

4-22-2002

Columbia Chronicle (04/22/2002)

Columbia College Chicago

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Recommended Citation

Columbia College Chicago, "Columbia Chronicle (04/22/2002)" (April 22, 2002). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_chronicle/529

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COLUMBIA CHRONICLE

Volume 35, Number 24

Columbia College Chicago

Monday, April 22, 2002

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this week



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A collection of fiction and poetry from students and faculty

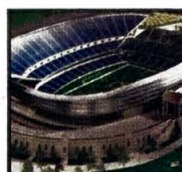
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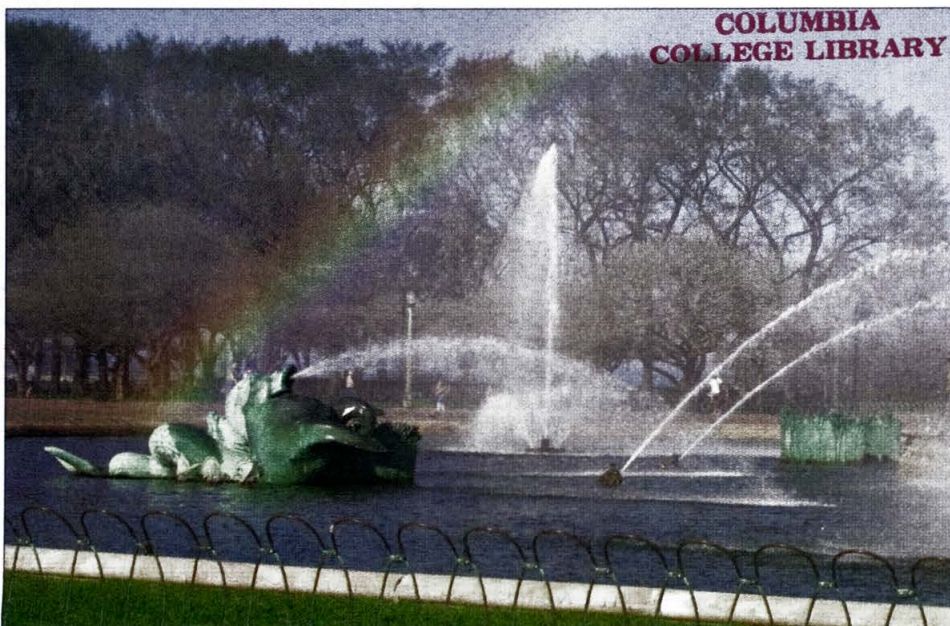
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Under the rainbow



Joe S. Tamborello/Chronicle

Last week's summer-like weather brought a little bit of magic to Grant Park as sunny skies and the waters of Buckingham Fountain produced this mid-day light show for visitors to the park.

State aid cuts would drain college budget

○ Proposed cuts in Illinois grants to private college students could mean \$12 million in lost revenue; 1 in 3 Columbia students would be affected

By Kevin B. O'Reilly
Assistant Editor

One in three Columbia students would receive thousands of dollars less in financial aid if a trial budget being floated in the Illinois General Assembly is approved, according to administration sources.

The legislative budget staff's proposal, which is designed to bridge the estimated \$1.4 billion budget shortfall, would cut \$200 million in Monetary Award Program grants to students at private colleges in Illinois.

More than 34 percent of Columbia students receive MAP grants as part of their financial aid packages and 10 percent of the college budget—\$12 million—comes from the program, according to College Council President Dianne Erpenbach. Eighty percent of Columbia students receiving MAP support are given the maximum allowable award of \$5,000.

Executive Vice President Bert Gall called the measure "draconian," pointing out the average family income of MAP recipients is less than \$28,000 and almost half of recipients are minorities. Almost 49,000 students attending non-public institutions were awarded grants in 2001.

"I'm sympathetic to the significant and unexpected budget shortfall," Gall said, "but this is a shortsighted and unproductive way to try to balance the budget."

A faculty taskforce has been formed to protest the proposal, said Erpenbach, also a faculty member in the Arts, Entertainment and Media Management department. In addition, President Warrick L. Carter is working with leaders at other Illinois private colleges in an "intensive lobbying effort" to defeat the proposal, according to Provost Steve Kapelke.

The budget proposal had to be cleared with the four top legislative leaders in Springfield before being floated, said Dave Tretter, executive vice president of the Federation of Independent Illinois Colleges and Universities, a lobbying group for private colleges in the state.

"This budget was put together to show not only higher ed but other agencies the potential damages if we assume there are no new revenues," Tretter said. "This budget is sending a message, but we're treating it very seriously."

The proposal would also cut \$100 million in MAP grants for students attending public colleges. The total MAP budget in 2002 was \$377 million.

Gall said he expects an outcry from faculty, staff and students at Columbia and at private colleges across the state.

"The louder we scream, the more they're going to listen," Erpenbach said, urging students to contact their legislators within the next 10 to 15 days.

Tretter said budget shortfall estimates have ranged from as low as \$1.4 billion to as high as \$2 billion.

Alternatives to the cuts are available, according to Gall. "A modest tax increase rather than draconian cuts would be the courageous choice," he said. Erpenbach said she would

SGA candidates ready to roll

○ Week-long election marks Columbia's first foray into student representation

By Georgia Evdoxiadis
Copy Chief

Monday morning at 10:30, polling stations will open across Columbia's campus for the first ever student government elections. Candidates in 15 different categories will then begin the week-long wait to determine who will ultimately be elected.

Any Columbia student is eligible to run for the Student Government Association, and many accepted the challenge. Thirty-eight students in all decided to run, in categories including Film and Video, Journalism, Music and Art and Design.

One category has an especially large number of candidates. The At-Large division race consists of nine students, more than any other department. The At-Large senator will represent Columbia in a more general fashion, not part of a specific department.

Candidates often cited previous student government experience as a major factor in deciding to run. Shannon Marcus Nash, sophomore, said he was in student government before enrolling here. He said he wants to be a part of something as new as the SGA at Columbia.

Klaas Van Der Way, a junior running unopposed in the Interdisciplinary category, has served on Columbia's student task force and reports monthly to the College Council on student issues. He said he has been an active proponent of student involvement in the past, and wanted to follow his own advice.

"There needs to be an outlet for students," Van Der Way said, "and it would have been inconsistent of me to not get involved."

Kelsey Minor, a freshman, was also a member of student leadership in high school and feels his experiences could benefit the Journalism department.

Many of the candidates have very specific ideas about how to improve the school and their departments. Nash said his ideas are a little ambitious.

See **Candidates**, page 2

Student ideas culled for center

○ Suggestions range from exercise facilities to fast food

By Ryan McGady
Staff Writer

College-wide town hall meetings to discuss the future student center took place last week and, Mark Kelly, Columbia's vice president of student affairs, said "The predominant theme of the meetings was community."

The three discussions were attended by more than 150 students, faculty members and local architects. Even some concerned South Loop neighbors stopped in to express their ideas and concerns.

The proposed site for the construction is actually the Buddy Guy's Legends blues club at 754 S. Wabash Ave. Although the land was already paid for with an anonymous donation to Columbia several years ago, the school must wait until construction of Buddy Guy's new location

at 635 S. Wabash Ave. is completed. That will take approximately one year according to Bert Gall, Columbia's executive vice president.

The student center is expected to cost between \$30 million and \$35 million, but according to Gall the school will not raise tuition nor will any current student tuition be used to finance the project. The school is hoping to raise external funds by way of alumni donations.

One of the more resonant concerns expressed at the meetings was the issue of maintaining the neighborhood's standard of architectural excellence. This issue was expressed by the architects that attended the meeting, but is also understood by the student population as well.

Ben Nieciak, a junior studying sound, said "The architecture should reflect that we are an arts school, but still the building should be able to bring about a sense of community rather than the current situation where the students only band together to smoke cigarettes during their class

See **Town hall**, page 3

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Briefly News and Notes

Theater department hosts play at New Studio Theater

"Anton In Show Business," a satirical play about American theater at the end of the 20th century, will be featured this week by the Theater department. The play will be presented April 24 through May 5 in the New Studio Theater, 72 E. 11th St. Tickets are \$5. Nonprofit cultural or civic organizations, social services agencies and senior citizens groups can arrange for group tickets free of charge. For more information call (312) 344-6126.

Visual effects wiz to speak on tech advances in film

This week the Photography and Film and Video departments will host visual effects pioneer Douglass Trumbull. Trumbull's credits include work on "2001: A Space Odyssey," "Star Trek: The Motion Picture," "Blade Runner" and "Back to the Future: The Ride." The department will screen his works on Wednesday, April 24 at 6 p.m., 1104 S. Wabash Ave., Room 302. Trumbull will speak following the screenings on "Film as Experience: Special Formats and Breaking Through the Proscenium Arch."

Poets read at Pride Month

The English department and the Office of Gay, Lesbian, Bisexual and Transgendered Concerns will host a poetry reading this week. The reading is a part of the first annual Collegiate Pride Month, a collaborative project of Columbia, the University of Illinois at Chicago, the University of Chicago, Northwestern University, the School of the Art Institute of Chicago, the Commission on Human Relations Advisory Council on Gay and Lesbian Issues. Maureen Seaton and Jim Elledge will read their works on Wednesday, April 24, 5 p.m. at the Conaway Center, 1104 S. Wabash Ave. For more information call (312) 344-8594.

Radio department will host WXRT program director

The Radio department will host Norm Winer, program director of rock radio station WXRT this week. Winer will speak on the subject of "Everything in No Particular Order: How WXRT Wins by Playing All Kinds of Music." The event will take place Wednesday, April 24, 1:30 p.m. at 33 E. Congress Pkwy., Room 703, and is sponsored by the department's Radio Programming class. All are welcome to attend. For more information contact Karen Young at (312) 344-8159.

Web workshops presented

Interactive Multimedia department student tutors will present a series of Web workshops from April 13 to May 5. This week, the department will offer free help with Fireworks 4 on April 22, 1 to 3 p.m., and an Introduction to PHP (server-side programming), a content management tool for pre-processing HTML to create dynamic, database-driven Web pages. April 27, 2 to 4 p.m. All students, faculty and staff are welcome to attend these sessions, which will be held at 624 S. Michigan Ave., Room 608. For more information call Janell Baxter at (312) 344-7751.

Hothouse hosts literacy fiesta

Hull House Association's Jane Addams Center Family Literacy Program will present a night of salsa, jazz and a silent auction during its third annual "Fiesta for Literacy." The event will be hosted Saturday, April 27 from 7 to 11 p.m. at Hothouse, 31 E. Balbo Ave. Tickets are \$35 in advance and \$40 at the door. Hors d'oeuvres and beverages will be served. For more information call (773) 549-1631 ext. 220 or visit www.hullhouse.org/fiesta.

If you have an upcoming event or announcement, please call the *Chronicle's* news desk at (312) 344-8568. To reserve ad space call (312) 344-7432.

Around Campus



Michael Schmidt/Chronicle

Students listen as a panel of professional journalists discuss the magazine industry on Tuesday, April 16, at Hokin Annex. Panelists include reporters and editors from association and consumer magazines.

Cinematography grad offers solid advice

○ In this week's film series: Setting goals will bring students to the set

By Thomas Snyder
Contributing Writer

Even though Keith Dunkerley was thousands of miles away, speaking on a cell phone at 11:30 p.m. from Los Angeles, you could hear the exhaustion in his voice.

It had been another long day for Dunkerley:

Alarm clock wake-up at 5:30 a.m.; quick drive to the set for the 7 a.m. call time; six hours of unloading equipment trucks, cleaning camera gear, checking lenses and lights and slating for camera B; a half-hour lunch break; six to eight more hours of constant hustle, waiting and problem solving before driving home, sleeping, and rising to do it all again the next morning. But, when you're working such tiring hours as a part of Steven Spielberg's newest film production, "Catch Me if You Can," starring Tom Hanks, Leonardo DiCaprio, Christopher Walken and Martin Sheen, you can easily overlook the exhaustion. In fact, you take pride in it.

"It's not so bad," Dunkerley said. "Spielberg likes 7 a.m. to 7 p.m. days, with most Saturdays and Sundays off."

Dunkerley graduated from Columbia in the fall of 2001. A cinematography student, Dunkerley entered Columbia focused and determined to succeed. "I didn't do so well in high school," Dunkerley admitted. "So I was determined to do well in college."

Dunkerley learned both in and out of the classroom.

"You can learn a lot from your instructors, but I would urge any aspiring filmmakers at Columbia, or any other film school, to seek out and work on as many productions as possible." Dunkerley added, "That's where you gain experience. It doesn't matter if it's student, independent or commercial. Get on the sets and work hard with an honest and eager attitude. That's how you prepare yourself for the film industry."

After a valuable stint interning at the Chicago division of Panavision lighting and camera department, Dunkerley was honored to be selected on the eve of his graduation by Steven Spielberg's cinematographer, Janusz Kaminski, for an internship on Spielberg's film, "Minority Report," a futuristic science fiction production starring Tom Cruise.

The internship was a rare offer, something Dunkerley called "being in the right place at the right time." A humble notion, considering Dunkerley earned the position as a result of his own tough and respectable work ethic.

"Set goals," Dunkerley said. "If you do that, and you remain passionate and relentless, you'll succeed."

Only a year removed from his time at Columbia,

Dunkerley is already a veteran of two Steven Spielberg productions. When asked what he enjoys most about being a rookie insider of the Hollywood industry, Dunkerley paused, then declared: "The creative process. The interesting, day-to-day collaboration that makes this big machine work."

Though he has no aspirations to direct, Dunkerley added that it's a thrill to stand silently with other crewmembers and watch as professional actors such as Tom Hanks improvise and create moments that no one else besides the crew will ever witness. Unless of course they make it into the movie.

"It's just amazing to be a part of such an immense collaboration," Dunkerley added. "To see all of these variables combine to create this singular vision, it's really a great thing to be a part of."

Asked what he likes least about the industry, Dunkerley didn't hesitate. "The hours," he said flatly. "The long, endless hours. Know this now: when you're working on a film, that's it. That's who you are. You have no personal life during production." But when the lack of sleep begins to seep in and bring him down, Dunkerley says that he just remembers what Kaminski recently told him.

"He said that he loves his job. Because even though it can be hard, stressful and very difficult, he always remembers that there are some people driving to work in the morning, just like he is, but they are heading to jobs where they wash dishes all day, serve coffee, or answer phones. And I say to myself, 'Wow, I get paid to make movies.' It's different locations, different people, different obstacles, and different ups and downs every time you commit to a project. When you remember that, it's easy to forget about the long hours." Dunkerley added, "Especially when you're working on a union-protected production such as Spielberg's."

Asked what he believes are the essential ingredients for breaking into the select community that is the film industry, Dunkerley emphasized two things: communication and networking.

"First you have to know people and meet people. You never know, that casual friend who is taking a producing class right now may be the next big producer in five years," Dunkerley said. "But once you know someone and find that 'in' door and you're given that brief chance, you have to prove that you belong. There is no guarantee of constant work, of another opportunity. It's a freelance business, and unless you are outgoing, capable of creatively communicating and collaborating with individuals, and willing and able to sell yourself, it's going to be a much longer and more unlikely road to travel than it already is."

"You should never set out to be famous," Dunkerley concluded. "Your goals need to be genuine and focused. This is a business and an art. If you can juggle the two, and still hold firmly to your beliefs and your goals, you will make it."

Candidates

Continued from Front Page

"I want parking stickers," Nash said, "and I'd like to see a dorm co-op with students having part ownership." He also said he would seek out an event resembling Mayfest for Columbia freshmen.

Chavis Harrison, a freshman running in the Journalism department category, had suggestions for the new student center. She named day care, food centers and a gym as some of the things Columbia students would like to see in the building.

Kimberley Williams, a junior, said she would like to see "more students getting involved in activities." Williams is running in the Student Organization Candidacy.

"I want to see the department interact more with Radio and Television," Minor said.

Students running for office expressed high hopes for election turnouts, but Van Der Way said the Jenzabar re-naming

vote doesn't bode well for SGA turnout.

"Five percent—if we are really lucky 15 percent—is the norm," Van Der Way said. "If we near 500 students, we've done an effective job."

Williams said she thinks students will vote as long as they have heard about the elections.

"I actually do [think students will vote]," Minor said. "Students want to see change."

After the elections, a meeting will be held May 10 to elect a student president, vice president, secretary and treasurer.

Students can cast their SGA ballots all week, April 22 through 26, from 10:30 a.m. to 6:30 p.m. in specific locations. Undergraduates should vote in either the 623 or 1104 S. Wabash Ave. lobbies. Graduate students can vote in the graduate school office at 600 S. Michigan Ave., on the Second Floor. Residence Hall students should vote at 731 S. Plymouth Court at the front desk and Student Organization Members should vote at the SOC meeting Friday, April 26 at 1 p.m.



Michael Schmidt/Chronicle

Liberal Education department faculty member Louis Silverstein will give a reading of his book, *Deep Spirit and Great Heart*, in May.

Faculty member book touts pot use

○ Department-sponsored book reading OK'd by Provost, overruling college lawyer who called it 'unequivocally unacceptable'

By Kevin B. O'Reilly
Assistant Editor

A new book written by a Liberal Education faculty member that trumpets the enlightening effects of using marijuana was temporarily denied department sponsorship for a May book reading—but the decision was overruled by Provost Steve Kapelke.

Louis Silverstein's book, *Deep Spirit and Great Heart: Living in Marijuana Consciousness*, is a collection of journal entries written by a friend of Silverstein's who dubbed himself Ganja, which is a synonym for marijuana. Silverstein met Ganja in the South Pacific, but would not say exactly where.

"I fear that if I got more specific, people would then go looking for his family," he said, referring to drug enforcement authorities. Silverstein wrote the preface and the introduction to the book, published by the vanity imprint Xlibris.

Silverstein, who said that publishing houses would not even read the book due in part to the controversial subject matter, writes in the preface that "marijuana opened the doors of perception for [Ganja]. Under the influence, he experienced well-being, expanded awareness, euphoria, ecstasy, a deeply eroticized sexual life and an enlargement of the human possibility on earth."

The book consists of journal entries Ganja wrote over the course of two years, 1993 and 1994. Silverstein said Ganja bequeathed his journal to him in the mid-'90s, shortly before his death. He said Ganja hoped it would be published when "a more sane drug policy reigned."

Silverstein said that although drug laws have not been eased much, he decided to publish the book because he believes "that at the very core of our beings there is a very healthy spirit that's been covered up with layers of institutionalized crap."

"Marijuana," he continued, "allows one to cut through all that and come into connection with our basic human nature—which is good, not evil; just, not unjust; caring, not indifferent."

Though the book is not primarily an argument against the war on drugs, Silverstein said, "We need to change people's opinions about the substance itself so they are open to discussion."

"Until people see that marijuana has a very positive possibility," he said, "they're not even going to listen."

Silverstein requested Liberal Education department sponsorship for a book signing from Acting Chair Stephen T. Asma, who referred the issue to the

college's general counsel because—as he wrote in an email—of "delicate issues involved with your cannabis book."

General counsel Anise Kelly told Asma it would be "unequivocally unacceptable for the department to sponsor the event."

"That came out of the blue," Silverstein said. "I could not have imagined that was going to occur." Departments routinely sponsor book readings when their faculty release a new book, though Asma said the Liberal Education department had never sponsored a book reading before.

Asma also said he had nothing against Silverstein's book and even wrote a letter of recommendation for funds that would allow him to undertake "an intensive experiential study of consciousness in the Amazon"—a study of hallucinogens in the region.

He said he was only following college instructions to consult with Kelly on matters of possible legal consequence. Asma also secured funds for an advertisement for *Deep Spirit and Great Heart* in the *Chronicle*.

Kapelke overruled Kelly's decision, which was handed down last Monday, on Thursday.

"There is no issue," Kapelke told Silverstein. "For the college not to allow the event to take place would be a direct violation of the college's policy on academic freedom." According to the *Columbia College Chicago Faculty Handbook*, "It is the policy of the College to maintain and encourage the freedoms of teaching, of inquiry and research, of performance and presentation."

Asma said the event had never been banned. In fact, Silverstein had already arranged to go ahead with a book signing in the Hokin Gallery, 623 S. Wabash Ave., without the Liberal Education department's sanction.

The book reading will be sponsored by the department after all and will take place on Wednesday, May 8, from 12:15 to 2 p.m. at the Hokin Gallery. Silverstein will also sign copies of the book, which features a photo of him on the cover with the digital image of a marijuana leaf superimposed over his face.

Kelly would not comment on the matter and referred all inquiries to Kapelke, who was unable to comment at press time.

Asma speculated that Kelly was trying to be as cautious as possible and perhaps thought that sponsoring the book reading would violate the college's drug and alcohol policy.

"I think what you have is a sort of knee-jerk response," Asma said, "which is sort of her job to have."

Silverstein said the episode "demonstrates quite clearly that there remains work to be done in making the college's statement on academic and artistic freedom a living force as well as being a written one."

Construction to start on new dorm

○ College officials hope to break ground in early June

By Georgia Evdoxiadis
Copy Chief

Plans for the new University Center of Chicago are progressing swiftly, with construction set to begin the first week of June, said college officials.

DePaul University, Roosevelt University and Columbia have combined to form the Educational Advancement Fund, the organization that will oversee the project.

The City Council is expected to hand over the land for the project at the nominal price of \$1. The land is essentially a grant, but must be sold to the school for tax purposes. Council approval is set for May 6.

"It's basically a formality," said Executive Vice President Bert Gall.

When completed, the University Center, a 700,000-square-foot, 18-story dorm, will be the largest joint student residence hall in the United States. Over 1,600 students and live-in staff could be housed in the complex. About 700 of those students are expected to be Columbia's.

Bids for the construction contract will begin in about a week or two, said Gall, well within the timetable originally set.

"It is progressing quite nicely—and aggressively," Gall said.

The project's architect, Joseph Antonovich, designed buildings for DePaul University (the Clifton and Racine residence halls), the Chicago Public Library Rogers Park Branch, the Hotel Burnham and bookstores for Yale, Penn and the Harvard Co-op.

The University Center will house two floors of retail space and a rooftop garden area. According to the City of Chicago's Planning Department, the project will be funded by proceeds from a combination of tax-exempt and taxable bonds.

The EAF will be responsible for upkeep and maintenance of the building, which will be located at the intersection of State Street and Congress Parkway.

Town hall

Continued from Front Page

breaks."

The issue of creating a community within Columbia's student population is a result of the current commuter college status and Columbia's plans to expand with more South Loop buildings, including the future dormitory.

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

According to Kelly, the meetings have been filled with suggestions for large open gathering places in combination with some smaller, more intimate study lounges. Another issue Kelly discussed regarded the technology and amenities that students will require five to 10 years down the road.

The other main concern of the meetings was what the student center is actually going to consist of. Considering the fact that Columbia is home to a renowned film school, one of the suggestions was to build a 300-person auditorium that could be used as both a live performance space and a movie theatre.

Other suggestions were smoking lounges, much like the basement of the 600 S. Michigan Ave. building, or a student exercise facility. But the major issue of which food services to include has stirred some debate. Some of the students are suggesting that future students will want the cheapest burger and fries, while others are proclaiming that the food services should be anything but the typical McDonald's-Sbarros-Subway combination that can be seen on most college campuses today.

PICK YOUR OASIS!

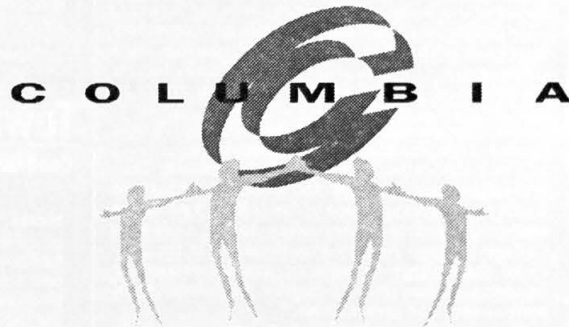


Students - Vote on your preference for the logo for the OASIS online administrative system.

Choose from six designs created by Art and Design students. Voting will take place with the Student Government Elections during the week of April 22nd.

The final decision is subject to college approval.

VOTE HERE:



Student Government Association

SGA ELECTIONS: 10:30AM-6:30 PM APRIL 22-26

Undergraduate:

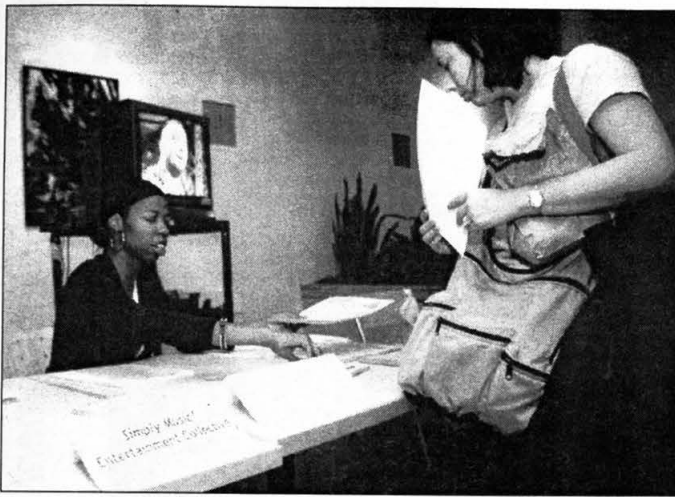
623 S. Wabash & 1104 S. Wabash

Graduate:

Grad. School Office, 600 S. Michigan

R.H.A.: Lobby, 731 S. Plymouth Ct.

S.O.C.: During April 26th Meeting



Monique Ballard (Left) and Paloma Boiles (Right) at the Simply Music booth at the Talent Exchange, Thursday, April 18, held at the Conaway Center, 1104 S. Wabash Ave.

Dwayne M. Thomas/Chronicle

Talent Exchange inspires collaborative projects

○ Inaugural trade fair promotes inter-major cooperation to help build student work portfolios

By Kevin B. O'Reilly
Assistant Editor

Columbia's first ever schoolwide trade fair—encouraging students from different departments to collaborate on academic and extracurricular projects—drew 14 student groups and dozens of students last Thursday.

The Talent Exchange, organized by the Career Center for Arts and Media, ran from 11 a.m. to 3 p.m. in the Hermann D. Conaway Center, 1104 S. Wabash Ave. Students pitched film, photography, music, design and political projects in search of collaboration with students with skills in business, public relations, marketing and other fields of expertise.

"There's obviously a lot of creative talent here at Columbia and we wanted to create a forum, atmosphere and spirit that encourages the collaboration of creative talent," said Keith Lusson, director of the Career Center for Arts and Media.

"I think there was a void," Lusson said. "What we thought is, 'Why not encourage it more and why not use a public space within the college to bring people together?' Students don't realize that literally around the corner is the person you need to help get your ideas off the ground."

The Talent Exchange invited students and student groups to set up tables promoting their projects. Time was also allotted for students to step up to a microphone and deliver a two-minute pitch for their projects.

Film and Video junior Nayhlee Van Brunt was one student who participated. He was looking for students to help with a project that promotes cross-cultural

exchange between children in Chicago's Cabrini Green and those in Portobelo, Panama.

Van Brunt, who teaches an after-school program for Cabrini Green children, said he asked his students to take pictures of their surroundings that reflected both how they grew up and their emotional responses to their environment. The pictures were then exchanged with the Panamanian children.

"It's a way of using art and anthropology as a means of social change and uplifting," Van Brunt said. "The children learn about the similarities and the differences between their two cultures." Van Brunt was looking for interns for the Godwin A. Van Brunt Institute of Art and Anthropology—the group he founded and named after his musician grandfather—in fields ranging from business management to music.

"It seems like it's working already," he said of the Talent Exchange. "It's a good idea and I hope more is done with it."

Angie Berg, a Marketing Communication senior, was working a table to promote a Young Democrats chapter at Columbia.

Berg said five to 10 people had stopped by the table, but that she wished the Talent Exchange had been held at the Hokin Annex, 623 S. Wabash Ave.

"There would have been a lot more people who could have shown interest because there's a lot more people passing through classes," she said.

The Conaway Center offered the most space to hold the event, said Doug Bonner, a career and internship adviser who helped organize the event.

Bonner and Lusson both said the event would be held at least annually, but that it could be held each semester if student feedback was positive.

"We're going to keep doing this," Lusson said. "It may be once a year or it may be twice a year, but we know it's a good idea."

Parking payment site uses charity to draw customers

○ Web site's promise, however, cannot be verified

By Angela Caputo
Staff Writer

Parking ticket revenues are big business and the private sector has been trying to break into the multi-million dollar industry for decades. MyParkingTicket.com is a private, online parking ticket payment service for all cities in the United States that recently sprouted in the market. Although many cities have their own online ticket payment processing system, MyParkingTicket.com claims to be unique because it donates a portion of their processing fees to the American Red Cross—but this cannot be verified.

MyParkingTicket.com, a San Francisco, Calif.-based company, made its debut on the Web earlier this year. "The service is up and we've been testing for about three months now," said a partner.

"Currently, we are working to establish accounts with partnerships and municipalities, but red tape can be killer in [electronic government]," said Victor Choy, a MyParkingTicket.com representative. He said the company hopes to expand its services into private-sector parking ticket sources such as college campuses.

When asked about the company's donations to the Red Cross, a company partner, who wished to remain anonymous said, "We might as well make this [parking tickets] a good thing."

Marketing its generosity to charities, MyParkingTicket.com hopes to attract altruistic customers like 23-year-old Katherine Kohlsted, a social service worker in Chicago. "I heard the commercial on the radio. The commercial sold me because it said they are using the company benefits the Red Cross," she said.

Approximately a month ago Kohlsted paid a \$30 parking ticket through the online service. "When I was filling out the online forms it didn't say anything about the fees until the end. The total was \$33.50 and I clicked OK because I thought \$3.50 would go to the Red Cross and because I had already filled out the forms," said Kohlsted.

"I can't comment on the amount but typically, we have given eight to 10 percent,"

said a company partner. "At least three payments have been made to the Red Cross. I personally wrote checks twice."

A personal check for an undisclosed amount was last written to the American Red Cross approximately a month and a half ago with no inquiry about receiving a tax receipt, according to a company partner. "I wrote a check to the National office. I put a [company] note on the check. We haven't followed up with the American Red Cross, but I would like to know," said the partner.

The American Red Cross national office could not verify that it had received personal checks from a MyParkingTicket.com partner. The Red Cross receives thousands of individual donations annually and does not post private donor information. "To my knowledge we have no relationship," said Deborah Goldberg, a spokesperson for the American Red Cross.

"If they're making a claim and they have no record they won't get a tax receipt," said Goldberg. "To me that just seems odd."

When MyParkingTicket.com first posted their payment service they advertised they would dedicate a portion of the proceeds to World Hunger. But in regard to payment a company partner said, "I don't even know if we made a payment to World Hunger."

The Attorney General's Office has no record of consumer fraud complaints of MyParkingTicket.com or its parent company Industry Digital. However, the office did indicate that they are not in compliance with the law.

"They need to register with the Attorney General's Office that they will solicit for charitable funds," said Spokesman for the Attorney General's Office Dan Anders, who confirmed that they are not registered.

"They do need to get permission from the charity and they have to document with the Attorney General's Office the money that they raised," Anders added. "We've asked many organizations to register since 9/11." The Better Business Bureau of the San Francisco and Oakland area did not respond to inquiry about the company.

"I paid through the service because I thought the money wasn't going to the man. I trusted the site. I didn't think it had to scream at me, 'This much is going to the Red Cross.' I guess you can never be sure how much of the money is going to them [Red Cross]," Kohlsted said.

TV icon Burnett visits Getz

○ 'She is so glad we had this time together...'

By Rudolph Sanchez
Staff Writer

Actor and comedian Carol Burnett stopped by Columbia's Getz Theater to answer questions and share stories of her career before an enthusiastic crowd.

Burnett was seated between Theater department Chairs Sheldon Patinkin and Barbara Robertson. Robertson, who is part of the Theater faculty, is participating in Burnett's new play, "Hollywood Arms," playing at the Goodman Theatre. The play was written by Burnett and her late daughter Carrie Hamilton; and is based on Burnett's memoir "One More Time."

Burnett answered questions from students for an hour. When asked what kind of advice she could give to aspiring actors she said, "Find places to work. It might not be the best places, after a while it will get better."

Burnett aired a Variety Show last year on CBS and it gained enormous ratings. "Networks are scared. They need to trust the quality of the [variety] show," Burnett said when asked about the lack of similar shows on TV today. "Even if you don't speak the [English] language, people like Buster Keaton to Lucille Ball make people laugh."

During the session, Burnett shared stories about how her show was performed and why it was so successful. "We performed it as theater, before an audience—they just happened it by taping it," Burnett said. "Everyone on the show helped one another; there wasn't any jealousy."

Burnett also shared stories about how she got started in the theater business and the experience of working with such comedic legends as Lucille Ball.

Burnett was asked to do her famous Tarzan yell. Without hesitation she did it without missing a step. When asked about the theoretical side of comedy Burnett said she didn't believe in it. "I don't think there is a theoretical side of comedy. It is about being open and not censoring yourself."

Burnett has had a long distinguished career and said fame had treated her "very nicely" despite all the false stories that might have been found in the tabloids. At this point in her career, Burnett said she feels validated.

Students were disappointed when the hour was over but were still very pleased. "It was excellent. It's too bad she couldn't stay longer," said Theater student Amanda Marcheschi. "She was very kind to come and let students talk to someone we admire so much."

Burnett signed autographs for students waiting outside the theater. "It was great to see her; she is very charming," said Frances Maggio, who teaches costume design at Columbia.

State cuts

Continued from Front Page

gladly pay an extra \$10 in taxes to ensure student access to higher education.

Such sentiments were called "greedy and self-serving" by Jim Tobin, president of the 10,000-member National Taxpayers United of Illinois.

"Typical bureaucrats," he said of college administrators, "arguing for more money for their own pockets." Tobin called the budget crisis "phony," created by a 45 percent increase in state spending in the last four years. Targeting cuts at vulnerable populations during trial budgets is "the oldest scam around," he said.

"Instead of cutting back where it wouldn't hurt at all—like in the Department of Commerce or the state police, where no

one would care—they try to hurt the largest number of people they can. They want to create a groundswell of support for a tax increase," Tobin said.

The Federation's Tretter argued that cutting MAP grants to private college students would not necessarily save the state money in the long run because many of those students will be forced to transfer to state universities where the government carries more of the financial burden for the cost of an education.

"We give the state a good deal," Trotter said. At the very least, he added, "We hope that another version of the budget will be introduced that treats students across all sectors much more equitably."

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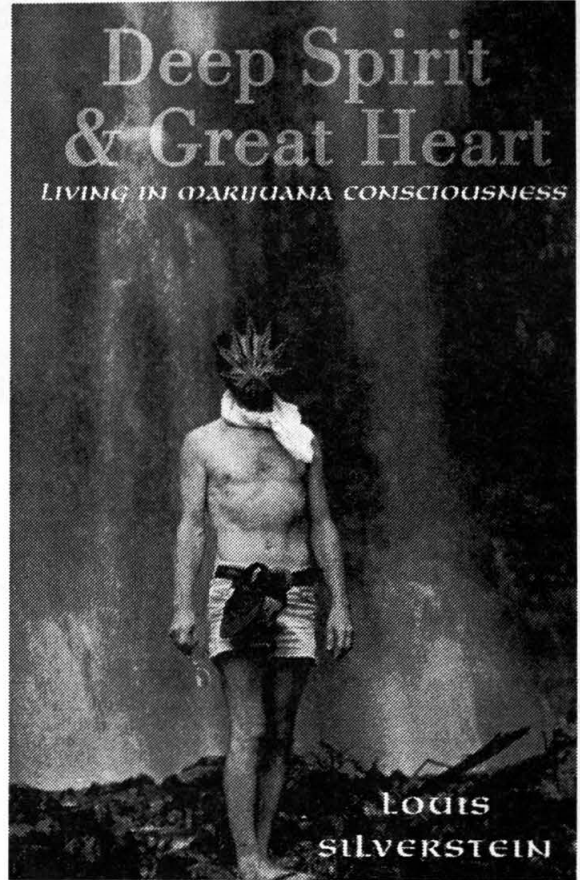
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Louis Silverstein is a Professor of Liberal Education at Columbia College Chicago where he teaches courses in Peace Studies, Dying & Death, Education, Culture & Society, and Drugs & Culture (forthcoming). His studies, theoretical and experiential, of transformative consciousness and alternative realities have been of long duration, encompassing four decades—1960's to the present, and have taken him to settings throughout the U.S., and to Jamaica, Costa Rica, Canada and numerous European countries.

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CREATE: YOUR FUTURE
Freestyle Arts Show

Class clowns get the best grades in new course

By Wayne Parry
Associated Press

WAYNE, N.J.—The newest course at William Paterson University is a joke.

But the 15 students enrolled in it are deadly serious about wanting to become stand-up comedians. They're graded on how well they deliver genitalia jokes, rant about not getting enough (or any) sex, and how weird their parents can be.

And their final exam will consist of delivering a five-minute routine to an audience at Caroline's comedy club in New York.

"Because comedy is such a big part of our entertainment and our culture, and because it is a huge industry, I felt students should be trained for it," said Stephen Rosenfeld, the director of the American Comedy Institute in New York, who teaches the course. "Just as people can now go to college and study art or music or writing, they should be able to study comedy."

Translation: Take my class. Please.

The three-credit course unfolds each Friday inside an insulated media room, with overhead stage lights, video cameras and screens, and the one thing a standup comic can't live without: a microphone.

Although the word "penis" is spoken more often here than in an anatomy course, students in Rosenfeld's class have to apply the same academic structure and discipline they would need for studying physics or mathematics to fat jokes.

While standup comedy might look spontaneous, it is anything but. Students have to write their own routines, underline each punch line and measure how long it takes to get to each one. Facial expressions, hand gestures and body movements are matched to precise words or phrases for greater impact.

Timing is crucial: You don't want to "step on" a laugh by starting the next joke too soon, while the audience is still yukking it up. You also don't want to wait too long until the room goes silent. And for God's sake, look like you're having fun, even if you're terrified.

Students are told to write about what they know, so

"Because comedy is such a big part of our entertainment and our culture, and because it is a huge industry, I felt students should be trained for it."

—Stephen Rosenfeld, director of American Comedy Institute

many of their routines revolved around sex, beer, dating and their parents' eccentricities.

Kevin Hogan, a graduate student from Kearny, delved into the Hoboken bar scene, and his futile attempts to pick up women.

"She says, 'You're just like a brother to me,'" Hogan said. "Here's what a guy actually hears when a woman says that...(dramatic pause)... 'WE'RE...NEVER...HAVING...SEX!' That's when your penis looks up at you and says, 'Obviously you're not going to need me tonight; I'm gonna go wait in the car. Call me if you need to pee.'"

Other students were not as facile at the mic. Grace Gonzalez, a senior from Paterson, read her routine about her boyfriend's bad breath from a piece of paper, stopping several times, and lacing her delivery with "umms."

Mike Scalero, a senior from Rutherford, started out strongly, setting up a routine about his mother's obsession with the Weather Channel. But his punch line involved her screaming profanities at the screen when the weatherman forecast rain.

Moments like these get "the treatment," a roundtable critique with Rosenfeld and the students after each has finished performing. The goal is to improve the writing and delivery, changing punch lines that don't work or suggesting new directions to take the material.

"You've created a wonderful character: a mother

who's way too involved with the Weather Channel," Rosenfeld told Scalero. "But the punch line came out of left field; it was too unexpected. Let's see what we can do to develop the character a little more."

Rosenfeld praised Hogan's delivery and timing, but noted he tends to wrap the microphone cord around his hand like a python. That distracts the audience from concentrating on what he's saying instead of what he's doing.

The class tried to punch up Gonzalez' punch lines. When her boyfriend asks if his kisses are turning her on, she replies, "No, 'cause your breath is turning me off." Almost no one laughs because everyone expects her to say that, Rosenfeld said. Something more cutting or unpredictable might work better, he added, asking the class to think of a new ending for the bit by next week.

But almost everyone in the class has made remarkable strides in just a few weeks, Rosenfeld said.

"There are definitely some people here who will work as comics," he said. "There's always a tremendous interest in the industry in finding new comic talent. If you're good at this, you'll make a living. If you're really good, you can make much more than just a living."

The course also offers survival tips for dealing with hecklers. Rosenfeld's advice: Ignore them the first time, and maybe the second, just to get the audience on your side.

"Audiences hate hecklers," he said. "You want to make sure the audience is with you and hates the heckler, too, because you're about to destroy him. On the third time, you move in. You want to do two things: Get everybody laughing at the heckler while also making it clear he has to stop."

"You might say something like, 'Excuse me, sir. I do my act the way you do your sex life...Alone!' Or, 'I

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Community colleges brace for tighter immigration rules

By Thomas Ginsberg
Knight Ridder Newspapers

PHILADELPHIA—Immigration experts call it the "Mohamed Atta rule," a proposal soon to take effect to try to prevent would-be terrorists from hiding here as students.

But community-based schools, ranging from the small Quaker City Aviation Institute to the Community College of Philadelphia, call it a potential blow to admissions that may complicate life for many genuine students.

"Students are paying for an unfortunate connection" to Sept. 11, said Carmelo Miranda Lopez, director of admissions and recruitment at the community college.

The Immigration and Naturalization Service this week announced the changes it hopes to implement in coming weeks. One rule would require any foreign national seeking a student visa to apply in person at a consulate abroad before entering the country.

Currently, nonimmigrant visitors can apply to switch their sta-

tus to student without prior notice and without leaving the country. The INS would modify that rule to require any would-be student at least to have declared themselves a "prospective student" when entering the country.

At the same time, the INS wants to drastically reduce the maximum time most other visitors could stay, from six months to just 30 days in most cases.

The impact may be only slight on major higher-education institutions, such as the University of Pennsylvania, Temple University and Rutgers University. They have the most international students in the Philadelphia region, more than 10,000. But many already tend to come with study visas directly from overseas.

"These rules are a first step. They make a small number of changes, and colleges and universities fully support them," said Terry Hartle, senior vice president of the nonprofit American Council on Education, a Washington-based advocacy group for major colleges that has worked on the rules with the INS.

But for smaller vocational and

community schools, the impact could be big. Thousands of their students—numbering a few hundred or less at each institution—are less likely to have come from across the globe than from across town. They are foreign tourists or workers who want to get a visa to study, or sometimes just to stay in the country.

"We recognize that the overwhelming majority of people who come to the United States as visitors are honest and law-abiding," INS Commissioner James Ziglar said this week in announcing the proposal. But "the events of Sept. 11 remind us that there will always be those who seek to cause us harm."

Atta, of Egypt, and Marwan Al-Shehhi, of the United Arab Emirates—two of the 19 hijackers—had entered the country as nonimmigrant visitors. Then they applied to change their status to student, and the INS gave them preliminary approval to enroll in a Florida flight school. (In a startling debacle last month, the INS sent the dead men's visa-approval notices to the school—six months after the attack.)

INS officials do not know the

exact number of foreign students and would-be students who could be affected, regional spokeswoman Niki Edwards said.

Roughly 70,000 educational institutions nationwide are approved by the INS to accept foreign students, including hundreds in the Philadelphia region, Edwards said.

According to the nonprofit Institute for International Education, the number of international students last year at colleges and universities nationwide was about 547,000, barely 2 percent of the 32 million foreign visitors allowed into the country annually.

Pennsylvania had 22,279 foreign students and New Jersey 12,558, ranking both among the students' favorite U.S. destinations. The students spent an estimated \$762 million in both states, the institute said.

"This rule could, conceivably, have a big impact on students and on enrollment generally," said Fran Cubberley, dean for enrollment services at Delaware County Community College in Media.

Out of roughly 25,000 students, the college has 211 students this year on valid study visas, some paying up to \$4,000 a semester. But up to 500 more are taking courses while here on other kinds of visas, including permanent and visitor visas. Many are from Upper Darby and nearby

Delaware County towns that have become mini-melting pots in the region.

"I'm concerned there's an overemphasis on the students and not enough on everybody else," Cubberley said. "I'm hoping we can continue to enroll international students freely, as long as they meet the requirements, but I don't want them to be the scapegoats."

Then there are the small vocational schools such as Quaker City Institute of Aviation, which trains airline mechanics in Northeast Philadelphia. Admissions director Lee Cobleigh said about one in five of its 130 students are foreign nationals. The school leaves immigration details to the students, doesn't help them get visas, and doesn't check visas when people enroll.

"We only require a Social Security number," Cobleigh said, adding that the new 30-day rule may be the biggest issue. "It could be a real problem for those already in school."

Further INS changes are planned, including creation of a database, accessible over the Internet, where schools would record whether foreign students showed up for class.

The INS rules would take effect after being published and opened for public comment in the Federal Register (www.nara.gov/fedreg).

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Foreign student body grows among many U.S. colleges

By Marsha Low
Knight Ridder Newspapers

DETROIT—International students are heading to U.S. colleges in record numbers, a national trend that is drawing surprise among some school leaders.

Last year 547,867 international students entered U.S. colleges, a 6.4-percent increase from the previous year and an enrollment record, said Peggy Blumenthal, vice president of educational services for the Institute of International Education headquartered in New York City.

Michigan college admissions officers saw much of the same.

Oakland University's international student body grew by 8 percent, and Wayne State University had a 17-percent increase, according to school officials.

The University of Michigan reviewed 4.5 percent more applications from prospective first-year students from other countries and 24 percent more applications from international graduate students.

"I was surprised by these numbers because Sept. 11 brought many uncertainties," said David Archbold, director of OU's Office for International Students and Scholars. "Many of us expected to see a decrease in international students but the marked increase we're seeing is encouraging. They are diversifying our campuses and adding an international dimension and opinion to our classrooms."

Anabel Borg, a 27-year-old Malta native, began working toward a graduate certificate at

OU last spring. She said international students are lured to the United States by scholarships that are easier to win and a job market that can be more lucrative.

The people I talk to hope that an American education will make them more marketable," said Borg, who is now applying for a local nursing job.

"The pay is also much better than I would get if I returned to Malta."

The students also pump \$11 billion into the U.S. economy, said IIE officials.

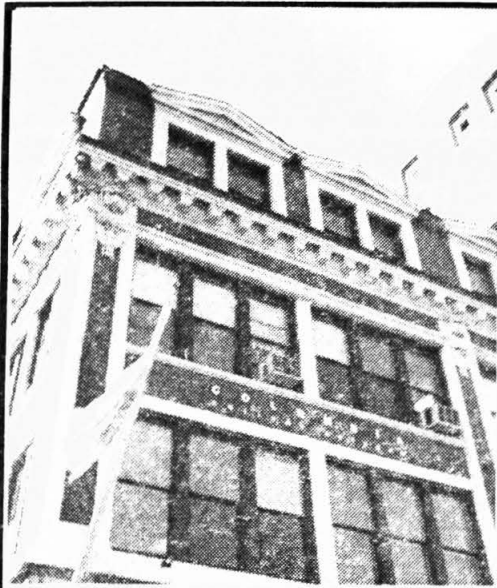
Leading the migration to U.S. colleges are Chinese, Indian and Japanese students. In the United States, the foreign students most often choose degrees in computer science, math, English and education, according to an IIE report.

"These students are coming for a high-quality education and the prestige a U.S. education can provide," Blumenthal said. "Also a bad economy tends to send more people back to school."

Americans are also studying abroad more often. Last year, 143,590 Americans earned college credits overseas, an 11-percent increase, according to an IIE report.

It is yet another encouraging trend for educators.

"This is an opportunity that opens doors for American students," said Guilan Wang, director of Central Michigan University's Office of International Education. "An international education is more important than ever before as we push students to become better global citizens and leaders and as technology really creates a smaller world."



Summer Registration Information

Summer Registration for **Continuing Degree-Seeking** Students will be held from April 22 thru April 25, 2002 from 10:00 am to 6:00 pm

- All undergraduate students can pick up a Summer Schedule of classes from the student services offices.
- Graduate students can pick up Summer Schedules in the Graduate Office.
- Summer registration will also be held from Monday, June 3 to Thursday, June 6 from 10:00 am to 6:00 pm and Saturday, June 8, from 10:00 am to 1:00 pm
- Students-at-large register during Open Registration, Thursday, June 6 and Saturday June 8.

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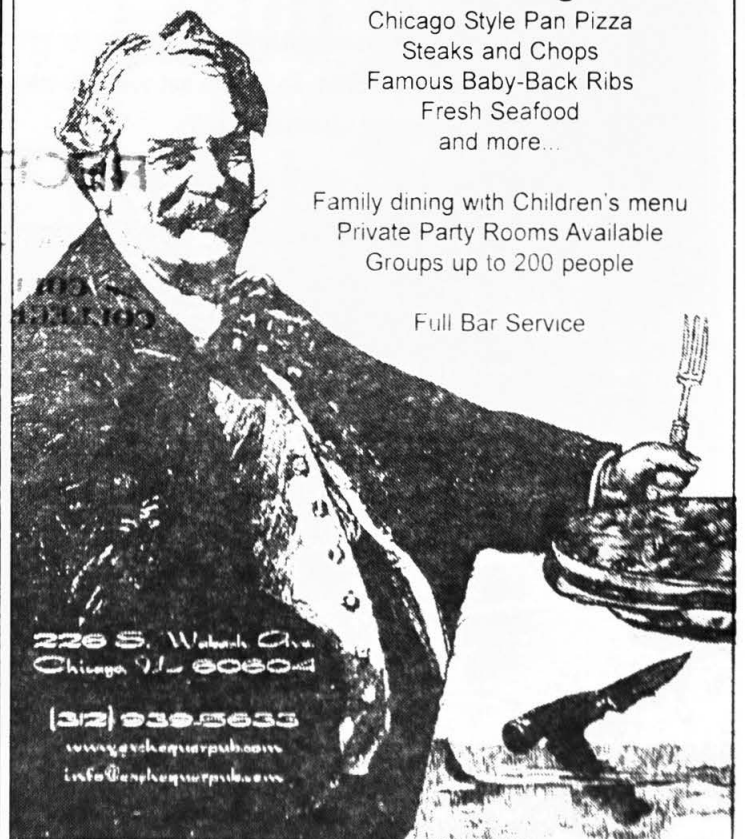
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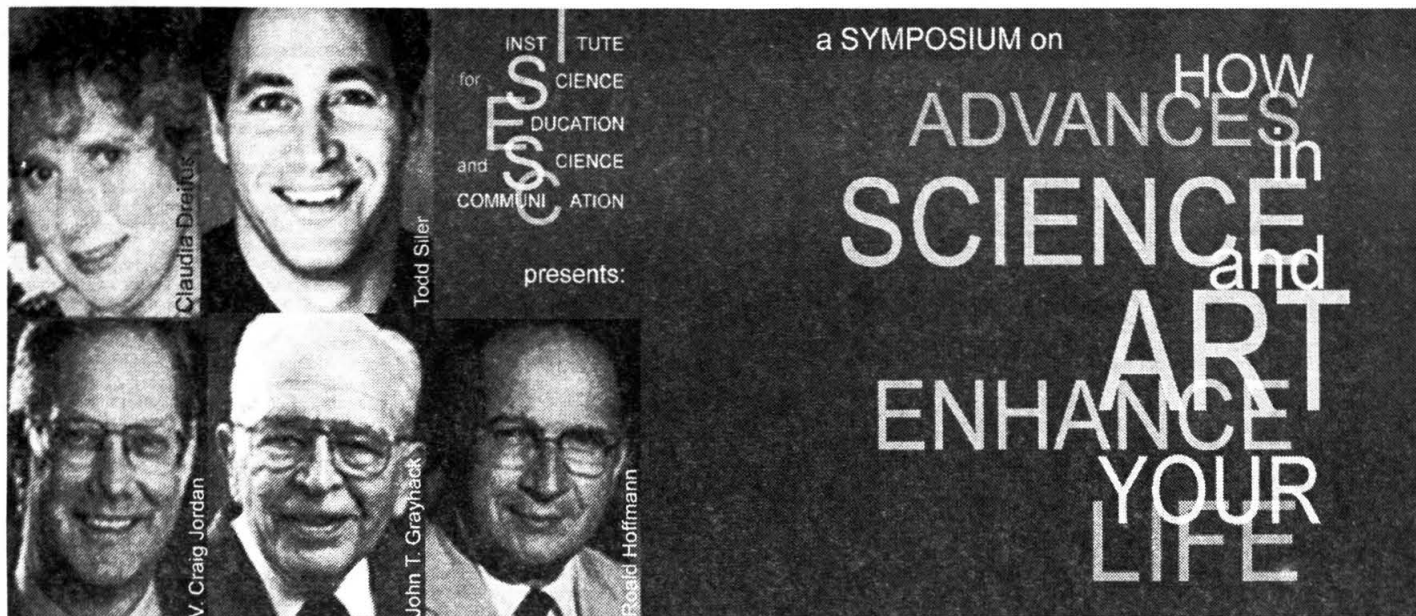


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Thursday, April 25, 2002

1:00--2:00 PM, Hokin Hall, 623 S. Wabash Ave.

"Conversations with Claudia Dreifus, New York Times Science Writer"

Claudia Dreifus, well known for her incisive interviews with international political figures, cultural, and science icons, is considered to be the leading interviewer in American journalism. More than three hundred of her interviews have appeared in diverse publications such as *The New York Times Magazine*, *Playboy*, *Ms.*, *The Progressive*, *Modern Maturity*, *TV Guide* and *The Nation*. Since 1997, her interviews with some of the greatest minds across a broad range of scientific disciplines have appeared in the Science Times section of *The New York Times*. Her work has been collected in two books, *Interview* and *Scientific Conversations*. Claudia Dreifus is a Senior Fellow at the World Policy Institute of the New School for Social Research in New York City.

Friday, April 26, 2002

2:00--3:00 PM, Room 203, 623 S. Wabash Ave.

"ArtScience: Realizing Human Potential"

Dr. Todd Siler, first recipient of a Ph.D. in Visualization from M.I.T., is a visual artist, writer, inventor, educator, consultant and director of Psi-Phi Communications: a company that specializes in consulting and developing processes for fostering creativity and innovation in business and education. Dr. Siler has published many articles and books including *Breaking The Mind Barrier* (1992) and *Think Like A Genius* (1997). Dr. Siler's cartoon, "Truizms", appears weekly in the *Rocky Mountain News*. Dr. Siler has lectured throughout the world on topics such as the historical interaction of the arts with science and technology. His artwork is exhibited in major museums and galleries around the world.

Monday, April 29, 2002

2:00--3:00 PM, Columbia College Concert Hall, 1014 S. Michigan Ave.

"Women's Health: Advances in Breast Cancer Research and Treatment"

Dr. V. Craig Jordan is the Diana, Princess of Wales Professor of Cancer Research and Director of the Lynn Sage Breast Cancer Research Program at Northwestern University. He is internationally recognized for his pioneering research and for the development of the first breast cancer preventive agent, and has received numerous national and international awards. In 1997, Dr. Jordan was named the Laureate of the 6th Cino del Duca Award for Oncology in Paris and in 2000 he was selected as one of the hundred cancer researchers from throughout the world to sign the "Charter of Paris" to cure cancer.



Tuesday, April 30, 2002

2:00--2:30 PM, Room 506, 623 S. Wabash Ave.

Ribbon-Cutting Ceremony

Formal opening of the Institute for Science Education and Science Communication's new Cancer Research Lab, made possible by a grant from the National Science Foundation.

2:30--3:00 PM, Columbia College Concert Hall, 1014 S. Michigan Ave.

Reception

3:00--4:00 PM, Columbia College Concert Hall, 1014 S. Michigan Ave.

"Men's Health: Advances in Prostate Cancer Research and Treatment"

Dr. John T. Grayhack is Professor of Urology and former chairman of the Department of Urology at the Feinberg School of Medicine at Northwestern University. He is also a clinician at the Northwestern Medical Faculty Foundation. Dr. Grayhack has authored numerous papers and textbook chapters that provide understanding of the normal and abnormal growth of the human prostate as well as the natural history, clinical assessment, and clinical management of both benign and cancer growth of this organ. He has served as editor of *The Journal of Urology*, *The Yearbook of Urology*, and the major textbook *Adult and Pediatric Urology*. He is a recipient of various awards and recognitions in urology.

Thursday, May 2, 2002

11:00 AM--12:00 NOON, Ferguson Theater, 600 S. Michigan Ave.

"The Delight and Responsibility of Science"

Dr. Roald Hoffmann is the John A. Newman Professor of Physical Science at Cornell University. A native of Poland, Hoffmann survived the Nazi occupation when he and his mother were smuggled out by his father and hidden in the attic of a schoolhouse for the remainder of the war. In 1949 he arrived in the U.S. after several years of post-war wandering in Europe, and embarked upon his education in the arts and sciences. In addition to receiving the 1981 Nobel Prize in Chemistry, he received many national and international awards. In 1990, Hoffmann hosted "The World of Chemistry," a twenty-six segment PBS television documentary. Dr. Hoffmann has published poetry books, a book on art and science, a book on science and religion, and recently wrote and produced the play "Oxygen," which opened in London, Germany, and many places in the U.S.



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COMMENTARY

Columbia Chronicle Editorial

Ticketmaster is out of control

Summer is just around the corner, which means Chicago's big summertime concerts—Ozzfest, Dave Matthews Band and Q101 Jamboree to name a few—will be coming up soon.

Unfortunately, nearly all of the concertgoers attending these events will be ensnared in the evil clutches of Ticketmaster and subjected to its handling fees, convenience charges and random-number distribution system.

The extra fees Ticketmaster charges its customers are outrageous. Ticketmaster lists the face price for tickets to the Dave Matthews Band concert at Alpine Valley as \$31.50, however once they add in an \$8.15 convenience fee, a \$3 building charge fee and a \$3.70 processing fee, the grand total comes to \$46.35.

When totaled, Ticketmaster's fees are nearly 50 percent of the original ticket price.

That's almost \$15 in "convenience" fees. What convenience is Ticketmaster referring to, exactly?

Perhaps they are referring to the constant busy signal that can be heard when (312) 559-1212 is dialed at any point between 10 a.m. and noon on just about any given Saturday morning.

Or maybe they are referring to Ticketmaster.com and the message that pops up and tells you the site is too busy to process your order right when tickets go on sale—that sure is convenient. The message that pops up telling you tickets are sold out when you try to purchase them at a later, less high-traffic time is also great.

Then there's the random number lottery that we have all come to love so much. That must be what they're talking about! Everyone loves waiting in line for two hours and then watching some guy who strolled up five minutes before tickets

went on sale win the lottery, wind up first in line and walk off with the last pair of tickets.

When a company charges too much for a poor service, the logical thing to do is drop them and take your business elsewhere. However, that is not an option in this case.

No significant competition exists for Ticketmaster.

According to Hannah Kemps, a spokesperson for Ticketmaster, its current rivals are SmartTix.com and Tickets.com. But how big of a contender can these distributors really be, when all we ever hear from radio announcers is "Tickets go on sale Saturday at 10 a.m. at all Ticketmaster locations."

Even if these other distributors were more widely known or better advertised, they would not be serious competition. Tickets.com does not have nearly the selection of concerts as Ticketmaster and charges hefty convenience fees as well. SmartTix.com also only offers tickets to a limited list of events.

In 1994, the alternative rock band Pearl Jam filed a complaint to the Justice Department, claiming that the distributor had a national monopoly and used that power to coerce owners of concert venues to agree to exclusivity deals, thus drastically inflating ticket prices.

Currently, the only way to avoid purchasing tickets through Ticketmaster, aside from turning to an even worse distributor, is to buy tickets at the venue box office. It's time we stop paying Ticketmaster for providing lackluster services, put forth the extra effort to go to the venue to buy tickets from the box office, and not even think about giving our business back to Ticketmaster until it has some competition.

Andersen execs get easy way out

By Jeremy Adragna
Assistant News Editor

Thursday, April 18, Arthur Andersen LLP, the Chicago-based accounting firm charged with obstruction of justice for shredding Enron documents, missed its deadline to only get what was essentially a slap on the wrist from the Justice Department.

During talks to negotiate a deal with Andersen before its May 6 criminal trial in Houston, the Justice Department offered the firm a sweet back door escape. Andersen merely had to admit wrongdoing in its involvement with Enron and could then have indictments deferred for several years, eventually ending up with what can be described as corporate probation. This deal had to be accepted by Andersen lawyers by 8:30 a.m. Thursday morning, but they did not take it.

An admission of guilt on Andersen's part does create a problem for the already floundering company. With major accounts quickly going out the window and subsidiary lawsuits being filed constantly, some wonder how the firm can keep its head above water, aside from laying off more workers than it already has.

The intended slap on the wrist raises an interesting question of how the Justice Department should deal with

cases like Andersen. Should they prosecute offending corporations, liquidate their holdings and give those affected by the scandal reparations? Probably.

What the Justice Department may have had in mind was to give Andersen a fighting chance during a time when the U.S. economy isn't in the best shape. If major corporations are going under while the economy is dragging, how is anyone supposed to get back on their feet?

Had this been a personal case of obstruction of justice in any court in the United States, the clemency offered Andersen attorneys would be out of the question and seen as just too lenient.

Andersen's demise probably wouldn't affect the greater economy all that much, but it would put a lot more people out of work in Chicago. Does that fact make it acceptable for the Justice Department to then give Andersen a get-out-of-jail-free card?

When David B. Duncan, the Andersen senior accountant who pleaded guilty to destroying thousands of Enron documents, used his power and tried to save his own skin, he effectively sealed the grave for his firm. Duncan and Andersen should be held accountable to all the charges and given not just a slap on the wrist, but a slap in the face, because trust in the government's ability to work is more important right now than a hundred Arthur Andersens.

Look for more opinions
online at
www.ColumbiaChronicle.com

Exposure



Photo by Joe Tamborello/Chronicle

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United States must fully support Israel

By Matthew Kerstein
Staff Writer

The United States should not pressure Israel to stop its offensive against terrorist organizations within its territories—nor should the military aid the United States gives to Israel be used as some kind of bargaining tool as it has been recently suggested in public opinion and editorials.

Aiding Israel is not only an investment for the United States, whose cities profit from trade and military contracts, but the expense could also be considered a small part of the enormous amount we are spending on its fight against global terrorism.

According to information taken from "Israel: U.S. Foreign Assistance" by Mark Clyde and the D.C. Congressional Research Service, which is posted at www.us-israel.org, Israel receives less than \$2 billion in annual military aid from America through the Foreign Military Financing program. About 26 percent of what Israel receives in aid can be spent on "military procurement," while the remaining 76 percent is spent in the U.S. This generates profits and jobs for more than 1,000 companies in 47 states.

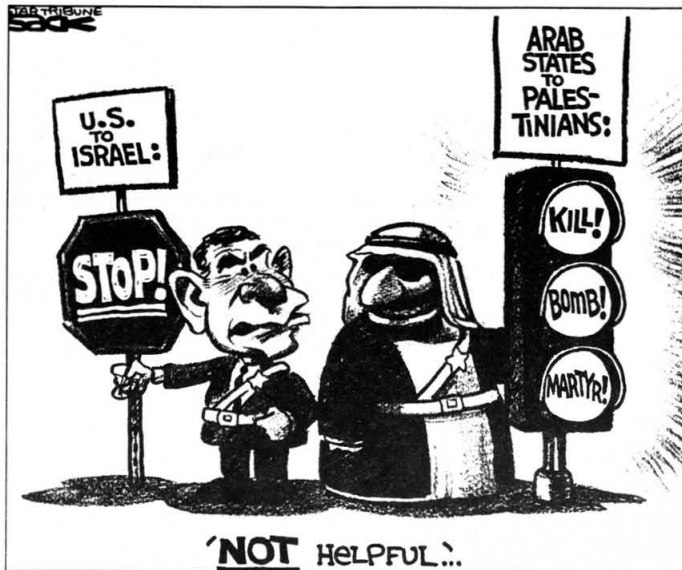
Two of the states that benefit from U.S. aid to Israel are Illinois and New York.

Illinois companies received over \$10 million in U.S. government-funded military contracts from Israel in 1999. Illinois companies also have economic ties with Israel. Around 200 Illinois companies (including Sarah Lee, Motorola, and Bio-Logic Systems) all trade with Israel.

Israel is New York's fifth-leading trade partner. New York exported over \$2 billion worth of goods to Israel in 2000. In 1999 New York companies received \$122 million in military contracts through the FMF program.

Israel began buying arms from America in 1962 but did not receive military grants until after the 1973 Yom Kippur War. The decision to change from military loans to grants was based on the view in Congress that without a powerful Israeli military, war in the Middle East was more likely and it would cost America more directly to have war than to grant military aid to Israel.

This is still true today. The terrorists Israel is trying to uproot in the occupied territories are from the same place as those America is trying to uproot elsewhere.



Two of the three countries president George W. Bush accused of being part of the "axis of evil" have direct ties with terrorist organizations that Israel fights.

Iran not only ships boatloads of arms to Palestinian suicide bombers, but also helps to fund groups who hate America as much as they hate Israel. HAMAS, one of the radical militant organizations in the Israeli territory that practices continued suicide bombings on Israeli citizens, and Hezbollah are trying to get rid of all non-Islamic influences in the Mideast. They are examples of terrorists who are anti-Israel and anti-American. They are suspected of numerous bombings of innocent Israeli citizens as well as Israeli and U.S. embassies and are both funded in part by Iran.

Iraq, one of America's top targets in its war on terrorism, also helps fund terrorist activities toward Israel. Saddam Hussein gives rewards and aid to the families of suicide bombers. His development of biological or nuclear weapons could also be just as much a threat to Israel as it is to America.

The American government is quick to take a hard stand against global terrorism. This stance is weakened by the unwillingness of the Bush administration to stand up to the international community—a commu-

nity that turns a blind eye to the harboring of terrorist cells in the West Bank and Gaza Strip. Instead we look only at the homeless refugees who have been abandoned by neighboring Arab countries and self-serving Palestinian leaders. These leaders would rather use their people as political pawns and walking bombs than create a lasting peace.

Bush had given Israel the green light to defend itself at the beginning of the latest offensive, but after just a couple of days, his support became the stance that Israel should withdraw its troops. This shows he agrees with the offensive morally, but because of the political sensitivity of the Arab states he needs in his war on terrorism, he cannot support any serious attempt by Israel to fight one of the worst continued assaults in its history.

If Israel is not allowed to react to the continued bombings of its people, the suicide bombers and their fellow terrorists will perceive it as a victory. America should consider that victory as a loss in its battle against global terrorism. America should not tell the prime minister of a viable sovereign nation what to do—and certainly not with the threat of taking away its military aid.

Catholic Church's handling of pedophilic priests is a disgrace

By Katie Walsh
Commentary Editor

There is a crisis in the Roman Catholic Church. Everyone knows it. Well, everyone except many U.S. priests, bishops and cardinals.

For years clergy stood by and watched—even enabled—the abuse of little kids. Allegations of sexual abuse by priests are coming out all across the country, some of which are true. While this is shocking in itself, what is more shocking is that bishops, archbishops and cardinals knew about many of the abuse cases and allowed those priests to continue working, even with children.

I am a Catholic, so I take personal offense to the repugnant behavior of the clergy. I have 16 years of Catholic education and worked side by side with priests until I was 15. I am embarrassed by the ultimate failure of the Church to protect its children. Apparently I am not the only one. A recent poll done by Quinnipiac University revealed that 70 percent of Catholics in this country want any high-ranking clergyman who enabled child abuse to resign. It also revealed that less than 50 percent have a favorable opinion of their parish priests.

I am fully aware that the clergy are human fallible, and they never claimed to be, but this not simply a single mistake or error in judgment. This is a criminal act. The abusive priests are pedophiles. They are no different or better than sex offend-

ers who have to register with the state so neighbors know all about their prior criminal behavior. Yet they have been given a pass for years. They have been allowed by the hierarchy of the Catholic Church to continue the disgusting behavior—and that is the biggest outrage.

Pedophilic priests should have been removed from their posts and turned over to the state to do with them as they see fit. But that didn't happen until recently and that is the biggest problem.

High-ranking officials of the Church allowed these pedophiles to hold their posts in parishes. In many instances, if allegations were made, even if the allegation was found to be true, many of the priests were simply sent off to another parish. This is insane. I can feel my blood pressure rising just thinking about the arrogance of the church hierarchy.

There are people who have been scarred for the rest of their life by abuse because of the arrogance of the Church. Even worse is that some of the victims have committed suicide as a result of their abuse. Their deaths rest solely in the hands of the priests and high-ranking

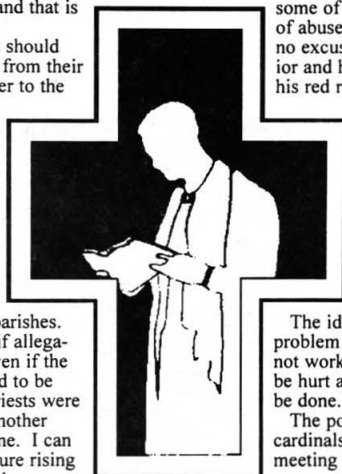
clergy that allowed such heinous acts to continue.

There is an outcry in Boston these days. People of all faiths are demanding the resignation of Cardinal Bernard Law, who admitted to knowing about some of the 80 true allegations of abuse in his diocese. There is no excuse for this man's behavior and he should be stripped of his red robe and prosecuted for his total negligence. He could have prevented so many of the abuse cases.

There are others too. In Pittsburgh, Cardinal Anthony Bevilacqua has admitted to keeping secret 35 true cases of abuse in his diocese.

The idea of taking care of the problem within the Church did not work. Children continue to be hurt and something else has to be done.

The pope has called all U.S. cardinals to the Vatican for a meeting regarding the newly uncovered abuse cases. If the pope cares about the future of the Church and the children in the church he will seriously rethink Cardinal Law and other cardinals' positions. There needs to be a major overhaul of the hierarchy in the Catholic Church. I'll be praying that the pope realizes this too. If he doesn't...God have mercy on all the children.



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

Main line: 312-344-7253
Advertising: 312-344-7432
News: 312-344-7255
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Web address:
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COLUMBIA'S VOICES

Middle East needs U.S. attention

I opened the April 15 issue of the *Chronicle* in search of news about the campus. What I found, however, was yet another diatribe on the current war on terror. Before I begin, let me state that I am, and have been, in full support of the war on terror. I applaud the U.S. actions in Afghanistan, and I look forward with optimism to the continued success of Operation Enduring Freedom.

Now, to comment on a letter that was published in last week's issue. First, let's begin with the example of the brute in the bar. The letter read: "If I'm in a bar and a large, suspicious looking person who could hurt or pick a fight with me walks in, do I run up to them because I think they might hurt me? I don't think so." I completely agree with that. Neither would I. But let's suppose for a minute that you know that they had recently purchased a firearm, and you had good reason to believe that they might kill your family, your friends or even your children, for no other reason than they know you. Would you try to stop this person now, or would you wait for the trigger to be pulled, and then wonder why you didn't act sooner? Our country waited, and Sept. 11 happened. Personally, I'm glad we're not waiting any longer.

Then the Revolutionary War was brought up, and how the revolutionaries were considered terrorists by the British Empire. I'm not sure exactly why this statement was made. Last time I checked, there weren't any reports of our militia sailing over to Britain and murdering innocent women and children to get back at the king, which is what happened to us. War is, like Mr. Klass said, a part of human nature, just like the "lust for wealth." Just because we recognize it doesn't mean it will suddenly end.

This isn't an episode of "Sesame Street," where Osama the Grouch learns by the end of the show that sharing his toys is the right thing to do. This is a world where he, and people like him, want everything their way, and are willing to kill however many people they have to, to see their wishes reach fruition. While we're busy trying to talk and reach a peaceful resolution, they'll release a nuclear weapon in a crowded city (such as New York), and kill millions of people from the fallout. How will our talking be effective then? Sure we have our own skeletons in the closet (the Panama Canal comes to

mind), and I think that our foreign policy should return to the way it was in the mid-1800s. But I also realize that because of the treaty building and trade investments over the past 90 years, it's impossible to become an isolationist country once again. War is dirty and can be very horrible. But as long as there are extremists out there, it's a necessity.

What it comes down to is this: Our country may not be perfect, but at least here I know I have the freedom to say what I want without the fear of being incarcerated or killed. And ultimately, that's what we're fighting for. Yes, economics and politics are a part of it. It's been that way since the beginning of time. But it's still only a part. The only proof I need that we're accomplishing good things are the pictures of civilians in Afghanistan. People shaving their beards, showing films, playing music, performing theater, practicing different religions openly and most importantly, Afghan women showing more than 2 percent of their bodies in public without the fear of being killed or mutilated, in my book, is a success.

I'm proud to be a citizen of this country, and I will continue to support her in her decisions. If anyone needs a reminder of just how bad the attacks were seven months ago, I recommend that you check out the tribute set up in Union Station. It really makes you think about the situation we're in. And on a personal note, I would've enlisted when I turned 18, but unfortunately, medical conditions took away my chance.

—Ryan Kasnick/Sophomore

Keep classes small at Columbia

How come, in the *Tribune's* "Education Today" special section last week, several colleges were touting their "small class sizes" and low "student/faculty ratios," while our administration at Columbia is talking about increasing class size to save a couple of bucks, offsetting one of our great recruiting advantages. Why?

—Howard Schlossberg/Marketing Communication

Israel has a right to defend itself

I was shocked and furious to read Georgia Evdoxiadis' commentary,

"Israeli offensive does more harm than good," published in the *Chronicle* on April 15, 2002.

It is a hateful, one-sided article. I don't understand how you could address such a sensitive issue in such a one-sided way, without writing the other side's opinion. We, the Israelis who live in the United States, are constantly fighting against the propaganda of the Palestinians. It is easy to influence the Americans, who do not know the whole story, and did not hear both sides of it. I was so offended by the commentary, which was as pro-Palestinian as can be. It was very sad for me to come to my school, and read such a hateful political article against MY country.

I would like to comment directly on some of the things written in the article. Ms. Evdoxiadis portrays Israel as an offensive country that uses the excuse of "terrorist casualties" to kill as many Palestinians as possible. She says "children and teenagers are killed every day in a battle they did nothing to start." What about the hundreds of Israeli children, teenagers, mothers and fathers who were killed in suicide bombings? What did they do to start this battle?

I do not wish for any one of you to know what it means to live in terror. We lived in terror in Israel our whole lives. Going on a bus, praying it won't blow up, walking down the street, praying you will not encounter the next suicide bomber, being afraid to go out of the house... I am telling you, it's the worst feeling, being scared all the time. The terror attacks on innocent Israeli civilians started long before Israel started the incursion. Over 400 Israelis, civilians and soldiers were killed over the past 18 months. Four hundred people, in a country that has 6 million citizens is a lot. Too much. The attacks have to stop. Do you, Ms. Evdoxiadis, expect us to sit quietly and do nothing to stop these attacks? What do you suggest that we do? Talk to Arafat, who has no control over the terrorists? We are defending our country's existence. It is war, and innocent people die at war, on both sides.

I am very sympathetic to the Palestinian situation. They deserve a country, and they are fighting for their state, like Israel did 54 years ago. The problem, and this is the most elementary problem, is that there are extreme terrorist groups among the Palestinians that do not want peace. They just want to kill all the Israelis and destroy the Israeli country.

The commentary says, "Humiliation,

anger, frustration and a daily exposure to violence turn those who feel they have no other resources to justice into murderers." How do you explain, then, that the angry, scared, frustrated Israelis don't turn into murderers? I can't even begin to explain to you the situation in Israel. My friends back home are telling me horror stories. They think twice if they need to go out for grocery shopping. Isn't that frustrating? Isn't that daily exposure to violence?

The thing that I was most angry about when I read the commentary was Ms. Evdoxiadis' suggestion that Jerusalem should be declared as a neutral city, because of its holiness to the three major religions. Are you serious? Jerusalem is the capital of Israel. THE CAPITAL. How would you feel if someone would say "let's make Washington neutral because it's a holy land." What would Israel be without its capital? Why should we give it up? By the way, former Prime Minister Barak offered Arafat a major part of Jerusalem, but Arafat rejected the offer.

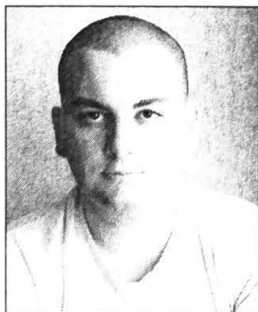
Finally, I want to ask you this: if comparing the population in Israel to the population in America, 400 dead Israelis in terror attacks is like 20,000 Americans. Why is Bush allowed to hunt down bin Laden after he killed 3,000 Americans, and we are not allowed to hunt down the terrorists who killed 400 Israelis. Why is Bush telling us that we have to "talk with Arafat?" Is he talking to bin Laden? Would you want him to talk to bin Laden? To start a peace process with bin Laden? I'm sorry, but you Americans are so naive. My suggestion to you, is to acknowledge that there are two sides to this war. Israel is on the verge of distinction, and it's fighting for its existence.

Lately I have decided not to talk about politics in school, even with my friends who know I'm from Israel. I wanted to make school a fun, neutral place. I want to come to school, and not have to think about what is going on back home, and not to worry about my family and friends back home. That is why I was so angry to read this offensive commentary. I hope that in the future, when discussing a political issue, or current events, you will show both sides of the story. Even the *Chicago Tribune*, which is known for its pro-Palestinian approach, will never write one-sided commentaries like this one. This is outrageous. Columbia is not the place to spread this kind of propaganda.

—Only Levine/Reader

The Columbia Chronicle photo poll

Question: Who will you be rooting for this baseball season?



Nick Capche
Freshman/Sound

"I'm rooting for the Sox because they do not have many big name players."



Wacharun Imanamsak
Junior/Animation

"Seattle because Ichiro plays for them."



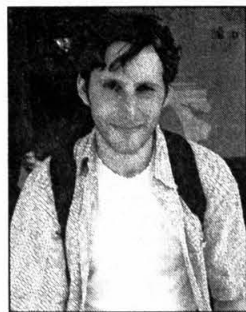
Lauren Czachor
Junior/Graphic Design

"The Cubs because I'm loyal and they are my favorite team."



Novi Cepeda
Junior/Management

"The Yankees—that's where I'm from."



Justin Rieke
Senior/Film

"I'm rooting for the Cubs because I'm a North Sider and I always root for the North Side Hustlers."

Early Registration for Fall 2002 To Be Held April 30 - May 9

To be eligible you must meet these criteria:

- Be a continuing degree-seeking undergraduate student or a continuing graduate student (students-at-large register during Open Registration in September).
- Have no academic restrictions
- Have paid at least 75% of you tuition account by April 22
- If you have applied for financial aid, your financial aid file must be complete. Contact Financial Aid for questions.
- Must have 90 or more posted credit hours.

If you meet these criteria, contact your major department for an appointment.

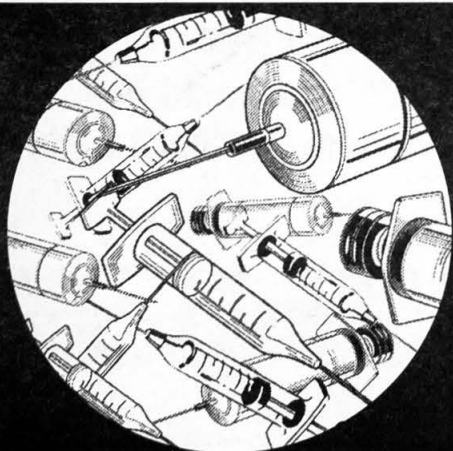
Immunization Days on Columbia Campus 623 S. Wabash, Rm. 311

FREE*

FREE*

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

*ID required.



April 29, 10-2
April 30, 10-2
May 1, 1-5

**A \$50 Fee has
already been
added to
students
accounts who
have not
complied.**



& COLUMBIA CHRONICLE INVITE YOU AND A GUEST TO A SPECIAL ADVANCE SCREENING!



Stop by the Chronicle Office (Room 205, Wabash Building) and pick up a complimentary pass to attend a special screening of THE SUM OF ALL FEARS at the Pipers Alley Theater on Wednesday, April 24th.

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

IN THEATERS FRIDAY, MAY 31ST!

featured artists
SUZANNE LACY
LONE TWIN



TICTOC

CHICAGO PERFORMANCE ART FESTIVAL

Tuesday, April 30th – Saturday, May 4th, 2002

Tuesday, April 30th –
 Friday, May 3rd

33 EAST CONGRESS –
 NARRATIVE ARTS CENTER

lone twin residency
"The Days of the
Sledge Hammer
Have Gone"

Thursday, May 2nd

600 SOUTH MICHIGAN –
 FERGUSON HALL

7pm Lecture
by Suzanne Lacy

Friday, May 3rd

33 EAST CONGRESS –
 NARRATIVE ARTS CENTER

6 pm lone twin concludes
"The Days of the Sledge
Hammer have Gone"

1104 SOUTH WABASH –
 CONAWAY CENTER

7 pm lone twin
performance lecture

8 pm Works by:

- Rose Camastro- Pritchett
- Karen Williams
- D. Morrison Lymon & B. Hopson
- Omar Ureña Jiménez
- Marshall Weber
- *Hiroshi Mori
- *Eleanor Rogers
- *Jennifer Dowlin-Kelly
- *Deva Eveland
- *Aaron Guice
- *Sara Schnadt

Saturday, May 4th

1104 SOUTH WABASH
 CONAWAY CENTER

7pm Works by:

- Trevor Martin & Kym Olsen
- John Knuth
- Megan Rodgers
- Sean Slive & Jennifer Ha
- Elizabeth Tanner
- Katrina Horne
- *repeat on Saturday

sponsored by the Hokin Center

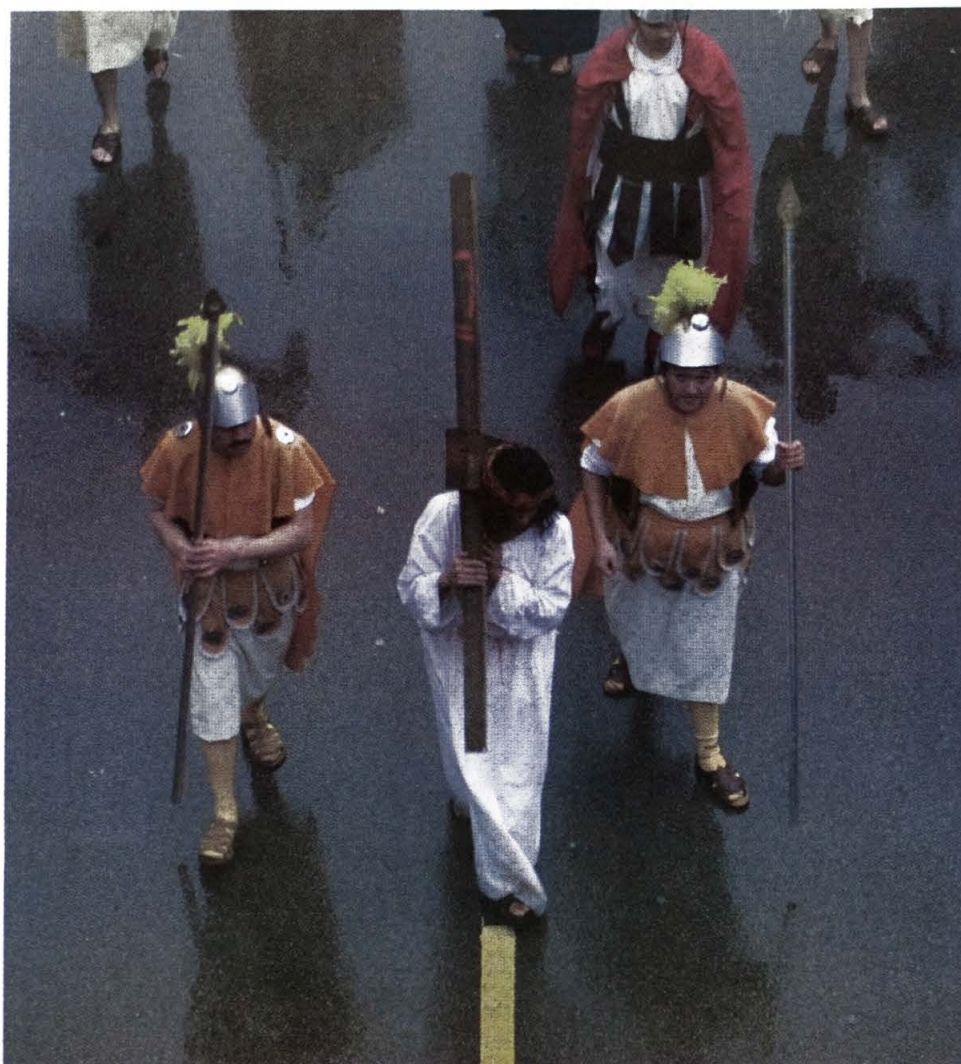
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The Passion

Good Friday in Pilsen



Every year on Good Friday, the neighborhood of Pilsen comes to life more than on usual days in this South Side Chicago neighborhood. Around 8 a.m. residents and parishioners of nearby churches begin to line the sidewalks of 18th Street. The Passion Procession, or Via Crucis (Way of the Cross), begins at Providence of God Parish at 18th Street and Union Avenue.

The Way of the Cross, a recounting of the events leading up to the crucifixion of Jesus, is celebrated by many Christian sects. This event, attended and performed mainly by Catholics in the mostly Latino neighborhood, starts in the Providence of God Church, where Jesus begins his journey. The entire event is very meaningful to many people. Viewing this passionate procession can be very engaging, even if a person does not agree with the religious beliefs portrayed.

Photography by Joe Tamborello





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Lights...Camera...Action!

A grid of handprints and footprints arranged in a 3x3 layout. The central panel features a pair of sunglasses and the title "Hollywood Ending". The surrounding panels contain names of cast members: Woody Allen, George Hamilton, Tea Leoni, Debra Messing, Mark Rydell, Tiffani Thiessen, and Treat Williams. At the bottom of the grid is a block of movie credits including Dreamworks Pictures, Cravier Productions, and the names of the cast and crew.

DREAMWORKS PICTURES PRESENTS IN ASSOCIATION WITH CRAVIER PRODUCTIONS
 "HOLLYWOOD ENDING" WOODY ALLEN GEORGE HAMILTON TEA LEONI DEBRA MESSING
 MARK RYDELL TREAT WILLIAMS CO-EXECUTIVE PRODUCERS JACK ROLLINS CHARLES H. JOFFE EXECUTIVE PRODUCER STEPHEN TENENBAUM CO-PRODUCER HELEN ROBIN
 PRODUCED BY LETTY ARONSON WRITTEN AND DIRECTED BY WOODY ALLEN
 www.dreamworks.com/hollywoodending

Stop by the Chronicle office, Room 205 Wabash Building, to pick up a complimentary ticket to see the new Woody Allen comedy, "Hollywood Ending" at the Webster Place Theatre on Tuesday, 4/30.

Rules: No purchase necessary. Tickets are first come, first serve and available while supplies last. Limit one ticket per person. Employees of all promotional partners and their agencies are not eligible.

Columbia Chronicle

DREAMWORKS PICTURES

"Hollywood Ending" opens in theatres on May 3!

FRAILTY

ACTOR BILL PAXTON MAKES DIRECTORIAL DEBUT

By David Arter
Staff Writer

Acclaimed actor Bill Paxton's directorial debut "Frailty" is bound to disturb many, with edgy themes such as faith, lost innocence and the nature of good and evil.

In this remarkable, dark psychological-mystery, Paxton, who also plays the role of Dad in the movie, masterfully portrays "the destruction of a once-idyllic Southern family, a father and his two young sons who are tested in extreme and unexpected ways."

FBI agent Wesley Doyle (Powers Boothe) is heading the search of the "God's Hand" murderer. Doyle is understandably unconvinced when a man who introduces himself as Fenton Meiks (Matthew McConaughey) claims to know who the killer was—his brother Adam. Meiks tells Doyle that his brother is the elusive killer, claiming numerous victims before killing himself the night before. But, Adam Meiks' killings are only a small portion of a long a complex story Fenton wants to tell Doyle.

In 1979, 12-year-old Fenton (Matthew O'Leary) and 9-year-old Adam (Jeremy Sumpter) lead an enjoyable Texas youth and relationship with their loving father who raises his sons after the recent passing of his wife.

The family is happy until a sudden turn of events changes the family's life forever. In the middle of the night, Dad wakes the boys to tell them that he has been visited by an angel that has entrusted them with a holy mission from God.

God has chosen the Meiks to destroy demons that look and act like men and women. In time, the angel will provide them with the first list of names and their weapons, upon which they must find the demons and kill them.

Adam shares Dad's vision of divine justice, while Fenton fears their father's sanity. Fenton is torn between his love of his father and his belief that his father's insanity must be stopped. The two boys become separated by each other's understanding of their father's vision, which leads to shocking turns of events in the story.

The calm, chilling voice of McConaughey narrating the past eludes the viewer until the eclipse of good and evil, where past and present collide in one of the most stunning, unique conclusions of all time.

"I really wanted to make a haunted movie," said Paxton in a previous interview. "'Frailty' is scary and suspenseful. But, more than that, the movie has a haunted beauty. I was inspired by movies such as 'Night of the Hunter,' 'Psycho' and 'Hush, Hush Sweet Charlotte'—thrillers made with that classic Hollywood approach."

One of the keys to the success of "Frailty" is the incredible cast. McConaughey, who was recently seen opposite Jennifer Lopez in "The Wedding Planner," is a compelling narrator who keeps the plot suspenseful in both the past and present.

"McConaughey's achievement in this pivotal and ambiguous role is to tell this complicated story in a way that engages the audience," said Paxton. "He draws them in, provoking them to think. At the same time, he creates a sense of fear and anxiety with his voice."

"I really enjoyed the story," said McConaughey in a previous interview. "It is a classic Gothic horror picture and I enjoyed trying something a little bit darker."

"'Frailty' is my brand of scary, in that it is a very human story about someone taking something literally and doing some thing for righteousness, sake."

Veteran actor Powers Boothe nails the role of the cool, collected FBI Agent Doyle, who receives the maddening tale told by Fenton.

"I think each character in the film would describe 'Frailty' differently," said Boothe, who was seen opposite Sylvester Stallone in "Lock Up." "For me, it's a thriller, but that is putting it in very simple terms. The film is so much more complex than that."

Much of the film's success is due to the magnificent characters of the boyhood Fenton and Adam Meiks because many of the themes are portrayed through the relationship of the two boys.

"I don't think I've ever been more proud of two kids than the kids in this film," said producer David Kirschner, praising Matthew O'Leary and Jeremy Sumpter for their roles as the boyhood Fenton and Adam Meiks, respectively.

"They really had to go to hell and back in a couple of scenes, and they did it beautifully."

Whether thrillers are your choice or not when you go to the movies, "Frailty" is remarkable because it honors the classic approach to fear. Today, because of desensitized movie viewers, many of the movies rely on viscous gore to bring success. "Frailty" is notable for consciously avoiding such tendencies, opting instead to imply shock and fear through use of implied darkness in place of explicit gore.

"Frailty" is bound to stir acclaim and criticism alike, production wise for Paxton's use of darkness in the texture of the film and the implied darkness.

"We hear a chop or a scream, but we never see a drop of blood," said Paxton about his approach to dramatizing the shocking moments in "Frailty."

In the tradition of many classic films, "Frailty" should muster criticism and acclaim for its edgy plot, the battle of good versus evil, and its stunning conclusion.

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'Plastic, but Classic'

○ David Trinidad leaves his imprint on Columbia

By Shannon McEntee
Staff Writer

Poetry students at Columbia have had the opportunity this semester to take advantage of the presence of an established and recognized poet and teacher. David Trinidad has been serving as visiting poet for the Spring 2002 semester in the English department's poetry program. During his time at Columbia, Trinidad has been teaching two workshops; one intermediate and one advanced.

Trinidad is the author of 11 books of poetry including *Answer Song*, *Hand Over Heart: Poems 1981-1988*, and *Pavane*. His work has appeared in *The American Poetry Review*, *Harper's*, *The Paris Review* and *New American Writing*. He has also been included in numerous anthologies including *Up Late: American Poetry Since 1970*, *High Risk: An Anthology of Forbidden Writings*, *The Best American Poetry 1991*, *Postmodern American Poetry: A Norton Anthology*, and *The Outlaw Bible of American Poetry*.

Originally from Los Angeles, Trinidad has lived in New York since 1988. He said that the opportunity to teach at Columbia could not have come at a better time. "I had been wanting to spend some time out of New York, so when Paul Hoover [an English department faculty member] called and asked me to come here, I said yes. Then Sept. 11 happened and I was almost relieved to be going to Chicago, after basically watching the events unfold from my front door," Trinidad said.

Trinidad's most recent work, *Plasticville* (Turtle Point Press, 2000) has been reviewed as his best work yet. "One always tends to think that their most recent work is their best, because we want to think we are getting better with time," Trinidad said. "It is definitely my most cohesive work yet—it is centered around one theme

and is the only book that I have done where the poems were done in chronological order. It has its own unconscious structure. It was my most reviewed work and the critics seemed to understand what I was trying to do, and that never happened before. This felt deliberate and certain and people picked up on that."

The poems in *Plasticville* are mostly about popular culture, especially in the 1960s, which is the decade in which Trinidad grew up. He uses poetic forms such as sonnets, villanelles and haikus. "My goal was to use these poetic forms as toys in a way, to try to create poems that were plastic-like. I decided on the title early on, which usually doesn't happen, so the book sort of shaped itself," Trinidad said.

From tributes to Marilyn Monroe, Elizabeth Taylor and Barbie to pieces inspired by board games like Mouse Trap, and TV shows like "The Brady Bunch" and "Gilligan's Island," his poems in *Plasticville* display a sense of kitschy nostalgia. "My inspiration comes from my own experiences or memories. Popular culture or autobiographically, it is always from an experience I had or something I feel strongly about or am obsessed with. For example, Barbie from when I was a kid—that is a personal obsession that I had," Trinidad said.

One of his favorite pieces in *Plasticville* is a poem called "Every Night, Byron," a weekly diary written from the point of view of Trinidad's dog Byron. "I told him I was writing a poem in his voice and the whole time I was writing he sat there. And when I was done, he went right under the bed [a place Byron refers to as his den in the poem]."

Poet Molly Peacock said, "Trinidad's warm intelligence makes poetry that is deft but true, dazzling but vulnerable, and plastic but classic."

Trinidad teaches poetry at Rutgers University where he

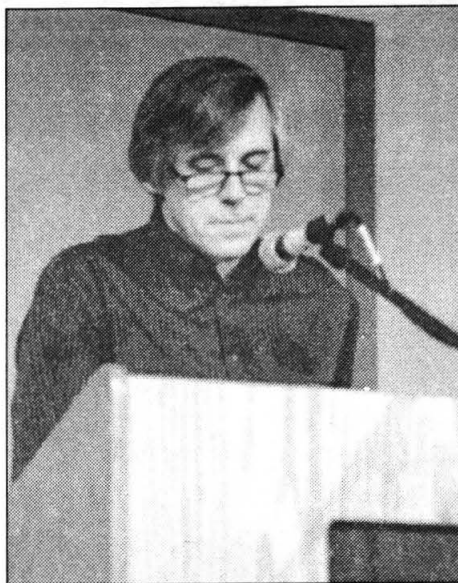


Photo by Zach Carley/Chronicle

Poet David Trinidad reads his poetry at the Conway Center, April 18. He will give a lecture entitled 'Holding Our Own: The Selected Poems of Ann Stanford,' in Hokin Hall, April 23.

directs the Writers at Rutgers series. He is also a member of the core faculty in the master's writing program at the New School in New York. He has also spent time teaching at Princeton University.

In reference to his teaching, Trinidad said there are several lessons he tries to instill in his students. "I tell them to read, especially contemporary poetry, and to find a handful of writers who inspire you and seem to speak directly to you, and then emulate what they do in your own work. I try to emphasize open-mindedness. There are many different ways of writing poetry and I often find with students that they usually find a process and think they have to stick with it," Trinidad said.

"Poetry is a process that is constantly evolving and is a much more fluid process than that," he added. "So I tell my students not to get stuck, but keep evolving and keep trying new things. And have fun! Of course you have to write those serious poems, but write the fun poems as well."

Last Thursday in Columbia's

Conway Center, Trinidad gave a reading of his work. This Tuesday, April 23, at 5:30 p.m., he will give a lecture titled "Holding Our Own: The Selected Poems of Ann Stanford" at Hokin Hall in the 623 S. Wabash Ave. building. Trinidad explained, "Ann Stanford was an undergrad teacher of mine. I will be discussing her work and the effects her work and her poetry had on me."

Trinidad said he hopes that his work leaves a lasting impression on those who come in contact with it. "I hope it challenges them to think of poetry as being able to do something new, or make them think about reality in new or different ways. My poems reflect what I see. I hope they think: 'Here's someone who is trying to be honest, open and vulnerable.' I think it is important to learn about each other's humanness. I think we always think we are all such different people, but we are more alike than we know. And that is what I hope to identify with my poetry—that common humanity."

The Apex Theory drowns out on new album

By Allison Clark
Staff Writer

When a rock band such as Linkin Park blindsides the music industry by ringing in one of the top-selling albums of 2001, *Hybrid Theory*, it leaves record labels desperately seeking groups resembling the band. DreamWorks is no exception. The Apex Theory, a four-member band from Los Angeles, signed with the label and on April 2 released *Topsy-Turvy*. The album's 12 tracks sound all too similar to what's being played on radio stations and MTV.

The Apex Theory officially formed in 1999, though most members have known each other since high school. In October, the band released a self-titled, five-song EP. The release was an effort to slowly introduce listeners to the band's style to develop a true fan base, vocalist Andy Khachaturian said in a group biography on the band's Web site. Before signing with DreamWorks, the band recorded live gigs and burned copies of their CDs to be sold to fans.

Artists on DreamWorks' label include Nelly Furtado, Jimmy Eat World and Long Beach Dub All Stars.

The band wrote in their group biography that they are heavily influenced by Mediterranean music, which is integrated into the album. Khachaturian, guitarist Art Karamian, and bassist David Hakopyan are of Armenian descent. All three were born in the Los Angeles area while drummer Sammy J. Watson grew up in Washington.

The band joined this spring's MTV2 Presents Tour, a three-month, 40 U.S. city road trip. Lostprophets and Andrew W.K. share the bill. The tour stopped in Chicago, April 2. On other tours the band shared stages with Alien Ant Farm, Static-X, and Linkin Park.

Don Gilmore, who produced *Topsy-Turvy*, has worked with Linkin Park, Sugar Ray, Lit, Eve 6 and Pearl Jam. Being on tour with Linkin Park and working with Gilmore might be a reason why the album sounds similar to everything else on the radio. Not to mention the album was mixed by Rich Costey, who has worked with Rage Against the Machine, System of a Down and Dave Navarro. The collaboration of Gilmore, Costey, and the band might be DreamWorks recipe for a chart-topping album. The label forgot one key ingredient, however, originality.

The album has a couple hooks. The first single's "Shhh...(hope diggy)" chorus rolls of the tongue and is layered with billowy drums. "Apossibly" has some tricky guitar riffs, but the lyrics aren't quite as catchy. In "Mucus-Shifters" Khachaturian sings, "multivitamins tea bags vitamin see in me, anxious pee-ons rule-by-law, laced with E, laze-ery, hold on my foot in your mouth, taste the asphalt."

Khachaturian's voice, sultry and harsh, sounds too much like Brandon Boyd of the MTV-friendly band Incubus. He sings about the band's heritage on "Drown Ink": "My people have come to this country with hopes and dreams of escaping lifestyles, of constant adversity," he sings. "It is imperative for us not to forget where each one of [us] is rooted."

The band insists every member partakes in the songwriting process. "We always create together, but it's completely different each time," Karamian said in the group biography. "That's what keeps the collaboration fresh. The spontaneity of that is beautiful."

Though their songwriting process doesn't seem strenuous, the band has put a lot of miles on the road. In addition to MTV2 Presents, the band participated in the 2001 Vans Warped Tour. They will also join a slew of hard rock bands at Ozzfest this summer.

On the next album, if the band tailors their energy to songwriting and away from traveling, their efforts might be better received. That is, if there is a next album.

Photo exhibit displays beauty in everyday scenery and objects

By Ryan McGady
Staff Writer

"Unnatural Landscapes," the current exhibit at the blossoming Flatfile Photography Gallery, seizes the audience's attention and refuses to loosen its grip. The body of work—offered up by Jennifer Steensma Hoag, Roy Staab, Ryan Zoghlin, Sharyl Noday, Alec Jeser, and Ann Ginsburg Hofkin—is an eclectic set of photos that demonstrate the essence of landscape photography, diversity.

In her series "Terra Incognita," Steensma Hoag studies the remnants of capitalistic failure. She sought out abandoned construction projects and then allowed the camera to describe their demise. She has captured these monuments to failure with her camera in such a way that the viewer can't help but feel a close connection with the brutal, American topic of simple incompleteness.

Roy Staab is known worldwide both for his unusual brand of landscape manipulation and his inordinate amount of patience when it comes to creating his masterpieces of nature. For this exhibit, Staab photographed his handcrafted ethereal reed rings in an effort to signify the need for people to gain intimacy with their natural surroundings.

Local talent Ryan Zoghlin invites audience members to embrace the power of their individual imaginations with his own brand of invisible industrialization. His photographs are unusual, jagged depictions of factories blanketed in the stillness and mystery of night.

Crop circles generally don't seem any more interesting than they do believable, but Sharyl Noday has managed to produce amazing photographs from a perspective of personal speculation. Her images reflect her obsession with the extra-terrestrial that, quite frankly, seems to detract from her ability to create brilliant works of art.

French photographer Alec Jeser has composed a collection of landscape photographs that are sliced by large slabs of glass. Much like the efforts of the glass-blowing artist Dale Chihuly,

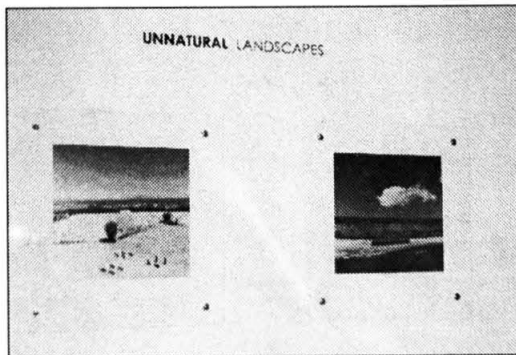


Photo courtesy of the FLATFILE Photography Gallery

These two of Jennifer Steensma Hoag's Cibachrome images are part of 'Unnatural Landscapes,' which runs through April 27 at the Flatfile Photography Gallery, 118 N. Peoria St.

Jeser has attempted to use the glass as both a complimenting and an invading force upon the vastness of his French landscapes. The glass slabs are extraordinarily luminous and dominate the compositions—but in a positive way.

Ann Ginsburg Hofkin displays her collection of eerie landscapes that strive to create depth within the natural world. She depicts wide skies and never-ending pathways and her work reflect a theme of existential condemnation. Among the photos exists a feeling of incorrectness that spills from the black-and-white representation of such lively subjects.

These artists will only be displaying their work at Flatfile until April 27. After that, you will need to track them down elsewhere if you want to see their awe-inspiring depictions of the hidden beauty of world in which we all live.

Columbia alumni publishes imaginative poetry

By Stephanie A. Taylor
Staff Writer

There was no crowd around Marcel Townsel as he sat on a wooden bench in the 623 S. Wabash Ave. building. Unlike Stephen King or John Grisham, he is not well known in the world of words, but he's still making a mark.

As a child, Townsel, a Columbia alumnus, was surrounded by the arts, specifically books and music. His father, Johnny Townsel has been singing with The Inspirational Souls for more than 30 years and Shirley Jean Smith, Townsel's mother, is a writer and orator. In Townsel's early years, he read a wide variety of classical works, from Shakespeare and Sophocles to the Bible and Webster's Dictionary.

At the age of 11, Townsel began writing poetry. When asked why he wrote poems, Townsel responded, "It was a defense mechanism. Every pre-teen has their way of getting attention."

But Townsel's life does not just revolve around words. Townsel grew up on Chicago's West Side and went to Prosser High School on the Northwest Side. Townsel was a bit flabbergasted when asked what kind of student he was.

"Me?" he asked. "I believe I was a pretty good student."

After high school, Townsel enlisted in the Army and was stationed in Berlin for three and a half years. During his military service, Townsel wrote about love and pain. He said his longest piece of writing was a 29-page poem.

Beneath the Silhouetted

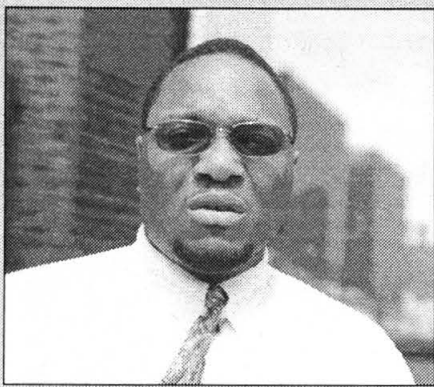


Photo by Joe S. Tamborello/Chronicle

Marcel Townsel graduated from Columbia in 1994. *Beneath the Silhouetted Rainbow* is his first book of poetry.

Rainbow, his first book, talks about everyday life in moral tones. It is a short book, just 63 pages, but is full of poems and stories that will make readers' mental wheels turn. One short story, "Streettales of Lust," is divided into two parts. The story stands out not only because it is entertaining to read, but also because it is truly eye opening. The author gives five scenarios in all, the first about a pimp named Sweet Daddy Fred. Sweet Daddy says as long as there are weak-minded people in the world, there will be a product for him to sell. "If some low-life gets capped in the process," the character comments, "Hell, who cares?"

The second scenario takes place in a beauty shop, and is about a woman with many lovers. The third example of lust concentrates on the lust for materialistic things. Townsel uses pre-teens to

illustrate this point. In the fourth scenario, Townsel deals with the issue of infidelity, and scenario five summarizes all of the characters' futures.

One standout poem, "Brown Sugar Don't Melt," gives praise to the black woman. The poem is an especially uplifting one, saying "Whenever I needed prayer, in humility she always knelt/ If there's anyone, whom I can count on, it's the black woman/ coz Brown Sugar just don't melt."

Sterling D. Plumpp, a professor of African-American Studies and English at the University of Illinois at Chicago, said, "*Beneath the Silhouetted Rainbow* is an opening, a space, for a sensibility to begin to narrate and evoke its tale of affirmation and beauty. It is necessary."

Zelda Robinson, author of *The Passion Principles* said

this about the book: "Poetry is such a personal thing. I respect Marcel for being courageous enough to expose his inner thoughts to the world. Through sharing his experiences in the 'hood' and his world, he makes a distinct difference in his documentary of life. We see a part of his world on paper as Gordon Parks Jr. portrayed it with photography."

Townsel has not only a love of writing and reading, but also of music. When asked about the type of music he liked, he began playing with his cell phone and went into deep thought. He finally replied, "Gospel, jazz, classical. A little bit of everything."

Surrounded by the arts and literature, Townsel has many accomplishments under his belt. He earned a second-place trophy in the J.A. Johannes Original Poetry Competition, and also won four Academic Excellence Awards from Columbia in Theory and Practice of Poetry. Townsel has had four journalism internships, and worked as a television production assistant.

In 1993, he was featured in an article in *Upscale Magazine*. In 1995 his pastor appointed him to head a weekly news column called "The Saving Grace Report" and he has just been appointed to be the editor of his church's quarterly newsletter, "State of The Nation."

Marcel Townsel is offering a special \$10 rate for an autographed copy of *Beneath the Silhouetted Rainbow*. For information, email him at marceltownsel@netscape.net.

Columbia bands deserve recognition

By Cassie Weicher
A&E Editor

At Columbia, we see there are talented and ambitious musicians and artists who never receive the right exposure. Somewhere in Between and Strangers in Dreams are the bands deserving of attention.

Somewhere in Between's guitarist Brian Simpson met fellow guitarist Miki Mihalovich in the Music department at Columbia where they began to collaborate on material. A year later, Simpson met keyboardist T.J. Kanczuzewski, also at the Music department. Kanczuzewski listened to the music the two had been collaborating on and he liked it. They then recruited drummer Tony Tabor, who had previously played with Kanczuzewski in a former band. After feeling musical chemistry, they knew that they had to play together. The only thing they needed was a bassist. Tabor recommended his brother, Joey Tabor, and the band was formed.

Somewhere in Between is currently finishing up their first full-length album, and hoping to release it sometime in late May or early June. The album, tentatively titled *Gone Again*, includes twelve original songs, half of which were written during the band's brief stay in the Bay Area.

In Chicago, the band is getting back on their feet, writing new material in addition to their album, building a new Web site, and welcoming their new manager, Krista Pulcini to the group. In the wake of recording, the band has number of gigs coming up, including some of Chicago's street festivals. The CD release party will be held at Lakeview Links sometime in June.

Strangers in Dreams guitarist/vocalist Aaron Williams, originally a solo artist, felt the need for more people and more ideas to express his music thoroughly. He found Meredith Lyon, front-woman, after hearing her singing to herself and asked her to front a new band that he was trying to put together. She accepted and mentioned a percussion player that she knew might be interested. Tom Bligh, percussionist, was the next member of the band busting out his smooth yet complicated beats on the congas. Keyboardist Zach LaMotte was added to the band after being introduced to Williams by mutual friends in the Columbia dorms. After auditioning over 10 drummers, Marshall Guerra was picked because of his amazing, jazz influenced beats. Marshall met Kyle Johnson, bassist, in his jazz combos at Columbia and found that he was looking to join a band. After subbing for an impromptu gig at the Uptowner on the Eastern Illinois campus, Johnson felt that this was a group that he could stay with. With all the members assembled, Strangers in Dreams was born.

Now after only a year the band has been playing all over the Chicago-land area building a reputation for themselves. With some gigs up and coming, a new CD due out in July and a summer month long tour in planning, Strangers in Dreams is a band in the fast lane.

Somewhere in Between and Strangers in Dreams will play a joint show at the Tippling House April 26 at 8 p.m. Be sure to check them out on their Web sites for further news at www.somewhereinbetween.org and www.strangersindreams.com.

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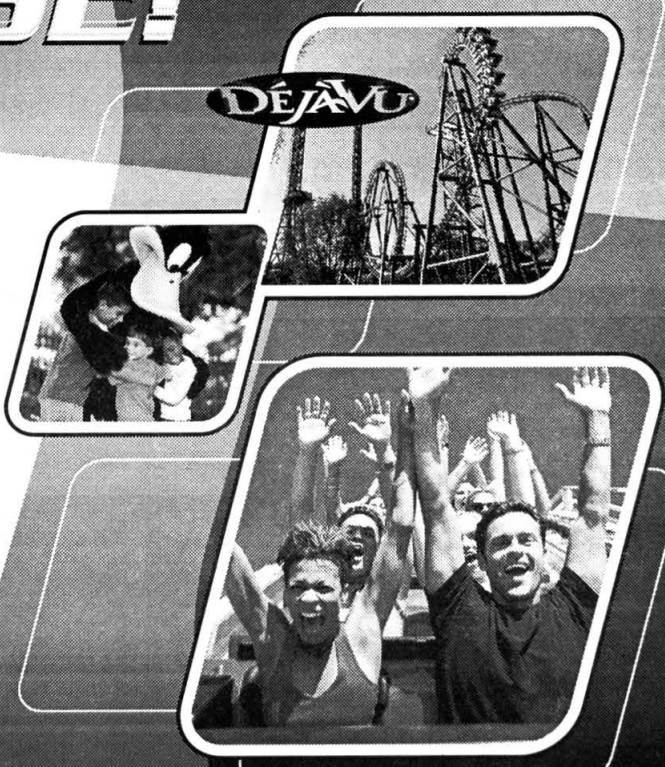
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Tenacious D rocks Aragon

By Cassie Weicher
A&E Editor

You never know what to expect from a band whose song titles include, "Keilbasa" and "F--- Her Gently." The sold-out Tenacious D show at the Aragon Ballroom on April 12, was no different—upon entering, the only thing that could be seen was a huge mural of the devil-like character from their CD cover.

Before 8:30 p.m., the crowd became anxious and started chanting "D." The band was supposed to go on stage at 9 p.m. Chants filled the ballroom, and Jack Black and Kyle Gass took the stage as the chanting grew louder.

Without even saying a word, Tenacious D launched into a nearly three-hour set that didn't end until after 11.

For those who are not familiar with the group, Jack Black and Kyle Gass started playing together in Gass' studio apartment on Cochran Avenue in Los Angeles, in the early 1990s. No one could have ever dreamed where their acoustic metal style would take them. Tenacious D played their first gig at Al's Bar in downtown Los Angeles in 1994.

Thanks to their comedy/rock mix, Tenacious D eventually became a huge hit.

"The D" tell their jokes to the audience via both their songs and their on-stage antics. It wouldn't be a Tenacious D concert without vulgar jokes—but hidden behind the toilet humor are two talented musicians. People hear the music and crack up at the lyrics, some

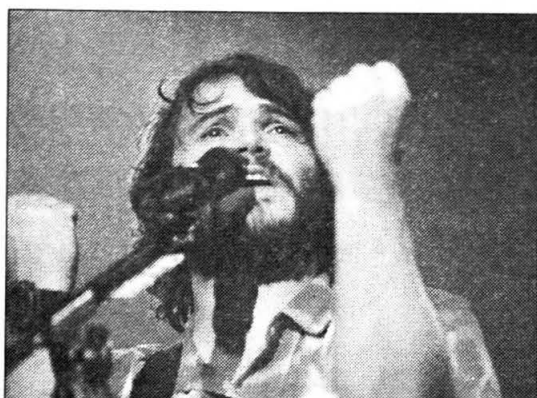


Photo by Michael Schmidt/Chronicle

Actor/musician Jack Black performing with his group, Tenacious D, April 12 at the Aragon Ballroom.

not understanding that Black and Gass are truly gifted musicians.

But, of course, here come the jokes again. In an intro skit to "Kyle Quit the Band," Gass decides to quit and in another, he dies and then comes back to life, flying around the stage like an angel. Adding to the merriment were movies that displayed on the once-blank screen.

Apparently, Gass and Black like to make movies—weird ones. About an hour into the show, they decided to take a break, and the audience got to see what the big screen was for. It opens with Black and Gass standing in the middle of the desert with diaper-like cloths around their bottoms. We then realize that they are waiting for the LSD that they took to take effect because Black started to see things. For about five minutes, we view Black's trip through a fantasy world while Gass stands and watches. Gass soon discovers that they didn't really do LSD, but EPT (the preg-

nancy test), and that Gass' test is positive. So Gass, with the help of Black, gives birth to an alien-like baby, that they name "Baby Butt Boy."

The audience loved it. After the film, Black and Gass re-entered carrying their newborn baby. Eventually deciding the road was no place for a baby, they found him a proper mother in one lucky audience member.

Tenacious D gave a great performance and the crowd loved it. The audience was not only impressed with Tenacious D, but Black and Gass were also impressed by the fans. They said that the Chicago crowd was the largest they have ever played for and that this is where the real fans are. Black also said, "We should think about buying some land here." That way, their fans could hang out with them.

Although standing for three hours was not ideal, the concert was worth it. Check them out any possible way and be sure to visit their Web site at www.tenaciousd.com.

Atmosphere, Aesop Rock rap unorthodox

By Michael Hirtzer
A&E Editor

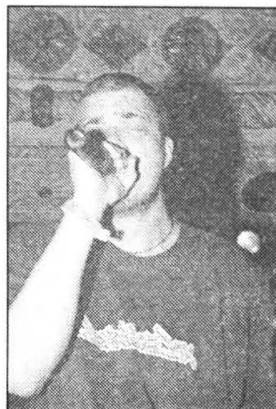


Photo by Dwayne M. Thomas/Chronicle

Aesop Rock, performing April 13 at the Metro, represents a new breed of socially conscious hip-hop MCs.

As the J-Bird Birthday Bash came to a close Saturday, April 13, hordes of young, backpacking hip-hoppers crowded outside of the Metro along Clark Avenue, to the dismay of Metro staff and Chicago Police. They blocked the sidewalk, forming scores of small, tight circles, where one would provide the beat, using a technique called beat boxing (using sounds from your throat and mouth to mimic the syncopated snare drum tap and bass drop common in hip-hop), while the others rhymed.

One man stated that he was the only black man at the concert, while another rhymed in a twisted, clenched-up fashion as if the words inside of him had to come out or something bad would happen. He said something along the lines of "We're no 'Small Wonders'—robotic Vicki's—we've got faith like George Michael."

They represent a new breed of indie hip-hop kids—kids who were only 10 years old when socially conscious MCs like Q-Tip and Phife of A Tribe Called Quest swept the airwaves. To them, hip-hop was always a way to express yourself; it's not so much about whether you're black or white or whether you grew up in an urban ghetto or an upper-middle class suburb, instead it's about using language and culture to tell your story in a clever manner.

Aesop Rock and Atmosphere who headlined the event, are two shining examples of this new wave in hip-hop. They eschew mainstream materialistic rhymes for twisted, yet extremely complex wordplay about blue-collar life. Rock comes off like the smart kid in high school who traded his trigonometry book for "Cat On a Hot Tin Roof," his penny loafers for a pair of DC Shoes.

He rhymes in an innovative, yet awkward manner about his strife as an educated man traveling through life "on a bus, with his Walkman and a pocket full of nickels." On the track "Daylight," off his latest LP *Labor Days*, Rock rhymed "Put one up, shackle me, not clean logic procreation / I did not invent the wheel I was the crooked spoke adjacent / While the triple sixers lassos keep angels roped in the basement." While that particular verse rhymes nicely, many of the verses don't, which added emphasis, as the

crowd expected the drop and were left hanging.

Rock swooned the audience while his DJ, Harry Potter (Cincinnati's Mr. Dibbs), casually juggled between tunes, laying out spooky jazz beats a la Portishead, while Rock rhymed about sci-fi dimensions, including "Alchemy," in which Soul Position's Blueprint guested.

Atmosphere came up next, with MC Slug as the working-class front man who rapped romantically about lunch counter fantasies, and parodied Trick Daddy (he rapped, "Cause I'm a Slug"). The backing band Heiruspecs kept it funky; their songs ranged from Wiseguys-esque bigbeats to several songs reminiscent of the Roots' "You Got Me," in which the Heiruspecs' drummer flexed his muscles and drumming prowess, keeping a hard hip-hop beat going for over an hour.

The crowd was so enthused they started a mosh pit, which got pretty rough, especially for a hands-in-the-air hip-hop show. But even with all the feistiness, the crowd had a friendly demeanor and hung on every verse.

These artists are a beacon of light for hip-hop, as many of its major-label artists only relate to the Escalade-driving, jewelry-shopping executives. The crowd could actually relate to the artists on stage, and as Blueprint stated earlier, the "beats, rhymes and styles [are] unlimited."

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IN THEATERS FRIDAY, APRIL 26TH!



By **Becky Crowe**
Staff Writer

Don't be too surprised when you don't see any tables or chairs. If you choose to eat at Gene's and Jude's you'll have to stand at the counter, though you can take your order home.

As the line moves ahead, you can watch the potatoes being freshly cut. Because the potatoes are cut right then and there, the fries come out tasting the absolute best.

When you finally make your way to where you place your order, don't be too shocked when you find the menu rather limited. Gene's and Jude's only offer hot dogs, double dogs, fries, tamales and drinks.

The hot dogs are made from pure Vienna Beef—the best kind of hot dog there is. Because there is such a high demand for the hot dogs, they don't sit in the water for too long. That means the hot dogs are crisp—the way Vienna Beef hot dogs are supposed to be.

Toppings include relish, onions, mustard and sport peppers. Don't ask for ketchup, even for the fries, because there is none. If you do ask for ketchup, expect to get many weird looks from other customers, and laughs from the workers.

For only \$1.50, you get a hot dog and fries, which is a lot cheaper than going to a fast food chain.

Another asset is Gene's and Jude's fast service. The line moves along quickly and it seems that you have your food even faster. By the time you make your way to the cashier, you have your food in hand

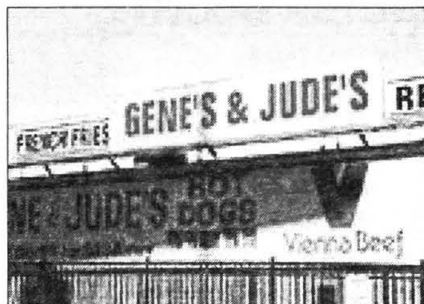


Photo courtesy of www.metromix.com

An exterior view of Gene's and Jude's.

and are ready to go.

The doors on the way out have numerous stickers noting that Gene's and Jude's was a Silver Platter-winner for many years. Although the restaurant is local, many people travel just to sample the food.

Next time you're in the mood for cheap greasy food, go to Gene's and Jude's, at 2720 River Road in River Grove. They're open Sunday through Thursday from 10:30 a.m. to 1 a.m., and Friday and Saturday from 10:30 a.m. to 2 a.m. For more information call (708) 452-7634.

A match made in seven minutes

Traditional dinner-and-a-movie first dates may be on their way out thanks to the popularity of Rabbi Yaacov Deyo's speed dating system.

From behind a wooden podium at Borders Books and Music, 830 N. Michigan Ave., Deyo, 39, spoke about and signed "Speed Dating," the book he co-authored with his wife, Sue.

The audience, composed mostly of single women with a handful of single men, sat in black chairs while others lingered behind the rows to listen to Deyo's soft voice explain his dating theory, which is based on his interpretation of parts of the Torah and the Bible.

Deyo created speed dating in 2000 in response to the number of Jewish people in Los Angeles who were marrying outside the faith and to thwart others from doing so. Deyo organizes events in which an equal number of singles meet at a coffeehouse or similar

venue to go on several seven or eight-minute dates. When the date is over, participants check a "yes" or "no" box on a form to indicate they would like to see the others again. Then, the man will move to another table or station to meet his next date. The process repeats itself until each man has dated each woman. The events are held for overlapping age groups. "We have events for ages 23 to 30 and 28 to 36," Deyo said.

The speed dates have rules: Exchanging phone numbers and talk of occupations or salaries are not allowed. If a mutual match is made, which happens more than 50 percent of the time according to Deyo, the event's organizers will contact the couple and pass along phone numbers.

"Even if you don't get a match people are sitting down and talking, meeting and making friends," Deyo said.

Speed dating has been successful in Los Angeles—resulting in at least 37 marriages and many engagements, Deyo said—and the success has spread to cities like Chicago.

See **Speed Dating**, page 28

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Speed Dating

Continued from Page 27

"Another success is that it's so popular. There are a lot of people doing this. They aren't doing something else."

An example of the "something else" to which Deyo referred is the tradition of people meeting where many college students meet—in bars or clubs.

Deyo acknowledged there is little difference between the seven minutes of speed dating and seven minutes spent meeting someone in a club. "There is a difference though in your motivation," Deyo said. "Why are you dating? Are you dating to hook up? Are you dating to find someone for a few weeks? Are you dating to finish a semester? Are you dating because you're lonely?"

Value can be found in short-term relationships, Deyo said, "but I find a lot of counseling people and talking to people, when you start getting involved in dates or what type, into relationships after a short time, it breaks up. It's like smoking cigarettes—biologically speaking, you wouldn't do that because it's bad for you." These types of relationships can be harmful, according to Deyo. He said, "You have four serious unsuccessful relationships you can have before your heart is so scarred that the next guy has to work so hard to gain your trust."

Deyo said he would like to help people work through relationships because relationships are where the health of both a community and a family begins, and because the relationships in the world are failing. Deyo said he would like to improve dating and marriages.

People are not asking themselves the right questions when dating, Deyo said. "They

ask themselves, 'Is this the right person for me? Will this person give to me? Are they fit for me? Is this the person I need?'" He suggested, "When sitting opposite the person about whom you are asking these questions, ask yourself, 'Can I give to this person for the rest of my life? Do I see in this woman [or man] such a vista of potential that I want to spend the rest of my life making her [or him] great?'"

Although Deyo and the Jewish Community Center have patented the name and concept of "speed dating," it has spread beyond the Jewish community. "People copy it all over the place," Deyo said. "We own the name speed dating. I don't have a lot of money so I don't sue them. But if they use the concept and they use it to their benefit, then [that's] great."

When offered \$750,000 for rights to the name "speed dating" by what Deyo referred to as "people in the TV industry in Beverly Hills," he turned them down.

"You'd have people doing all kinds of weird things, and people being made fun of, and I didn't want the name speed dating being associated with that," Deyo said.

In response to the spoofs of speed dating that have been featured on TV shows like "Frasier" and "Sex and the City," Deyo said, "The [speed dating] events are so cute and they work. I think all those people have never seen the events. If you just hear about it you'd think you'd make fun of it, but when you see it, it's nice. I feel bad about the spoofing."

For more information about or where speed dating events are held, visit www.speed-dating.com.

Ooh ooh ooh...it's 'The Sweetest Thing'

Finding a true love, the one person with whom you are really meant to be, is a goal for many people. The journey involved in finding that one person isn't always an easy task, as the new movie "The Sweetest Thing" shows.

The roles are reversed in this journey. Instead of the guy chasing after the girl, this movie shows the girl chasing after the guy. In the past, movies have tended to stick with the stereotypical idea of the man as the aggressor. "The Sweetest Thing" realistically represents how many women really are today. Instead of looking for the right guy, the women are just looking for the guy who is there at that moment.

Christina Walters (Cameron Diaz) is the biggest heartbreaker of them all. She lived her life never caring what the guy might think, but instead acted only on her desires. This changes when she meets Peter Donahue (Thomas Jane).

On a night when Christina planned to stay home, her friend Jane Burns (Selma Blair) needed to be comforted because her boyfriend just dumped her. Christina decides to cheer her up by taking her out for a night of dancing.

Peter, unlike the other men in Christina's life, doesn't immediately fall for her charm and beauty, but he is mildly attracted to her. Christina

does not take the opportunity to get to know him, and ends up regretting it. Of course, she will not admit that because she is stubborn.

Christina's best friend Courtney Rockliffe (Christina Applegate) understands how her friend feels and decides they should take a road trip to find Peter. Along the way, the two friends encounter some problems.

These problems lead to some of the funniest parts of the movie. Though far-fetched, the problems they encounter give the movie much of its entertainment value. Most of the jokes are sexual and lead up to some hysterical moments.

Diaz and Applegate's rapport makes the relationship between the two friends seem believable. Their acting seems less rehearsed and more natural. Unfortunately, their on-screen chemistry is not enough to make the movie more intriguing.

Eventually, Christina decides that she is done playing games and wants a real relationship. Of course, she runs into problems because now the guys are back in their natural roles as the aggressors.

"The Sweetest Thing" mirrors too many of its romantic comedy predecessors. The only difference in this film is the role reversal. The story line has been done too many times, and "The Sweetest Thing" has only slight differences.

"The Sweetest Thing" is not a life-altering movie, but it will give the audience a few good laughs. Overall, the movie is funny from beginning to end, which makes it a worthwhile diversion, but not a must see.



Photo by Suzanne Tennér
(Left to Right) Selma Blair, Christina Applegate and Cameron Diaz star in 'The Sweetest Thing.'

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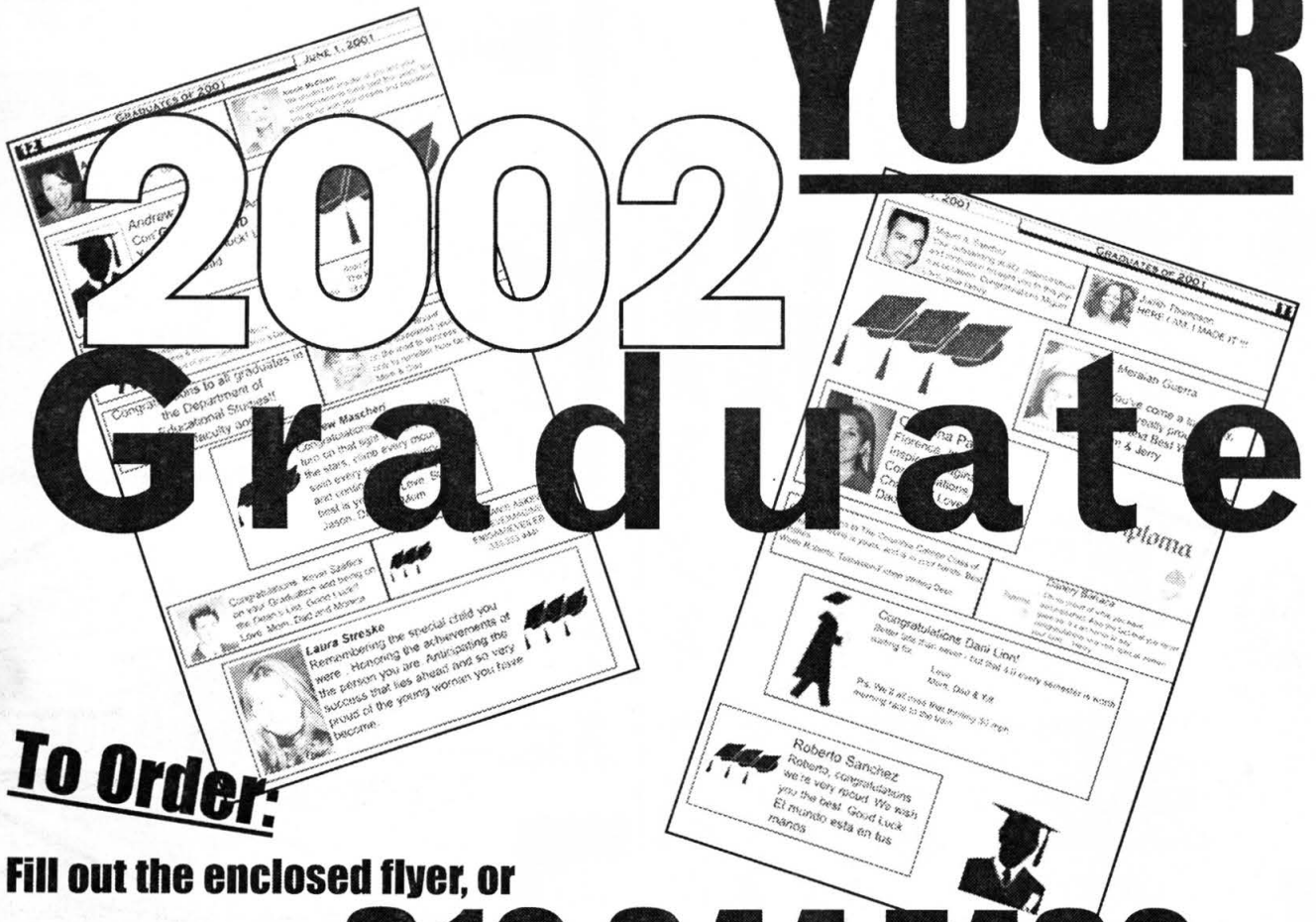
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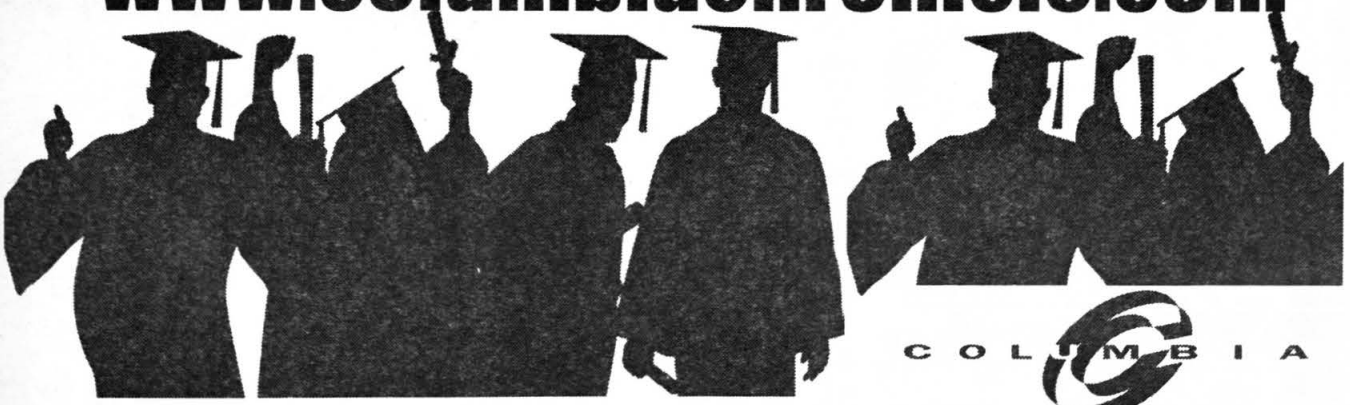
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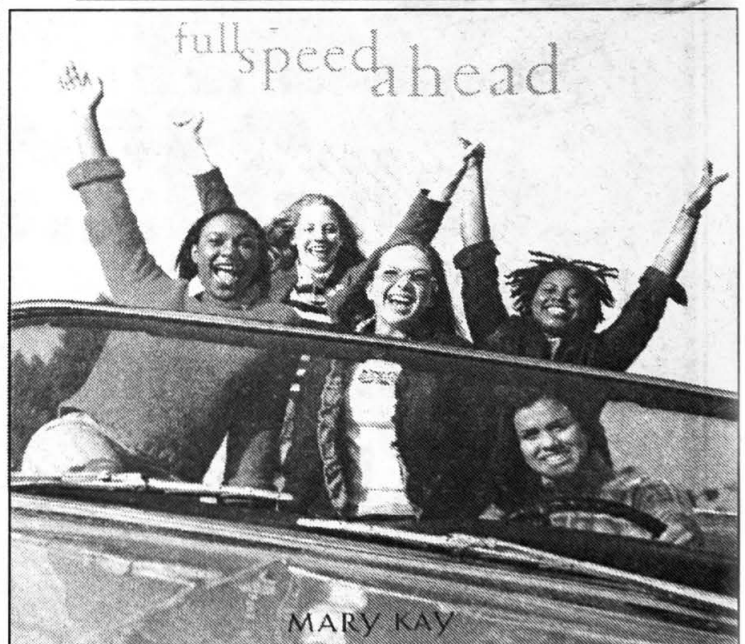
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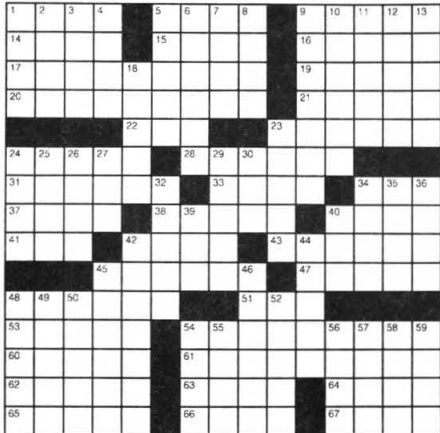
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- ACROSS**
 1 Piercing pain
 5 Filled with reverence
 9 Validation
 14 Shakespearean troublemaker
 15 Computer input
 16 Happen again
 17 Garage pump
 19 Grandiloquize?
 20 Bittersweet longing
 21 Male servant
 22 ___ Aviv-Jaffa
 23 Indian guitars
 24 Tiny
 28 Reason
 31 Wedding party members
 33 Therefore: Lat.
 34 Dolt
 37 Decamped
 38 Qaddafi's land
 40 Earth
 41 Service charge
 42 Delonator cord
 43 Kigali's country
 45 Watercolors on a wall



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04/22/02

- 47 "Crocodile Dundee" star
 48 Mongrel
 51 Fellow
 53 Distinctive atmospheres
 54 Distinctive qualities
 60 Shiny lizard
 61 "Fame" star
 62 ___ de Leon
 63 Maltese money
 64 God's image
 65 Contemptuous expression
 66 Colleen
 67 Sunning spot

- DOWN**
 1 Indication
 2 Source of poi
 3 Historic periods
 4 Gravy server
 5 Dancing Fred's sister
 6 Golf-club movement
 7 Pin box
 8 Plato or Carvey
 9 Stipulation

- 10 Give a new score
 11 City south of Gainesville
 12 External
 13 Fingerboard ridges
 18 Butterfly with eyespots
 23 Sweetener
 24 Neutral shade
 25 Wight or Capri
 26 Quaker's you
 27 Actor Danson
 29 Three-masted ship

- 30 Ululate
 32 Swung around
 34 Tune
 35 Radames' sweetheart
 36 Scheme
 39 Orbiting loc.
 40 ___ Paulo
 42 Searcher for weapons
 44 What'd I do?
 45 Hundred Years' War winner

Solutions



- 46 Flirtatious lookers
 48 Metal fasteners
 49 Canadian territory
 50 Pickling agent
 52 Forearm bones
 54 Bunker, e.g.
 55 Diva's number
 56 Word with rock or rain
 57 Speed contest
 58 Fast-food magnate Ray
 59 Went to the bottom

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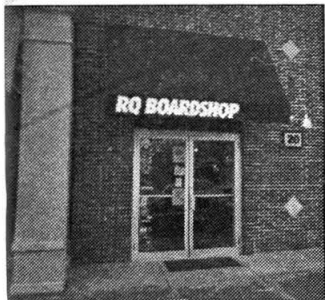
Boardin' with Bill

Skateboarding and ice cream

By William Gorski
Contributing Writer

RQ Boardshop in Naperville, Ill. has been one of the most progressive shops in the Chicagoland area for the past six years. Constantly involved with demos, contests, and promoting the general welfare of the scene, RQ has a long and extensive track record.

Thanks to the booming popularity of skateboarding worldwide, RQ is begging to reap what they have sown and a new shop will be opening in Geneva, Ill. within a few months. Todd Quarles, one of three owners along with Shaq Wazir and Brian Quarles, spoke about RQ's new shop in Geneva at 319 W. State St., which is set to open in early July.



Jeffrey T. Wahl/Chronicle

RQ's first shop at 20 W. Chicago Ave. in Naperville.

How long has this second shop been in the works?

We've been talking about doing a second shop for like four years. We weren't going to do it right away, but it was something that was definitely going to happen. There was no question that we were eventually going to open a second shop.

Do you guys want to stay in the suburbs?

Actually we looked at spaces downtown before Blue Town even opened up. If you're familiar with that, Blue Town was Jesse Neuhauses company. We were looking at space in that area before those guys opened up, but we didn't have the money at the time. We were looking in the city but then those guys opened so we were like, "Well all right, there's no reason to open one up since they're doing a cool thing." Then Uprise took over and Push opened and we were like, "Man, we should have done it, but it's cool." It would be cool to have a shop in the city but there are a lot of good shops there that do a good job.

Are there a lot of skaters living in the suburbs who are hyped?

There are definitely some kids that are psyched. We're just sort of realizing just how many customers we have in that area. After we started telling people who was coming in we were like "Where are you guys from?" It's like—St. Charles, Geneva, Batavia...

Is that how you picked Geneva, word of mouth?

No, Brian's wife has a friend that lives in Geneva so Brian has been going out there to visit those guys and he always thought it was a cool town. When we thought about doing another shop we

looked at a bunch of towns thinking, "Where can we do another shop that's going to be similar to the vibe that's in downtown Naperville?" We could do a downtown area to get the same kind of shop, we didn't want to open up a shop in a mall or do a strip-mall, or something like that. Downtown we could get a cool-looking storefront you know or another cool little suburb out there with a little cool downtown, and Geneva is that. Plus, they're very progressive. We were just talking to the guy that we leased from and stuff that the city would be into doing. We told them that we have events sometimes were we have like 400 kids show up for an autograph signing, they're like, "Oh that's excellent." With it here their like "Oh 400 teenage kids, huh," just not psyched at all. These guys are like, "Oh maybe you can set up ramps in the parking lot and all that stuff."

So the new shop is going to be in the old Geneva Theater?

Yeah, they're gutting it out and putting five store fronts in, three in the front and two in the back. We're actually going to have the one that's right under the Marquee and they're rehabbing the Marquee and putting the lights back up and everything. It's going to be pretty cool.

How about the size of the new shop?

The shop is going to be about the same size as the old one, about 2,000 square feet. But since we're more organized now, I think it's going to work out good (Laughs).

Is the new shop going to be snowboards and skateboards like the Naperville RQ?

Yeah, but not as much snow out there to start off with. Probably about a third of the amount of snowboard stuff that we do here right now, but we're going to do the same amount of skate stuff. Even though it's a smaller store, we're still going to have the selection we have at this store. When you walk in it's going to be full-on skateboarding. Skaters are definitely going to be impressed.

Does a second shop mean a bigger team for RQ?

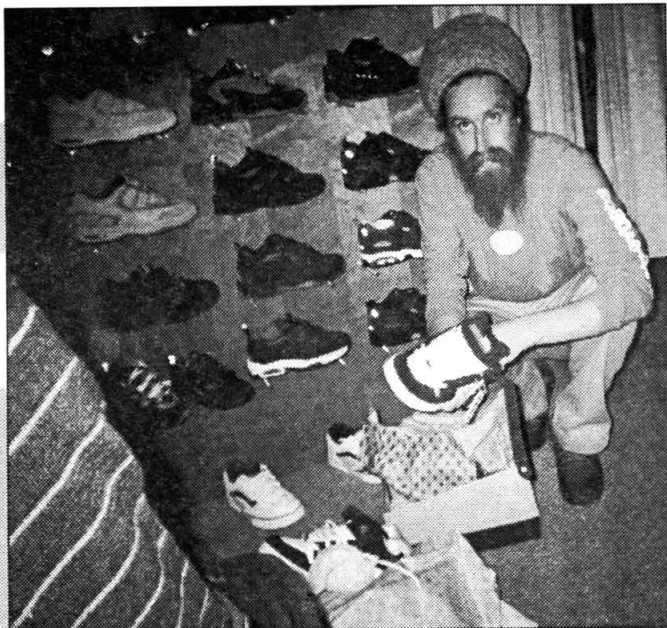
With our team we don't really look at it as like, "OK, new store—let's add a couple more guys. We still keep the team as if we see somebody who is cool and who rips and is down with the shop"—that's how we fill our team. We have 10 spaces on the team lets fill it. If we only have two guys that we think are cool to have on a team then that's what we have. We don't want to get out of hand and sponsor 30 kids and then they all want discounts, but there are a lot of kids and we are definitely always looking.

So Steve Davenport is going to be the head guy at the new RQ?

Yeah, he was psyched when we told him cause he's from Geneva. Basically we have two older guys who can run our shops; we have Ray West and Steve. So now Ray is going to stay at our Naperville store and Steve is going to the new one, those are going to be our right hand guys.

How are you civically active with the towns and getting them to embrace skateboarding?

We were with the Naperville skatepark; we were on the skatepark committee. I



Jeffrey T. Wahl/Chronicle

Ray West is going to keep up shop at the RQ in Naperville.

actually built ramps for the first temporary park, and we've been pretty active on that stuff. Geneva—not yet, but we're going to join the chamber there, they actually have a skatepark coming. Skateparks are coming—they're opening a second one in St. Charles, one in Geneva, one in Batavia, and a second one in Batavia by the end of the summer.

It seems like you guys have the suburbs on lock for the most part and Uprise has the city on lock. It's not like a competitive thing, you guys work together but people in the city seem to go to Uprise and in the suburbs RQ.

No, not competitive at all. It's because those guys do stuff and we do stuff, you know, it's because we are both into it. We're just going to do the same thing and keep rolling with what we're doing, we're just expanding now. We actually just bought an ice cream shop next to the Naperville RQ, you know skateboarding and ice cream.

Skateboarding and ice cream, that's a great combo.

Yeah, some guy came in and told us, "You guys need to find skateboarding sprinkles."

RQ, always on the move. What events do you have coming up for the skate scene?

Yeah, we're doing a contest with Uprise, Push, and First Gear at 3R on May 5. Then we have a Toy Machine Demo on June 5, we're doing the autograph signing here in Naperville and the demo at 3R.

Josh Harmony was one of your riders for a long time and now he is for Toy Machine, is he coming out?

Yeah, he is. There are so many younger kids that look at him like a superstar. Even when he lived here kids would still come in and be like, "Wow, that's Josh Harmony."



Jeffrey T. Wahl/Chronicle

Steve Davenport (left) is bringing RQ to Geneva and the crew is stoked.

Rolling the dice

Continued from Back Page

Stern upbraided Michael Jordan after a San Diego businessman claimed the superstar had lost \$1.25 million to him in golf bets. Last October, the NBA allowed Jordan's Wizards to play a pre-season game at Connecticut's Mohegan Sun casino, where Jordan owns two restaurants. After the game, Jordan hit the tables, reportedly betting up to \$15,000 a hand on blackjack well into the next morning.

Major League Baseball once barred Willie Mays and Mickey Mantle from the game because they accepted jobs as greeters in Atlantic City. Now casinos advertise in stadiums, and the game has hired two umpires sanctioned for gambling illegally with bookies in 1989, Frank Pulli and Richie Garcia, as umpire supervisors.

Even the NCAA, which has crusaded for years to keep Vegas sports books from accepting bets on college games and urged newspapers not to carry betting lines, allows corporate partners like Pepsi and CBS Sportsline to link the Final Four to scratch games and bracket contests.

The history of sports is lined with careers and lives ruined by gambling—Sholess Joe Jackson, Denny McLain, Art Schlichter. It's not just ancient history, either: Teddy Dupay, Florida's gritty point guard, was kicked off the team last fall for gambling. And, just last month Michigan booster, Ed Martin was indicted on charges of giving \$616,000 in illegal gambling profits to Chris Webber, what now with the Sacramento Kings, and other Wolverine stars.

Eighty percent of the men's Division I football and basketball players polled in 1999 by the University of Michigan admitted to participating in some sort of gambling—and that was after a decade of well-publicized scandals at Arizona State, Boston College and Northwestern.

PGA Tour officials reprimanded Phil Mickelson, a frequent visitor to the Vegas casinos, for winning \$500 from fellow Tour member Mike Weir in a locker room bet that Jim Furyk would hole out a bunker shot in a playoff at the NEC Invitational last August.

"Casinos are not a place where athletes should be seen," said NHL security director Dennis Cunningham, who urges players during preseason seminars to avoid the comps and pricey gifts, warning them that casinos capitalize on their celebrity.

But Cunningham's warnings seem to have little impact on the sporting world's elite.

"Las Vegas has become the playpen for athletes," said George Maloof, whose family owns the Sacramento Kings and last year opened the Palms, a 455-room luxury resort that is currently the hottest spot in town. The Palms' sports book does not take bets on NBA games, but players are free to hang out there as long as the Kings' owners aren't



Charles Barkley and Michael Jordan are known to be Las Vegas regulars.

picking up the tab. Commissioner David Stern fined the Maloofs for bringing players and their families to a casino they owned a few years ago, saying it was an unfair salary cap advantage. Sacramento used to be considered a dusty outpost for NBA stars; not so since the Maloofs built the Palms, just an hour flight away.

Webber and Vlade Divac, both big men, live like kings at the Palms, where 24 rooms have beds long enough to accommodate NBA giants and extra-tall shower stalls.

"We designed the Palms with athletes and celebrities in mind," said Maloof, whose Rain dance club is packed with athletes sipping champagne in sky boxes above a sweaty, sexy crowd. "We wanted to create special venues, something that is hot, hip and reflects the true spirit of Las Vegas."

Vegas has boomed since the days of the original Rat Pack, and as the city has grown, it's developed a sense of sophistication that appeals to rich, young athletes, says Don Logan, co-owner of the minor-league Las Vegas 51s. "Las Vegas has world-class restaurants, great entertainment and great golf," he said.

Old-school Vegas was all-you-can-eat prime rib and the Tropicana—now it's dinner at Spago, blackjack at the Hard Rock Cafe and an 'N Sync or Nas concert.

"The guys love Vegas," said an NBA insider. "We had a meeting there during the lockout in the fall of 1998. It was the best-attended meeting in union history."

For many players, Vegas has become the Disneyland of gambling, a safe, legal playground with no state income

tax. Jordan, Woods, Mickelson, Jaromir Jagr, John Daly, Gary Payton and UNLV alumnus Randall Cunningham are all regulars. Mike Piazza was among the famous people who attended the Palms opening last fall. Faulk has been here since the Super Bowl. John Thompson owns a place here; Shaquille O'Neal is shopping for one.

Some athletes can't get enough of the fun and the glamour. A former bookie knew several ballplayers who loved playing in Southern California because they could hop on a plane after a day game, spend the night in Vegas and return for the following day's night game.

"I've seen some unbelievable nights," said the bookie, who now lectures Major League Baseball players about gambling at preseason seminars. "Guys leaving \$200,000 down, guys winning \$100,000. What's \$50,000 when you are making \$12 million?"

Casinos in Las Vegas, Atlantic City and elsewhere want a cut of those big contracts, and they keep track of which players sign big deals, then tempt them with outrageously lavish gifts. "The casinos want a shot at their money," said one host, who caters to big-name athletes with credit lines between \$50,000 and \$7 million.

"We provide \$10,000 worth of chips just to come in the door," said one host, who requested anonymity. "The casinos know these guys will spend the \$10,000, and then spend a lot more than that."

Comps are based on a complicated formula known as the theoretical: the average bet an athlete makes times the number of hours he plays times the house advantage. The house has a substantially better advantage at the roulette wheel, for example, than at the craps table.

"They don't want the guy to go away angry. They want to keep the customer happy," the host said.

Many of the taboos surrounding gambling and sports are as outdated as tight shorts in an NBA game, some critics insist.

"I think major league sports are a little too high and mighty," said Logan, who points out that legal bookmakers alerted authorities to the 1993 Arizona State point-shaving scandal. "Gaming is now a very legitimate business. You have to be squeaky clean. I think Las Vegas does way more good for the country than it gets credit for."

Gamblers could buy the 1919 White Sox because 80 years ago, ballplayers didn't earn much more than their fans. "The salaries provide a check and balance they didn't have back then," Barkowski said.

But experts believe that because athletes have been trained to take risks and keep competing even in the face of mounting losses they are vulnerable to compulsive gambling problems.

"Athletes need competition to prove their self-worth," said Ed Looney, executive director of the New Jersey Council on Compulsive Gambling. "Gambling is a way to keep score off the field."

The NFL, NBA, NHL and Major League Baseball forbid their players and coaches from betting on their own sports. In preseason seminars, league officials tell their players unequivocally that gambling can only damage their careers.

"They understand what our preference is, but we do not mandate they avoid Las Vegas," NFL spokesman Greg Aiello said.

Neither does the NBA. Baseball, meanwhile, is so worried that gambling could compromise the national pastime that it posts an agent experienced in organized crime issues in Las Vegas, says MLB security chief Kevin Hallinan.

All those freebies the casinos offer high rollers will be used in later sales pitches, Hallinan says. "If you value your privacy, why would you allow them to build a file on you?" he told ballplayers. "There is no such thing as a free lunch."

Athletes who blow their money in casinos, Hallinan adds, risk their reputations, endorsement contracts, even their careers.

When Jaromir Jagr slumped at the start of the 2000-'01 season, critics blamed his taste for gambling. Jagr was a frequent guest in the late '90s at the Vegas MGM Grand and Bally's casinos, and reportedly had a \$500,000 line of credit and private baccarat table at Caesar's in Atlantic City.

Jagr, perhaps the best hockey player in the world, grew estranged from his teammates and coaches in Pittsburgh, prompting a trade last year to Washington.

Gamblers who can't pay their debts face embarrassing lawsuits, their personal lives suddenly public fodder. Former Philadelphia Eagles owner Leonard Tose lost everything when the Sands in Atlantic City sued him in 1991 to recover \$1.23 million in gambling debts.

Barkley had an embarrassing encounter after his \$787,000 Super Bowl win on the Patriots when Mandalay Bay fired its sports book director for taking the bet even though Barkley did not have a sufficient line of credit.

Athletes who bet with illegal bookies face even more trouble: They are blackmailed for confidential locker room information or asked to shave points. "I knew if they didn't pay me, I just had to make a call," a former bookie said. "Their careers would be over."

Even in Vegas, the champagne often goes flat and the bill comes due. "After a while, it's like quicksand," said Dowd, baseball's former investigator. "You're stuck and you can't get out."

Why ask why?



Dustin & Ry say goodbye?

Hello once again Columbia sports fans. We hope you enjoyed the warm weather that came through Chicagoland last week. The Sportsdudes made the most out of it by hitting up some of the beaches and bars in the city. The scenery was unbelievable, if you know what we mean! Anyway, we have a

couple of questions to get to, so without further adieu, let's get to them. Our first question is from Amy in Orland Park. Amy writes: **I didn't know that Columbia had a paintball club. Did you?**

Amy, the Sportsdudes were not aware of the paintball club until a couple of

weeks ago. We ran a story reporting that Columbia did not have a club. Needless to say, facts should have been checked and they weren't. The paintball club president was quick to contact us to point out our error. And coincidentally, while walking down the hall on our way to the Chronicle the other day, we did see a flier for the club for the first time in our two years at this fine institution. It's red and has Spiderman on it. The flier directs any paintball enthusiasts to head to room 315 in the 623 S. Wabash Ave. building on Tuesdays from 2 to 3 p.m. and Thursdays from 1:15 to 2:15 p.m. Happy paintballing!

Our next question is from Brian in Boston. Brian writes: **Do you think it's morally right to sell sushi and other delicacies at the ballpark?**

No, Brian, it is not. There is no place in any American sporting event for food like that. Ballparks selling four pieces

of raw fish for \$10 is just another example of vending getting out of control. If someone wants to eat at a gourmet restaurant, then don't go to a game. What ever happened to people being satisfied with the traditional ballpark meals consisting of hot dogs, beer and nachos?

We are not against sushi and other fancy foods, but we'll be damned if we are going to miss a crucial play at the plate because we were trying to figure out how to use chopsticks.

SAVE THIS COLUMN: After midterm exams, the Sports Dudes' brain capacities are next to gone, and with finals around the corner, it's only a matter of time before you see us staggering around campus like we just went 10 rounds against Mike Tyson. Unless we receive 169 emails by next Friday, this will be the last time we use our massive, yet exhausted intellects to answer your questions.

WNBA rookies shoot for bigger money

Starting salaries increasing, but still pale in comparison with their NBA counterparts

By **Angela Caputo**
Staff Writer

As the Women's National Basketball Association gear up for a draft that will determine team rosters for the 2003-04 season, potential rookies are vying for an opportunity to join pro ranks—despite the sport's monetary limits.

A pre-draft camp brought potential WNBA players from all over the nation to Chicago between April 11-13, 80 women seeking to enter the WNBA participated in a two-day camp at the Moody Bible Institute. The pre-draft camp is an annual opportunity for coaches, managers and scouts to evaluate players prior to the April 19 draft, which was seen at 10:30 a.m. on ESPN2.

"Every year we hold the NBA and WNBA camps because we have one of the nicest facilities. We have three full-sized courts," said Sarah Burgerhoudt, an employee of the Moody Bible Institute athletic facility.

Professional women's basketball is a trailblazing sport that has challenged the traditional role of women in professional athletics. In operation since 1997, the WNBA is comprised of 16 clubs employing nearly 180 players.

A majority of WNBA rookies earn about \$28,000 per season. Players on this low end of the pay scale take home about \$900 per game. More experienced players can earn up to \$72,000 per season.

The entire WNBA league payroll is \$12 million for 2002. The entire WNBA salary budget is only about half of NBA player Shaquille O'Neal's \$21.5 million annual salary.

Many attribute the pay gap between the WNBA and NBA to the league's youth and a lack of enthusiasm among sports consumers. Others say the disparity is due to a lack of competition in recruiting professional women athletes.



AP Photo/Deborah Cannon

Sue Bird (left) was the first player taken by the Seattle Storm in Friday's WNBA draft.

When the NBA began in 1946, the average salary was 349 percent of the average per capita income at the time. In comparison, in 1997 the WNBA players started out earning 63 percent of the average per capita income.

WNBA players are, however, making strides. Since the start, they have received a 61.5 percent increase in pay, up from the original starting salary of \$15,000.

Women's sports consumers are also growing in number. It is estimated that more than five million people have attended WNBA games since the league began.

Approximately 75 percent of WNBA

fans are female. "I'm a fan because I love basketball and like to see women out on the court," said Molly Ryman, a 22-year-old college junior.

Sports Illustrated, the nation's leading sports coverage magazine and a WNBA sponsor, covers women's athletics separately from men's, hoping to appeal to this consumer group.

Sports Illustrated Women's May/June cover features Lisa Leslie the 6-foot-5 Center for the Los Angeles Sparks and 2001 All-Star MVP.

As women's soccer demonstrated to the world following the 1999 FIFA World Cup championships, a heavy

advertisement and promotion campaign can increase consumer participation. The 1999 World Cup was the most-viewed women's sports event in history, with over 685,000 American viewers and one billion viewers worldwide.

As more capital is invested in WNBA promotion, it is estimated that consumer interest will grow along with the player's salaries.

The league seems to be moving in the right direction. The first year the WNBA didn't lose money was 2001, it instead, broke even—indicating that players future is, for now, secure.



Salutations! After a slew of complaints, I apologize for not including the SLAPSHOTS! "Photo of the Week" last week. I was going to, really I was, but whenever I happened to be mingling with the athletic elite, I was having bad hair days. The humidity, you know. So those of you who are upset, I welcome you to be upset at my roommate. He used the last of my L.A. Looks "Mega Hold" styling gel, and still hasn't paid me back. With that being said, its time for SLAPSHOTS!

Power to the people: Yesterday was the official start of in-stadium balloting for this year's All-Star Game. Starting May 1, fans can vote for their favorite starters online, and on May 15, baseball lovers across the nation will be able to walk into any Subway restaurant (much like Jared), fill out a ballot and purchase a commemorative cup to boot.

The 73rd Annual All-Star Game will be held at Miller Park in Milwaukee on July 9. A postcard ticket lottery has been announced for fans wanting to attend. Postcards should be sent to P.O. Box 14488, Milwaukee, WI 53214-0488, and must be received by, May 17. They should include day



Photo Illustration by Ryan Saunders

After being denied financial aid next semester, Saunders (left) begs Gonzalez for his 'wad.'

and evening phone numbers and an email address, if you have one. Those lucky enough to win should be prepared to spend some serious money, however, with standing-room only tickets starting at \$50. And tickets will have to be purchased in strips to attend the other All-Star events in addition to the actual game.

Can't wait until the upcoming football season to catch a glimpse of St. Louis Rams

quarterback Kurt Warner? Then Thursday you should be sure to tune into PAX when the league's most spiritual QB will be co-hosting the 33rd Annual Dove Awards with soulful R&B songstress Yolanda Adams. The celebration of gospel music excellence is scheduled to commence at 8 p.m. Amen.

Reporting sports is becoming more dangerous than playing, as proved by the three sports-

casters on the disabled list after a rash of unfortunate injuries. "SportsCenter" staple, Stuart Scott injured his left eye trying to catch a pass from the NY Jets' Jugs gun-passing machine. Scott was practicing with the Jets for a feature about off-season minicamps. He underwent surgery to reattach part of his cornea, and is expected to return to "SportsCenter" soon. Marv Albert and Mike Fratello missed NBC's early coverage of the NBA playoffs after sustaining minor injuries when their limo hit a stalled truck last week. Both are expected to recover soon and are scheduled to call games on TNT this week.

The infamous wad of Bazooka chewed by Arizona D-Backs outfielder Luis Gonzalez finally sold last week for \$10,000. Curt Mueller, 67, of Prairie du Sac, Wis., and owner of Mueller Sports Medicine claims to not know Gonzo "from a bale of hay," and bought the gum only to benefit Lakeview High School in Cottonwood, Minn. The school is one of many that use the products Mueller's company makes.

Be on the lookout for the next

national fitness craze: **Bally Total Fitness** and Lady Marmalade **Pink** are teaming up to bring you "Get Your Body Started"—a hip-hop dance aerobics class based on the choreography in Pink's "Get the Party Started" video. But it gets better! Starting April 30, major-city Ballys will allow dancers/exercisers to compete against one another in front of panels of judges. Semifinalists will receive VIP tickets to an upcoming Pink concert and get to meet the pop superstar. But wait, there's more! One lucky grand-prize winner, the one with the hottest moves, will be whisked to Los Angeles to appear on stage at an actual Pink concert with Pink herself!

"I'm not worth \$7 million; there's no way. But if there's a way for me to come back for less, that's what I want to do, because I know that I owe this organization for the last three years." That's N.Y. Rangers' winger, **Theo Fleury** on his option for next season. Fleury made headlines last season for his publicized distaste of NHL officials after spending 216 minutes in the penalty box. Fleury finished the season with 24 goals.