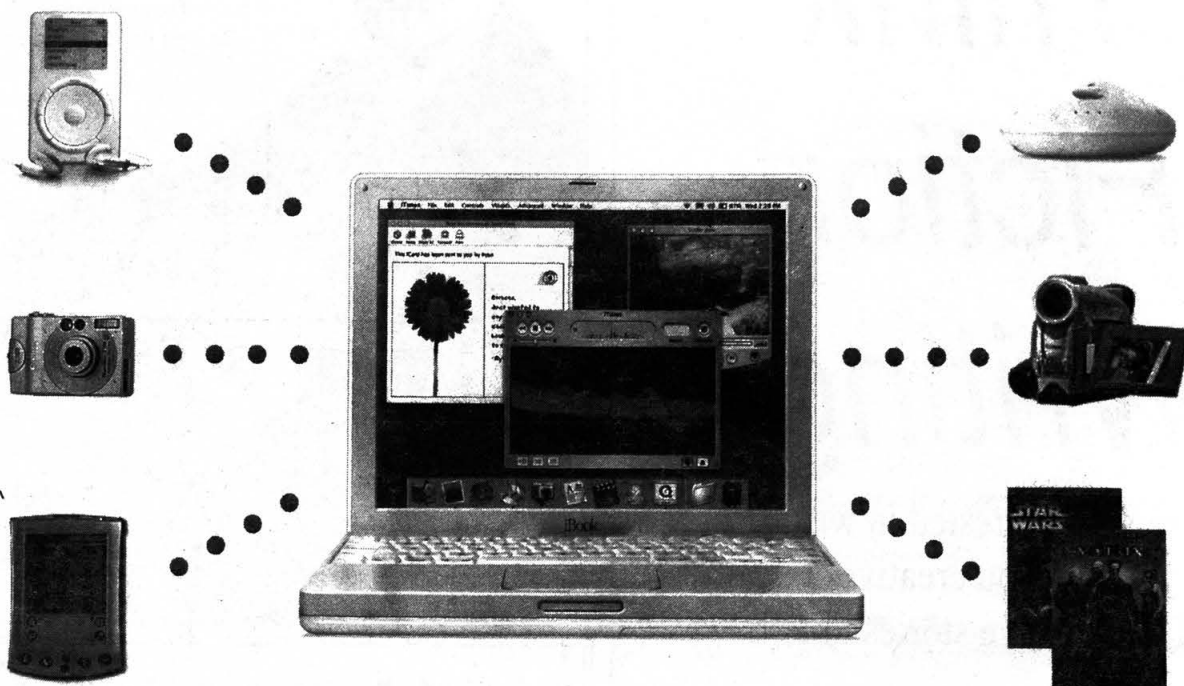
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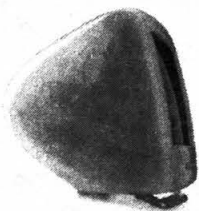
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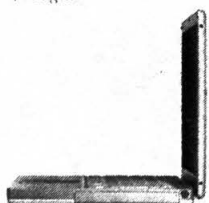
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COMMENTARY

Human cloning creeping up too soon

William Gorski
Commentary Editor

Early last week it was reported through news organizations around the world that the first human embryo had been successfully cloned in the United States. This, of course, has serious repercussions and I thank President Bush, his administration and Congress for responding with concerned objection. Seeing our president speak about his admiration for the miracle of life and the limitless depths of the human character—speaking so ideally and compassionately—and telling the science community to hold off on some of their most ground-breaking work filled me with genuine respect for the man.

To tell you the truth, the manner in which President Bush disregarded the Kyoto Treaty brought sharp criticism from me last year. I felt that same spite begin to well up when I assumed that, especially with the bottomless pit of war we have been consumed in, that the president was now going to pretend that the ban on human cloning voted through the House of Representatives last summer didn't exist or was too vague. There have been no loopholes yet and it appears that the clash of science and humanity has been postponed by the ethically challenging question of war.

As we begin to steal the powers from the gods it is important that we do not run headlong to our destruction. The scientists who created the embryos stand behind statements like: "They're only cellular life, not human life" and "The practice is aimed toward eventually allowing patients to be treated for a variety of illnesses and degenerative disorders." Both defenses totally disregard life, and, as others have already stated, there is something obscenely gross about growing life, extracting the life to sustain other life, and then destroying the remains.

In Aldous Huxley's *Brave New World*, a fiction masterpiece written in 1932, the author predicts these exact sentiments from the science world. The novel takes a haunting look at what kind of future science and cloning could be bringing us. Reading it will help you understand why I fear cloning so much.

The world is as ready now for human cloning as it was ready for the atom bomb in the 1940s. Similarly, if cloning became a reality today, I would expect to see parallel catastrophic results. Just as the raw power of the universe can be compacted into an imperceptible microscopic atom, and then

The world is as ready now for human cloning as it was ready for the atom bomb in the 1940s.

released to yield enormous power, unlocking the mysteries of the life force through cloning involves dissecting those same powers. Nuclear weapons are now in the wrong hands, can you imagine what oppressive warlords and black-market supplied terror groups could do with the technology to clone human life? Let's just say that with advanced cloning technology, a future Al Qaeda could double its size overnight.

Just as there was a race in every country to create the ultimate weapon during World War II, countries are now racing down the path of genealogy. There is no doubt that humanity has not even come slightly close to passing the ethical test that will qualify us to handle this technology, but nonetheless, it will soon be a reality. Humans have too many desires, and science and medicine are not unfamiliar with playing into that weakness: plastic surgery, liposuction, Prozac and Dr. Kevorkian are just a few of the medical world's disasters for humanity. Human cloning in this day and age—with the current levels of ignorance, instability and injustice in the world—would be the science and medicine world's ultimate tool for humanity's self-destruction.



Registration plagued by incompetence

Five years ago, when most colleges and universities were introducing online registration systems, Columbia was just beginning to allow its continuing students to participate in in-person *early registration*. Before that, early registration didn't even exist at the college.

The Columbia administration claims that the college will eventually have online registration. However, online registration is only a pipe dream for Columbia until 2003, since it will take 18 months to transfer existing records to a new registration software, according to Mark Kelly, vice president of student affairs.

Sure. Fine. It takes a while to work out kinks in the system and to get things up and running. But while the Management Information Systems department is working on that, it would be nice if the rest of administration would get its act together and make Columbia's existing registration process a more organized one, instead of the nightmare it is now.

First of all, Academic Advising needs to get their facts 100 percent straight before they relay information that is going to influence how students choose their classes. Does writing for departmental publications count as credit toward the major, or only as college-wide elective credit? Does Senior Seminar fulfill the writing-intensive requirement, or since the class is mandatory, do students need to take an additional writing-intensive course? These are just some of the questions that Academic Advising needs to start answering accurately.

Come on, guys. If you don't know the answers, either figure it out, or send students to someone who knows the answer. Don't just give them your best guess and pass it off as true.

It might also have been nice to have known when to sign up for an early registration appointment. Aside from a post card that could have very easily gotten mixed in with junk mail, there have been few announcements about when to sign

up for an early registration appointment. Columbia is a media school—we have two newscasts, a newspaper and our own radio station. Couldn't early registration have been announced using one of these vehicles, or at the very least, couldn't fliers been hung up?

And could Financial Aid possibly be a little more careful with students' financial records? It's a little difficult to register when you go to your appointment and find out that you have a bursar restriction because Financial Aid lost your financial records and your loan never went through.

Overall, Academic Advising, Financial Aid, and the academic departments have clearly not been doing all they can to make Columbia's archaic registration process any easier for students.

Registration comes during the tenth week of school—the semester is in full swing and students are busy. They have better things to worry about than whether the registration advice they got from Academic Advising is correct. Not only are the students burdened, but also the faculty who registers them; they are spending enough time trying to get thousands of students registered without running into roadblocks like bursar restrictions.

In late 2001, it is uncalled for in the first place for a college to still offer only in-person registration. Other schools such as Western Illinois University have had online registration for several years now, and so have private colleges here in the city, such as DePaul and Loyola Universities.

Though Columbia, according to its mission statement, isn't required to be "the premier media and arts school in the world" until 2010, it would be nice if, until 2010, registration could at least run smoothly. Since it is going to be a while before Columbia moves into the 21st century with its registration process, the least administration can do in the meantime is make the system we have now as easy to live with as possible.

Letters to the Editor

Sometimes less is more

I am a CCC student. As I was reading your article, ("Differences between what we say, and what we do," Nov. 12) I felt the need to contact you. Many questions and discussion topics arose in my mind while reading, and hopefully you can clarify to give me a better understanding of your stance on these important issues. Certain parts of your article will be repeated in quotations.

First off, I agree with you that Bush's speeches are packed with glory fodder. He is obviously not the mastermind behind the war effort. "In the age of ideas and information we still think physical weapons are the strongest tools in fighting terrorism." What is the start date of the age of ideas...surely the beginning of time, no? You continue with "we still think," are you referring to the people of the U.S., or the government, or the *Chronicle* staff? With all of the emotional pumping speeches given by our leaders, it must make you wonder what is really going on behind our backs. I fully agree with you that ignorant is the worst way to die. Ignorant with a T.

"All around me people are saying, I can't read or watch anymore about this." Your reply is "typical...just turn your backs." I personally don't like to watch the coverage over and over due to the recurring violent images and the reminder that all of America is in danger. I feel like I have little power in helping too. The coverage reminds me that the United States has a lot to lose while Afghanistan and terror groups have little. Eating these over dramatic, over produced news hours can make a person sick. A brief hiatus is not a bad idea.

"This leads me to believe that we need to scrap much of what we think about ourselves and the way we function as a country." Have you come up with any suggestions for a better future to be possible? Why do you feel that you're any kind of authority to propose something like this and not give any helpful input? Even any ideas that were in early stages or even concepts would be helpful. Your words and ideas reach thousands of students each week; you are in a position to talk to the masses all at once. If education is the answer, you, my friend have a platform to education.

—Sean D. Quealy

Gorski Responds

First of all, thank you for speaking your mind and offering your opinion to the table. It would be nice to see more letters filled with such intelligent criticism coming in.

I apologize for any vagueness or uncertainty I leave my readers with. Thank you for pointing out that I tend to confuse some of my readers with unspecified pronouns that do not clearly identify which group of people I am writing about. For example, when I wrote "we still think" I was referring to the people of the United States. The "age of ideas" should have been the "age of information."

When I wrote "typical, just turn your backs," I only meant to inspire a reaction from my reader to self-educate in any way possible. I was actually trying to convey that you can only get so much from mainstream news coverage and it is up to each person to find information in other ways. Once again, I realize my choice of words may not have conveyed my ideas.

In terms of coming up with "helpful solutions," when I mentioned education reform I thought that was enough, but I will expound more in depth in the future. I do not claim to be an authority, just a journalist and concerned citizen. I am still young and while I may not have all the answers, I can see many of the problems.

—William Gorski/Commentary Editor

Murderous mothers get off too easy

By Katie Walsh

Commentary Editor

What is a child's life worth nowadays? In this country, it's not worth a whole lot. The going rate for killing your own child now seems to stand somewhere between three and nine years in prison. That's right, you can intentionally kill your child and walk away in three years. Only in America.

A 23-year-old New Jersey woman did exactly that last week. Melissa Drexler was released from prison after serving only three years of a 15 year sentence for killing her newborn son.

Some of you might remember this case, but for those of you who don't, let me tell you what she did. Drexler, an 18-year-old high school senior at the time, hid her pregnancy from her boyfriend and her parents. She gave birth to her six-pound son in a toilet at her prom. She cut the umbilical chord on a sanitary-napkin disposal bin. Drexler then proceeded to strangle the very-much-alive, helpless little boy until he was dead. Drexler then tossed the boy's body into the trash. Afterward she returned to the crowded prom, ate a salad and began dancing.

In 1998 Drexler plead guilty to aggravated manslaughter instead of facing a murder trial and a possible 30 year sentence.

Drexler's lawyer says she plans to take up a career in fashion, which was her study of choice while in prison. Must be nice to get to choose your course of study on taxpayers' money while serving time for killing your baby.

Drexler's dead son is one of many children who did not receive the justice they deserved. In 1996, two wealthy teenagers, Amy Grossberg and Brian Peterson, birthed their son in a motel room and disposed of his body in a dumpster, where he died. Neither of them spent more than two years in jail for their crime and, believe it or not, Grossberg counseled pregnant teens upon her release. I can only imagine what kind of tips she had in store for the girls who sought advice.

We all remember Susan Smith, don't we? She was the woman who drowned her two toddler boys to get her rich boyfriend to like her again. She's likely to walk out of jail while in her 50s according to the *New York Times*.

In 1991 a Florida woman, Sheryl Hardy, was sent to prison for the murder of her two-year-old son. Hardy admitted to lighting up

a cigarette and watching her now ex-husband drown his stepson in the toilet for soiling his pants. The two then beat the boy with couch cushions. He died of head injuries the following day. Hardy served a mere nine years in jail for the crime and now has regained custody of her nine-month-old son, who was in foster care. An Illinois judge ruled that the boy be returned to her and her new husband.

I know that prison is supposed to be a rehabilitating experience for convicts—whether this actually occurs is another story. After all, most people in prison are repeat offenders, so where's the rehab? But giving the system the benefit of the doubt, I am still unsatisfied with all of these cases and I think everyone else should be outraged too.

Paying taxes so Melissa Drexler can take fashion courses in prison is absurd. Drexler and the others have been rewarded for sending their young children to their graves. The system we live in bends over backward for people like Drexler and Grossberg and gives them free schooling and an easy ride—through life.

Drexler received no punishment for her crime. In fact, she spent about the same amount of time in prison as we spend here at Columbia, shelling out hefty amounts for tuition, mind you, and she got a free education in what she wanted to study. The only difference was that it was in a slightly less pleasant environment. It is unacceptable that there was no punishment involved. These women have been given a get-out-of-jail-free card for killing their children in horrific ways.

Here in Illinois, Marilyn Lemak, of Naperville, is currently standing trial for killing her three children in 1999. She drugged them and then suffocated them with her bare hands. Her attorneys are seeking a verdict of not guilty by reason of insanity, which would place her in a mental institution, but will not make her responsible for the murders in the eyes of the law.

It is evident that there is something wrong with women like this, they are killers, plain and simple. They must be held responsible for their actions. Babies cannot continue to be killed at the hands of their mothers who receive weak sentences and little or no punishment. These women should have to do hard time. If our justice system does not start to realize this, I cannot imagine what things will come to young children in the future.

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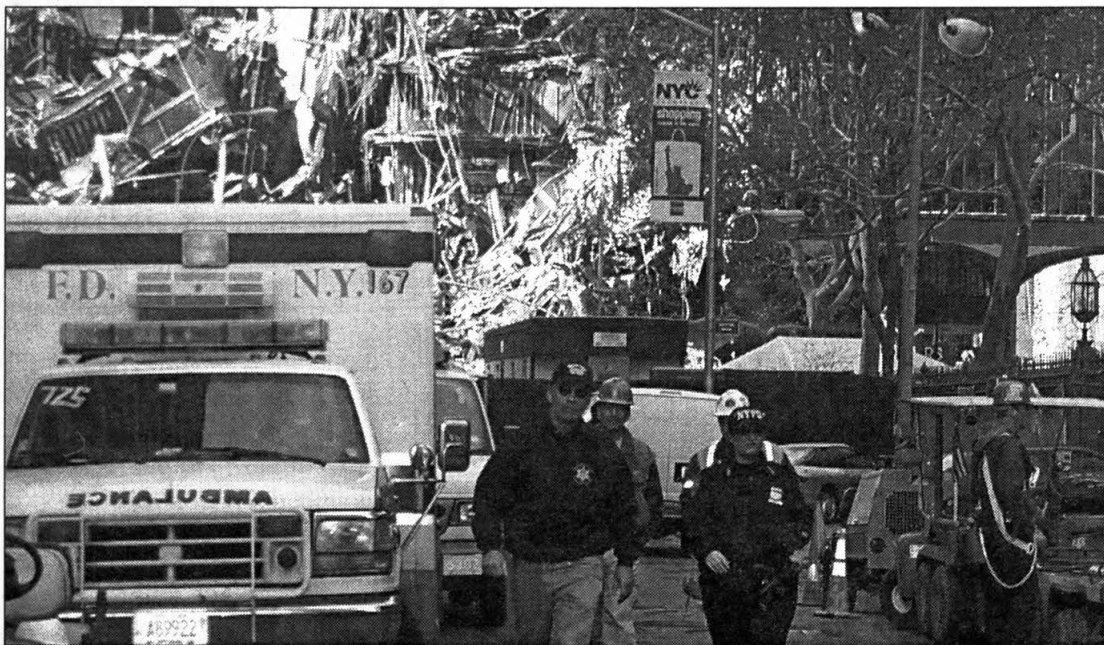


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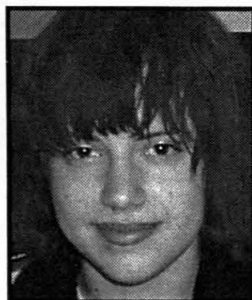
The Columbia Chronicle photo poll

Question: How do you feel about human cloning?



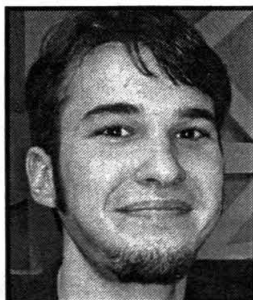
Dallas Doyle
Freshman/Photography

"I'm for cloning human parts, not whole people."



Julia Cretens
Junior/Graphic Design

"I don't know. It would be like walking around in a science fiction movie. Just imagine the talk shows."



Nick Fedchack
Senior/Television

"No one should clone humans. There's enough competition in the world, there's no need to add more."



Veronica Khachatryan
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"It's good that we have the technology, but we still don't know all the ingredients to create a human."

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

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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.

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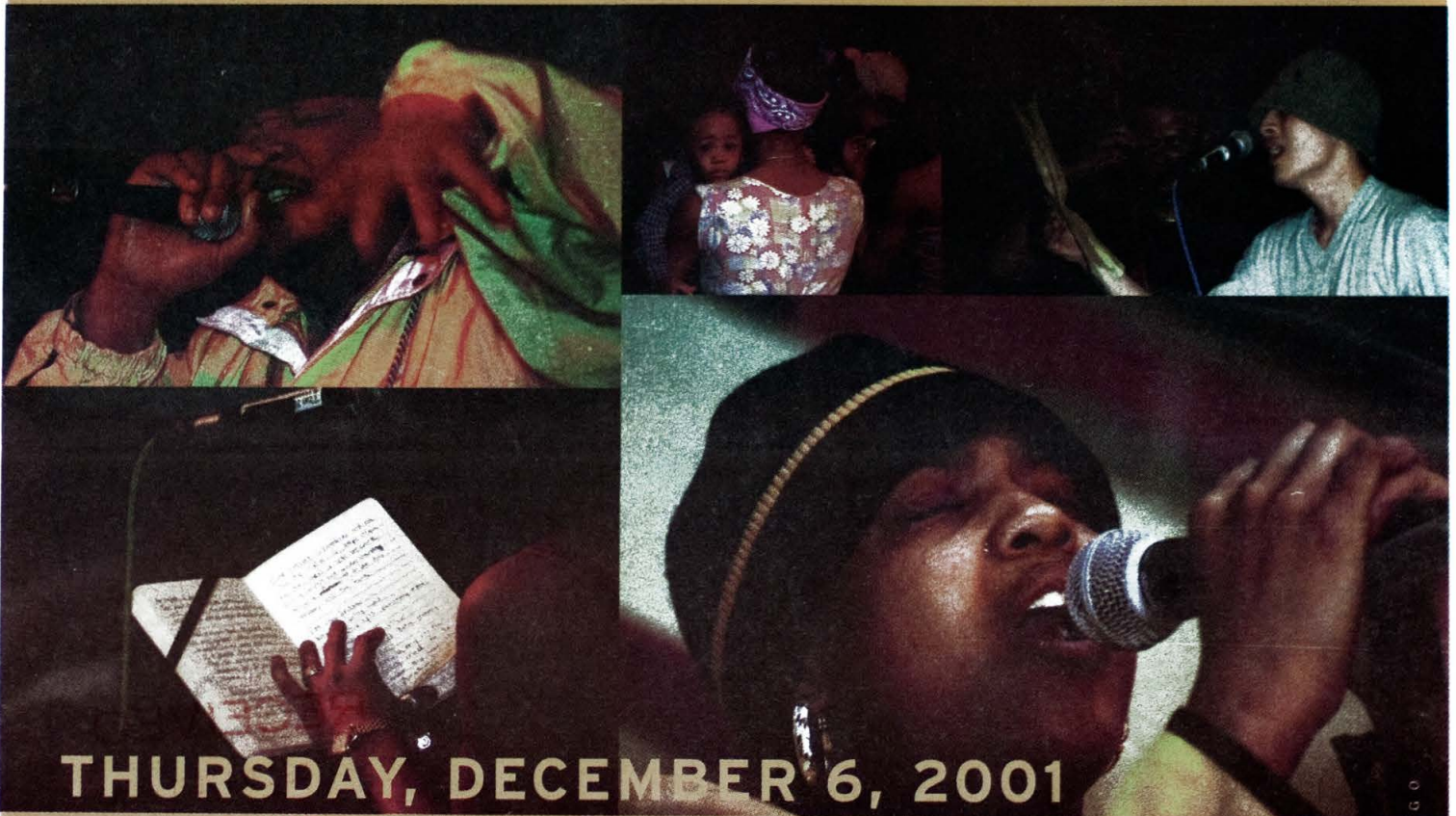
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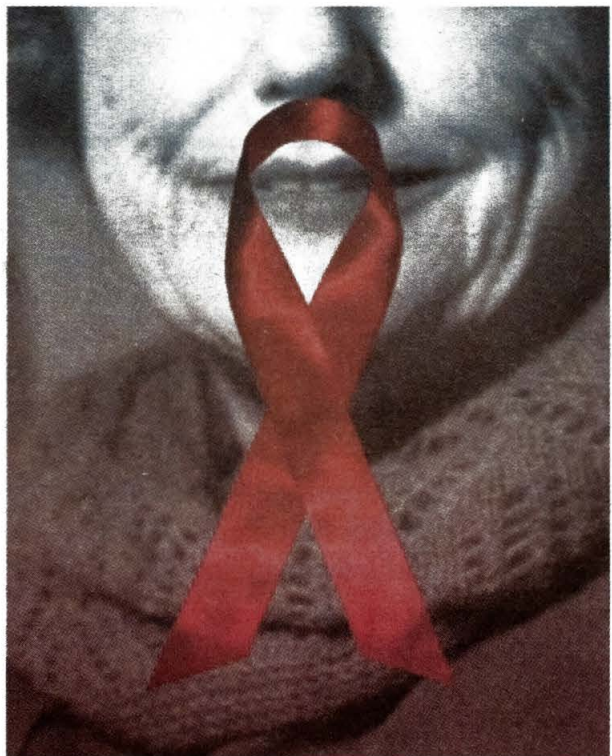
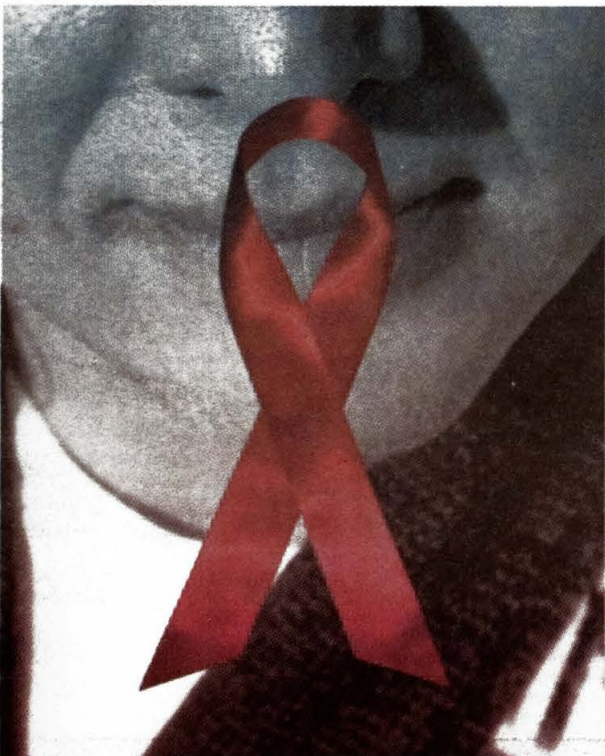
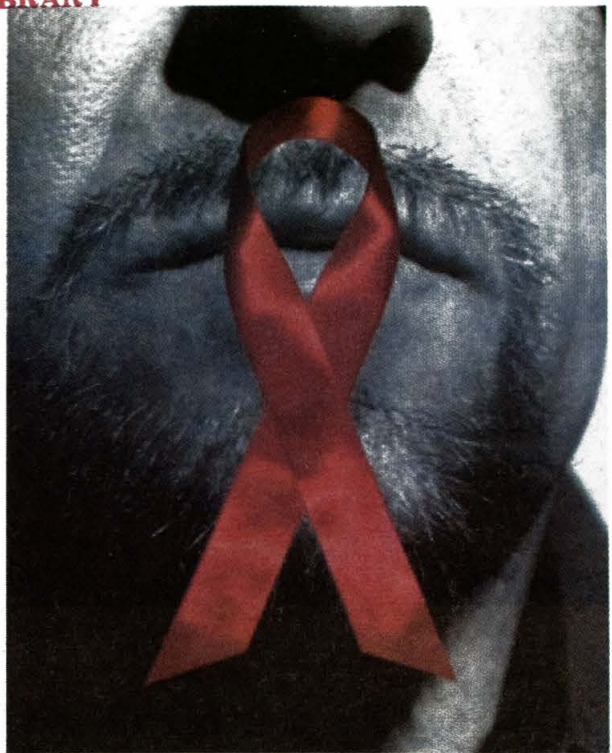
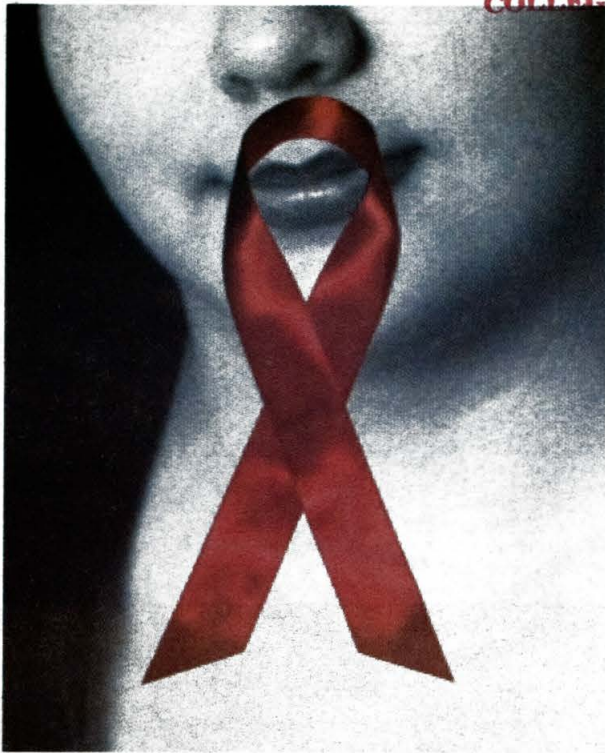


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- ◆ Teams will be taken on a first-come, first-serve basis. Teams should consist of 8-10 players and at least 2 players of each sex must be on every team. Please note that 1 player of each sex must be on the court at all times during the game.
- ◆ All Teams must submit a \$30 entry fee. Cash only. Additionally, every individual player must complete an information packet before the season begins. Please submit all fees and packets to The Marvin Moss Student Center at Roosevelt University. Fees must be paid between 9am and 5pm Monday-Friday only. Packets may be turned in Monday-Friday 7:30am to 9:00pm.
- ◆ Any other questions? Please call the Marvin Moss Student Center at Roosevelt University at 312-341-2430 or Student Activities and Leadership at Columbia College at 312-344-7042.

PORN ★ STAR

The Legend of Ron Jeremy

By Kevin B. O'Reilly

Copy Chief

You remember Uncle Ron, don't you? Every Thanksgiving he comes by to wedge himself in between Aunt Rosie and your cousin Josh at the dinner table and stuffs his face full of all the season's best offerings. Now in his middle age, his rotund belly protrudes so much that he must leave an extra foot between himself and the table so he can breathe comfortably.

His shoulder-length curly hair and thick mustache cannot conceal the twinkle in his eye and his easy laugh. Uncle Ron is fun to be around and always remembers your name, even though he only sees you once a year. The black and gray curls of his thick chest hair tumble out over the open collar of his shirt. He wears a gold ring on his pinky finger, and always dodges the question when you ask what he does for a living.

But there's something about your favorite Jewish uncle that you just can't quite put your finger on. He always seems to have an extra spring in his step, yet behind the smiling eyes is some kind of deeply buried sadness that only rises to the surface when your mom asks if he's found a nice girl to settle down with yet.

Then late one night you stumble on your older brother's secret stash of old issues of *Playboy* and pirated, poorly marked videotapes. You pop one in and what you see leaves your mouth agape as you struggle to suck in some oxygen. There, amid the flurry of flesh and delicious dirtiness, is Uncle Ron, grandly equipped at nearly 10 inches in length.

A fantastical notion, perhaps, yet this fictional uncle is all too real. Ron Jeremy, a short fuzz ball of a man, known by his fans—and his detractors—as “the Hedgehog,” is “America's most unlikely sex star,” say the makers of a new documentary opening this week in Chicago. “*Porn Star: The Legend of Ron Jeremy*” chronicles the life and times of

this mainstay of the adult film industry with humor and tenderness.

Jeremy, 48, has appeared in more than 1,600 adult movies and 42 mainstream films, usually as an extra or playing himself in cameo appearances. Too often, his performances in mainstream films wind up on the cutting floor thanks to nervous studio executives. Jeremy served as a consultant on Paul Thomas Anderson's “Boogie Nights” and Adrian Lyne's “9½ Weeks,” and has appeared in “Meet Wally Sparks” and “Orgazmo.”

“There's Elvis and then there's Ron, basically,” says one of the legion of Jeremy's young male fans quoted in the film. Jeremy says that male viewers can relate to his appearance on film. He's just a homely guy bedding beautiful women, he says, which feeds into male fantasies.

“Why is Ron a success?” asks one friend in the movie. “Because he's fat, hairy and ugly.” The very attributes most would consider detriments for the flesh flick trade are actually assets for Jeremy.

Raised in an upper-middle class Jewish family in Queens, N.Y., Jeremy is unusual for an adult film star. He doesn't drink, do drugs or come from a broken home. Though his mother died of Parkinson's disease when Jeremy was only a boy, the future adult legend had a largely normal childhood. Jeremy even earned a master's degree in education and taught autistic and mentally challenged children for a year or two as he struggled to get parts in off-Broadway productions.

Unfortunately, most stage productions could not make use of Jeremy's most prodigious talent. However, a girlfriend sent a picture of Jeremy to *Playgirl* and new career opportunities came rolling in. After struggling to put food on his plate (and with Jeremy's appetite, that was a major concern), Jeremy turned to adult movies in 1978, but to this day he has not given up his dream of making it as a mainstream actor.

“*Porn Star*” unveils all of this in a well-paced style, featuring interviews with many adult film producers, directors and performers. The film makes excellent use of old adult film footage, illustrating narrative points with non-sex scenes from '70s and '80s porn films. For example, when discussing how Jeremy's picture in *Playgirl* had women and film producers ringing his phone off the hook, an old clip of Jeremy talking with an interested lady caller is shown. Often humorous and campy, these vintage clips add a lot of spice to the documentary, avoiding the dreaded talking-head syndrome.

The adult film industry has changed drastically in the 21 years Jeremy has been a part of it. From its semi-legal status featuring plot-driven movies shot on film in the '70s to today's billion-dollar business of wall-to-wall sex scenes shot on video, Jeremy has been through it all.

Of course, the most dramatic change in the industry came with the AIDS crisis. Now all adult performers are required to get tested monthly for the presence of HIV antibodies. In “*Porn Star*,” Jeremy is captured waiting for the results of one of his monthly tests. He paces restlessly and his olive skin turns pale.

“This is the worst part of this job,” Jeremy says in the film. “I won't miss these damn tests when I'm retired.” But Jeremy, notorious for his frugality—he's shown traveling with plastic grocery store bags as luggage—doesn't plan on retiring from adult movies until he has a sustainable mainstream acting career going. Only then can he consider marriage and family, he says.

The prospect of mainstream success doesn't seem very likely, though. While he is sometimes credited by his given name, Ron Hyatt, it is usually not too long before producers discover who it is that's playing the bumbling cop or bank clerk. It does not help that Jeremy displays little talent for acting.

But Jeremy persists in his dream, carrying on in the face of cruel rejection. He carries a tattered, 12-year-old three-

ring binder filled with page after page of names and numbers scribbled in writing indecipherable to anyone but Jeremy. When he meets someone who has a connection to another of Jeremy's contacts, he draws a line from one name to the other. The pages, which fly into the air as the binder is opened, look like some new form of hieroglyphics or the latest in abstract art.

Jeremy insists in “*Porn Star*” that, in some ways, performing in adult movies takes just as much talent as playing Hamlet. Most important, Jeremy must be aroused when it's time to shoot. With 15 crew members standing around and hot lights beaming down, this is not as easy as it sounds, even during scenes with some of the sexiest starlets in the business. Too many would-be male performers fail at this basic test.

“I don't have time to wait for wood,” Jim Holliday, an adult movie producer, says bluntly in the film.

Secondly, Jeremy must be able to hold off the moment of climax until the scene is done and it's time for the “money shot.” Jeremy says he thinks of dead dogs, Vietnam casualties and his naked grandmother to dampen his excitement.

“It's the purest form of acting, the kind that Strasberg and Stanislavsky talked about,” Jeremy says in the film. Sense memory, indeed!

It's this kind of wit and Jeremy's eccentricities which sustain “*Porn Star*,” a thoroughly entertaining look at one man's wild ride on the fringes of unorthodox fame.

“*Porn Star: The Legend of Ron Jeremy*” (79 minutes, unrated, directed by Scott J. Gill) opens Friday, Dec. 7 and runs for one week at Landmark Century Center Cinemas, 2828 N. Clark St. Pick up the Chronicle next week for a face-to-face Q&A with the legend himself. Visit www.ronjeremy-themovie.com for more information.

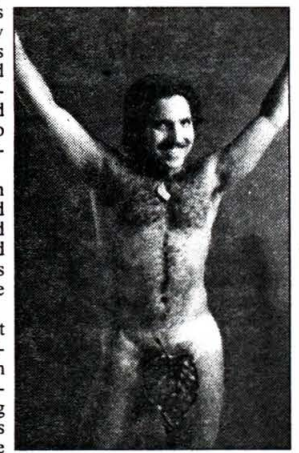


Photo courtesy of www.RonJeremy.com
Ron Jeremy in a piece titled, “My First Nude.”



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Chicago Finds

By Stacie Boudros
Contributing Writer

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" series each week as a guide in your continuing quest for pleasure.

This week's "Chicago Finds," Leo's Lunchroom, is far from perfect. Granted, the menu does possess endless hearty palate-pleasers. But from the looks of the year-round blinking Christmas lights hung over 10 years' worth of newspaper clippings plastered on the walls, the joint is more like lunch at your own cluttered house than

a restaurant. Except, you're not doing the cooking and no one, except the busboys, are doing the cleaning.

Fittingly called a "lunchroom," Leo's is certainly not a place to be wined and dined. And although the term "lunchroom" might be the very word that keeps you far from this place, I solemnly swear that this lunchroom is nothing like Adam Sandler's "Lunch Lady Land."

All right, Adam Sandler, Leo's Lunchroom does serve navy bean soup every now and again. And I have caught the kitchen staff wearing hairnets on occasion. Knee-high rubber boots worn by some sort of soup master is another scary sight at Leo's during slow afternoons.

I suppose it is something more practical than appetite that makes me enjoy seeing when interesting-looking college-aged individuals hard at work in a hot kitchen. This is opposed to a 60-year-old sweaty woman named Lunch Lady Bertha who loves nothing more than to feed brussel sprouts to screaming kids. We all have our lunchroom memories.

Now take a second to breathe. Elementary school is over and so are your haunting lunchroom days of scary cafeteria workers, hairnets and brussel sprouts. Adulthood will keep you safe. And Leo's Lunchroom, not some scary lunch lady, will keep you well fed.

The sandwiches at Leo's are all of a basic nature. Nothing too fancy, the lunchroom offers variations of roast beef, turkey, ham, pastrami, corned beef, salami, cheese or egg, tuna and chicken salad. Each of these "create your own" sandwich options comes with lettuce, tomato, dill pickle and choice of potato salad, potato chips or the best cole slaw in Chicago.

Leo's favorites include Reubens with sauerkraut and Thousand Island dressing, veggie specials with Russian slaw and Holy Cows with roast beef and pastrami, jalapeno jack cheese and garlic dressing. The most fre-



Michael Schmidt/Chronicle

An internal view of Leo's Lunchroom.

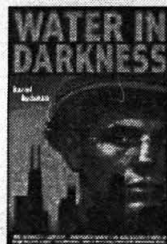
quently ordered sandwich would be the U-boat, which features salami, ham-smoked provolone and sharp cheddar cheese with Italian dressing on a French roll.

Green salads, along with Leo's salad platter of chicken, potato and cole slaw, served with a small tossed salad and bread, adds to the menu. Chili and daily soup specials are also options.

Leo's is open early in the morning until 11:30 a.m. on weekdays or 3 p.m. on weekends. Reasonably priced and well-done breakfasts are parallel to Leo's lunch menu. Breakfast burritos, corned beef hash, omelets and egg dishes also delight. Bagels, pancakes, French toast and sides are also available. Dinner specials are posted after 6 p.m.

Leo's Lunchroom, 1809 W. Division, can be reached at (773) 276-6509. Hours are Tuesday through Thursday from 8 a.m. to 10 p.m., Friday through Saturday, 8 a.m. to 11 p.m. and Sundays from 8 a.m. to 3:30 p.m. Carry out is also available for a nominal fee of .25 cents per item.

Water in Darkness: The human toll of war



Water in Darkness

by Daniel Buckman

Akashic Books
2001, hardcover

Talk With the
Author by Jeb Gleason-Allured

By Todd Dills

Contributing Writer

With his debut novel, *Water in Darkness*, Daniel Buckman presents a stark outlook on the human toll of war: "If you came from factory towns like Kankakee, Illinois, where I grew up, you saw that the Vietnam War took a lot of flesh. The draft didn't leave a rock unturned. Everybody's father served with Army or Marine Corps infantry units, and a few of them came home dragging fake legs or missing an ear or part of a hand. You accepted this as normal."

The title of the book is no misnomer; these dense, lightless prose shows a reflection of real-life experience. As Buckman explains, "I did no research. I simply closed my eyes and remembered." A perpetual night hangs over Buckman's characters—an emotionally numb collection of fatherless sons, murderers, gamblers and whores—who try to make their way in a world soaked in blood, rain and bile, where salvation and death are often synonymous.

We first meet a homeward-bound Jack Tyne in the skies over Honduras (the year is 1987) where he and his fellow Airborne have seen a woeful lack of action. This is a generation of lost young men in search of a war to define them (as Vietnam did their fathers) and who, not finding one, perpetrate psychic violence on themselves and each other.

After his discharge, Tyne briefly returns home to down-on-its-luck rural Illinois for a pitiable reunion with his damaged roots. Soon after, he ends up on the mean streets of Chicago's various ethnic neighborhoods

where he meets another, older veteran—the ex-cop, addict and shake-down man, Danny "Irish" Morrison—who has his own fair share of emotional scars. Predictably, the vulnerable Tyne is pulled into Morrison's black hole of desperation and suicidal brutality.

Buckman has no trouble explaining exactly how such injured men are forged: "Wars are fought by the working class. Always have been. Always will. Larry Heinemann once remarked that Vietnam is a corpse in his bedroom. I guess, being one of his 'sons,' I grew up with that corpse as a playmate."

Buckman's realist fiction is heavy on imagery—more show than tell—a reflection of his influences: "When I was writing the book, I read Hemingway's *Collected Stories* six times. The inter-chapters from 'In Our Time' especially struck me because in them he manages to give you character and conflict in a very short space—sometimes only seven sentences and a few lines of dialogue."

Buckman wraps a smoky, boozy atmosphere around a wisp of plot with uneven, but powerful results. In one painfully vivid passage, Buckman revisits Morrison's birth: "His mother lies back flat on a mattress on the floor, her legs twisted in bloody sheets, biting his father's finger to the bone until he slaps her paling face and pries her teeth open with a butter knife. She has haunted blue eyes, hair blacker than night birds, a voice without volume. Outside, black sheets of rain blur the street lights. She bleeds until she dies and then still bleeds, her dark hair unhinged and spread wet beneath her head."

It is in this manner—marrying poetics to gritty truth—that the book manages to rise above its casual racism, plot contrivances and occasional lack of emotional breadth. This is not writing for the faint of heart. In Buckman's nihilistic world, femininity is grotesque, humor is pitch black and death is everybody's co-pilot. Yet the author reminds us, even in a time like our own, that there always remains a sliver of hope:

"[I]n time the rain would cease and the dawn would pale the eastern sky, as it had yesterday, for one man and for all men."

Correction: Last week's issue featured a review of Diane Ackerman's *Cultivating Delight*. This review was written by Eileen McVety, not Todd Dill, as published. The Chronicle regrets the error.

'Novocaine' numbs moviegoers Steve Martin's darkly comic dentist falls flat

By Julie Shamon
Staff Writer

Blissful injections of novocaine deaden the pain from deep drilling while lounging in the dentist's chair. But you'll need more than drugs to make it through Steve Martin's comedy clunker, "Novocaine."

Martin's character of a rebel psycho dentist from "Little Shop of Horrors" is back, this time as Frank Sangster, not so psycho but rebellious indeed. He's an edgy dentist in a generic suburb outside Chicago with the typical perfect life just waiting to be turned upside down. His philosophies relate to tooth decay: "The worst thing that could happen to a man's life is lose his teeth," he says, a notion which offends his by-the-rules sensibility. Later, he realizes something missing from his supposedly perfect life.

Frank is engaged to his leggy dental hygienist, Jean Noble (Laura Dern) and awaits spontaneity, which could explain that void in his relationship, but he doesn't get it from his model-perfect fiancée who fears lovemaking in the dentist chair.

Then, a striking young woman occupies that fantasy-avoking chair with a bad toothache and a need for Demerol. Susan Ivey (Helena Bonham Carter), donning in grunge and pigtails, enters in need of a root canal, and later empties the stash of drugs from the office.

Frank sets an appointment for her root canal at 7:30 a.m. and without a care in the world, she shows up at 7:30 p.m. lugging bags of alcohol. At the same time, he realizes the office's drugs are missing. It does not take him long to think of fulfilling the dentist-chair fantasy after all, though his attraction to her seems odd because he's portrayed as the levelheaded type who is "sweet in a

dentist sort of way," according to Susan. Yet, you still have a doubt that Frank would leave that all-too-perfect cocoon for nothing more challenging than a spunky, pasty-looking drug-addict type.

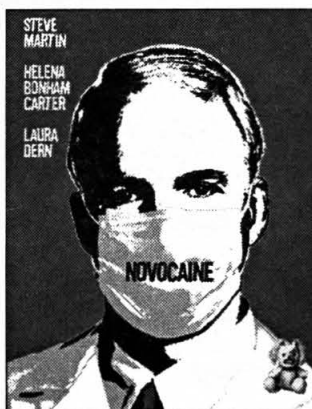
A small lie unravels the plot and spins a downward spiral. The stylish, rigid Jean drills him after skipping several dates, and the fibs start from there. The drug enforcement agent investigating the missing drugs, Frank's meddling brother, Harlan (Elias Koteas), and Susan's psychotic brother, Duane (Scott Caan), are the other ingredients in a concoction brewing with trouble.

There are many things wrong with "Novocaine." Writer/director David Atkins' directorial debut fills some gaps with garish antics (like scissors stabbing into someone's hand), yet has glaring flaws in his dark comedy.

The criminal activity separates you emotionally from the nefarious character, but is too clever by half and rarely delivers big laughs. Never before has Martin been involved in so many sex scenes in a movie (not that there are many), and there's definitely no sexual chemistry between him and Bonham Carter; their scenes are numb from the waist down.

Combining "Jerry Springer" type scenarios and "American Beauty's" precise display of life's vicissitudes, this one takes a three-point turn ending up right where it started—in the dentist's chair.

Accentuated with noir flashes of X-ray images, you'll remember to go home and floss after eating all that popcorn and candy. Hopefully, you'll go home before the climax where Martin woefully devises the nastiest solution possible for escaping his troubles with the law. It's hardly worth the effort to try this at home.



Ex-Beatle George Harrison dead at 58 after long battle with cancer

Only two of the Fab Four remain

By Kevin B. O'Reilly

Copy Chief

George Harrison, lead guitarist for 1960s rock band the Beatles and the author of some of their greatest and most moving hits, died last Thursday in the Los Angeles home of a friend. He was 58 years old.

Harrison had been ill for most of the 1990s, first struck by lung cancer, then throat cancer and finally a brain tumor. A British tabloid news story rumored earlier this year that Harrison was near death, but turned out to be a hoax when the supposed source of the story, Beatles' producer Sir George Martin, renounced it. In 1999, Harrison survived a stabbing attack in his London home.

John Lennon was shot to death in New York in 1980, leaving Ringo Starr and Paul McCartney as the only surviving Beatles.

Harrison was typically granted the space to write one song on each Beatles' album. When the group stopped touring in 1965, he grew exponentially as a songwriter and singer, crafting such classics as "Taxman," "While My Guitar Gently Weeps," "Here Comes the Sun" and "Something."

Usually dubbed "the quiet Beatle," Harrison was the first Beatle to have success after the band broke up. His 1970 album, *All Things Must Pass*, included a duet with Bob Dylan on "If Not for You" and the first ex-Beatle chart hit, "My Sweet Lord." The Chiffons later successfully sued Harrison, whose song bore a striking resemblance to the group's 1962 hit, "He's So Fine."

"To me, he was the most interesting and unique Beatle," said Stephen Thompson, a film junior. "I really liked his guitar playing, and he was more mysterious than the other Beatles. He was the dark horse of the group."

Fittingly enough, Harrison chose "Dark Horse" as the name of his album label, on which he released his own albums and those of other artists. Harrison, also

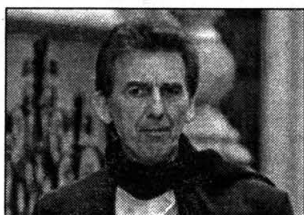


Photo courtesy of nytimes.com

George Harrison, shown in 1998, died Nov. 29 following a battle with cancer.

active in British film production, organized the first major rock-star benefit show, the Concert for Bangladesh, in 1971.

"Hands down, this epochal concert in New York's Madison Square Garden was the crowning event of George Harrison's public life," according to rock critic Richard S. Ginnell. The concert featured Harrison, Indian sitar player Ravi Shankar, Ringo Starr and a surprise appearance from the then-reclusive Bob Dylan.

For much of the '70s and '80s, Harrison retreated from public view, but in 1987 he scored another No. 1 hit with "Got My Mind Set On You." The following year, Harrison was able to once again retreat into the security of a group setting when he joined Dylan, Tom Petty, Roy Orbison and Jeff Lynne to form the Traveling Wilburys, who scored a hit with "Handle Me With Care."

"One," a compilation of Beatles' No. 1 hits released earlier this year, topped the album charts the week over, proving the group's staying power.

"I see a lot of people who are really into the Beatles," Thompson said. "These are people who weren't even alive when Lennon was shot, but who are carrying on the public's love affair with the band."

"I love 'While My Guitar Gently Weeps,'" Thompson said. "It's just beautiful music."

Harrison is survived by his wife, Olivia, and his 24-year-old son, Dhani.

D12 provide soundtrack for drug-thirsty escapades

By Michael Hirtzer

Assistant A&E Editor

As a third grader, I was exposed to 2 Live Crew's *As Nasty as They Wanna Be*, when a dirty-mouthed fourth grader brought me behind school, opened his duffel bag and revealed a cassette tape, with a cover graced by four thonged-out black women. He proceeded to steal my innocence, turning on his small red boombox to play "Dirty Nursery Rhymes" and "The F--- Shop."

Before that, I thought Abraham Lincoln really was "a good old man."

Flip the script to 2001, and I trudge—as a much more experienced college student—through the insufferable conditions of a sold-out House of Blues concert to see current shock-hoppers D12.



Photo by Bobby Berry/Chronicle

D12's Proof performing, Nov. 19 at the House of Blues.

The Detroit-based group makes gimmick-laced rap for impressionable teens looking for friendly words of encouragement to indulge in illegal drugs. The six-large group—consisting of Bizarre, Eminem, Kuniva, Mr. Denaun Porter, Proof and Swift—performed songs off their debut LP, *Devil's Night*. They escape the Amityville-like street-life of Detroit with their extremely un-PC shtick, touching on subjects like drug use, trash talking and more drug use, all atop slick, spooky beats.

The HOB probably didn't allow any

photography because of all the drug use on stage. When D12 performed their first single, "Purple Pills," they called out to all the Vicodin, Valium, Tylenol 3, mescaline, mushroom and weed heads before washing down tabs of ecstasy with Hennessy.

Although the fans ate it all up, they seemed truly disappointed by Mr. Shady's absence, as Eminem was filming his life story in Detroit. But D12 as a whole has as much skill, if not more, than Eminem because they vary their flow just enough to stay interesting, while a solo Shady gets redundant.

If D12 wasn't so busy trying to piss people off, they might actually have something to say, but then again, maybe not—their heads are probably as clouded as the HOB was with thick marijuana smoke.

D12 appeased their audience, providing them with a perfect soundtrack for their drug-thirsty escapades, but they failed to resonate. They left no lasting message besides another "Dirty Nursery Rhyme" over a fat beat.

In the audience, white boys with bad bleach jobs in baggy jeans and FUBU jerseys pounded their fists in the air, smoked their Optimos and hung on D12's every word.

Opens the Kottonmouth Kings, on the other hand, made it hard nearly impossible to understand anything they said.

D12's shock value lies somewhere between Marilyn Manson (one D12 member even dons a similar alias, Swiftly McVay) and sex-stylist Kool Keith, while the Kings drop to an even lower common denominator, landing somewhere between Limp Bizkit, Cypress Hill and the Crystal Method.

At their deepest moment they said they're onto something serious and asked that "all the bud-smokers put your lighters in the air." The only words decipherable in their mess of power chords, scratches and screaming were "high" and "weed." The most unfortunate thing about the concert was that the crowd went crazy—they couldn't get enough of it.

The original toy story.



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Sun	Mon	Tues	Wed	Thur	Fri	Sat
					23 7:30 pm	24 2:00 pm 7:30 pm
25 2:00 pm	26	27	28	29 7:30 pm	30 2:00 pm 7:30 pm	

December

Sun	Mon	Tues	Wed	Thur	Fri	Sat
						1 2:00 pm 7:30 pm
2 2:00 pm	3	4	5	6 7:30 pm	7 2:00 pm 7:30 pm	8 2:00 pm 7:30 pm
9 2:00 pm	10	11	12 2:00 pm 7:30 pm	13 7:30 pm	14 2:00 pm 7:30 pm	15 2:00 pm 7:30 pm
16 2:00 pm	17	18	19 2:00 pm 7:30 pm	20 7:30 pm	21 2:00 pm 7:30 pm	22 2:00 pm 7:30 pm
23 2:00 pm	24	25	26	27	28	29

TICKETS: \$29-\$69, call 312-902-1500 or visit AUDITORIUM THEATRE, 50 E. Congress Parkway, or [ticketmaster](http://www.ticketmaster.com) at Carson Pirie Scott, select Dominick's locations, Tower Records, Coconuts, Record Town, Camelot & Hot Tix. ONLINE: www.ticketmaster.com. GROUP SALES: 312-922-2110, ext. 4.

NUTCRACKER LUNCHEON: Saturday, December 1 At the Hilton Chicago, Call 312-739-0120 ext. 36

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SEARS

Jennifer Goodman and Patrick Simonello in *The Nutcracker*. Photo by Migdell 2001.


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METHOD MAN REDMAN

HOW HIGH

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 JEFFREY JONES FRED WILLARD MUSIC BY ROCKWILDER MUSIC SUPERVISORS JAMES ELLIS SHAUNA GARR EXECUTIVE PRODUCERS PAMELA ABDO LOUIS G. FRIEDMAN JONATHAN WEISSGAL
 PRODUCED BY DANNY DEVITO MICHAEL SHAMBERG STACEY SHER SHAUNA GARR JAMES ELLIS WRITTEN BY DUSTIN LEE ABRAHAM DIRECTED BY JESSE DYLAN
 JERSEY FILMS R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN SOUNDTRACK ON DEF JAM RECORDINGS/UMG SOUNDTRACKS www.howhighmovie.com AOL Keyword: How High A UNIVERSAL PICTURE 2001 UNIVERSAL STUDIOS

For rating reasons, go to www.filmratings.com
 SOUNDTRACK AVAILABLE ON DEF JAM RECORDINGS/UMG SOUNDTRACKS FEATURING METHOD MAN REDMAN DMX AND LUDACRIS

**Stop by the Chronicle Office (Room 205, Wabash Building) to pick up a complimentary pass
 [good for two] to see a special advance screening of HOW HIGH.**

HOW HIGH has been rated R (Restricted - Under 17 Requires Accompanying Parent Or Adult Guardian) for pervasive drug use and language, and for sexual dialogue. You must be 17 years of age or older to receive a ticket.

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

IN THEATERS FRIDAY, DECEMBER 21ST!

Quincy Jones memoir doesn't skip a beat

By Patrick MacDonald

The Seattle Times

Quincy Jones' new autobiography, *Q*, is remarkable. Not only does he tell a fascinating, moving story of overcoming hardship and deprivation to become one of the major moguls of the music business, but he also writes with style, grace and eloquence.

Unlike many celebrity authors, he uses no co-writer. He crafted the book himself over five years, with some advice and assistance from editors.

But the text is not entirely his own. The book also contains short chapters from family, friends and associates, and Jones seems to have inspired good writing from them, too.

Jones' story is worth telling. Those who know him only as the suave, sophisticated and streetwise producer/songwriter/film composer may be surprised at his humble upbringing in the ghetto, where his family was so poor they sometimes were forced to eat fried rats to survive. Jones' mother instructed him to catch the ones whose tails moved the most because they made the best eating.

His mother was mentally unstable, and he recounts horrifying details of her sometimes violent behavior.

Such honesty marks the whole book. He writes of his own "dogging" (i.e. chasing after women) and how it hurt his family. And he is most apologetic for neglecting his seven children by five different mothers) while he pursued his fabled career.

He also writes of his own mental breakdown and how he struggled to overcome it.

Jones writes about his formative years in the

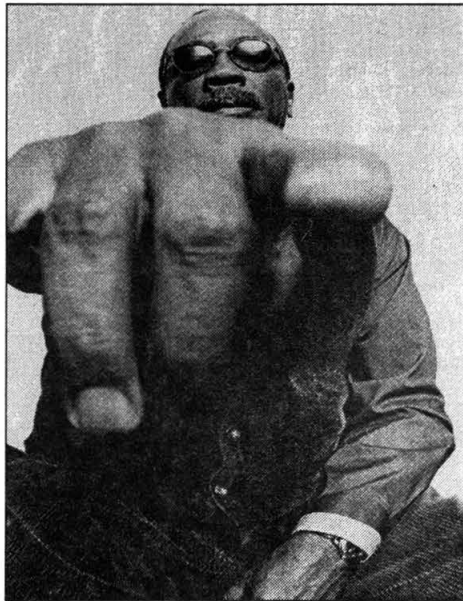


Photo courtesy from Columbia College photo archives
Music and entertainer mogul Quincy Jones recounts a painful life of rat-eating and infidelity in his memoir, *Q*.

Northwest, first in Bremerton, Wash., where his father worked in the shipyards during World War II, and in Seattle, where the family moved and where the teenage Jones started his career. In the 1940s, Seattle was filled with military personnel and defense workers, and the place was jumpin' with nightclubs.

Jones' serendipitous meeting with Ray Charles, who was also starting his career in Seattle at the same time, is crucial, as are some of the teachers he encountered in Bremerton and Seattle.

Jones has worked with and known so many notable people that he could be accused of name-dropping. But every reference to his relationships with famous names such as Picasso, Louis Armstrong, Duke Ellington, Dizzy Gillespie, Sarah Vaughan, Steven Spielberg and Frank Sinatra, had meaning in his life.

His most famous associate is, of course, Michael Jackson. Jones' fame rose with the incredible success of Jackson's "Thriller," which Jones produced.

Jones must have some dirt on the guy, but he doesn't spill it. In fact, the book is marked by kindness and restraint.

To get the fullest picture of Jones, there is also an accompanying four-CD set on Rhino titled *Q: The Musical Biography* (\$59.97; Rhino).

It includes some of his earliest recordings as a trumpeter in Lionel Hampton's and other bands, highlights from the many movie and TV soundtracks he has written and produced, a sampling of the hits he wrote and/or produced for others (his first hit was "It's My Party," which he produced for Lesley Gore) and best of all, a generous selection of cuts from his own albums.

Together, the autobiography and box set present a full picture of one of the finest talents to ever come out of the Pacific Northwest.

Adler Planetarium offers intergalactic interactions

By Jackie Miller

Staff Writer

The Adler Planetarium and Astronomy Museum offers plenty of activities for families and group outings. The planetarium has many hands-on exhibits and also provides several shows for viewing in their theaters.

The museum allows visitors to learn and participate in many activities that have shaped the earth and all life form that exist on it. They can learn about the speed, direction, and pattern of light, and in what direction the galaxy is spinning, among other fascinating scientific phenomena.

The majority of all exhibits are hands-on, allowing visitors to learn and experience the information.

There are two theaters in the planetarium: the StarRider Theater and the Sky Theater. Both have two shows that run at different times throughout the day.

The StarRider Theater is an interactive computer graphics theater, which takes the audience on a simulated journey away from earth into the wonders and mysteries of outer space.

The two shows in the StarRider Theater are:

"Journey to Infinity" and "Solar Storms". "Journey to Infinity" is a 30-minute interactive show that takes you on a trip through the universe beginning on an alien world five billion years ago, and the formation of the solar system. It also takes you on a ride from Earth past the sun and planets, with stops along the stars of the Milky Way Galaxy into the universe. It also includes a close look at the planet Mars for the possibility of life.

"Solar Storms" is a 25-minute interactive show that looks at the billions of years of Earth's existence. This show focuses on the many ways the sun affects Earth and life on this planet. The show illustrates how the sun affecting everything from satellite transmissions to cellular reception.

The Sky Theater is a spectator's heaven. Here you can sit back and observe a re-creation of the starry skies at night projected onto the dome of the theater.

The two shows at the Sky Theater are: "Star of Wonder" and "Spirits from the Sky: Thunder on the Land." "Star of Wonder" is a 30-minute story of the Magi star that shone over Bethlehem 2,000 years ago. This show is in perfect timing for the holiday season.

"Spirits from the Sky" is a 37-minute journey into the culture of the Skidi Pawnee Native American nation. This show was produced in cooperation with the tribal

elders, and exposes the audience to the Skidi band's cultural philosophy of patterning their lives from the observations they made of the Earth and celestial phenomena.

The "Star of Wonder" show has been running since Nov. 23 and ends on Jan. 6, 2002. It is the only show of the above listed shows that is a holiday show. The rest run throughout the year. The price of admission to the Planetarium varies with certain packages offered. The Ultimate Universe Adventure offers museum admission plus two theater shows. For adults, admission is \$15 and for seniors and children ages 4 through 7 admission is \$14.

The planetarium has "Far Out Fridays." These takes place the first Friday of every month from 5 p.m. to 10 p.m. Visitors are treated to unlimited Sky Theater and StarRider Shows, telescope viewing, lectures by Adler astronomers, hands on family activities, and special tours and demonstrations. Admission for adults is \$13, children ages 4 through 17 and senior citizens age 65 and over, \$10, and Adler members \$5. Another option is the family star pack, which is four people for \$40 (two adults and two children or one adult and 3 children).

The Planetarium is open Monday through Friday, 9:30 a.m. to 4:30 p.m., at 1300 S. Lake Shore Dr.

Survival guide for Harry Potter haters

By Catherine Newton

Knight Ridder

We know you are out there. Any notion of Harry Potter makes you want to puke. You think the Harry hype is nothing more than a merchandise-heavy marketing ploy to promote a gazillion-dollar Hollywood flick and book series that does not interest you in the least.

You do not want to hear the name Harry Potter or have any part in the Potter pandemonium.

Well, you have a challenge ahead of you. The book series' author, J.K. Rowling, has planned at least three more volumes in the Potter series. The film version, which was released in the United States last week, is bound to fuel magic-

manic people through the holiday season. A second movie, based on Book Two, is already in production.

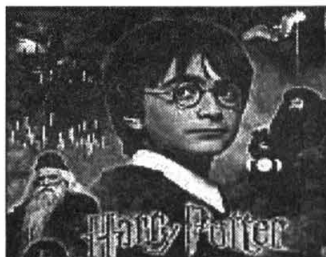
You need a plan to survive in the weeks, months and, conceivably, years ahead, if you are not wild about Harry.

Find yourself a Potter-free zone. Surround yourself with like-minded folk. This will mean restricting your movements about town and your tendency to do things like shop, eat out, attend sporting events, pick up your dry cleaning and generally live a happy, fulfilling life. But you cannot have everything.

Specifically, STAY AWAY FROM: schools (too many enthusiastic children), playgrounds (ditto), parks (again), toy stores (do you get the picture?), your own home (if you have children), bookstores, malls, Target, libraries (especially restricted sections), movie theaters,

magazines, television, newspapers, radio, the Internet, office water coolers and England.

Instead, HEAD FOR: truck stop restrooms, the customer service department of your local cable company, and the mountains of Afghanistan. These, unofficially are your best bets.



Tenacious D mix music and comedy

By Anthony Heintzelman
Staff Writer

After seven years, several short tours, a short-lived HBO series and numerous appearances on television shows, Tenacious D has finally released its first album, **Tenacious D**, and it does not disappoint.

Tenacious D, or as they typically refer to themselves, "The D," is made up of Jack Black and Kyle Gass. Black does most of the singing, and both play guitar. Black is best known for his roles in films like "High Fidelity," "Saving Silverman" and "Shallow Hal." Gass has also done some acting, but his roles have mostly been of the No. 2 man variety.

The most important thing to know about Tenacious D is that their entire act is a joke. From the name, which comes from a term basketball announcer Marv Albert used to describe a team's defense, to their declaration of being the best band in the world and even to the album's artwork.

The cover features a horned Black and Gass standing naked, covering themselves with guitars, chained to a post inside of a pentagram with Satan standing behind them. The back of the album has basically the same picture, but with nude babies in the place of Black and Gass. Someone must have not gotten the joke, because a version of the CD with the babies airbrushed out has been made available.

For their debut, the band has actually worked on putting together a real album, or at least as much of a real album as they could possibly make. Produced by the Dust Brothers (Beck's *Odelay*, Beastie Boys' *Paul's Boutique*), it most notably features two of the band's best-known fans, Dave Grohl from Nirvana and the Foo Fighters playing guitar and

drums, and Phish's Page McConnell playing keyboards.

The album has a good mix of songs and comedy pieces. Fourteen of the 21 tracks are actually songs, and a few of the rest are music-related. The recurring themes on the album are the old rock 'n' roll standbys—sex, Satan and marijuana. But the most frequent theme Tenacious D sings about is themselves.

Almost everything is about how great they are and how they are going to be the biggest band in the world. The self-references are numerous, probably second only to the Jon Spencer Blues Explosion.

It may seem that an entire album revolving around this theme would be funny for the first few times before growing tiresome. But somehow with Tenacious D, it never does. Black and Gass have been able to take rather simple songs and make them memorable. Each one is at least musically unique, and most importantly they are funny.

The consistency of the whole album is what makes it really impressive. While everyone will likely have their favorites, this is the type of album that you can put on and listen to from the opener, "Kielbasa," to the closer, "City Hall." They have also avoided a typical pitfall of most comedy albums, which is being too current to remain funny. The only song that could be considered dated is "Dio," which is about metal singer Ronnie James Dio being "too old for rock." But then again, Dio has always been unintentionally funny, so the song still works.

In a perfect world, Tenacious D would overthrow all the pre-fabricated pop stars from the charts and actually become the biggest band in the world. Of course, in reality they will continue to do what they do and be under-appreciated for it, but as just one listen will make you realize, reality is not necessary to be funny.

Arts around campus

Tuesday Night Student Concert Series

Where: The Concert Hall – Music Center, 1014 S. Michigan Ave.
When: Tuesday, Dec. 4, 7 p.m.

Take One Festival: An evening of jury selected films by Columbia film students

Where: 1104 S. Wabash Ave.

When: Wednesday, Dec. 5; screening will follow 5:30 p.m. reception in the Conaway Center

Lecture: On the Trail of the Earliest Music, from Africa to Australia

Where: The Concert Hall – Music Center

When: Thursday, Dec. 6, 4 p.m.

Ray Gonzalez & Wang Ping poetry reading

Where: The Concert Hall – Music Center

When: Thursday, Dec. 6, 5:30 – 7:30 p.m.

Multi-Cultural Drama Team auditions

Where: Getz Theater building, 72 E. 11th St, room 307

When: Friday, Dec. 7, 4 – 8 p.m.

The Dance COLEctive and Colleen Halloran Performance Group

Where: The Dance Center, 1302 S. Michigan Ave.

When: Friday, Dec. 7 and Saturday, Dec. 8, 8 p.m.

Experimental musician and contemporary artist

Carsten Nicolai in concert

Where: 60DUM, 2116 W. Chicago Ave.

When: Friday, Dec. 7 and Saturday, Dec. 8, 10 p.m.

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"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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WORD UP!!

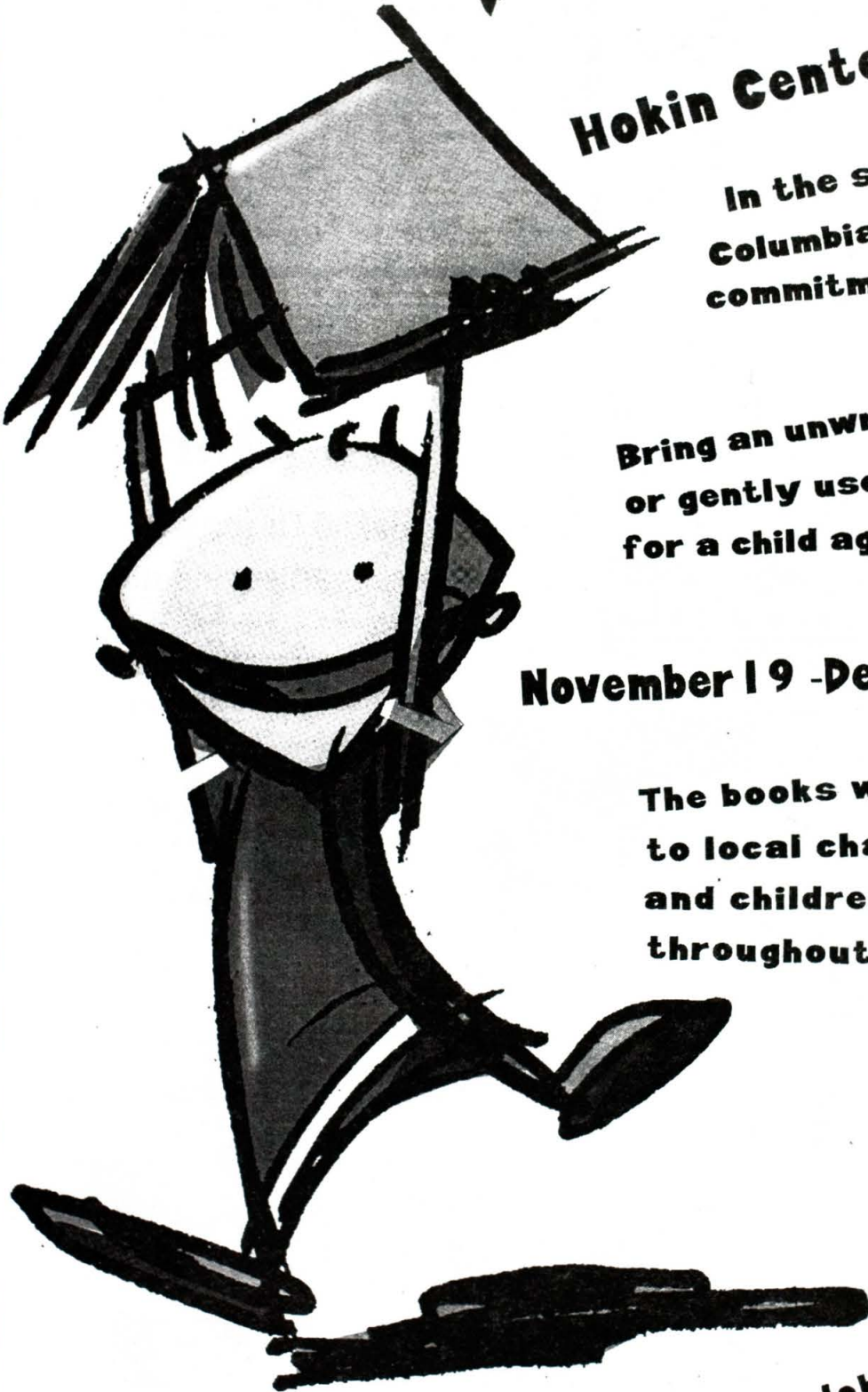
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November 19 - December 19, 2001

The books will be donated
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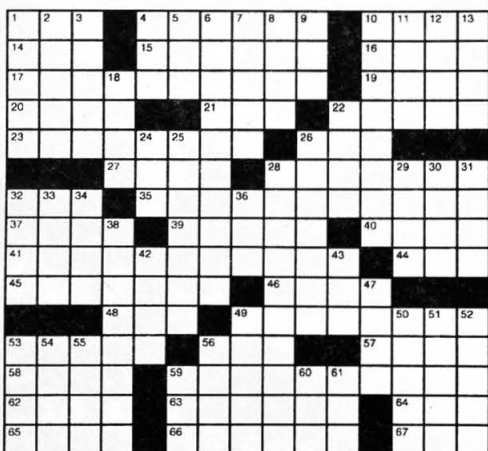


Donation boxes will be located in the lobbies of each building.
Be a book giver this Holiday Season

CROSSWORD

Crossword

- ACROSS**
- 1 Pixie
 - 4 Large lizard
 - 10 Crazy
 - 14 Hawaiian dish
 - 15 Encircled
 - 16 Bahrain leader
 - 17 Fuel ships
 - 19 Mother of Clytemnestra
 - 20 Support group
 - 21 Boundary
 - 22 Group of experts
 - 23 Reluctant
 - 26 Devour
 - 27 Senator Jake the astronaut
 - 28 Puddinglike dessert
 - 32 Jurist Fortas
 - 35 Set up beforehand
 - 37 Old crones
 - 39 Parcel out
 - 40 Snow-day ride
 - 41 Piano keys count
 - 44 Superman's letter
 - 45 Sauntered
 - 46 Easter forerunner
 - 48 Word in partnerships
 - 49 GM makes
 - 53 Actress Woodard
 - 56 Williams of baseball
 - 57 Sandusky's lake
 - 58 West African republic
 - 59 Naked rider
 - 62 Arabian sultanate
 - 63 Click beetle
 - 64 Objective
 - 65 Squealed
 - 66 Wipe memory
 - 67 Slightly shifty



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12/03/01

- DOWN**
- 1 Time period
 - 2 French river
 - 3 Nail smoothers
 - 4 Pers. pension
 - 5 ___ and tonic
 - 6 Like loose dogs

- 7 Spy
- 8 Nudnik
- 9 TV spots
- 10 Jelly desserts
- 11 Closing word
- 12 Author of "The Immoralist"
- 13 Sea of Asia
- 18 Slender branch
- 22 Pop
- 24 Faucet
- 25 Placed on display
- 26 Made from mud
- 28 Brutish caveman
- 29 Glare at
- 30 Mediocre grades
- 31 Contributes
- 32 Attention-getting sound
- 33 "Joanie Loves Chachi" star
- 34 Early birds?
- 36 Boxing great
- 38 Woolgathering?
- 42 Actress Daly
- 43 Nobel's explosive

Solutions



- 47 Deadlocked
- 49 Foot control
- 50 Opera highlights
- 51 Not rude
- 52 Sordid
- 53 Writer Oz
- 54 Himalayan priest
- 55 Custard tart
- 56 "A ___ of Two Cities"
- 59 Guided
- 60 Comprehend
- 61 Mineral deposit

Classifieds

Announcements

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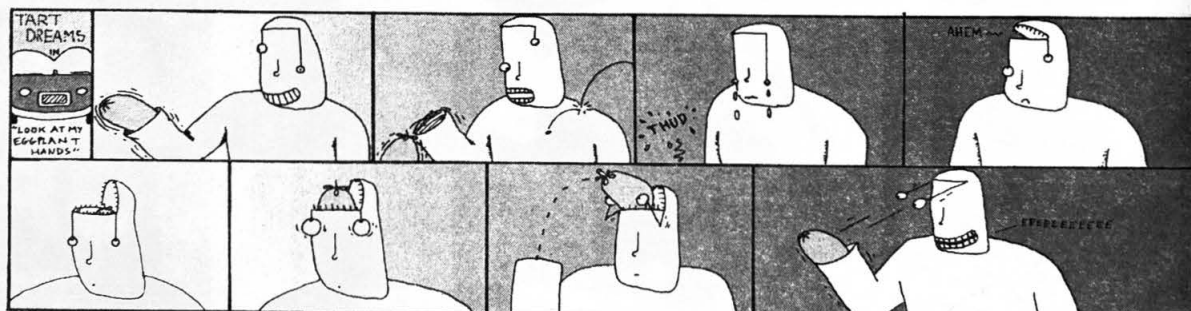
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Weekly Comic

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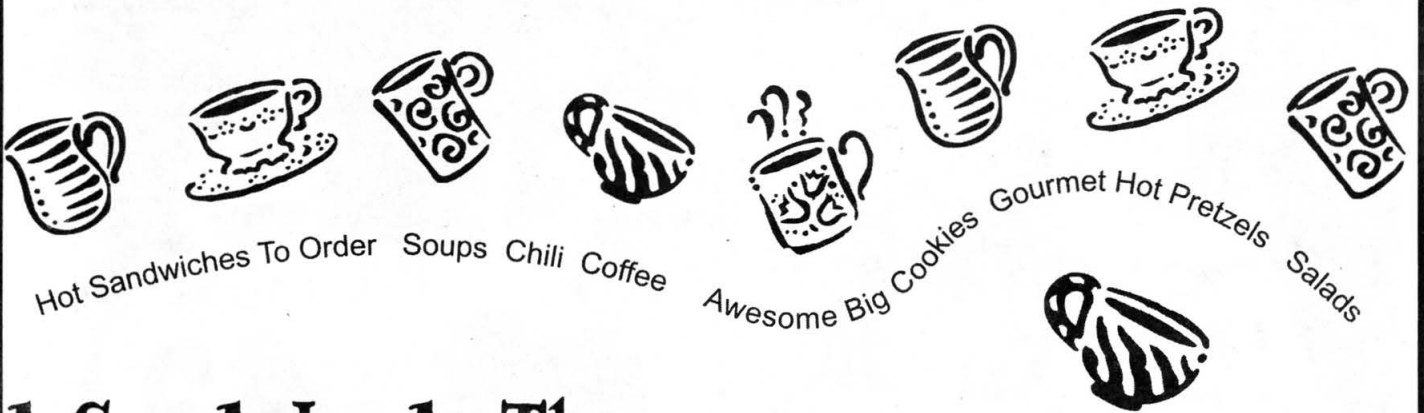


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SPORTS

Boardin' with Bill

By William Gorski

Commentary Editor

The elusive Tim Armour

If you don't know who Tim Armour is, the best way to find out is to watch him skate. You will learn a lot more than a simple conversation with him would yield. Even to his closest friends, Tim is still much of a mystery.

Tim doesn't talk much, so it's hard to figure out what's on his mind. All you need is to see him on his skateboard and it's as good as talking to him. Here are some random facts about him. See if these clues will solve the mystery.

- 1) Tim skates for RQ Boardshop in Naperville, Ill.
- 2) Tim likes hamburgers with lots of ketchup.
- 3) Tim will do the same trick many times in a row because he thinks it's fun.
- 4) Tim is from Batavia, IL.
- 5) Tim can do nollieflip noseslides.
- 6) Tim likes root beer and normal beer.
- 7) Tim can operate heavy machinery.
- 8) Tim's dad is in a rock 'n' roll band.
- 9) Tim likes to skate really fast.
- 10) Tim just broke a bone in his foot so he decided to go to New York this week—to skate in a contest.

A little help here?

It would be nice to feature more of Columbia's skaters because I know you're out there. Contact me, William (Bill) Gorski at (312) 566-0753 or email me at skategeek@core.com and we'll talk about the potential to feature you. I will take the photos; all you have to do is skate and have fun. Don't be shy—you'll have something you can show your friends.



William Gorski/Chronicle

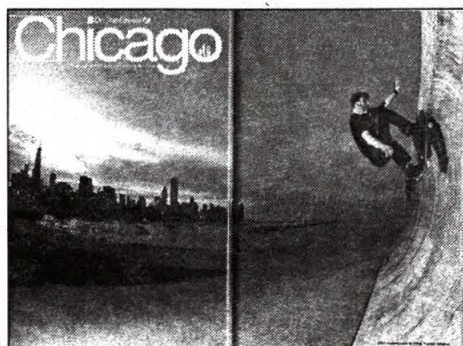
Tim one-ups himself with a noslide on an oversized suburban ledge that he once boardslide for his part in the RQ Boardshop video, "Resistance to Flow."



February
Transworld covers
Chicago summer
of 2001

The February 2002 *Transworld Skateboarding* magazine has coverage of skateboarding in Chicago this summer. The article has words from local John Methvin as well as photos of Columbia skateboarders

alumni Patrick Melcher and Chris Burnette. If you want to know more about who is ripping in this town, this is a good place to start.



In this opening spread from the *Transworld* article on Chicago, Columbia alumni, Patrick Melcher gets crazy on the sea wall.



Blackhawks Student Discount

Students who present their current college or high school photo ID at the United Center Box Office within three hours of game time will receive one \$15 seat for \$8. Offer good for all regular-season home games, based upon \$15 ticket availability.

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The diary of Michael Oblerholtzer

Editor's note: Michael Oblerholtzer plays in the Columbia/Roosevelt intramural league and has agreed to do a weekly diary telling Columbia readers about his experiences and fevered imaginings. As told to Sports Editor Scott Venci:



I'm a little upset. You keep spelling my last name wrong. Each week it's something different. Sometimes you spell it Oblerholtzer, other times it's something else. It's spelled *Oblerholtzer*. Week one I was understanding about it, but week three, you're still f----- up the name. You spelled it wrong really big in the headline and then spelled it right in really small print. (Editors Note: We apologize for the mistake.

We will never spell it wrong again.)

We didn't really have a game this week, but what's new? I called, like I do every week to get mentally ready, to see what time our game was. They told me it was at 7 p.m., so I showed up about 6:45 p.m. and started doing some stretches.

Next thing I know, I find out that our game isn't until 8 p.m. Everybody hadn't showed up, either because they thought it started at 8, or they didn't know we had a game at all. Next thing you know, I'm getting ready to play some pick-up ball with Marley. I'm just really frustrated. It's not just our team either. Every team in the league never knows when they are supposed to start. There might have been a 9 p.m. game this week, but I was frustrated and took off.

It's hard to say right now how I think the league is going. I'm not really playing and haven't really done any research on the

"A lot more girls are coming up to me now."

league. Maybe other people are happy. I don't want to say that I'm not happy, but maybe just a little frustrated because I really wanted to play. It's kind of becoming a hassle.

I'm not sure if we have gotten a postseason bid yet. I will call next week and try to find out what time we start. I'm not so sure we even have a game next week.

I often think back about my high school in Indiana. I played for Coach Dale at Hickory. Hickory was a great environment. It was a nice small place, where the whole town was involved. We played conservative basketball and the whole team was mentally tough. We

knew the game.

I didn't know what to expect when I had to go up to the next level. So far, I have seen a lot of West Coast style of play here in Chicago. It's been somewhat of an adjustment for me. I was more of an outside shooter at Hickory, and now I'm more of an inside player. As far as the quickness, the players here are a little quicker, but the caliber of player is about the same.

I notice that a lot more girls are coming up to me now. I know that I'm a star, and I think that I'm handling it pretty well. I feel like a lot of girls think that because I play intramural basketball, I have a lot of money. Then they see my checking account, and there is nothing in it. I think playing European ball is the way to go. You can make some good money overseas.

As athletes, we are role models in our society. Autographs are part of that job. While I think that it's our right as play-

ers not to have to sign them, I think that the fans make our job what it is.

Without fans and other people starting leagues for us, we wouldn't have the fame and adulation that we do. I personally love to sign autographs. So do a lot of my teammates, including Marley.

The only time I really don't like people asking for an autograph is while I'm eating. To be honest, it has happened a couple of times and it kind of throws me off. I will be eating at some nice restaurant with my baby's momma and somebody will come up and ask for an autograph or picture.

Those are the times where it's not so cool.

But I would never try to prevent somebody from asking. If you want my John Hancock, that's cool. I haven't achieved total superstardom yet, but this is the road that I want to keep traveling on for a little bit.

The Chronicle's weekly guide to fantasy football

By Jacob Delahaut
Correspondent

1st Down: The Rant. NFL referees are under constant scrutiny by the media, league officials and arm-chair quarterbacks throughout America, as they should be. Now, the players on the field are getting into the act. Sure, a few head coaches or the occasional irate player has lobbed a post-game tirade at an official or two, but I would rather have an emotional individual that wants to win than a player who accepts losing.

"Show me a good loser," Gorman Thomas once said, "and I will show you someone I don't want on my team." I agree, but the frustration is beginning to appear during the game, on the field.

The referee's huddle is now being infiltrated by players lobbying their cases. We have all seen this. The referees huddle to decide a penalty and the players crowd around, shout explanations and generally interfere in the process. One of the low-ranking officials then begins to shield the players from the referees trying to make the call. The referee huddle is then moved five yards away and two minutes later a call is finally made.

Returners are given a five-yard halo in which they are permitted to catch a punt, but now it appears that the referees need one as well.

2nd Down: The Trends. Quarterback injuries are prevalent in the NFL today. Each week a starting quarterback is dinged up and severely hampered the following weeks or they are injured badly enough to miss games completely.

Except Brett Favre. He continues his streak as the most durable quarterback in pro football history; he has now played in 152 consecutive regular-season games, 36 games more than the second longest streak ever by a quarterback, 116 by ex-Eagle Ron Jaworski, and 93 games (nearly six full seasons) ahead of the current No. 2 streak, 59 by the Colts' Peyton Manning. His throwing motion, followed by the unorthodox backpedal, has been the reason why. Many quarterbacks have fallen by the wayside because another player falls into their legs after the play in the pocket is already completed. So the next time an announcer exclaims, "You wouldn't want to teach that to a young quarterback!" Ask yourself, "Why not?"

3rd Down: The Match-Ups. Bye-week team: Baltimore Ravens. The defending Super Bowl Champions enjoy the week off. A week without Shannon Sharpe running his mouth can only help Elvis Grbac's sore eardrums.

Originally, the Ravens bye was scheduled to land during the fantasy football playoffs, but with the events of Sept. 11 shifting the NFL schedule, fantasy teams relying on Ravens will now have the benefit of having them available for the entire playoff slate. On the other hand, the New England Patriots players will now have their offensive starters benched for the championship of most leagues.

4th Down: The Predictions. The last regular-season game in most fantasy leagues will separate the playoff participants from those who start reading Mel Kiper's reports on next year's rookies. Here our are two cents.

Hot: Quarterback—Kordell Stewart vs. New York Jets. He looks a lot like the "old" Kordell Stewart did. Amazing what an offensive line, running game and a defense can do: 200 yards passing, one touchdown; 50 yards rushing and one touchdown.

Running back—Mike Alstott vs. Detroit. The Joliet, Ill. native is poised for a big week: 60 yards rushing, 60 yards receiving and two touchdowns.

Wide receiver—Peerless Price vs. Carolina. He and Eric Moulds are putting up numbers with Alex Van Pelt at quarterback: 100 yards and one touchdown.

Tight end—Chad Lewis vs. San Diego. He has produced against the Cowboys, now add the Chargers: 40 yards and two touchdowns.

Kicker—Mike Vanderjagt at Miami. The offense is trying to control turnovers, and the Dolphins red zone defense is stingy: one extra point and four field goals.

Cold: Quarterback—Chris Chandler vs. New Orleans. Even at home against a near .500 team will not help: 160 yards and one touchdown.

Running back—Curtis Martin at Pittsburgh. A one-week hiatus on his dream season: 70 yards and zero touchdowns.

Wide receiver—Curtis Conway at Philadelphia. The once maligned Bear is a future maligned Charger: 40 yards and zero touchdowns.

Tight end—Cam Cleeland at Atlanta. Remember when health was not an issue with this guy? Neither do we: zero yards and zero touchdowns.

Kicker—Neil Rackers vs. Jacksonville. Why does he still have a job? The Bengals are too cheap to pay for another kicker: one extra point and one field goal.



Pittsburgh Steeler quarterback Kordell Stewart should continue his hot streak against the New York Jets.

The question of the week—

Q: "My team is out of contention this year due to running back injuries. What positions do you suggest I load up on next year?"
—Pete M., Chicago, Ill.

A: Delahaut: Each year, injuries will continue to haunt fantasy teams as long as the NFL allows tackling. (See 2nd down) Every position is hurt by injuries, so this is not an accurate way to plan for next year's draft. The first rule is to know your individual league's scoring system.

If your league awards six points for every touchdown pass, all quarterbacks should move up your draft board (Peyton Manning, Kurt Warner, Daunte Culpepper, Jeff Garcia, etc.). In yardage-heavy leagues, running backs that can catch the ball out of the backfield are the premium players to acquire (Marshall Faulk, Edgerrin James, Garrison Hearst, Ricky Watters, etc.).

A quality draft can give your fantasy team an advantage, but you must also continue to track players' performance throughout the year and utilize the waiver wire with great frequency. Being a complacent owner after draft day is the quickest way to finish as an observer when the playoffs roll around.

Editor's note: To find out more about *Career Misconduct*, the book about Bill Wirtz reviewed in Sports last week (Nov. 23), visit author Mark Weinberg's Web site at www.careermisconduct.com. The book (\$13, 155 pages) may be purchased online. To order over the phone, call (773) 283-3913.

AP Photo/John Russell

Over/under: a gambler's life

○ A gambler tells how he cleared his bank account in 48 hours betting on sports, but says he doesn't have a gambling problem.

By Scott Venci
Sports Editor

Chris Nerat doesn't have a gambling problem. Or at least that's what he will tell you. But after a recent weekend in which the 24-year-old lost \$1,000 betting on a variety of different games, some might suggest otherwise.

Nerat is just another unidentifiable face in a gambling world that is fast becoming one of the country's biggest problems. In recent years, people addicted to sports gambling have found it easier then ever before to place bets on the hundreds of games played every night. Coupled with the Internet, gamblers have the ability to go to various sports gambling sites and place bets with a cyber bookie.

"I found a web site two or three weeks ago," Nerat said, "and I wish I never had."

According to the Canadian Health Network, there are some detectable warnings signs that indicate an individual may have a gambling problem. Some of the most common include: pinning their hopes on winning enough money that financial problems will be solved, seeking new places—to gamble—including while on vacation and the frequent highs and lows that are associated with betting on games.

Nerat has been a gambler for virtually his entire life. As a kid in middle school, he was already known as a gambling man. Not having any real money yet, he would bring over some friends after school to play basketball. They would bet baseball cards, which at the time were just as good as any dollar bill.

"It escalated from there," Nerat said.

"I started going to a local baseball card shop and playing poker with the owner for baseball cards. And then it got to poker games for money, and

then when I was finally old enough, I started going to a casino. I just love everything about gambling. It gets your heart racing, and gives me a tremendous high. It's just fun."

It may be fun, but only when the bets are successful. When the gambling high goes away and the losing starts, the reality of having to place more bets to cover the losses takes hold. After Nerat found the gambling Web site, he immediately deposited \$300 from his bank account. By the time the day was over, he had lost it. The next day, he deposited \$200 more, and built up his winnings to just over \$1,000 in the course of a week.

"I was pumped," Nerat said about the win streak. "It made my days go by better, because I had money in my account. It was something to look forward to. I would go into work in the morning, and when I got home at night there would be five NBA games for me to bet on."

But then the losing started. College football is an attractive sport to wager on during the fall, so naturally Nerat bet on some games. He ended up losing a couple hundred dollars, but reasoned to himself that the NFL games were the next day and that he would make up for the unproductive wagers.

Nothing went his way on Sunday either. He placed bets on five NFL games, and lost four of them. In the process, Nerat saw his bank balance dwindle down to four cents. He had lost almost \$1,000 in less than 48 hours.

"I don't know," Nerat said. "None of the games worked out for me."

Without hesitation, he was able to sum up the extreme highs and lows he went through, from winning \$1,000, to completely losing it.

"It's fun when I was winning like I was," Nerat said. "It's like you're on top of the world. Then when you lose all of it, it sucks. You don't even want to get out of bed in the morning."

The loss has done nothing to deter Nerat from trying to deposit more money into his account. He's already maxed out his credit cards, although he only has one after tearing up all the others. He points out that he still has money in his pockets and doesn't really view what he does as a problem.

But there have

"I can watch a game that I don't have money on and still enjoy it. It's not like I'm shaking."

been signs recently that the gambling has become more than just a recreation. Nerat bet on a recent Vanderbilt-Tennessee game, even though he hadn't seen either team play and couldn't even name one player on either squad.

"I usually check to see who is on television," Nerat said about his gambling strategy. "It makes watching games a lot more entertaining when you have money on them. As for the Tennessee game, I knew that their women's college basketball team was good, so I took Tennessee and won."

If that's not considered a sign of a gambling problem, maybe it is when someone starts to bet on sports they don't even watch, and know nothing about.

"I'll admit," Nerat confesses, "I hate hockey, but I've placed bets on [hockey games.] I have a friend who used to email me some really detailed trends, and it got to the point where he would send me stuff about the Canadian Football League."

Almost completely broke, Nerat blocks his friends' email because it might tempt him to bet more. For the next few weeks, he plans on taking a break from gambling, but the temptation will likely still exist. It's never more tempting, though, than when he makes trips to Las Vegas. Having been there a handful of times over the last couple of years and with plans to go in March, Nerat gets what he says is a major rush when walking into the sports books there.

The first time he bet in Las Vegas was during the 1999 NBA Finals. He placed a wager, betting that the Los Angeles Lakers would score at least 107 points (a bet that is called an over/under) against the Indiana Pacers that night. During the first half of the

game, Nerat's bet was looking good, however the Lakers went through a huge scoring drought early in the second half.

"They should have covered easy," Nerat said. "I still needed the Lakers to score three more points at the end of the game, and they missed a three-pointer with time winding down and I ended up losing \$200."

Nerat insists that he just enjoys gambling as a way to pass time, almost sounding like a classic gambling addict in justifying his actions. He argues that if he really had a problem, he wouldn't have autographed football jerseys hanging up in his apartment.

"I would have put them on eBay by now to get some money to bet on games if I really had a problem," Nerat said. "I can watch a game that I don't have money on and still enjoy it. It's not like I start shaking."

Many proponents of online gambling don't really care about the Chris Nerats of the world. They are more concerned with children who have access to the Internet.

James Jacobs helps run Interactive Sports, the site that Nerat uses, and he understands that children placing bets can be a problem, but says his company doesn't have much of a worry.

"We require clients to register their credit cards with us," Jacobs said. "The registration consists of a front and back photo copy of the card and also the copy of a valid picture ID such as a driver's license."

The Web site has been highly successful, billing itself as the only legal online gambling outlet in North America. The company, according to Jacobs, takes in approximately \$100,000 in wagers every day.

As for Nerat, he has no plans to stop gambling anytime soon, whether it's a friendly bet on a game of horse, or an NBA game wagered on while sitting in Las Vegas.

"When and if I get married, I might slow down a bit," Nerat said. "But I will never completely stop."

