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Columbia Chronicle (01/07/2002)

Columbia College Chicago

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COLUMBIA CHRONICLE

Volume 35, Number 13

Columbia College Chicago

Monday, January 7, 2002

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Bookstore burglarized over break

College store one of three South Loop buildings robbed over holiday break

By Jill Helmer

Assistant Editor

Columbia's bookstore, located on the first floor of the 624 S. Michigan Ave. building, was one of three buildings in the South Loop burglarized over the holiday break.

The burglary occurred Dec. 20 between 5:30 a.m. and 6:15 a.m., according to Jose Gallegos, director of security at Columbia.

The burglar(s) gained entry by using a brick or rock to break the glass of both the exterior and interior doors of the bookstore, then reached through and opened the doors from the inside, Gallegos said.

"The guard on duty had just arrived, and when he checked at 5:30 [a.m.], the window was not broken. When he checked again at 6:15 [a.m.], he discovered the smashed glass," Gallegos said.

The only items taken from the bookstore were several CDs from the front window display, and although the person(s) had access to the three cash registers, Gallegos said no money was taken since all money is removed from the registers at night.

The value of the stolen CDs is unknown, because there is no way to know how many were taken, said Eileen Cleary, manager of the bookstore. "It could have been two; it could have been 10," she said.

The glass doors that were broken during the burglary have been repaired, and the damages were valued at \$425, according to Executive Vice President Bert Gall.

Cleary said the alarm system went off when the burglars entered the bookstore. "That is probably what scared them off," she said.

Gallegos said the burglary was a "smash and grab job" because of the alarm, and also because of the high level of police activity on Michigan Avenue at that time of day.

"Whoever did it had to have been pretty bold to break into a building right on Michigan Avenue," Gallegos said.

The break-in at the bookstore was one of three robberies that occurred within an hour of one another on Dec. 20, according to Gallegos.

The other two were both the same type of "smash and grab" robbery as the bookstore. One robbery occurred at a restaurant on the 400 block of South Wabash Avenue, and the second occurred in the 1300 block of South Michigan Avenue at a small grocery store, Gallegos said.

Since the burglary, police have taken fingerprints from the cash registers and the windows in the bookstore, Gallegos said. "They have some good leads, but it's still an open case," he said.

Gallegos said that since this was a fairly isolated event the same precautions will still be taken to prevent future break-ins. However, in light of this event and other burglaries at the college during holiday breaks in years past, security will be increased over breaks.

Chronicling the streets of Bronzeville



Adrian S. Burrows/Chronicle

Chronicle photographer Adrian S. Burrows recently spent several weeks documenting the people and places in Chicago's historic Bronzeville neighborhood. A retrospective of his work appears in this week's photo essay, found on pages 14 and 15.

Students grumble over holiday schedule

Steve Kapelke, vice president of Academic Affairs and provost states that a possible change may be in the future

By Melissa DeJohn

Staff Writer

It happens every year. When most other college students are off for their winter break, Columbia is still in school. Columbia has had winter break set up like this for years: students get two weeks off, only to come back for finals and then are off again for three weeks.

Steve Kapelke, provost and vice president of Academic Affairs, has recently formed a committee to research whether the break system at Columbia should be restructured.

"The break is educationally very difficult for students and teachers," Kapelke said.

Many students look forward to the two-week break, so they can play catch up in all their classes or take vacations.

Kapelke said that while many students like the idea of a two-week break toward the end of the semester to work on final projects and catch up in other classes, the break often proves a difficult time to be productive because of the holidays.

"I like the way the breaks are. It is more divided," said Durafshan Rasheed, a graphic design junior. "When it is all combined you get lazy and you are not motivated to do anything."

While some students enjoy the split of Columbia's breaks, others are torn because they like having the time off, but hate coming back to the stress of a semester that would already be over at most colleges.

"As a staff member I hate the breaks because I have an overload of work to do when I come back," said Steve Thompson,

a sophomore in sound. "It's tough because the break messes up your rhythm. As a student I like how the breaks are because it gives me more time to study, and a little time to rest, but I need the computer labs and they are not open the entire break so I cannot finish everything I need to do."

Other students would rather get the semester over with than deal with the hassles of the current schedule.

"I really need to use the Science Visual Lab to finish one of my final presentations," said Mike McIntosh, a music business senior. "If the labs were open the entire break I would be able to get a lot of things done sooner."

Kapelke also feels that being a student at Columbia has several disadvantages because of the break system.

"Many students miss out on summer employment because Columbia's semester ends later than all the other colleges," Kapelke said. "The theater students miss out the most because by the time they get out of school most of the positions for Summerstock are already filled."

Many students feel that the semester break interferes with spending time with their friends and taking vacations because they have to make sure they get back in time for their classes.

"I went to Vegas for New Year's, and I had to reschedule my whole trip so I could be back here in time for my classes," said Lenny Pate, a broadcast journalism senior. "I think the break is stupid the way it is set up. Most schools finish before break so students can go home stress free. Also, if they are going to allow students to come in and edit their tapes, the school should also allow cameras to go out over break."

Kapelke said that if the committee finds a consensus among teachers for change, then there is a strong possibility that changes will be made to fit the same format that most colleges have. Kapelke said in a College Council meeting that 2004 would be the earliest date the new schedule could be implemented, but Executive Vice President Bert Gall said that "contractual issues" might delay it even longer.

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Briefly News and Notes

Annual screenplay contest now accepting submissions

Columbia's annual screenplay competition is now open to submissions.

The Written Image Screenwriting Prize is designed to foster the development and recognition of new screenwriters, specifically alumni of Columbia who majored in film or current students with a declared major in film—writers who are at the threshold of a professional career.

The competition's goal is to recognize the best amateur screenwriters and give them a first step into screenwriting as a profession. Please read the guidelines carefully to be sure that you qualify before submitting a script.

The deadline is Jan. 31, and the competition offers \$10,000 in prizes for both short and feature-length films. There is a \$35 entry fee. Multiple submissions are accepted, and both original and adapted works may be submitted. For submission information visit: <http://filmatcolumbia.com/writtenimage.html>

CTA begins improvements of service on five el lines

Weekday service improvements will begin Monday, Dec. 17, on the CTA's Purple, Red, Blue, Yellow and Brown lines. The improvements are designed to provide more efficient service to CTA customers.

Purple Line Express: Under a six-month experimental plan, service to the Loop will begin an hour earlier during morning rush periods and operate an hour later in afternoon rush periods to improve services for customers traveling to jobs in downtown Chicago, and for reverse commuting to the northern suburbs.

The first Purple Line Express will leave Linden at 5:24 a.m., will arrive at the Merchandise Mart southbound at 6:05 a.m. and return to Linden at 6:55 a.m. instead of at 8:01 a.m. During afternoon rush periods, the last train will leave Linden at 6:28 p.m., arrive at the Merchandise Mart southbound at 7:09 p.m. and return to Linden at 8 p.m. instead of at 7:06 p.m.

Red Line: More trains will operate in morning and afternoon rush periods. Also, during off-peak periods from about 9:45 a.m. until 1:45 p.m., and again from about 8 p.m. until midnight, trains will operate every seven and a half minutes instead of 10 minutes apart in both directions.

Blue Line: Midday trains will operate more frequently, leaving the terminals at Forest Park and 54th/Cermak every 15 minutes instead of every 20 minutes from about 10 a.m. until 2 p.m., and leaving O'Hare every seven and a half minutes instead of 10 minutes. This will effectively provide weekday intervals of seven and a half minutes or less between trains leaving O'Hare from 5:30 a.m. until midnight.

Yellow Line: Midday and evening service will be improved, with trains running every 12 minutes instead of 15 minutes apart between 9:30 a.m. and 3 p.m. From 8 p.m. until service ends around 10 p.m., trains will run every 15 minutes instead of 20 minutes apart.

Brown Line: Midday service will operate more frequently on weekdays, leaving Kimball every 10 minutes instead of 12 minutes apart between about 10:30 a.m. and 1 p.m., providing levels of service to the Loop comparable to the Green Line during that period.

Alum's screening scheduled

The college will host a screening of a Columbia alum's independent comedy, "Dotcom: Hot Tubs, Pork Chops and Valium." The Chicago-made feature satirizes the e-commerce startup world and is based on real life situations. The screening will take place on Wednesday, Jan. 9, 2002 at 6 p.m., 1104 S. Wabash Ave., room 302. The event is free, open to the public and will be followed by a question-and-answer session with writers/producers/directors Simeon Schnapper (a Columbia alumnus) and Brett Singer. For more information, call (312) 344-7639 or visit the official theatrical Web site, www.sneakyrings.com.

Grad applications now due

Students expected to graduate in January, June or August of 2002 are required to submit applications for graduation. The submission deadline is Friday, Jan. 19.

Eligible students may apply in the Academic Advising Office, room 300, 623 S. Wabash Ave.

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

Around Campus



Photo courtesy of Susan Bonanni

Students (Left to right)
Rahmaan Static Barnes,
Nikki Lynette, Raul
Mendez, Cory Goss and
Corey Halloway take a
break in front of
Columbia's 623 S.
Wabash Ave. building.

Forming a class: from idea to reality

Experimental classes watched closely by instructors for attendance, substance and student interest

By Julie Shamon
Staff Writer

Whether a new class at Columbia becomes a permanent class depends upon a collection of representatives from each department called the Curriculum Committee.

Considered to be the master composers of curriculum, these folks review the classes each department offers and decide to place it in permanent status, or opt to delete it permanently.

"This is the college; it's in the classes," said James Macdonald, head of the Curriculum Committee, which is a subcommittee of Academic Affairs.

The process a class goes through to achieve permanent status lasts two semesters. First, a department identifies a need for another class. Perhaps they require an introductory class because new technology is applied to an area, or on occasion, an interdisciplinary course might ease the stampede of student's flocking to a department specific course.

Either the department or a faculty member draws up a syllabus with an idea for a new class. The syllabus includes everything a regular class syllabus would comprise, such as the course rationale, topics to discuss throughout the semester, etc. The department then

arranges a meeting and votes to employ an "experimental class."

After carefully going over the syllabus and making suggestions to get a basic structure down, the departmental curriculum committee votes on the class and it enters the class roster for two semesters. During those two semesters, the instructor tracks several points, such as attendance, substance and interest in the class.

An example of an experimental class, "The Art of Peace: Poetry's Response to Terrorism and War," covers the popular poems written since the terrorist attacks of Sept. 11.

Once the two semesters of experimenting are over, the department reviews all the tracked information and fills out necessary forms to present it to the Curriculum Committee. At that point, the committee expresses its views about the classes that underwent experimentation.

"We're watching out for the students for what's offered," MacDonald said.

Each department is responsible for filling out the "Curriculum Manual," which consists of forms that outline every detail of the class: for instance, genre, grade and attendance policy, curriculum, and aims and goals of the new class.

Once the Curriculum Committee reviews the forms of the experimental classes offered by a department, the committee reviews a permanent status.

"I look at the syllabus like a student," MacDonald said. "If it's unclear we'll ask the person who did the syllabus to resubmit."

Students question bookstore policies

Faculty attempts to reduce some textbook student expenses

By Kela M. Ellis
Staff Writer

The end of the semester is approaching and it's time to sell back books to Columbia's bookstore.

Textbook Manager Paulette Cowling said the best time to sell books back is at the end of the term, during the week of Jan. 14 to 19, when half of the book's value will be given back to the students.

Any time after the "half-back week," money given back will be determined by its value in supply and demand.

If the bookstore buys back too many books, the one that the student tries to sell may have little or no value, said Shipping and Receiving Coordinator Shawn Johnson. "This happens nationally, not just at Columbia," Cowling said.

Despite the policies of the bookstore, some Columbia students feel cheated out of their money. "[The bookstore] does cheat you," said Donna Sajna, a business

management major.

Sajna said that she tried to sell back a book and the bookstore wouldn't accept it. But Cowling said if the student's instructor doesn't reorder the book for next semester, the book becomes non-returnable.

Full-time Liberal Education Instructor Louis Silverstein said he tries not to change his textbooks too often, or at all, because he knows that books can be expensive.

Full-time Math instructor Ann Hanson, along with another instructor, has created her own textbook to better structure the class and to make it cheaper for students. Their textbook is about \$50 less than other math textbooks, Hanson said.

Although Hanson said there are many benefits to having her own textbook, it also took a lot of time, money and effort to put one together. "I wouldn't recommend this to other instructors," she said jokingly.

Whether instructors help reduce some of the expenses by creating their own textbooks or not, students will have to come up with their own conclusions of how they can save money, Cowling said.

Marketing senior Rick DeJesus said that he advises all students to go to class before purchasing a book to see if the book is really necessary.

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Student forms children's theater group

○ Arts, entertainment and media management junior's group offers creative outlet for children in Chicago's Edgewater neighborhood

By Kevin B. O'Reilly

Copy Chief

As he walked home after classes at Columbia and nights tending bar at Excalibur, Tom Camacho saw young teens in his Edgewater neighborhood dealing drugs. He remembered how, in his own youth, he was always too busy in theater programs to get involved in mischief.

"I was so involved in theater programs that I had no time to be on the streets," Camacho said. "Being involved in the theater really built up my self-esteem. I realized there were more important things than the little box I was living in."

Camacho got the idea of using skills he was learning as an arts, entertainment and media management junior to provide a place where at-risk children in his North Side Edgewater neighborhood could express themselves creatively and stay out of trouble. And so the Serendipity Children's Theater was born.

"Theater is very time-consuming," Camacho said. If children are in rehearsals every other afternoon, there's not as much time left to get into trouble, he added.

Virtually a one-man organization, Serendipity teaches children elements of the theater, dance and voice, but stage productions are the focus.

The fledgling group recently put on a production featuring several children from the Edgewater neighborhood reading information about different winter holiday traditions—Christmas, Hanukkah, Ramadan, Tet and Kwanzaa—while dressed in garb reflective of their cultural ancestry. The show also featured performances by the Tibetan Alliance, which did a traditional

Tibetan dance, and the Billy Goat Children's Theater, which performed sketches about Christmas traditions such as Christmas Eve dinner and going to church on Christmas morning.

"I like acting because I get to go in front of a lot of people," said Ariel, one young actress from the Billy Goat Children's Theater. "It's fun because I get to be somebody else."

The Dec. 29 show, attended by about 70 parents and family members of the children participating, was staged in a donated space that had not been used since 1980, the Episcopal Church of the Atonement, 5749 N. Kenmore Ave.

The space at the Episcopal Church was run-down, filled with clothing to be used for a rummage sale, while the stage was bare and the lighting system consisted of a few single halogen bulbs. Camacho solicited the help of a Columbia senior seminar class to help clean out the space and make it suitable for performances.

It was Serendipity's first production as a stand-alone entity. Previously,

Camacho organized an eight-week theater camp with the help of Loyola University and the Edgewater Community Council, eventually staging a production called "Be Who You Are," which featured African dance, ballet and jazz pieces.

The 28 children involved wrote and produced a play about how different cultures interact in the Edgewater community. The 58 languages spoken at Senn, the neighborhood high school, is a prime example of the community's diversity.

During these first two productions, Camacho worked with children ranging in age from 6 to 14, but he is expanding the age range of participants to 18. He realized that there was still a need for a theater and arts program for Edgewater children once they enter high school, especially as Chicago Public Schools funding for the arts has declined.

"It's a shame that they have cut back on that," Camacho said. Camacho also hopes to work out an arrangement with Senn High School to form a theater club in exchange for use of the school's much more well-equipped theater facilities.

Camacho said that he has seen the positive effect that participating in Serendipity can have on children. He told the story of one boy who was always getting into trouble and generally made a nuisance of himself during the preparations for "Be Who You Are." But when the boy stepped on stage, Camacho said, "he was completely transformed."

Camacho has taken a semester off from Columbia and expects to take off next semester in order to work on ensuring that Serendipity can accept tax-deductible charity donations as a non-profit organization.

Camacho said that he learned a lot in his arts, entertainment and media management classes about how to evaluate a project's financial viability and how to make it possible. Camacho does plan to return to get his bachelor's degree.

"It has changed my life," Camacho said of the theater group. "I see that I can make a difference with these kids who have no exposure to theater or dance. I can offer them a chance to express who they are."

The Serendipity Children's Theater is eagerly looking for volunteer help of any kind, especially from any Columbia students with experience in set design, costume design, administration, marketing or film.

Vanessa Cheatham and Joe S. Tamborello contributed to this story.

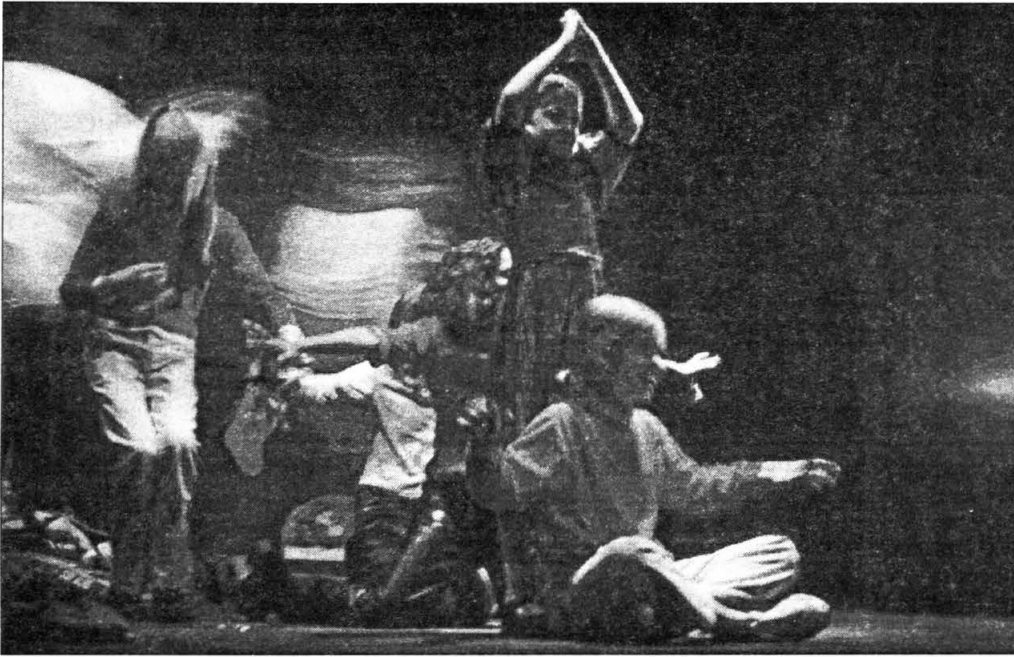


Photo courtesy of Joe S. Tamborello

Members of the Billy Goat Theater troupe perform a play about Christmas traditions, part of a Dec. 29 production put on by the Serendipity Children's Theater group.

WCRX to broaden reach with new Web site

○ Internet will allow 100-watt Columbia station to broadcast to a global audience

By Melissa DeJohn

Staff Writer

WCRX will be launching a new Web site with live broadcasts to better suit students who wish to listen to the station but have trouble tuning it in.

Columbia has been home to WCRX (88.1 FM) for the last 19 years. In those 19 years, the station has grown from a five-watt station to a standard issue 100-watt station.

The station is often hard to hear because a 100-watt station may only broadcast to an area within a radius of 3.5 miles of the station. Getting a stronger signal is close to impossible because of all the requests the Federal Communications Commission incurs throughout the year.

Frequencies for radio services are always in heavy demand. Within the last year the FCC received nearly 18,000 inquiries from people seeking to start radio broadcast stations last year, and many of those inquiries were from schools.

The FCC only allows student-run stations 100 watts, which, by their standards, is enough to reach the surrounding community. However, a commercial station is allotted as much as 50,000 watts to reach the surrounding suburbs. According to the FCC, the minimum

power for a standard FM broadcast station is 100 watts.

"The radio station has two primary duties," said Cheryl Morton Langston, WCRX station manager. "The first duty is to reach the students, and the second is to reach the surrounding community."

Langston said that the station works so well because it is divided up into a 50/50 stage. Half of the format is music-intensive and features everything from heavy metal to Latin music to hip-hop, while the other half is specialty shows that like morning and sports talk-programming.

"Currently the station is on air from 7 a.m. to midnight, Monday through Saturday," Langston said. "When we go online we will be able to be on the air 24/7, which will allow more students the opportunity to work at the radio station."

Langston said that radio students have to work at the station because it is harder to get a job without hands-on experience.

The interfacing navigation class at Columbia is developing the new Web site for WCRX. The Web site enables people to listen to WCRX, take virtual tours of the station, and select items they wish to hear from a play list.

"What we found when we approached this class was a skill level and an artistic accomplishment that far surpassed that what we in radio do," said Tom LaPorte, WCRX's Web project manager.

"In radio we work with our ears, we play music, and radio students are radio students—that does not necessarily mean that they are good on the Web. The ability to take classes of students with different disciplines, different enthusiasms and accomplishments and get them to bring their talents to the same kind of effort has

been kind of a masterstroke and at the same time a precedent-setter at Columbia. There is some eclecticism to the site," LaPorte added. "It is not going to be all uniform, one of the goals that was set for it was they want this to be the most experimental, ambitious, unpredictable site in the school and in college radio in general. That means we have to be able to accommodate a lot of styles, text, and with some we will succeed brilliantly, and with some we will fail."

"Picking out a logo was the biggest hurdle—everything else was butter," said Allan Kukral, a digital media technology junior.

Huston said that designing the Web site was difficult because the station has so many different formats, and the class really wanted to depict all the formats within a lasting design. With several different pages that support the station's different formats, the designers chose to make the site as interactive as possible.

"It is the nature of the Web. We had to sit down and think, 'What does the radio station not have that we could put on the Web?' and that's more interaction than you would normally get at a radio station," Huston said.

"We wanted to show what was going on inside the radio station. Not just the people in it, but the station itself because every radio station is unique in certain aspects," Kukral said. "Columbia College's radio station is very large. Most major brand radio stations are not half that size. We wanted to show everyone what it was like inside the college's radio station so we came up with a virtual tour."

The Web site is tentatively set to be launched before the semester's end. The new Web site address will be www.wcrx.net.

Scholarships

For Undergraduate Students At

Columbia

C O L L E G E C H I C A G O



Academic Excellence Award

\$3000 for one academic year (\$1500 awarded in Fall, 2002 and \$1500 awarded in Spring 2003). This scholarship is for full-time students with a 3.0 cumulative grade point average and at least 12 credit hours earned at Columbia College Chicago.

Deadline: March 15, 2002

Applications are available at:

Student Financial Services,
600 S. Michigan, Room 303

Office of Enrollment Management,
600 S. Michigan, Room 300

Academic Advising,
623 S. Wabash, Room 300

David Rubin Trustees' Scholarship

\$2000 for one academic year (\$1000 awarded in Fall, 2002, and \$1000 awarded in Spring, 2003). This scholarship is for full-time outstanding students to defray tuition costs. Scholarship awards are based on academic achievement and demonstration of financial need.

Deadline: April 1, 2002

Hermann Conaway Scholarship

\$2000 for one academic year (\$1000 awarded in Fall, 2002 and \$1000 awarded in Spring, 2003). This scholarship is for full-time outstanding students who have demonstrated leadership ability on Columbia's campus or beyond.

Deadline: March 15, 2002

Thaine Lyman Scholarship

\$1000 maximum award for the Fall, 2002 semester. This scholarship is for full-time television students who have at least 24 credit hours earned at Columbia.

Deadline: March 15, 2002

Hillary Kalish Scholarship

\$2500 maximum award per academic year (\$1250 awarded in Fall, 2002 and \$1250 awarded in Spring, 2003). This scholarship helps medically and financially challenged students complete an undergraduate degree. (Part-time students are eligible to apply.)

Deadline: April 1, 2002



www.colum.edu/scholarships

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Columbia library brings Christmas to Chicago family

By Jill Helmer

Assistant Editor

While most of the letters Santa Claus receives each December are from children asking for things like PlayStation 2s, mountain bikes, and Britney Spears CDs, once in a while, he gets a letter from a child who isn't asking for toys.

This year Santa got a letter from a 12-year-old Chicago girl asking him for nothing more than food for her and her family. Her mother and father were sick and couldn't provide for her and her brothers and sisters.

Thanks to help from the staff of the Columbia library, the little girl's dream came true.

Michelle Ferguson, administrative assistant for the Columbia library, teamed up with Jo Cates, library director, and decided to do something for Chicago's needy this Christmas season.

"We do something different every year," Ferguson said. "This was just our idea this year."

Each year, the Chicago Post Office participates in a "Letters to Santa" program, which allows people to come in and select a letter to answer.

"We went down to the post office and went through several letters until we found one that we

thought would be a good family to help," Ferguson said. "Then Felicia Holt (library circulation A/V assistant) and I selected the letter, made copies and gave them to the library staff."

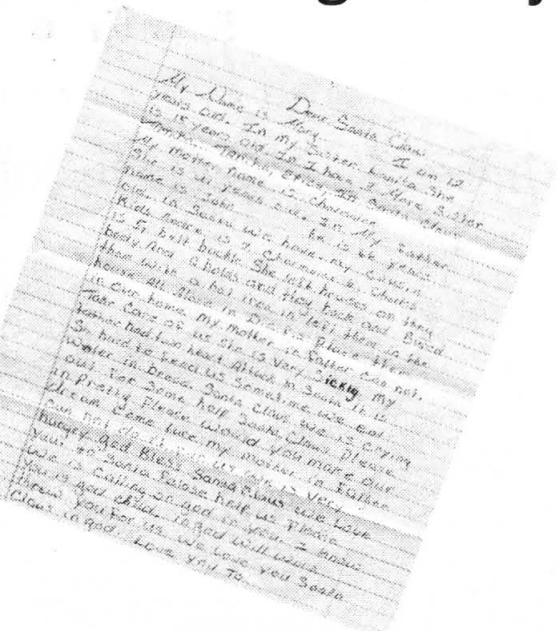
Ferguson said she contacted the family and asked for specifics about what they needed. "The mother didn't even know her daughter had written the letter—her class at school had written 'Dear Santa' letters. She was so grateful when we told her what we were doing, and she hadn't even gotten the items yet. Food was the issue—we asked about toys too, and she said, 'Those are fine too, but we really just need food.'"

Once Ferguson found out the kind of things the family needed, the gifts began pouring in.

"All kinds of goods were donated in addition to food—clothes, toys, coats, shampoo. The staff of the library even managed to compile a \$250 cash donation to the family, and enough money to purchase them a holiday meal from Dominick's," Ferguson said.

The food and gifts were delivered to the family five days before Christmas. "I could hear in her voice how grateful she was, and I kept telling her, 'Don't cry.'"

"Needless to say, it has been a unique year, and it's reflective in that people want to help others," Ferguson said. "Hearts were open this year."



corner

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Thad Vassmer co-authored "To Live and Work in L.A.," a comprehensive guide for show business hopefuls moving to L.A. Available as an e-book and in print, the guide covers how to find an agent, where to audition, which of the area's communities would make the best home and what your tax bill is likely to be. Vassmer works full-time writing and creating corporate videos for an educational company and markets his seven scripts and other projects on the weekends. He has proposed a cable series documenting other low-budget filmmakers.

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Samira E. Robinson was named director of quality assurance for the Catholic Charities Division of Early Childhood and Self-sufficiency Services.

Greg Kishbaugh wrote "Madly Deeply," a short story appearing in "Bell, Book and Beyond," a new anthology of scary tales published by Design Image. Kishbaugh, a horror fiction writer, wrote three novels, "Midnight Carnival," "A Sound of Angels" and "Bone Welder." Besides fiction writing he was editor and publisher of the trade magazine *Boxboard Containers International* and helped create the new Northbrook-based magazine *Flexo Market News*.

90 & 91

Robert Teitel and **George Tillman** are producing "Barbershop," an action/adventure film starring rapper/actor Ice Cube. Filming will begin in January on Chicago's South Side.

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Chester Gregory will perform in Regina Taylor's *Drowning Crow*, a story about African-American artists inspired by Anton Chekhov's *The Seagull*, opening January 14 at the Goodman Theater. He will headline the Jackie Wilson tour beginning in February. Gregory recently finished recording his second CD with 13 songs including "Marching On," in memory of the Sept. 11 tragedy.

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Justin Kaufmann is a founding member of the Chicago-based Schadenfreude Theater Company known for its cutting edge social and political satire. The six-member troupe's name is a German noun meaning pleasure derived from the misfortune of others. Kaufmann studied in Second City's conservatory program before joining his classmates in starting Schadenfreude. He is senior producer of "848," an issues-oriented morning show on WBEZ.

97

Barbara Bansley combined visual, text and performance in her Master of Arts thesis for Columbia College entitled "The Blue of Her Past - the Perfect Shade of Blue," recently displayed at Saint Xavier University. The exhibit is a tribute to 22 women, eight whom have been her best friends for 37 years, all living on the same block. The visual aspect is hand fashioned pulp paintings of each of their houses, the print is hand-bound books of indigo-dyed pages bearing each woman's own words and photo, and the performance covers the last 37 years of their lives. This is her tenth exhibit.

98

Kristina Brown is writing and singing a song in a commercial for the state of Iowa. Affinity Music in Nashville, TN is producing Kristina's first album to be released later this year.

Ed Tworek is senior creative services producer at WICD TV where he creates commercial spots and is responsible for station promotion, PSAs and other non-broadcast productions.

Brian LeTraunik is opening Chicago Stage Combat Academy where the curriculum will include unarmed combat, quarterstaff, Broadsword and 18th century smallsword. The academy will host two-hour Saturday night master classes taught by swordsmen from throughout the country. LeTraunik has choreographed fight scenes in more than 20 theaters including Bailiwick, Circle Theater and Red Hen Productions.

99

Jennifer Strauss is the promotions producer at Harpo Inc.

Christian Trokey is assistant to the creator for "The Guardian" of Sony/CBS.

Lawrence Benedetto works as an event organizer at a dot-com ticket auction site.

01

Michael Monahan is the new playback intern at Wheaton Community Television. He worked as a production assistant for the 2001 Cable TV Convention for Crain's Chicago Business and was a stand-in for the television show "ER" and an extra on "The Relic" and "The Joan Cusack Show."

Dave Lee attends graduate school at Cal State Fullerton.

More...

Kim Mitchell opened a dance studio in Casey, IL offering tap, ballet, jazz, ballroom dancing and

after the first of the year, clogging. The studio, which has a 50-foot mirrored wall, includes a parent's lounge, dancewear shop and dressing room. Classes are available to girls and boys ages 3 through adult. Mitchell taught classes at the Mattoon Academy of Gymnastics and Dance and was one of 10 counselors chosen worldwide to work at the Snow Mountain Ranch Resort in Estes Park, Colorado in a child-care position.

Dana Collins displayed her pastel landscape drawings at a wine and cheese reception at the Prairie Arts Center, Princeton. She works from direct observation at the sites and most of the featured work was made from a small, light rowboat, in back sloughs on the Upper Mississippi River in southern Wisconsin. Collins exhibited her paintings, drawings and sculpture in more than four dozen solo and group exhibitions in New York, Florida and throughout New England and the Midwest. She is on faculty at Illinois Valley Community College and is Midwest regional studio art consultant for the College Board in Princeton, New Jersey.

Alan and Albert Hughes directed "From Hell" starring Johnny Depp as Jack the Ripper. The 20th Century Fox tale of mass murder made \$11.3 million in its first week. The Hughes brothers also created "Boyz n the Hood" and "Dead Presidents."

Tim Richards is program director at modern-rock station WKQX 101.1-FM.

Rikki Lee Travolta was signed by the Woodstock Musical Theater Company to direct its production of *Grease*. He recently was recruited to play Sir Lancelot in the North Shore Theatre of Wilmette's musical *Camelot*. Travolta established himself with Chicago area audiences in his 1997 guest-star run as Tony in *Tony n' Tina's Wedding*.

Jim Williams is a free-lance reporter at WGN-Channel 9. He most recently was a Chicago bureau correspondent for ABC News after spending five years as Mayor Daley's press secretary.

Marcia Dabrowski photographs pregnant women for her business, Modern Madonna Pregnancy Portraiture. The women are depicted fully clothed, with midriffs bared, nude or draped in flowing fabrics. Dabrowski served as an assistant to a Chicago fashion photographer and was a wedding photographer before taking an interest in the portraiture of mothers-to-be.

Allen Edge is senior supervisor of the ministries department of the Total Living Network, a Christian TV station. His titles also include ordained minister, actor and standup comedian. Edge has opened for Aretha Franklin, Patti LaBelle and Smokey Robinson on the stage of the Star Plaza Theater and has worked with The Goodman Theater, Victory Gardens and Steppenwolf.

University objects to campaign ad featuring Chief Illiniwek

By Christopher Wills
Associated Press Writer

University of Illinois officials have asked a state Supreme Court candidate to stop airing a commercial featuring longtime school symbol Chief Illiniwek. But candidate Robert Steigmann said Wednesday he will keep running the ad.

Steigmann said it shows he is not one of the "politically correct" people who object to having a student dress up as an American Indian and dance at sports events.

He also gets "some name recognition and buzz out of it," said Steigmann, an appellate judge and University of Illinois alumnus who wants to represent central Illinois' 4th Judicial District on the high court.

The ad has run on cable occasionally since Nov. 27, Steigmann said, but it made a larger splash when it aired Tuesday during the University of Illinois' appearance in the Sugar Bowl.

The ad shows Chief Illiniwek dancing. The school's "Illinois" logo also can be seen. The phrases "an hon-

ored symbol" and "a proud tradition" appear on the screen.

Then the ad closes with his campaign slogan: "Steigmann—Leadership for the Supreme Court."

Bill Murphy, associate chancellor for public affairs, said the university did not give Steigmann permission to use the chief or the "Illinois" logo, both of which are trademarked.

"The university doesn't allow its images to be used in political campaigns. It's just inappropriate," Murphy said.

A couple of people contacted Murphy on Wednesday to complain about the ad.

One opposed the university's use of Chief Illiniwek, he said, but the other represented a group of Illiniwek supporters.

Murphy said he called Steigmann in December and asked him to withdraw the ad. Steigmann refused, and a university lawyer then sent him a letter.

Steigmann then replied with a letter of his own that argues the law does not bar people from using trademarked images for political commentary.

He said he voluntarily added a line to the commercial

that says it is not supported by the university.

Chief Illiniwek has been the subject of intense controversy for years. In response, the university has scaled back its use of the image.

Critics say his historically inaccurate dance and costume mock Indian culture. Supporters call it a harmless tradition that salutes Indian courage.

Steigmann said the ad has generated strong positive reactions.

"If you're a University of Illinois fan, what's not to like?" he asked.

Steigmann said he probably would recuse himself if the state Supreme Court ever had to decide a case on the Chief Illiniwek dispute, but he said he could not imagine such a case coming to the court.

He would not discuss how he got video footage of the chief. The university did not provide it, and the school's Assembly Hall—where the performance appeared to take place—bars fans from bringing video cameras in.

"We broke no rules regarding the filming," he said.

Steigmann is on vacation in Florida. Murphy said university officials hope to talk with him next week and resolve their differences amicably.

Hazing persists in Florida A&M University band

By Regina Stone
Knight Ridder Newspapers

TALLAHASSEE, Fla.—The arrests of 12 people after the alleged beating of several Florida A&M University freshman band members comes at a time when some in the Marching 100 say they already feel they are under a microscope.

"It definitely doesn't help," said head drum major Timothy Barber. "We all understand that we have to hold ourselves up to a higher standard."

One of the trumpet players beaten during the Nov. 8 incident was hospitalized for kidney failure. It's the second time in three years that a FAMU band member has been hospitalized for injuries after allegedly being beaten by fellow band members. In 1998, a clarinet player was hospitalized after he told investigators he was paddled hundreds of times during an initiation ceremony.

Hazing has continued in the band despite a strict university policy that prohibits it.

Band members' opinions on the issue and their experiences vary. Many say hazing tarnishes the group's stellar reputation and detracts from the hard work members put in to maintain the band's popularity and good standing. Others say hazing, though underground, is deeply rooted within the rituals of the band and necessary to gain respect from peers.

Justin Green, who faces two counts of aggravated battery in last month's beatings, said the band will never get rid of hazing completely.

"You have the old members with the old rules," said Green, whose off-campus apartment was the site of the initiation, according to police reports. "If you decide to be part of the family, there are obstacles and trials that you must go through."

The Vernon, Fla., native said "hazing is a choice," and one doesn't have to be hazed to be a member of the band. "But if you don't participate, you will be treated as an outsider. You won't get the respect. You won't get talked to."

Green's perspective was shared by a former band leader who now lives in Texas.

Akil Mason, who was a drum major when the 1998 hazing incident occurred, said that upperclassmen had to "accept you in," and those who didn't take part in initiation rituals were treated as second-class members.

Mason said he allowed band members to hit him when he was a freshman.

"They had something that I wanted," he said. "I can't say that it was all bad. It was worth it for me."

But not all band members agree.

"The attitudes of the freshman band members have changed dramatically," said Terry Shackelford. "We realize hazing is about paying your dues, but we don't have to put up with it."

Sophomore Larry Johnson added: "We have zero tolerance for hazing."

Recently, at the Foster-Tanner Music Building's Rehearsal Hall, students worked on the band's second CD. They also practiced for performances during the

University of Arizona student discovers movement by poles on Jupiter moon

AP Wire Service

TUCSON, Ariz.—An undergraduate student at the University of Arizona has found the first evidence of polar movement on Jupiter's ice-covered moon Europa.

Alyssa Sarid's analysis of images taken by the Voyager and Galileo spacecraft shows Europa's north and south poles have wandered hundreds of miles over the past few million years. It also may indicate there is an ocean underneath the icy surface.

The discovery came late at night after months spent studying the images.

"I was the only person in the whole building. I ran around looking for someone to tell. I called my boyfriend and told him, 'I found polar wandering!'" she said. "I was so excited."

Although scientists had theorized Europa's poles moved, Sarid's finding is the first evidence.

Her research adviser, UA planetary sciences Professor Richard Greenberg, said the finding adds to the body of evidence that Europa has an ocean under the ice.

Greenberg and other planetary scientists think that ocean may have extraterrestrial life.

Sarid's project was to map about 200 strike-slip faults visible on two north-south swaths of Europa. Such faults occur when two plates of ice move laterally, relative to each other.

Where the faults crossed an older crack in the ice, the two ends of the older crack are offset, much like a zigzag in a road.

The faults in Europa's surface are caused by tides. As massive Jupiter exerts its gravitational pull on Europa's ocean, the ocean bulges out toward Jupiter, cracking the ice.

The ice plates may then shift before they refreeze. Greenberg's research group previously predicted that when the ice plates shifted, faults south of the equator would shift right and those north of the equator would shift left.

Sarid compared her data showing how the faults had actually shifted to the predictions, which Greenberg called "this amazing creative step."

She found her data and the predictions were 30 degrees out of phase.

"The majority of these faults I found formed 30 degrees south of where they are now," Sarid said. "The ice crust slipped."

Greenberg said, "We're pretty sure the poles moved."

Sarid presented her findings in November at the American Astronomical Society Division of Planetary Sciences meeting in New Orleans.

William McKinnon, a planetary geophysicist at Washington University in St. Louis who saw her presentation, said he's excited by her work. He wrote a paper about 15 years ago suggesting Europa's poles had wandered.

"It could be a big deal if it's true," he said. "If we can get a third set of data that points to polar wander, we'll all be very happy."

Sarid and Greenberg are working on that.

Their next step is mapping other faults to see if they point to other times when Europa's ice slipped.

"Students are seriously concerned about these acts of hazing. We won't put up with it."

—Timothy Barber, head drum major

fall commencement ceremony.

Missing from the practices were Green and 17 others who have been suspended from the band pending the outcome of the investigation into last month's hazing, according to Julian White, the band's director.

Most of the 12 arrested so far were FAMU students and current or former band members. The school status of a few of those arrested was unclear.

White, who has praised the swift arrests, said he and his staff have worked hard to educate band members about hazing, holding workshops throughout the marching season to explain the law.

Florida law punishes hazing—defined as putting a person through physical punishments and humiliation—and requires universities to enforce it and assess penalties.

A few years ago, the band staff decided to mandate all sectional meetings be supervised and on-campus to keep a closer eye on what goes on.

"I believe my staff is doing everything that is humanly possible," White said. "Sometimes, out of tragedy, education occurs. There is not a student band member who does not know what the policy on hazing is."

According to police reports, about 20 freshmen were taken last month from the band's practice field on campus to the Campus Lodge Apartments on Old Bainbridge Road. Once at Green's apartment, around midnight, they were offered alcohol but not forced to drink. Then in groups of three they were taken into a room and told to grab the back of a chair and bend over while upperclassmen took turns hitting them on the buttocks with a wooden paddle.

Marcus Parker, who was hospitalized three days later with acute renal failure, told police he was struck 20 to 30 times. Parker, of Jacksonville, Fla., and his family have declined to discuss the incident.

Ivery Luckey, the clarinet player who was hospitalized after the 1998 incident, said he thinks band hazing can be abolished, but he doesn't think enough is being done to do so. Luckey has sued the university system, and his case is pending. He is no longer in the band.

Despite the persistence of hazing, Barber thinks the band can drive the practice out. It's got a strong reason to do so.

"Students are seriously concerned about these acts of hazing. We won't put up with it," he said. "We have a reputation to uphold."

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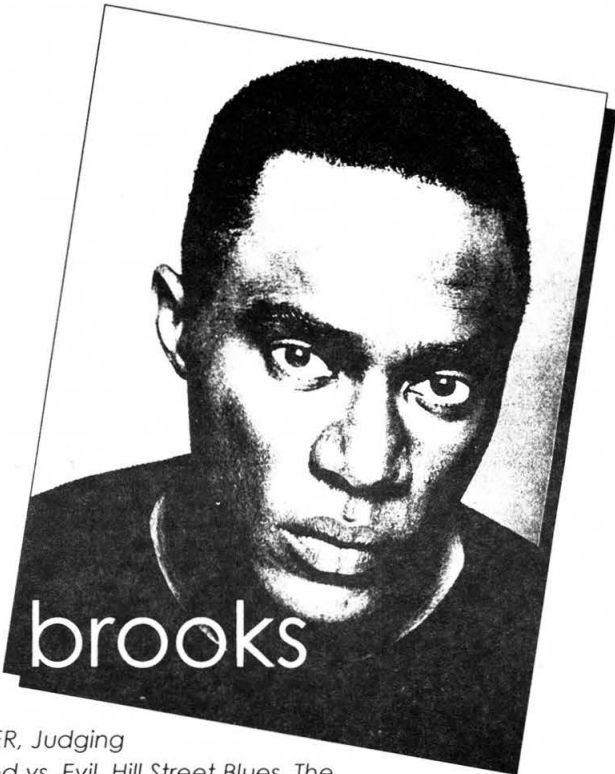
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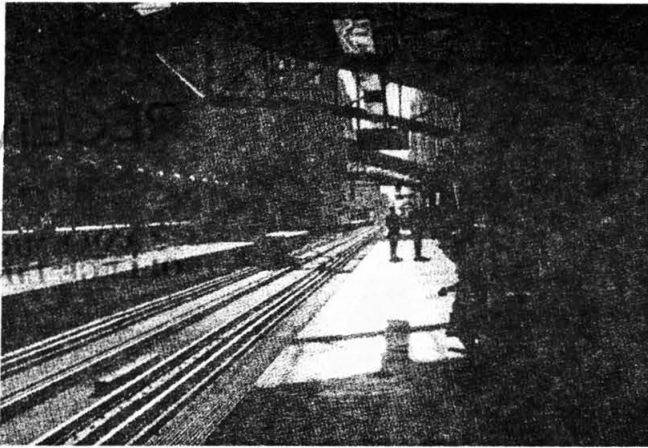
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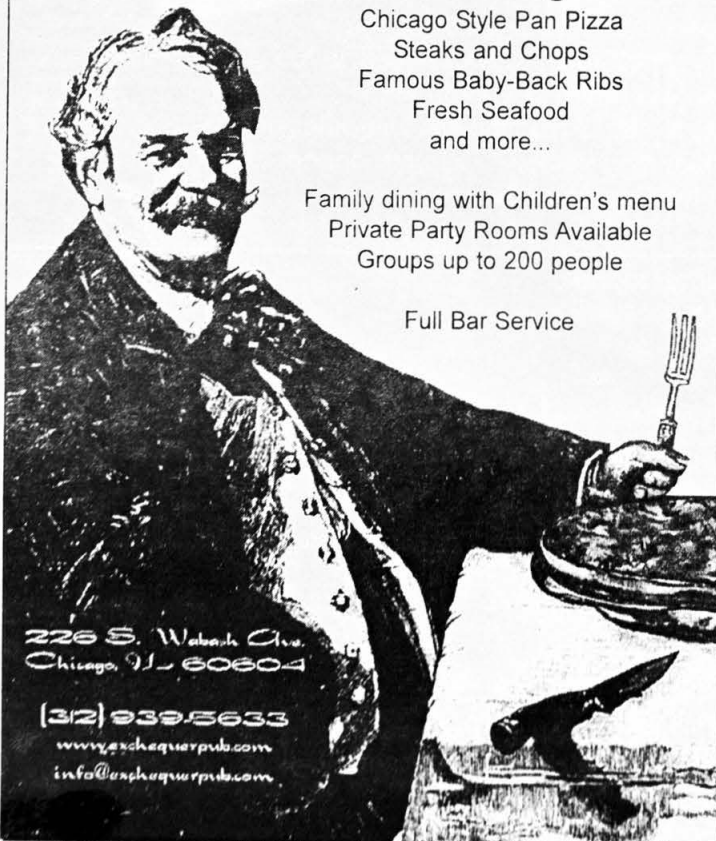
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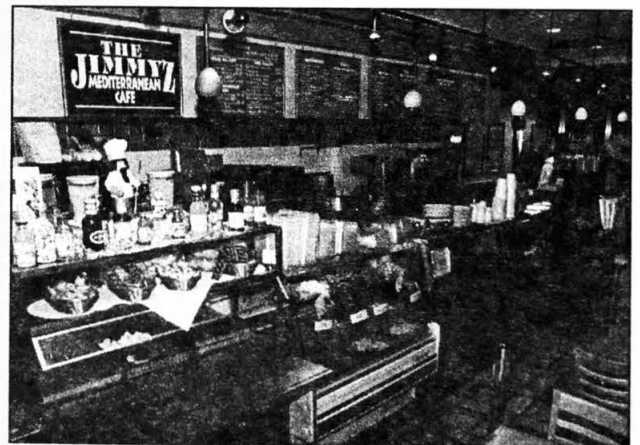
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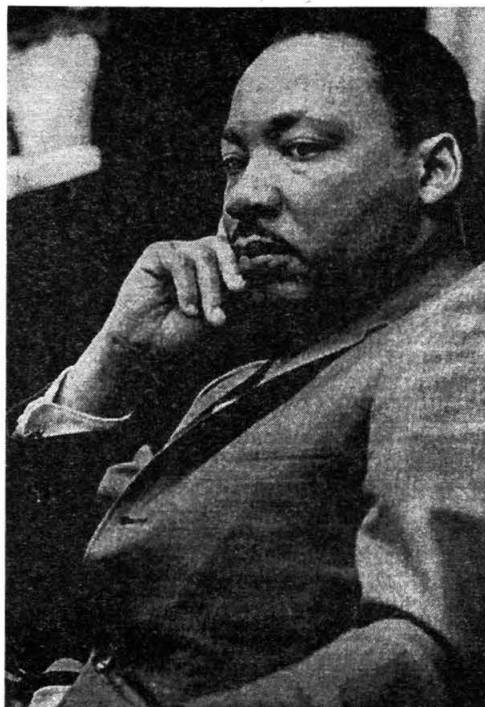
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COMMENTARY

Columbia Chronicle Editorials

New public nuisance gun laws

Gun dealers beware: new Illinois legislation will make your job a lot harder. The state appellate court ruled that gun makers and distributors could now be sued as "public nuisances," alleging that they exercised poor judgment and knowingly sold guns to customers likely to commit crimes.

The decision will enable five families, including that of slain Chicago Police Officer Michael Cerialle, to pursue lawsuits seeking restitution from gun dealers and distributors who, according to a Jan. 1 article in the *Chicago Tribune*, "nurtured a climate of violence."

While this decision is "the gun industry's worst nightmare," according to a recent *New York Times* article, the ruling is, to most, a blessing in disguise. Gun distributors will be forced to look at everyone as a possible criminal.

This may be discouraging to John Q. Public, who needs to pick up some ammo for his hunting trip, but it will also take the pressure off the gun shop owner, who, like liquor store employees, checks everyone's IDs, even those of senior citizens. This would prevent gun dealers from continuing their shady activities. For example, the *New York Times* reported that police officers found, through undercover detectives posing as gang members, that "they could easily buy guns without proper identification, even if they told store employees they were going to use the firearms to commit crimes."

Now storeowners would no longer have to guess who's going to commit crimes, as they would have to perform extensive checks on all customers.

The appellate court decision, passed on New Year's Eve, is no more than a revision of a previous argument brought by the City of Chicago (which was rejected in

September 2000), because a Cook County judge didn't "agree that a public-nuisance claim could be made against the gun industry."

And rightly so—after all, we don't blame car companies for drunk drivers or sue oven manufacturers for burnt food. Although the American motto has always been "sue, sue, sue," if that sort of legal activity were just, everyone from Mattel to Mead better hire more high-priced attorneys.

The previous argument stated that "gun makers supplied far more handguns in stores in the city's suburbs than the population would normally buy, suggesting that the gun makers knew many of the guns would be bought by residents of the city, where the purchase of handguns in the largely prohibited," as written by Fox Butterfield in the Jan. 3 issue of the *Times*.

Although there may be some truth to this, store owners are responsible for ordering products, and they only order what they can sell.

Gun control is a complicated issue, and this may be a step in the right direction, but the real blame lies with the gun owners, not the distributors. And while the families of the victims might find solace in the money they win from large companies like Smith & Wesson, the winnings will be unjust. Large gun companies thrive in our capitalist society because each citizen has the right to bear arms.

What those citizens choose to do with their weapons is entirely their decision. Blame should be aimed at unethical gun dealers, but not the companies that distribute them. Blaming gun companies for their actions is like suing the coffee bean distributor after a McDonald's customer was burned by coffee served at the restaurant.

Wayward waiter ho: Why not to become a whore for the food service industry

By Shane Redman

Contributing Writer

Just like my parents, grandparents and so on for many generations, I too have been herded onto that long road in the middle. In doing so, one of the most dreadful stipulations of a decent life is that of gainful employment.

In college, an entrancing siren beckons your name and more importantly your time. She whispers to you promises of cash, paid daily and flexible night-time hours, which happen to conveniently cooperate with your daytime class schedule.

So where can a desperate college student be so lucky to find a job like this? In the food service industry of course. So, grab your pen and that apron and come have a look at one of the most violating professions there is. And yes, I do know that somebody has to mop the floors at adult movie theaters.

When the prospect of paying rent reared its ugly head, I realized that working at a video store couldn't pay my bills. Without much fanfare I retired from my position after five faithful, fun-filled years. It was a great job. It didn't pay well but I liked it, and that's supposed to be what's important. I did what most people do at one point or another in their young adult life, I became a whore for the food service industry and Mama Leona is my pimp.

Naturally, I can't say what crappy, corporate, faux-Italian restaurant with 13 locations I actually work for—certainly not without jeopardizing what means of a meager existence I maintain. But I can say this: God forbid you eat the catfish.

It's been nearly a year now. In that short time I've seen enough major health violations to make a person cry. Even sadder, I've seen the repeated rape of an overworked and underpaid subculture that has no means of defending itself.

As a waiter, my job is simply to serve the food and make sure the customer is happy. However, it's easier said than done. It really takes a certain type of person to be a good waiter. You have to enjoy people but also have the patience for serving the public, and "public" is the key word. It's a stressful gamble—you never really know how much you'll be bringing home.

In my time as a waiter I've come to one startling revelation: I'd rather eat at home. All too often cleanliness is blatantly ignored; hand-washing is a mere pipe dream.

The area to be most concerned with in a restaurant is the kitchen, most importantly how the food is kept. A big restaurant uses a lot of food, and big freezers cost a lot of money. On one occasion at my place of work, six boxes of fresh catfish were delivered on a Thursday. The next day I came in and the catfish were still stacked neatly outside the freezer door.

At that time we were having a severe mouse problem. I noticed that on the side of the bottom box a small hole had been gnawed out. In my opinion it was from a mouse. I told a manager and he said he'd check it out. The catfish was brought upstairs to the kitchen in preparation for the traditional Friday night rush.

That night, I sold 15 catfish dinners.

There are generally 15 servers on the floor. Fifteen servers times 15 orders of bad catfish. That equals a whole lot of stomach trouble. I never heard that anything happened, at least nothing in the form of a lawsuit, but nonetheless it occurred.

And I'm sure the victims would be thrilled to know that more than likely they had consumed some sort of rodent matter.

Between the food being left at room temperature, the constant and erratic shedding of the cooks, it's enough to keep me from eating at another restaurant for an eternity.

Back to the plight of the worker. A restaurant is divided into two facets, the "front of house" and the kitchen. The dining-room managers, the waiters, the bartender and the hosts make up the front of house. The kitchen manager, cooks, busboys and those temptress salad girls make up the kitchen area or "back of house." The workers in either case are equally mistreated.

Waiters are generally paid \$3.09 hourly as a base salary. Remember that next time you leave a tip. Needless to say you're supposed to make up for it in tips. The only trouble is, when it's slow you feel the pain first. This seems to be the situation at present. Especially after Sept. 11, the restaurant business has taken a significant blow. Guess who feels it's the hardest? After taxes and house fees (money paid to the restaurant for their services—huh?), I take home 88 cents for every hour that I work.

The Hispanic subculture that makes up the "back of the house," is utilized by nearly every restaurant in the Chicagoland area. They work hard for cheap and they never complain. Who could they complain to, or a better question is who can they complain to and not be deported? Close to 70 are enslaved by my employer, probably 10 of whom are in fact bona fide legal U.S. residents. Every cook, busboy and dishwasher in my restaurant is paid in cash. While I support their employment, I firmly denounce their exploitation.

Then comes the worst part—you. Not you in the individual sense, but you as the collective, the general public. It's ridiculous what people want. The idiocies, the senseless delirium that is the American public is second to none. The essence of the business is service, putting yourself at the will of another, it's actually quite violating.

You're rude, you're obnoxious and you're flat-out cheap. I am at your beck and call, all the while hoping to woo you into a trance so you leave a good tip. I rely on you to pay my bills but you routinely let me down. Just remember that it's a long trip from the kitchen to your table. A lot can happen to that bowl of Fettuccine Alfredo before it gets to your mouth.

Between the people, the place and the employers a restaurant is a vortex of lost hope and desperation. You'll be violated time and time again, but you'll be paid in cash.

So beware, you desperate youth, for the siren's call will surely find it's way to your ears and you too will be enslaved. Heed my warning, you're better off working at Starbucks. Well, maybe not Starbucks, but you get the idea.

Winter break schedule a burden, not a blessing

It's New Year's Eve. You've made the trip to New York City to help America's perpetual teenager, Dick Clark, bring down the ball in Times Square. As you drunkenly count down to the new year along with 70,000 other shivering revelers, at the count of "One!" you suddenly remember that you have only one—one!—day left before Columbia resumes classes and that you have three—three!—major projects you didn't complete over the break.

"The break is educationally very difficult for students and teachers," admits Vice President of Academic Affairs Steve Kapelke.

Because Columbia starts its fall semester in late September, it cannot complete the 15-week term without some sort of winter break. This year, the winter break was 15 days long, from Dec. 18 through Jan. 1. We will not complain about an overly generous winter break, but its placement is burdensome and unnecessary.

Many students want to leave town over break to visit family or friends, but must either stay in Chicago to work on school projects due upon their return, or attempt the dreaded "working vacation," which is rarely productive or relaxing.

Instructors, meanwhile, must grade papers and projects over break, and then deal with the inevitable lag from students who have fallen out of the study habit and must rush to complete final projects in the three weeks of the semester remaining. Access to equipment and school facilities over the break is also a problem for students.

It would be better for everyone if the fall semester started in early September, closer to the time when most other colleges start, so that the winter break would come after the semester's completion. Moving up the schedule would also have the benefit of ending the school year in late May, when many summer positions and student internships become available.

One reason frequently cited for keeping Columbia's late September start is to allow for students whose other options may have fallen through to have time to apply for fall admission. But while Columbia is still growing, it is already 8,000 students strong, and it is time to consider the interests of students already enrolled over those of prospective students. Furthermore, an earlier September start will encourage academic development and provide a more welcoming environment for students considering Columbia as an option.

Columbia administrators say they would like to change the schedule, but "contractual problems," in the words of Executive Vice President Bert Gall, may make a change any earlier than 2004 impossible. If contracts can be renegotiated, they should be. As it is now, the winter break is more of a burden than a blessing.

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Politicians' search for easy answers leaves poor behind

By Drew Adamek
Contributing Writer

Issues like the immediate physical danger of terrorist attacks, national economic recovery or the encroachment on civil liberties by the Bush administration dominate the post Sept. 11 rhetoric. These issues also pose very real and life-threatening problems for our government and society.

However, the greatest danger to the survival and strength of our civil society may be our tendency to lay the remedy of our social ills squarely on the backs of the disenfranchised and underprivileged. If we continue to prop up an already fragile system by taking more and more from the less fortunate and weighting the top heavier and heavier, we run the risk of doing permanent damage to our democracy because of the resulting social imbalance.

Take recent cuts allegedly necessitated by Sept. 11 (forget for a minute that Illinois Comptroller Dan Hynes predicted this shortfall in May of 2001) to the Illinois state budget, for example.

Most of the cuts—described as patriotic by Illinois Gov. George Ryan—were made in education, Medicare and transportation for the poor, while pet legislative pork barrel projects were left untouched. (For more on this see the *Chicago Tribune*, Sunday, Dec. 2).

The budget was saved and all it cost were programs for the under privileged because Illinois politicians did not have the honesty and integrity to cut wasteful, useless programs because of the potential political backlash of slicing away favorite pork projects.

So what if poor people don't get free rides on the bus anymore? They don't contribute to the tax base anyway, so why should we have to support them? There's no danger to democracy if poor people have to take social services cuts, right?

Wrong. It is dead wrong because it is a self serving maneuver by state politicians to preserve their standing with vocal and rich constituencies—a small minority of the state's residents—without cutting any politically advantageous programs, like the \$12 billion Illinois First program. And any action by a politician that is not equitable, or for the benefit of the majority, is a threat to democracy because it subverts the ideal of majority rule.

This is a clear case of politically taking the easy way out. Poor people contribute fewer campaign funds and evoke little sympathy when services to them are cut. It is a lazy and safe way to prevent upsetting the real "cash constituents"—big business and wealthy people.

For more evidence of this, one need to look no further than the proposed Republican "economic stimulus" package winding its way through Congress. As part of the package, Republicans propose giving a retroactive rebate on the alternative minimum tax corporations must pay while doing little to address the concerns of lower income or unemployed workers.

The publicly announced principles behind this package are to put money in the hands of corporations—job creators—to spur investment and production, which would then increase employment. Such logic is false and dishonest for at least three reasons.

One, in a shaky economic climate, business is hesitant to invest or spend. In fact, in the current atmosphere of political and economic uncertainty, corporations are laying off employees and slashing costs, not increasing spending.

Second, because of the excesses of the late 1990s, corporations are over-invested already. According to the Dec. 7 *Chicago Tribune*, American businesses are already at an excessive production capacity and will not invest in new production any time soon, so showing the argument that the AMT rebate is necessary and effective to be flatly false and bad policy. It is simply a give-away to the biggest corporate campaign donors with little or no benefit to society.

Finally, giving money to the top percentiles in the form of tax rebates or breaks does little to spur consumption, which is the engine behind economic growth. Wealthy parties, corporate or individual, have no reason to spend any additional money because the amounts discussed have no appreciable effect on affluent spending patterns, whereas poorer parties will spend any extra money as quickly as they get it.

And what happens to spent money? It circulates in the economy, buys products and mandates more production while unspent money simply stagnates and does nothing to spur the economy.

So, why would the thoughtful and intelligent members of Congress and the White House want to pass a package that provides little in the way of stimulus, even less for the majority of Americans and benefits only a handful of rich and powerful corporations?

For the same reason Illinois politicians went after the programs of the poor instead of wasteful pork. It is to their political advantage to cater to influential and wealthy interests. As soon as those special interests take precedence over the welfare of the American public, American democracy suffers.

The poor are easy targets because they have little political clout and even less public sympathy. The rich and influential control our political system because of unbalanced political campaign laws. Therefore, any time we need to make sacrifices or difficult decisions as a society, we aim for the poor. But what are some of the costs of that policy? Can we continue to allow the system to be unbalanced without paying for it?

If we continue to take more from the lower rungs, it will cost us more in the future. If we are not willing to pay for education, then we must be prepared to pay for the resulting rise in crime. If we choose to gut medical programs for the poor, then we have to accept higher medical costs when we take our families to the hospital.

Every decision we make as a society has repercussions—some we see immediately, and some take longer to be seen. Without tending to the needs of the disadvantaged, those repercussions may become irreparable.

Honesty and integrity are absolutely essential in elected officials if we are to stay a free and democratic society. If we allow our politicians, in order to perpetuate their political careers, to lie to us about their motives and actions, then we are asking for our freedoms to be taken away.

In these trying times, difficult political and fiscal questions need to be answered. Just don't let those questions be answered by the easiest or most politically advantageous solutions.

There is too much at stake.

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Photo by Angela Ratkowski/Chronicle

COLUMBIA'S VOICES

Minority acting students should demand better roles

I am a theater major at Columbia. Being a gifted and proud actor of color, I refuse to be a victim of typecasting resulting in my having to play the typical "black role." I chose acting because it is an art that allows you to freely explore any character without prejudice or segregation, yet when it comes to good roles, many talented young actors are passed up and cast in roles that require the actor to simply be black.

Unfortunately, this system of prejudice in the acting world also pervades theater spaces within academic settings. One would think that such a practice would not take place in an educationally nurturing environment where profit isn't the basis for creative endeavor. This is a definite problem and it needs to be addressed.

Art unites us all regardless of our race or religion. It is far too important for us to allow it to become infected with the disease of segregation. To hire an actor solely based on his race rather than his ability is the same as telling a woman she

cannot vote because she is of the female gender. In this day and age, we are too smart and too wise for such nonsense to exist. We are also too powerful to allow such abuses to go unchecked.

Many directors have been able to think outside the box. This has been manifested in such movies as "Deep Impact" and "The Fifth Element," where Morgan Freeman and Tiny Lester played the role of president of the United States—a role typically played by a white actor. While I thank these folks for their creative inner strengths, the realization has to be made that minority actors still have a long journey ahead of them.

At least as far as most audio/visual works are concerned, they are fictitious. So what is really being said when actors of color are not playing high-status characters? Does it stretch our imagination to think that there exist minorities that are well-educated, responsible citizens and hold executive positions in Fortune 500 companies? No, no, no—who would believe that? So, instead we'll take a small segment of the minority population and make it indicative of whole—as can be seen by turning on the television and flipping into any program dealing with urban life.

Sitting back and merely complaining

about the status quo won't do it for me. I'm asking individuals of influence in the entertainment industry, particularly theater/film, to cast minorities in non-traditional roles. I am also asking for minority actors to take a stand, voice their opinions and let it be known that they're tired of playing degrading roles—no matter how entertaining the finished product may be.

—Remoh Romeo Robert/Theater

Parents react to son's eviction from Columbia's dorms

Dennis Gaebel Sr:

The story you did on my son Dennis Gaebel Jr. was very accurate. It makes me proud to know some observers see an injustice in the matter. His dorm eviction has also exiled him from friends in the dorm and even the kitchen to get a simple meal. He did stay in the hostel furnished by the school for the initial 10 days. Today, Columbia still sees nothing wrong with what they did. This was according to e-mail I just received from them.

Debbie Gaebel:

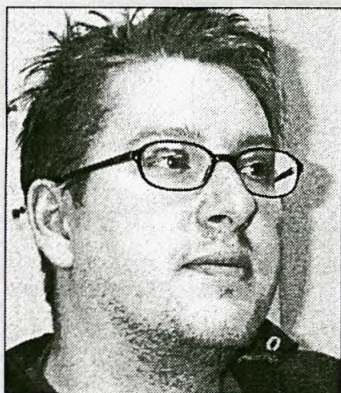
Let me say the last two months have been turmoil for our family. As a mom, I worried every day for my son's well-being. What was he eating, was he staying warm and out of the elements? Obviously, Columbia did not care. My son called home stating he had no money for food. I felt helpless and sick to my stomach every day, hoping things would change for him. Columbia has been unfair to him.

—Dennis Gaebel Sr. and Debbie Gaebel

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The Columbia Chronicle photo poll

Question: What do you think is a good reason to evict a student from the dorms at Columbia?



Matt Jencik
Sophomore/ Photography

"Underage drinking and being caught numerous times."



Lorilee Leopard
Junior/ Illustration

"Criminal activity, like sexual offenses."



May Tee Manasas
Sophomore/ Photography

"Dirtiness, uncleanness since it may attract roaches and rats."



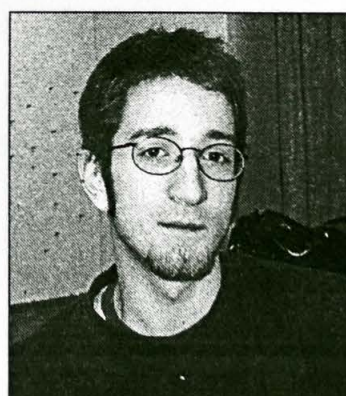
Stephanie Foyer
Sophomore/ Photography

"Not respecting your neighbors and making loud disruptive noise."



Minchul Juns
Senior/ Photography

"Not abiding by the rules."



Terence Hahin
Freshman/ Film

"Destruction of property."

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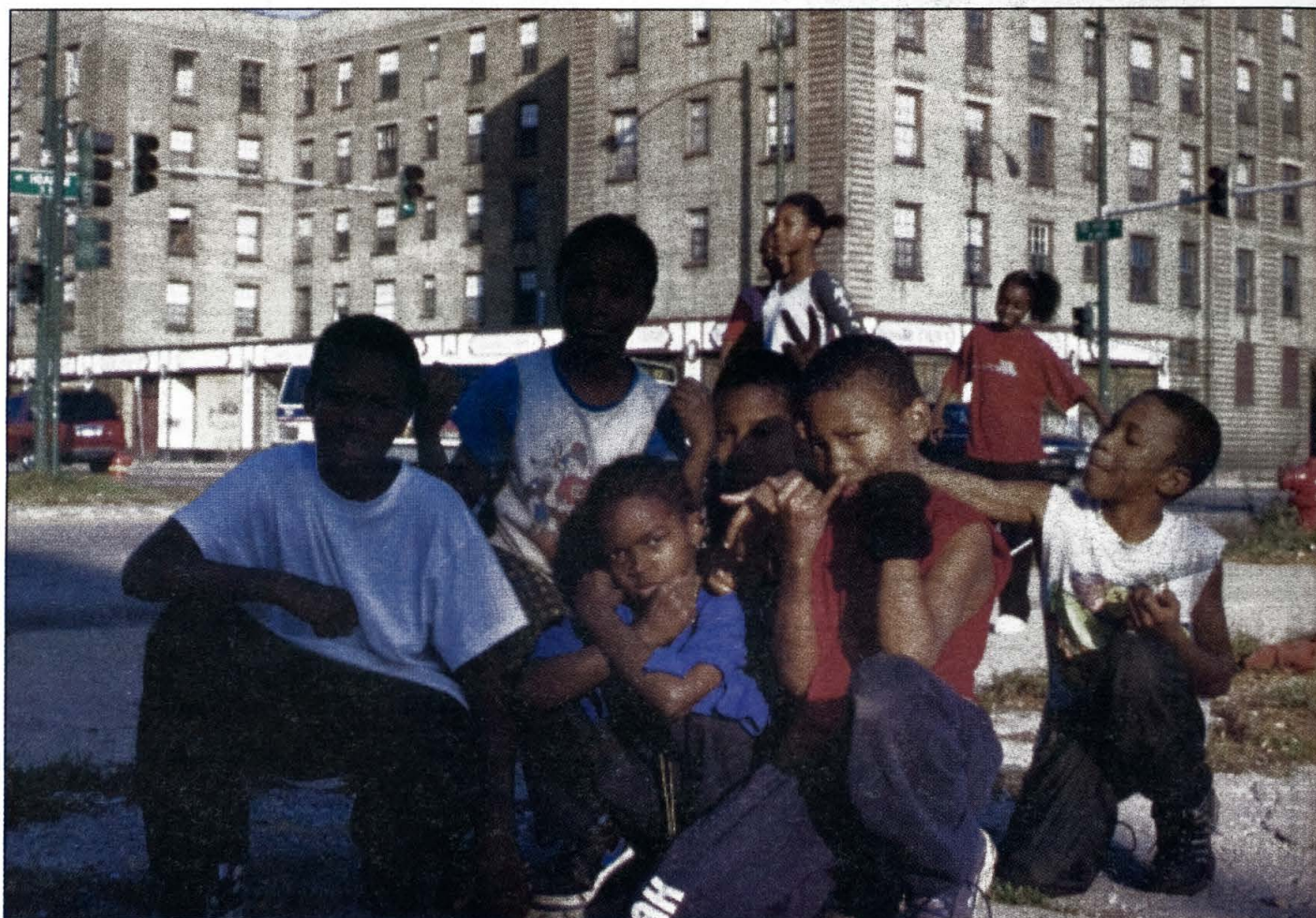
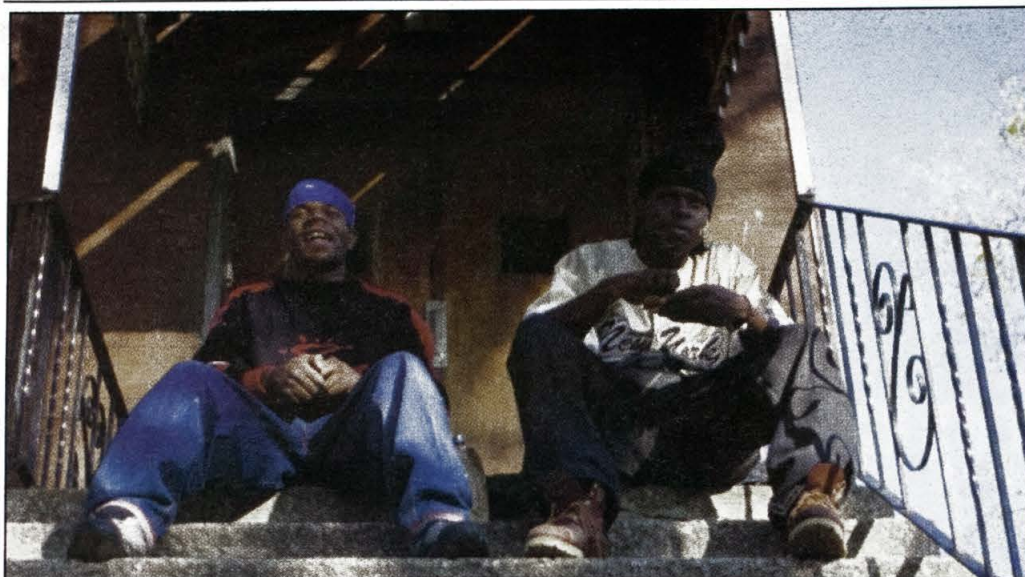
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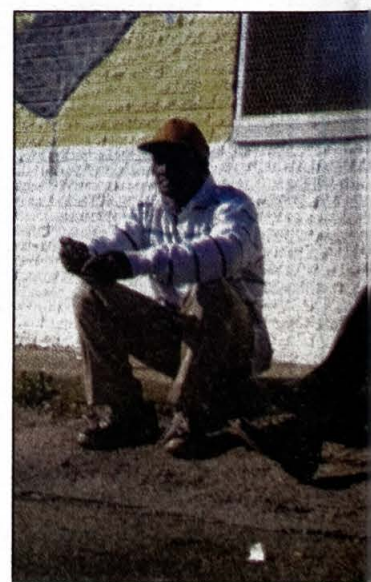
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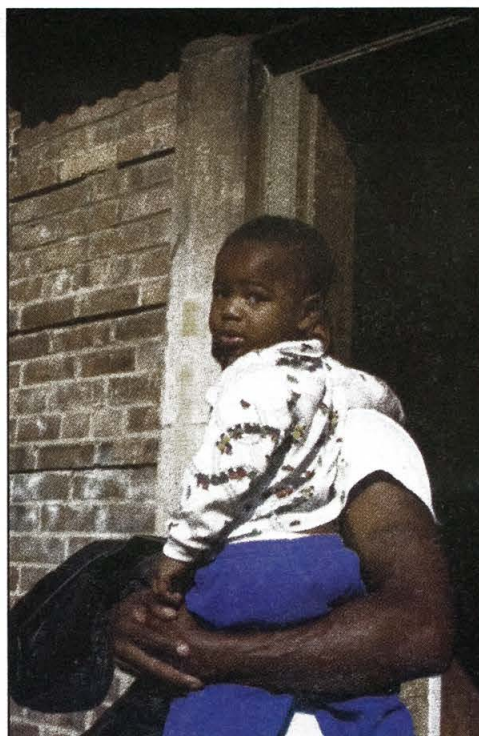
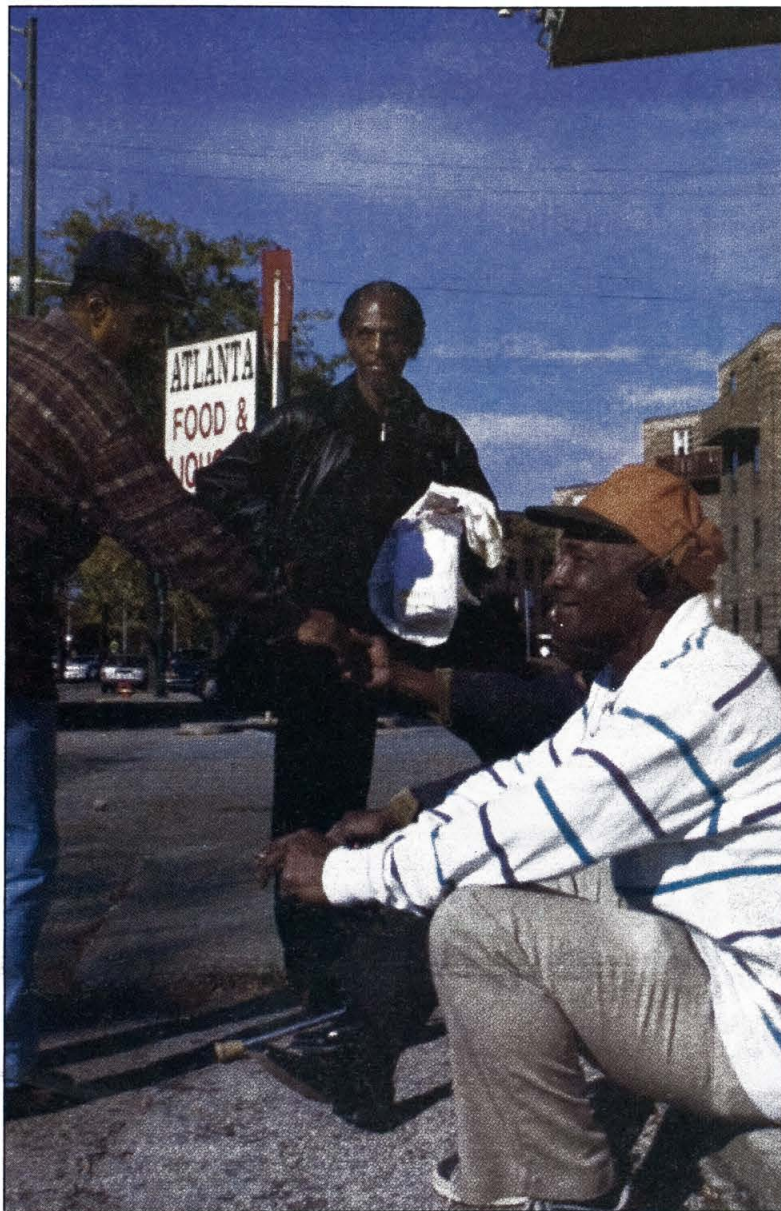
*current market value applies.



Bronzeville

Bronzeville is located on the south side of Chicago north of the University of Chicago and south of McCormick Place. It was once the center of a massive African American migration to Chicago. Over the decades, it has faced economic hardships and now is on the brink of a renaissance, according to those who live and work in the neighborhood. Despite the changes, Bronzeville remains a tightly knit community with people committed to improving their neighborhood. Chronicle photographer Adrian S. Burrows recently spent several weeks documenting the people and places in Bronzeville.





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PHOTOS BY ADRIAN S. BURROWS





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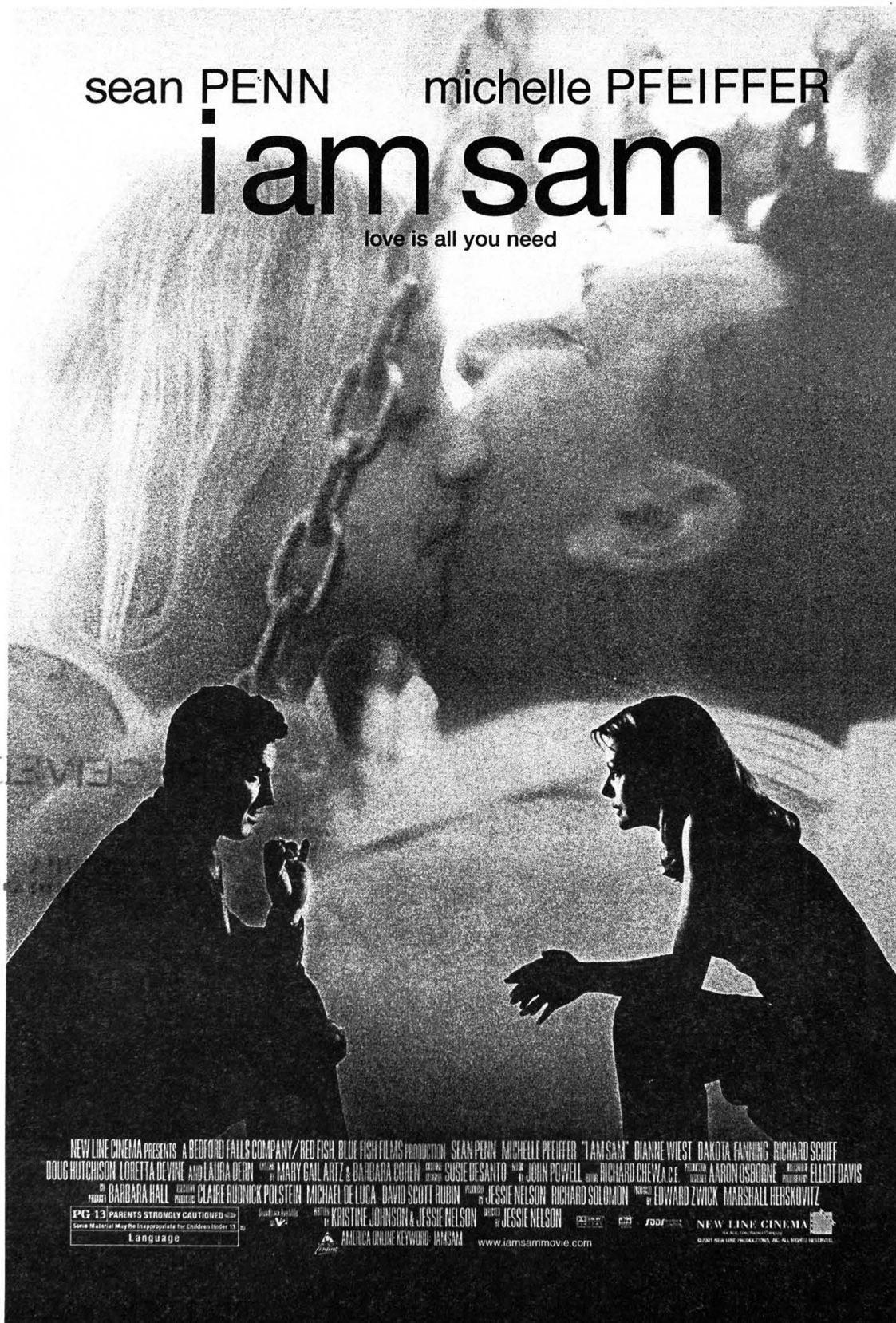
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at the 600 N. Michigan Cinemas on Thursday, January 10th.

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IN THEATERS FRIDAY, JANUARY 25TH!

Lego the building block for Chicago house

By Marc Zale
Contributing Writer

Raphael Rodriguez, known throughout the city as Lego, has been layering unequivocal, true Chicago house music for almost two decades now. Despite holding a long-standing residency at Red Dog, the longest-running club night in Chicago history, Lego has continued to weave avant-garde soundscapes of pure underground music.

After initially detonating audiences with his seamless mixing and monopolizing record selection at Milwaukee Avenue's legendary loft parties over a decade ago, his exponential rise has been nothing short of remarkable.

Born and raised in the culturally diverse neighborhood of Logan Square, one of Lego's first introductions to house music came when his aunt brought him records from Chicago's early house parties. By the time he was 11, he had spun his first tape on a set of no-pitch turntables.

Like Logan Square's diverse ethnic makeup, Lego was exposed to a wide variety of sounds that spanned the musical spectrum. Lego's brand of house gained direct influence from disco, jazz and venomous styles of soul. Like his diverse musical experiences, Lego's upbringing in Logan Square drastically shaped his sound.

"The influence that Logan Square had on my music was that it was just the right place and the right time," Lego said. "The right place because of the diversity in race and musical styles in my neighborhood, the right time because house music was still growing and I knew a lot of people and family who went to the parties."

While house was still emerging, Lego gravitated toward people at the forefront of the movement. He was listening to some of the more original DJs, like Farley "Jackmaster" Funk, Frankie Knuckles, and Edward "Get Down" Crosby.

By the time he was 19, he got his first residency spinning at a North Side club called Kaboom! This turned people from all over the city on to his mega-thick disco grooves, captivating venomous bass sounds and monotonous, metronomic high-hat taps. His

untapped wealth of original underground music was too potent and dynamic to go unnoticed.

After nearly bursting at the seams and on the verge of realigning the entire Chicago music scene, Lego secured a residency at Chicago's legendary Red Dog nightclub, 1958 W. North Ave., to expose his music to an experienced audience. Spinning Monday nights at Red Dog's Boom Boom Room has cemented Lego's legendary reputation after countless years of overwhelming people with undeniable sounds. It finally gave him exposure to some of Chicago's most established producers.

In 1995, legendary house musician Ralphi Rosario approached Lego about remixing a Donna Blakely song. It was the first opportunity he had to push creative boundaries and produce music. The remix eventually reached No. 1 on the international dance charts. More future remixes featuring Rosario and Blakely would ascend the international and Billboard dance charts.

In 2000, Lego produced three EPs that remain staples of new-generation house. **Quiet on the Set** on Fusion, **Jazzmorphism** on 83 West, and **Mad Flava EP** on Afterhours all paired stripped-down Chicago house, pure and dominating jazz, and original Latin music.

Demand for his production and Red Dog's immense popularity generated solid outlets to display his abilities. After six years of producing and nine years working over club audiences, numerous moments have been special for him.

"One off the top of my head," Lego said, "was my record release party for **Mad Flava** at Red Dog. Liquid Soul performed my song "Monkey Jazz" live. It was amazing. People were screaming for more. Making a crowd go crazy while you're spinning is one thing. But to see a crowd get off and really feel something you wrote is one of the best feelings in the world."

Lego has kept his ear toward talented musicians who look to him for

inspiration. DJ Colette, a Chicago native known for spinning deep house, used to sing while Lego mixed.

"When I was 16," Colette said, "I was lucky enough to help Lego promote all the Milwaukee Avenue parties. I experienced all the downtown loft parties. [Lego] would play 'til dawn and then some."

Leading by example in his hometown is something Lego has done for a long time. Anyone familiar with Chicago house understands the immense level of importance he has occupied. Likewise, Lego appreciates and respects anyone making "good music." In particular, Chicago house musicians he listens to are Derrick Carter, one of Chicago's most established producers, Jesse De La Peña, known for spinning hip-hop, and Sativa, who spins downtempo beats.

While Lego epitomizes Chicago house in its purest form, it is evident that no geographic boundary could confine his music. As the rest of the nation uncovers the city's best-kept secret, the musical platform Lego experiments with will also continue to broaden. Even though Lego has already mastered the art of spinning, he will undoubtedly continue to expand the

creative process.

"I plan to continue making music and start my own record label," Lego said. "Making music is a whole other level and challenge. Deejaying was just to help me get there and showcase my music to the public."



Photos by Michael Hirtzer/Chronicle
Lego, AKA Raphael Rodriguez, spins Latin-flavored house music for an enthusiastic crowd on a Monday night at Red Dog.

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TWISTED 8 DOESN'T OFFER REAL ALTERNATIVES

By Michael Hirtzer
Assistant A&E Editor

Alternative rock was once the symbol of anti-corporate America, where scruffy groups expressed their anger and distress toward a stifling market-driven machine pushing the images of glam and pop acts, where the look was more important than the sound. The airwaves were ruled by chart-toppers like Queensryche and Mötley Crüe, as they cock-rocked Americans everywhere with their "shocks to the heart" and "Dr. Feelgoods." Before Q101 came on the air, there was little outlet (besides Z95) for those down on selling-out, or, at least, buying in.

But WKQX set out to save Chicago and those within the bandwidth—those eager to hear the sound of the real youth, the blue-collar nine-to-fivers and the slacking 12-to-five a.m.ers.

But, more than a decade into Q101's pursuit of the alternative, they have become exactly what they set out to rebel against. Instead of blasé 20-somethings gently swaying to songs about love and defeat, they now are mall-shopping trend-followers picking up on the latest fad. Now Q101 and its listeners rock alongside corporate America—look Mom, it's me and Mike's Hard Lemonade.

Each year, Q101 highlights the best in alternative (i.e. the pop rock of today) at their year end Twisted Ball, and eight years into this concert series, Q101 featured the sound of now—the sound of TRL. It's no longer about the cutting-edge, it's about what MTV picks as the next big thing to go between the latest Mandy Moore and O-Town videos.

Headliners Blink 182 illustrated the lowbrow best when the California trio spewed profanity after profanity in between their songs about high school woes. It was downright depressing watching 10-year-old kids and their parents take in the performance, as it was clear the kids idolized the band, even though they brought no real message besides proclaiming two fighting audience members "dog f—kers." Fortunately, they didn't perform in the buff like in previous concerts. I don't think I could have handled some little kid asking his dad what that piece of metal was in singer Tom DeLonge's unit.

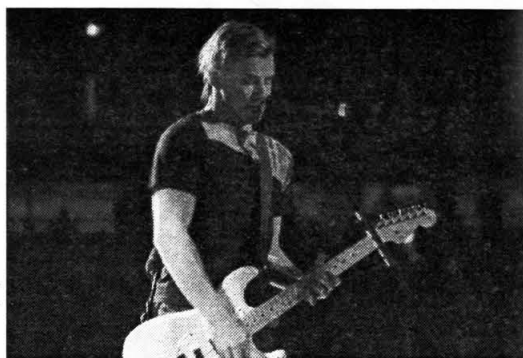
At least the Blink 182 in-training, Sum 41 (hey, what's 82 divided by two?), talked and sang their age. Their youthful energy and upbeat pop punk is the soundtrack of life for "wistful, sinful" teenagers. The pubescent mall-punkers (males: baggy pants and skater t-shirts; females: tight flares and midriff-bearing tees) couldn't get enough

of Sum 41, who, along with Alien Ant Farm, were a glimmer of hope in the genre of lowbrow pop rock.

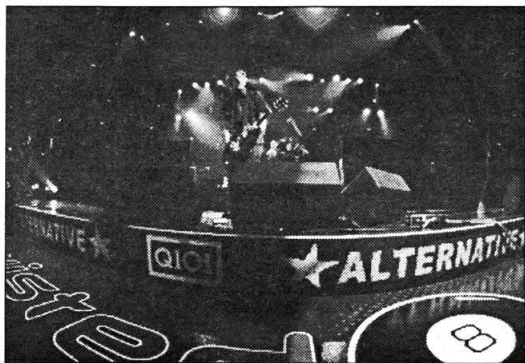
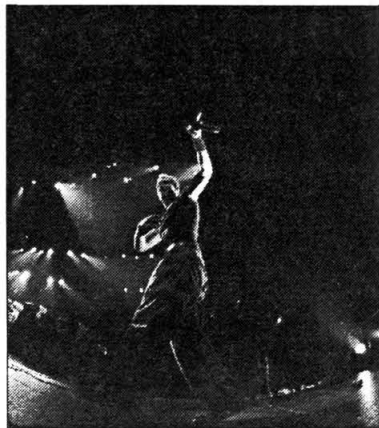
Q101 does deserve some respect for the their diverse lineup for Twisted 8, held Dec. 13, as they also featured the ska-hop of 311, the folksiness of Pete Yorn, the heavy metal of Puddle of Mudd, rock-tronica of Crystal Method and—gasp—the alternative rock of Bush.

Each of the eight groups performing are skilled at what they do, no doubt, but the groups represented no real alternative. Each respective genre was represented, but no new ground was broken, no unknown artist hailed. For the fans of Q101, it seemed just dandy, as over 20,000 people eagerly paid \$40-plus entrance fees to the United Center, Chicago's premier arena rock venue, to attend the concert, all jumping and fist pumping for joy at every power chord and roll of the drums.

And, for the 12 to 17 age group, which dominated the crowd, the line-up was perfect. It was as if Carson Daly handpicked it himself—*everybody* was there. It's hard to ask for more in today's world of short attention spans. Because the kids of today get their music spoon-fed to them by corporate conglomerates like MTV and Q101, they can't be expected to seek out unknown music when all they have to do is turn on the TV and tune out.



Michael Schmidt/Chronicle



Gavin Rossdale of Bush (top), Nick Hexum of 311 (center) and Sum 41 (above).



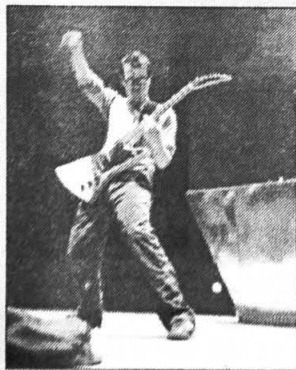
Weezer plays at Illinois State

By Nick Panico
Assistant Web Master

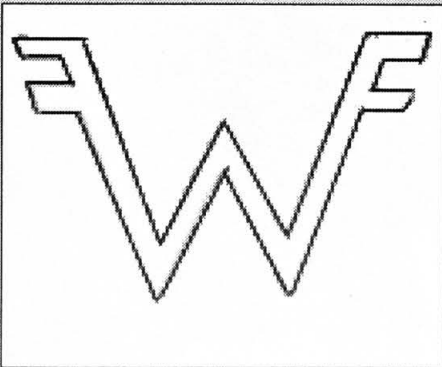
Weezer is the most unassuming arena-rock act in the world. Rivers Cuomo, the Weezer front man, stands center stage. His flying V electric guitar hangs over slouched shoulders as he sports thick black rimmed glasses, looking like a frightened deer in headlights. Standing still as a statue, Cuomo croons his songs of alienation and heart-break, barely audible over the audience singing along at Illinois State's Redbird Arena.

The definitive Weezer anthem came three songs into the set with "In the Garage" where Cuomo declared his mission statement, "I've got an electric guitar/I write these stupid songs/I sing these stupid words/And I love everyone." As the giddy power-pop anthem continued, the audience concurred with Weezer. "In the Garage" is where it "Feels safe/No one cares about my ways/In the garage where I belong/No one hears me sing this song." Nearly 11,000 dorks, weirdoes, and outsiders present in the arena sang along while pumping their fists to Weezer's proclamation of geekdom.

During the performance of Weezer's current single, "Island in the Sun," the audience gave the stereotypical



salute to rock anthems—igniting cigarette lighters. Masses of humanity swayed back and forth in unison and lost themselves in the melody as Cuomo sang about finding that special place to run away and hide: "When you're on a golden sea/You don't need no memory/Just a place to call your own/As we drift into the zone".



Images of the new Spike Jonze-directed music video for the song came to mind. The video depicts Weezer's "happy place" in the prairies of Africa dancing with lion cubs, bears, and monkeys, declaring a simple bliss in the song's chorus, "We'll run away together/We'll spend some time forever/We'll never feel bad anymore."

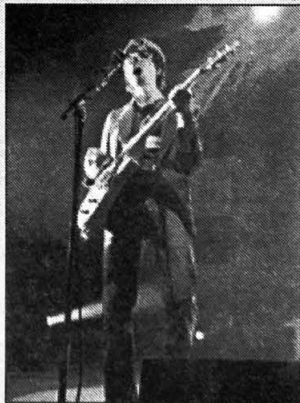
The energy of the show was subdued after performances of newly penned Weezer songs previewing the forthcoming release. Mumbling into the microphone, Cuomo introduced such new songs, as "Living Without You," "Fall Together" and "Change the World," all seemingly identical, with heavy and progressive Black Sabbath-like guitar riffs, screeching guitar leads and forgettable melodies.

The lack of interest in both the band and the audience was also apparent with the playing of the stale and emotionless songs from Weezer's latest self-titled album, often referred to as "the green album." The worst moment of the concert had to be the performance of "Hash Pipe," the first single off the latest record. Despite the assumed success of "Hash Pipe" with regular commercial radio and MTV airplay, the song is the epitome of the manufactured angst that sells so many records in today's industry. The ultimate tackiness came in "Hash Pipe's" first chorus, where a neon-sparkling Van Halen-

esque "W" logo appeared underneath the drum risers, clearly describing the phony sensationalism needed to replace Weezer's usual genuine emotions.

Highlights of the show were tracks performed from the band's self-titled 1994 debut album, popularly referred to as "the blue album." The most powerful songs of the evening included, "My Name is Jonas" and "Say It Ain't So." The songs were recognized instantly by the audience with loud applause within a couple of strums of the distinctive guitar riffs. The ultimate sign of gratitude for the classic Weezer songs came when the devotees made little W's with their hands saluting the dueling guitar solos, intricate harmonies, and awkward emotions of the band's heyday.

Weezer's swan song came with the epic, "Only in Dreams," a song describing a longing for a crush too far out of reach. Cuomo painted heartfelt imagery with the lyrics, "You can't avoid her/She's in the air/In between molecules of oxygen and carbon dioxide" as the band played, silhouetted amongst dark blue lights and smoke machine-induced clouds. Seven minutes into the epic finale, the soft drum beat accompanied by a plucking bass line built up a crescendo to the explosion of a distorted wall of fuzz guitars and crashing drums. Silver paper fell like glistening December snowflakes from the arena's ceiling during the last minute of "Only in Dreams" to conclude the rock-venue sanctuary for geeks that Weezer had created.



Weezer's power-pop classics fare better than new material in concert.

Columbia Theater chair directs play

By Shadia Hernandez

Staff Writer

"Boys' Life," a play directed by Sheldon Patinkin, offers an intimate peek at the lives of three male friends, their relationships with each other and their interactions with women.

Opening scene: a bachelor pad. A crate is used as a table and it is littered with beer bottles. The three men pass around a joint. They sit around talking and making jokes.

"It's part of what they were like in college and they hadn't grown out of it even though it was 10 years later," explains Patinkin.

The plot thickens rapidly when Phil (Brendan Donaldson) goes to a party and approaches Karen. Phil suffers in love. He comes on too strong and does not know how to deal with women.

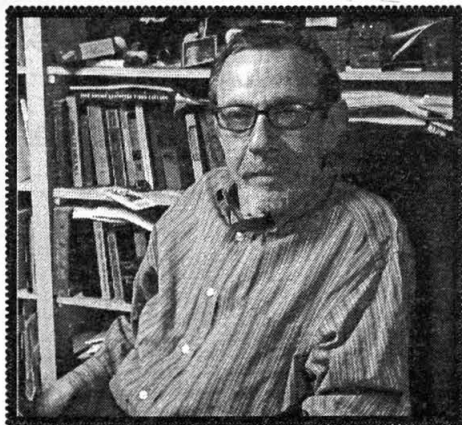
"I'm by myself and I feel like I'm going out of my mind," Phil says. Eager to love and be loved, he has a negative outlook on life when things don't turn out as he expects.

Karen (Maggie Anderson) seems timid and hesitant to enter into a relationship. She seems to be carrying a lot of baggage from past affairs. Man (John Connolly) is a passive man who gets caught in the middle of Phil's pursuit of Karen.

Jack (Mike Thompson) seems a little more stable; he is an agreeable kind of guy. His downfall is that he is always eager to please everyone. He does not know when to say "no," so he tends to get pushed around.

Don (Brian Cicirello) has a wife and a child but is still tempted to cheat. He is the joker who loves to have control and wants to impose his ways on his friends and others.

"The toughest part of doing the play is actually realizing that part of you that is manipulating with your best friends. You don't want them to go out with their girlfriends so you tell them to stick around for another beer.



Director and Columbia Theater chair, Sheldon Patinkin

It's an ugly side of human nature," says Mike Thornton, artistic director of the play.

The play also illustrates the role women have in influencing men's perception of relationships. "People seem to really be affected by the show, and I think it's because it's about men and women and how they can't communicate," said Thornton. The character known only as Girl (Mary Fons) is a little odd, like someone who's not all there. She also seems fine with having a one-night stand.

The girlfriend Lisa (Maureen Payne-Hahner) is a woman with sense who will not accept infidelity. She knows when to put her foot down and what to say. Carla (Jenny Connell) is the wife who is oblivious of her husband's ways.

Maggie (Lynda Newton) is at first repulsed by Don but

is then charmed by him. She suspects that he may be married but seems tempted to give him a chance. Each character has control over how their relationships will develop. Some succeed in their relationships while others need to know themselves before they can make a relationship work.

Patinkin, who has been involved in theater since the age of five, offered some advice to aspiring artists: "Find another profession: it is very hard to make a living in ours."

Patinkin started out as an actor, but then, "I realized how much I liked working anywhere but on the stage." Having directed at least 100 plays, Patinkin says that "most of the plays I direct are in one way or another about how we are responsible to more than ourselves, that we live in a community."

Patinkin met the cast from "Boys' Life" over the summer while teaching at Steppenwolf Theatre Co. He is the chair of the Theater department and has been at Columbia for over 21 years. He teaches three classes and is currently writing a textbook on the history of the American musical. He is also an artistic consultant at Second City, the launching pad of many well-known comedians, such as Chris Farley and Bill Murray. Patinkin keeps in touch with his Second City colleagues and describes them as "a large, extended, dysfunctional family."

Patinkin reminisced about how comedy has changed since the 1950s. "When Second City first opened, references were to literature, philosophy, college subjects of various kinds and politics. A great deal of our material comes from audience suggestions. Over time language has become far more liberal."

His book *The Second City: Backstage at the Worlds Greatest Comedy Theater* contains pictures of all the famous people who came from Second City, and his memoirs provide a history of comedy from the 1960s through the 1990s. Two CDs of material taped at Second City accompany the book. Patinkin considers comedy to be "whatever makes me laugh—something that pricks the bubble of pretentiousness."

'Kit' Detaches audience from reality

By Jill LoPresti

Contributing Writer

As pop glazes over in abundance it becomes more and more difficult to break away from the animosity many have for upcoming artists and musicians. With pubescent bands relying so much on schtick, musical integrity and veracity seem to get lost in the muck. So many bands ease into the rock formula, missing out on the opportunity to be distinctive. A few album gems have surfaced in 2001, but overall it seems as if this past year rock lay quietly in hibernation.

With all that said, it has been more or less a chore to pull the covers back from my warm, wintry slumber and check out bands that may or may not have promise. Fortunately, on an attempt to reawaken my love of live shows and overcome my musical cynicism, I stumbled down to Schubas to catch Love As Laughter. To my surprise, I came across a very promising group called Detachment Kit.



The Detachment Kit. Above and right: Band members of Detachment Kit jam out.

Detachment Kit is a collaboration of four young Chicago artists who have already effectively carved their way into their own dark-pop niche. Their unique art-rock sound and twangy vocals combined with a full rock composition helps them avoid being pigeonholed as mere "indie rock."

Recently signed to the New York-based label Self-Starter Foundation, the Detachment Kit has finally been given the recognition they deserve. With a full schedule of nationwide touring ahead of them, their album *They Raging, Quiet Army* to be released early January, and another album in the works, DK still remain full of energy and gushing with creativity.

Ian Menard, the lead singer and guitarist, seems to have a firm grasp on the fusion of

art and rock. "We love art and we live it," Menard says. Many of the lyrics off their *They Raging* read like poetry nestled smoothly against sporadic bursts of dramatic vocal uprisings and juxtaposed riffs.

"Never Hear Your Words" and "The Illustrious Daniel Boone: Pioneer of Social Ingenuity," two rather emotional ballads, remain personal favorites of mine. I've had those songs on repeat in my CD player for weeks. The album has a wide range of dramatic builds, unexpected crescendos, and an untouchable energy that sucks you further and further into it with each listen.

The Detachment Kit are more than aware of how hard a band must work to win a crowd in Chicago. "That's why a lot of the bands that are in Chicago have been here for so long, as far as the bands that are pulling crowds—you have to earn it," Menard says.

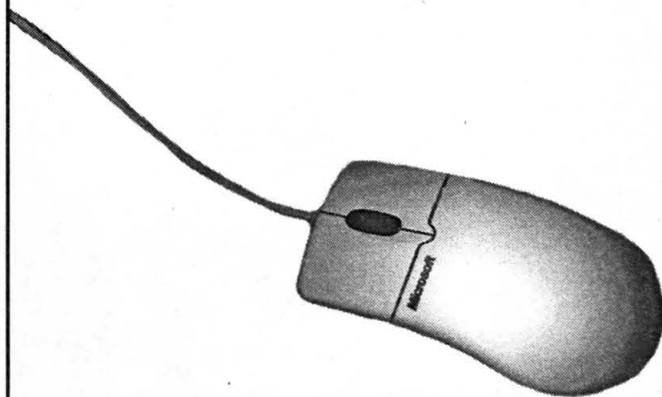
In comparison, in the southern states where singer Ian Menard and guitarist Charlie Davis originated from, audiences thrive on any music that comes along. "I come from a town where people are just so excited about music that you could be a nobody and people will go just to go," Menard says.

"Memphis is along the same lines—there's a very tight underground scene," Davis says. "When I came to Chicago I realized how little I knew about music within the first three months I got here."

According to the DK, southern bands tend to stay in the South and success in New York and Chicago generally are unimaginable. Luckily, these two southerners, combined with bassist Josh Hight and drummer Toddrick Spalding, came together and proved that they're willing and capable to surpass the hangups of Midwestern pretensions and do whatever it takes to keep their collaboration going as long as it remains interesting.



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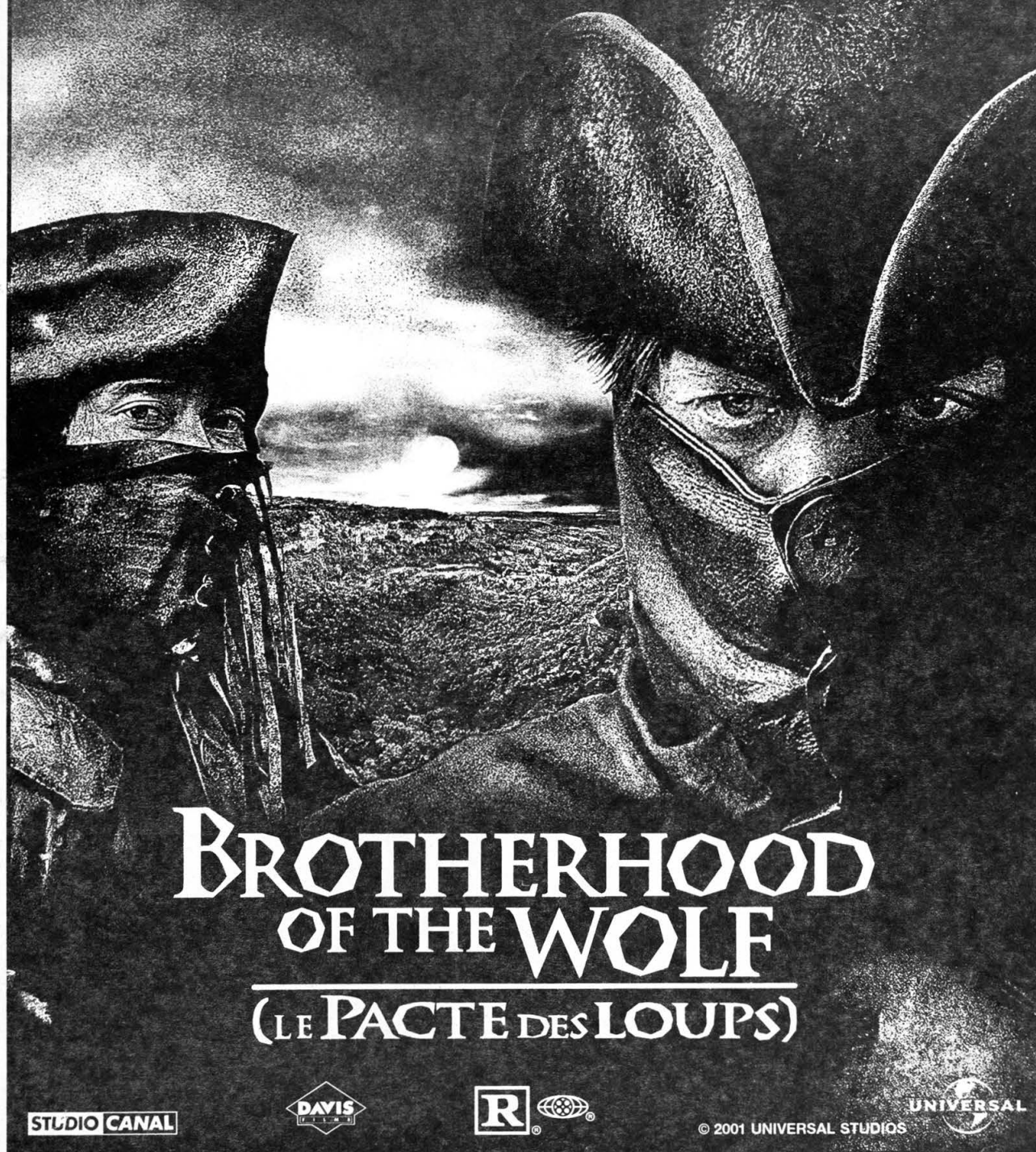
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IN THEATERS FRIDAY, JANUARY 11TH!

Sa da tay: 'Pootie' DVD tangy on the panny sty

By Anthony Heintzelman
Staff Writer

"Pootie Tang" is one of those movies that came and went almost without a trace. Based on a character from "The Chris Rock Show," played by Lance Crouther, it was a critical and commercial disaster, receiving little attention.

Recently released on video and DVD, "Pootie Tang" has not received much attention. This lack of publicity is especially strange when you consider that it was produced by Chris Rock, who also plays three different small roles, and that despite what most critics said, the film is actually funny.

The film tells the story of Pootie Tang, a celebrity unlike any other, with a rather unique way of speaking. He throws out phrases like "sa da tay" and "wadatah," which Pootie's friend and the movie's narrator Trucky says people don't necessarily understand, but they know what he means.

The movie starts off with him being interviewed by Bob Costas, where we find that the actual title of the movie is "Sign Your Pitty on the Runny Kine." It goes into his childhood, where his father, played by Chris Rock, is introduced before he meets one of the funniest deaths in film. With his father's belt, the weapon that gives him unbeatable fighting skills, and his father's

advice to never let women come between him and the belt, the viewer is thrown back to the present.

Movie star, singer and role model, Pootie finds himself the target of Lecter Corp., a massive corporation run by Dick Lecter, played by Robert Vaughn. His company makes things like alcohol, cigarettes and fast food, all things that Pootie urges children to avoid in public service announcements that are actually working.

The company uses Lecter's girlfriend to get to Pootie to steal the belt and get him to sign a contract that lets the company use his likeness to promote their products. Feeling defeated, Pootie decides to go to a farm owned by the woman that loves him, Biggie Shorty, played by Wanda Sykes. While there, Pootie finds himself and the strength he needs to take on Lecter Corp. before returning to clean his tarnished image.

If the movie sounds like it is all over the place, that's because it is. Parodying everything from 1970s blaxploitation movies to "The Matrix," "Pootie Tang" moves at a rapid pace. The fact that it is only 81 minutes long helps, although that number even seems inflated with the somewhat lengthy opening and closing credits taken into account. Although director Louis C.K. is the only person with a writing credit, it seems clear that improvisation and collective thought went into making



Photo courtesy of pootietang.com

Lick shots: Pootie Tang (Lance Crouther) gives Missy 'Misdemeanor' Elliot some love in Chris Rock's latest farce.

this movie.

Given the massive commercial failure of "Pootie Tang," it should come as no surprise that Paramount would not want to spend much on extra features for the DVD. The only ones available are the theatrical trailer and the 702 music video "Pootie Tangin'," which is already featured during the closing credits. This is a shame, because a commentary track could have been interesting. At the very least, some deleted scenes would have been nice. However, the

movie looks and sounds good, although that should not seem so odd given that it was released less than a year ago.

While the credits promise a sequel titled "Cole Me Down On the Panny Sty," it is probably safe to say that it will never happen, which is a shame, because Pootie Tang is a cinematic superhero unlike any other. Since you most likely did not see it in the theater, now is your chance. And even if you don't like it, it's still 81 minutes of film making unlike anything

College and high school students paint 'Peace Through Unity' mural

By Shadia Hernandez
Staff Writer

Whitney Young High School students Maya Escobar, Vicky Church, Melissa Woo and Jeffrey Orr are all members of Organized Students of Chicago. They are leading an effort of peace through artistic expression.

"This mural is so important because we want to have a huge impact in the community," said Escobar. "We as youth need to take a stand right now and stop the war—killing more people isn't going to help anybody, we are just going to create a much huger problem that will inevitably create World War III."

The OSC's mission statement is global and national solidarity, healing, understanding, growth and reflection. Using acrylic paint, spray paint, and a 60 foot by 4 foot canvas, the project is in progress.

Each artist was asked to provide a sketch of what they wanted to contribute to the mural. This provided an idea of what media the artists wanted to paint in, and how big they want it to be so that people with related ideas could work in groups.

The group is receiving guidance from art teachers as well as graffiti direction from established Chicago artist Statik, known for his murals.

The blueprint for the mural is near completion. About 40 artists signed up to participate and 10 main artists will provide the framework of the art and the rest of the participants will contribute filling in the background.

Ruben Aguirre, a Columbia student, is one of the 10 artists contributing to the mural. Only exceptional ideas will be considered for additions to the mural.

The group started out with \$6,000, but they are starting to run out of money. They have attempted asking for grants. However, according to Escobar, "Because of the fact that we don't want to accept money from corporations that want us to write their company names, we

want to keep this completely about the artists. The whole thing is about artist expression and about the youth, not about the corporations." Writing letters to prominent people such as Oprah Winfrey, the artists hope to get exposure—resulting in support from the community.

The mural will first open in Chicago and then travel to New York. Escobar and Church took a trip to Manhattan in November, where they established contacts with the marketing manager of the Downtown Alliance, realtor owners, officials from the MTA station (which is similar to the CTA) the heads of the New York Public Library, property managers and corporate owners. They are hoping to get the mural within two blocks of Ground Zero.

According to Escobar, the artists are planning to bring in Young Authors of Chicago to participate.

"They will come in here start talking to people to find out what the mural is all about, from that they will begin developing text that is going to be interspersed between the graffiti and the art pieces," Escobar said.

Escobar's vision includes painting undocumented Hispanics that died in the attack. "Many family members did not come forward to claim their relatives for fear that their illegal status would get them deported. Even after Giuliani, then mayor of New York City, said they were not going to call immigration—months after the attack—people still have not come forward to claim their relatives. This tragedy touched many people around the world and it is important to create a representation," Escobar said.

Those interested in participating should call (312) 458-9967 for more information. The mural is being created at 3243 Lawrence Ave., on the second floor. Columbia art students are encouraged to participate.

Weathermen bomber's memoir disappoints



Fugitive Days: A Memoir Water in Darkness

By Bill Ayers

Beacon Press, 2001, hardcover 293 pages

By Catherine Smith
Contributing Writer

In his memoir about the 10 years he spent underground eluding arrest while engaging in activities to "bring the Vietnam War home," Ayers—author, activist, member of Students for a Democratic Society and a founder of the militant Weathermen Group—laments, in an odd, oblique way, his sense of never belonging.

He was born into a privileged, wealthy family. His father sprinted to the top of the corporate ladder at Commonwealth Edison in suburban Glen Ellyn, Ill., where the "grass was always green [and] the moms were always smiling," where everyone slept the American sleep—oblivious to the greater share of the world "roil[ing] in agony and despair."

A blonde, husky kid sandwiched between pairs of brunette, beanpole siblings, Ayers looked so much as though he didn't belong that a babysitter told him, "You'll have to go home now, Bill, the Ayers kids are going to bed."

At the University of Michigan, the scrappy (a euphemism, Ayers tells us, for an athlete who lacks talent and ability) Lake Forest Academy football player wasn't husky enough for Big Ten play. Likewise, he was too disdainful of the debauchery practiced at his older brother's fraternity to fit in there, perhaps having exhausted himself in similar pursuits at his prep school.

Then, influenced by more informed stu-

dents, Ayers happily participated in civil rights and antiwar demonstrations. Later, he left school and tried to attach himself to the civil rights movement, but lacked organizing experience. A stint in the Merchant Marines (more debauchery; no sense of belonging) followed, before he returned to Ann Arbor as the Vietnam War escalated.

Ayers and comrades became increasingly militant, splintered from SDS, and formed the Weathermen. Forced underground, the group continued their terrorism, taking credit for several bombings, including the Capitol Building and the Pentagon. Ayers and Dohrn finally surfaced, on Dec. 3, 1980.

The memoir will disappoint many. It lacks perspective and details bolstered by citation and reference (Ayers is careful to make no pretense to either history or accurate recollection). It lacks powerful language and scenery, elements appropriate to a book by a rabble-rouser so loud that he and his comrades landed on the FBI's 10-most-wanted list. Likewise, the narrative persona fails to position itself at the best vantage point to allow space for the reader to march, perched on Ayers' shoulder, into the maelstrom of the period. And in spite of being clothed as a memoir, too often the story feels shallow.

Fatefully juxtaposed by its release in the days before the events of Sept. 11, the book has become a lightning rod for both the left and right, raising the volume of rhetoric regarding the book's merits, and Ayers' message, which asks the reader to answer the question, "What should the individual do to make a government hear if they can't hear the screams of a little girl burned by napalm?" For this, if anything, the book is worth the read.

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arts a round town

Jazz Combo Recital A
The Concert Hall, 1014 S. Michigan Ave.
Monday, Jan. 7 at 12:30 p.m.

Orchestration Recital
The Concert Hall, 1014 S. Michigan Ave.
Monday, Jan. 7 at 7 p.m.

Composition 1A Recital
The Concert Hall, 1014 S. Michigan Ave.
Tuesday, Jan. 8 at 12:30 p.m.

Jazz Combo Recital B
The Concert Hall, 1014 S. Michigan Ave.
Tuesday, Jan. 8 at 7 p.m.

GLBT Discussion/Support Group!
623 S. Wabash Ave., Suite 314
Wednesday, Jan. 9 at 12 p.m.

Composition 3A Recital
The Concert Hall, 1014 S. Michigan Ave.
Wednesday, Jan. 9 at 12:30 p.m.

CCC Chorus & Vocal Performance Ensemble Recital
St. Peter's Church Auditorium 110 W. Madison St. at Clark
Wednesday, Jan. 9 at 7 p.m.

Composition 1B Recital
The Concert Hall, 1014 S. Michigan Ave.
Thursday, Jan. 10 at 12:30 p.m.

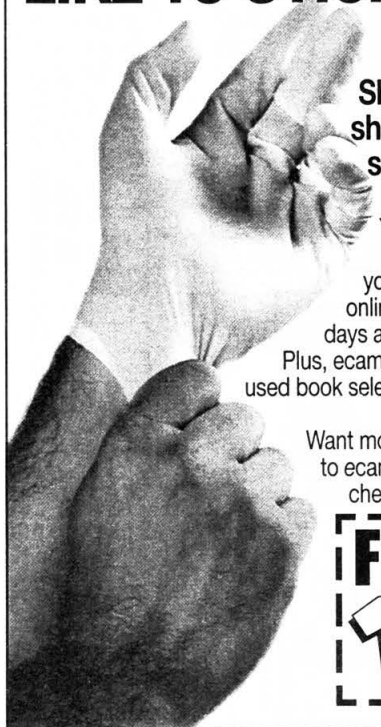
New Music Ensemble
The Concert Hall, 1014 S. Michigan Ave.
Thursday, Jan. 10 at 3:30 p.m.

Calvin Forbes & Mark Perlberg poetry reading
The Herman Conaway Multi-cultural Center,
1104 S Wabash Ave.
Thursday, Jan. 10 at 5:30 p.m.

Advanced Composition Recital
The Concert Hall, 1014 S. Michigan Ave.
Thursday, Jan. 10 at 7 p.m.

Multi-cultural Drama Team auditions
72 E. 11th St. Room #307
Friday, Jan. 11 at 4 p.m.

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Weekly Horoscope

By Lasha Seniuk

Tribune/Knight Ridder

Aries (March 21-April 20). An unusual social event may take place early this week. Rare planetary movements indicate that both old and new friends may soon make dramatic changes to their lives. Watch for quick travel plans, home adjustments or fast social announcements from friends. After Wednesday you may be asked to publicly speak for the group. Play the role of mediator or diplomat this week, Aries: your guidance and expertise will be greatly appreciated.

Taurus (April 21-May 20). An employment offer or new business proposal may arrive before Thursday. If so, expect rare complications, unusual politics and further negotiations. Although this is an extremely positive time for career progress, confusion concerning starting dates, long-term schedules or personnel requirements may also be bothersome. After Friday social dynamics are important to new office politics and business success. React quickly to private power struggles.

Gemini (May 21-June 21). Plan a new business strategy this week, and watch behind-the-scenes office politics carefully. Over the next few days workplace reversals or new career information may arrive. Authority figures, bosses and influential colleagues are now working silently in your favor. Wait, however, for full information before taking risks or requesting special favors. After Friday travel plans or long-distance communications are accented. Expect rare ideas and late proposals.

Cancer (June 22-July 22). Financial news will be positive this week. This is a strong time to plan new budgets, financial schemes or workplace schedules. Many Cancers will now find that recent business and money restrictions quickly fade. Pay particular attention to letting go of past financial obligations or forming agreements in difficult partnerships. Office politics and unique career ideas will now provide valuable ideas, duties and permissions. Don't hold back.

Leo (July 23-Aug. 22). Over the next few days a new level of intimacy and emotional honesty will arrive in key relationships. Romance and long-term friendships are now positively favored and will bring revised commitments, shared ideas or new home planning. Some Leos may now find that a lover or close friend makes an unusual business or financial request. If so, let creativity and new business options take precedence. Worthwhile advancement is indicated.

Virgo (Aug. 23-Sept. 22). Enjoy rare business announcements and positive feedback early this week. Before mid-week newly settled personnel negotiations or group decisions will offer unique opportunities. Some Virgos may also experience a sharp rise in social invitations or improved relations with co-workers. After Saturday plan a romantic encounter or ask a close friend for advice concerning a recent attraction or new flirtation. Emotions are high this week. Stay focused.

Libra (Sept. 23-Oct. 23). Deep unconscious movement may this week lead to powerful career or business ideas. Listen carefully to quick hunches and instincts. This is a time of worldly influence and key career strategies: stay sharp. Watch also for an increase in intimacy and honest communications in all love relationships. Over the next eight days unattached Libras may find an exciting new friend or potential lover. Social and romantic proposals will soon be rewarding. Don't be shy.

Scorpio (Oct. 24-Nov. 22). Early this week others will admire your attention to social detail and awareness of sensuality. Friends, co-workers and lovers will be easily charmed by your emotional ideas and opinions. Many Scorpios may soon receive unusually bold messages from lovers, hidden admirers or distant friends. Expect yesterday's words to be a key theme. At the moment, others are pondering your romantic intentions. Expect subtle but passionate overtures.

Sagittarius (Nov. 23-Dec. 20). Communications from authority figures or bosses may now lead to rapid change. Watch for new announcements or an important clarification of office policy. All of this looks positive, so not to worry. Do, however, avoid being too public with your ideas and opinions. After Wednesday a powerful wave of romantic awareness and physical sensuality arrives in your life. Expect unique messages from friends and new romantic proposals to be a theme for the next eight days.

Capricorn (Dec. 21-Jan. 20). A new social realm is available this week. Expect recent restrictions to your social life or disagreements with friends to now fade into the background. Over the next few days many Capricorns will experience unique social proposals and special invitations. After Wednesday expect also to encounter new information concerning rental agreements, property matters or dealings with governmental agencies. Stay alert. There's much to do.

Aquarius (Jan. 21-Feb. 19). Your personal style will be noticed early this week. Expect friends and co-workers to be highly influenced by your actions. Display a confident, compassionate and responsible attitude, and you will find that others now reveal their admiration and support. Intimate relationships will also begin an intense period of honesty and shared social wisdom. Keep it light, however, and continue to point out positive progress. Emotional demands may be high.

Pisces (Feb. 20-March 20). Vivid dreams, wisdom and emotional clarity are available before mid-week. This is a powerful time of inner awareness and spiritual movement. Pay close attention to lessons from the past and yesterday's home decisions. Key areas may be choices in lifestyle, romantic communications or the recent actions of a loved one. All of this will trigger a deep awareness of appropriate actions. Openly discuss your observations with lovers and friends.

If your birthday is this week... family dynamics will be complicated over the coming two months. Watch for close relatives to now set new home rules or ask for a greater commitment of time, energy and daily attention. Muddle through as best you can. Long-term relationships and new family expectations will be an ongoing theme before mid-March. Some Capricorns may also experience a dramatic financial increase in the coming months. If so, expect older relatives or large agencies to present rare and detailed documents, agreements or settlements.

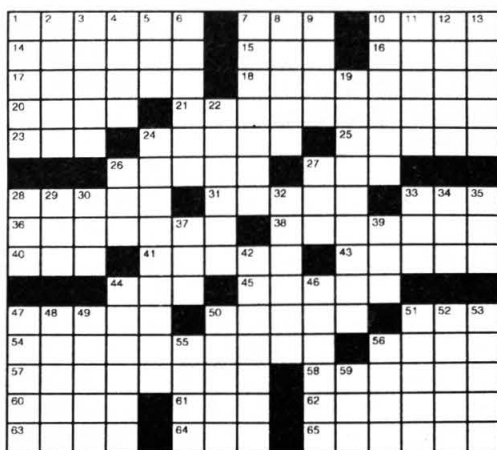


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CROSSWORD

Crossword

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 - 7 Contingencies
 - 10 McDougald and Hodges
 - 14 Seward's Folly
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 - 45 Boundary
 - 47 Relative magnitude
 - 50 Having three dimensions
 - 51 Docs' org.
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 - 56 Came home feet first
 - 57 Water-worn cavity
 - 58 With respect to
 - 60 Woodwind
 - 61 For each
 - 62 Tooth covering
 - 63 Gossip
 - 64 Zigzag turn
 - 65 Remove from office
- DOWN
- 1 Diameter halves
 - 2 Large antelope
 - 3 Sri
 - 4 Goddess of fertility
 - 5 Scrimp
 - 6 Bird of prey
 - 7 Affect strongly
 - 8 Conflagrations
 - 9 Watch winder
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1/8/02

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RAT AND GUY - John West



MAN, REMEMBER HOW THEY USED TO SAY 'AN APPLE A DAY KEEPS THE DOCTOR AWAY'?





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- ◆ The spring co-ed volleyball games will begin on Monday, February 18, 2002. Games will be held on Monday and Tuesday evenings from 7-10pm.
- ◆ Sign-ups for intramural volleyball will begin on November 28th, 2001. You may sign up at the Marvin Moss Student Center at Roosevelt University or at the Office of Student Activities and Leadership at Columbia College.
- ◆ Teams will be taken on a first-come, first-serve basis. Teams should consist of 8-10 players and at least 2 players of each sex must be on every team. Please note that 1 player of each sex must be on the court at all times during the game.
- ◆ All Teams must submit a \$30 entry fee. Cash only. Additionally, every individual player must complete an information packet before the season begins. Please submit all fees and packets to The Marvin Moss Student Center at Roosevelt University. Fees must be paid between 9am and 5pm Monday-Friday only. Packets may be turned in Monday-Friday 7:30am to 9:00pm.
- ◆ Any other questions? Please call the Marvin Moss Student Center at Roosevelt University at 312-341-2430 or Student Activities and Leadership at Columbia College at 312-344-7042.

SPORTS

Boardin' with Bill

Girl team comes to Chicago

Words and photos by

William Gorski

Commentary Editor

On Dec. 8, 2001, the skateboarders of Chicago were granted a chance to witness one of the greatest teams the professional world of skateboarding has ever produced.

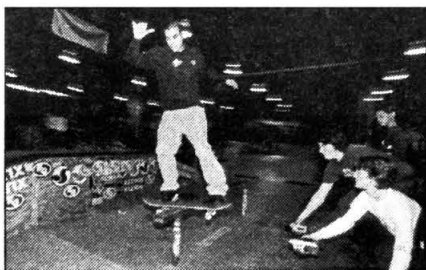
The Girl Skateboarding company was created years ago when Rick Howard left Wold Industries to create his own team. Since its formation, Girl has helped elevate the likes of Eric Koston, Sean Sheffey, Keenan Milton, Mike York and Mike Carroll—to name a few—to skateboarding superstar status.

When the Girl team came to 3R skatepark in Mundelein, Ill. on their Harsh Barge Tour, skateboarders in Chicago were changed forever. Rick Howard, Mike Carroll, Rick McCrank, Brian Anderson, Stevie Williams, Brandon Biebel, Eric Koston and Jeron Wilson demonstrated abilities on a skateboard that haven't been seen this side of California in years. The Girl team proved why they are one of the best teams in the business.

Thanks to RQ Boardshop in Naperville, Ill. for putting a lot on the line to get the Girl team here, and thanks to 3R Skatepark for hosting the biggest and best demo yet.



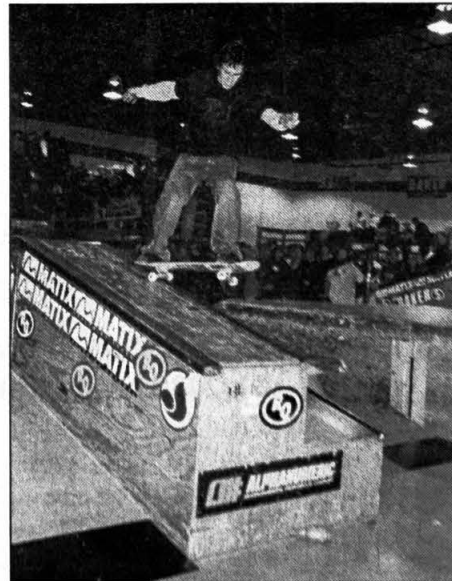
Top: Mike Carroll strikes terror with his airs.
Middle: Rick Howard transfers a crooked grind. Check out the paparazzi!
Below: Rick McCrank blows up, frontside flip revert (a.k.a. El Niño).



Above: Eric Koston wasn't feeling well but he managed. Hang loose lipslide.
Below: Under three tries every time, McCrank easily jumps the box switch to boardslide.



Top: Brian Anderson claws through a tailslide to fakie.
Middle: Stevie Williams nollie hardflips.
Bottom: McCrank frontside 270 to boardslide.
Below: McCrank was sheer annihilation. First try and coming from way back, 5-0 where no man has gone before.



Law

Continued from Back Page

woman is above the law. The person who is sitting at the defense table, who is now charged with a serious crime, might be a person that you've admired, but when he comes under the influence of the law, he is to be treated like any other person. I'm afraid that prosecutors have not been terribly effective in disabusing these juries of the star image that the athletes have when they get tried."

Finne had to deal with those obstacles when trying Cade, who was accused of sexually assaulting his aunt.

"As a prosecutor you have to deal with the star attraction that these people have," Finne said. "You have to try and somehow get the jury to look at them as people as opposed to performers. There is no question that it's a factor. But it's hard to say why a jury decides the way they do in any particular case. For instance, the Simpson trial was at a time when the Rodney King incident was taking place, and I think it was a chance to pay back the white justice system."

Boyle thinks athletes at disadvantage in justice system

The most publicized case involving a professional athlete in 2001 was that of former Green Bay Packer tight end Mark Chmura. Accused of sexually assaulting a 17-year-old girl at a post-prom party, Chmura pleaded not guilty to the charge. He hired prize attorney Gerald Boyle, who has represented, among others, serial killer Jeffery Dahmer.

Boyle contends that athletes are at a disadvantage in the justice system, rather than the other way around.

"The better known you are, the tougher it is in the courtroom," Boyle said. "Athletes are held to a higher standard. Many times they are charged with a crime when regular people wouldn't be charged for the same act."

Like the Simpson and Carruth cases, Chmura's trial was televised across the nation, giving people the opportunity to decide for themselves about his guilt or innocence. By the end of the case, the local paper in the area where the case was tried showed that 95 percent of the people agreed with the acquittal verdict that was handed down. Boyle was happy that there were cameras in the courtroom, believing that it would be helpful to Chmura.

"I was hoping that it would be televised because at the end of the day he was going to be the beneficiary of people seeing it. Obviously I was pretty sure we were going to be successful, which is a dangerous thing to think, but I knew that there were some things that the district attorney wasn't going to be able to get around."

One of those things involved a girl who made a false allegation about being sexually assaulted by Chmura's friend on the same night. Both allegations turned out to be untrue, at least in the court's eyes. But it demonstrated that athletes could also be treated unfairly because of their status.

In 1998, NBA stars Chris Webber and Juwan Howard, who were playing for the Washington Wizards at the time, were arrested, but not charged, with sexually assaulting a woman who attended a party thrown by Howard. Melissa Reed was ordered to pay \$100,000 to Howard after



Associated Press

Boyle pleads Chmura's case to the jury. He was found not guilty of sexual assault charges.

he filed a defamation suit. Reed failed to show up for the proceedings and did not respond to the lawsuit that Howard filed against her.

"When an athlete is accused of something, what happens is that they are destroyed because of their notoriety," Boyle said. "It causes a lot more problems for an athlete then it does for some unknown person because they aren't worthy of press. Therefore, it has much greater ramifications."

It's common for athletes to return to their hotels and be confronted by women throwing themselves at their feet. If something happens during that time and a person accuses a player of a wrongdoing, it can be difficult for any judge or jury to make a decision in a he said-she said circumstance.

"I have known too many cases where a person puts themselves in a situation and then decides that they don't want to be there and sometimes if alcohol or drugs are involved, something unpleasant may happen," Boyle said.

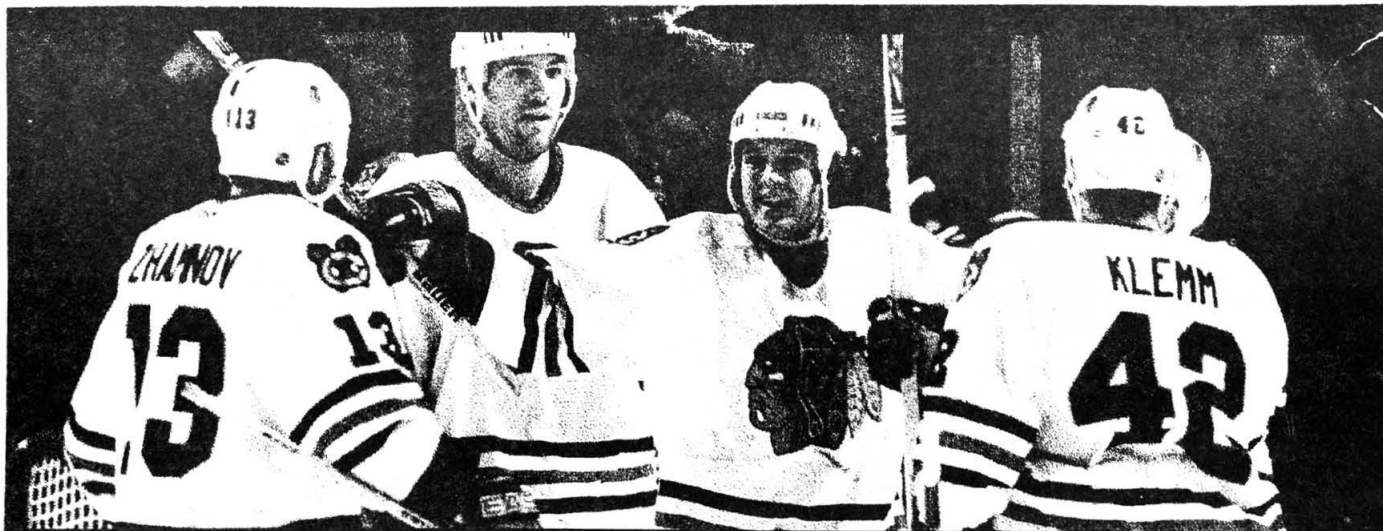
He acknowledges that some people in society look to make a fast buck by accusing players of crimes they didn't commit.

"Absolutely," he said. "Hopefully there aren't many that do. I'm not suggesting that every allegation against an athlete is untrue because I wouldn't have any clue. Every case has to be judged on the facts, but athletes have to be more careful than regular people. There are some people who want to have liaisons with famous people so they can tell everyone about it. There are a

lot of dysfunctional people who seem to gain self-esteem by who they compromise. Therefore, anyone in the public eye has to be careful."

Chmura, according to Boyle, has turned his life around since the trial. He now works in the same office as the attorney, and Boyle says, "has become much more spiritual."

"There are some people who think, and they have the right to, that Mr. Chmura was dumb to do what he did," Boyle said, referring to Chmura attending a party populated by teenagers. "But Mr. Chmura did not do anything illegal, and I thought that that would eventually come out. I think that the majority of people like him and respect him for how he handled it."



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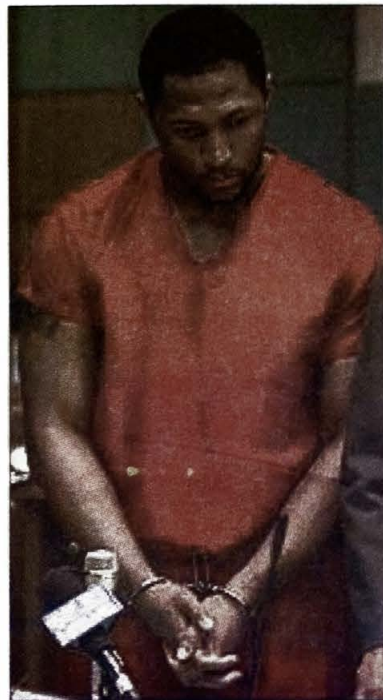
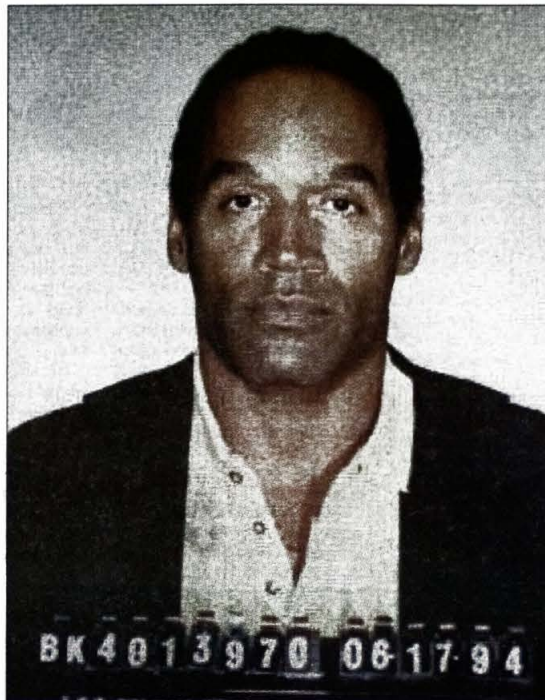
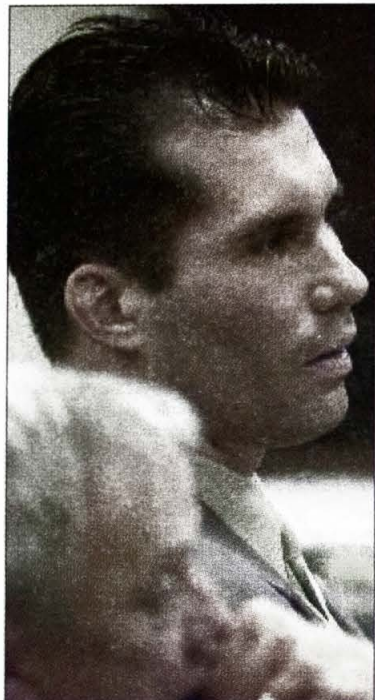
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In the penalty box

○ Do athletes get favorable treatment from the legal system, or are they put under the gun?
Legal experts clash on the subject



Photos courtesy of the AP

Athletes in trouble: (Left to right) Mark Chmura with lawyer Gerald Boyle in a Wisconsin courtroom after a girl accused him of sexually assaulting her at a post-prom party. O.J. Simpson's mug shot after being charged with the murder of his ex-wife Nicole Brown and her friend Ron Goldman. Ray Lewis appearing in an Atlanta court on murder charges.

By Scott Venci
Sports Editor

Leonard Little was driving home from his 24th birthday party back in 1999 after a night of drinking. Susan Gutweiler was on her way to pick up her son at a concert. Little, a rookie linebacker for the St. Louis Rams, was intoxicated when he drove through a red light on what he thought was an empty St. Louis street. In a matter of seconds, Little broadsided the 47-year-old Gutweiler's car, killing her on impact.

Little pleaded guilty to involuntary manslaughter and was sentenced to only 90 days in jail. The NFL suspended him for the first eight games of his rookie season. When he was eligible to come back and play, Little had yet to serve all his time in prison, having only completed a third of his sentence when his team made it to the Super Bowl. He had completed the majority of the community service time that was part of his sentence and promised to serve the rest of his time in prison after the Super Bowl.

Critics were outraged at the sentence Little received. Mothers Against Drunk Driving held rallies outside the Trans World Dome in St. Louis upon his scheduled return during the middle of the '99 season. They, along with everyone else who

thought Little got off easy, contended that he shouldn't be playing at all, especially considering he had yet to complete his sentence.

Little's case isn't out of the ordinary. In the past decade, dozens of high profile athletes have been charged with serious crimes, and even the ones who got jail terms received favorable sentences for the crimes they were convicted of. And most get a second chance with their respective teams.

—In 1999, Carolina Panthers' wide receiver Rae Carruth was convicted of conspiring to kill his former girlfriend Cherica Adams, who was seven months pregnant with his baby. The jury in the case found Carruth guilty of hiring someone to shoot into a vehicle that eventually killed Adams and endangered the unborn child. Carruth was sentenced to 18 years in prison and, many contended, was spared the death penalty because of his star status.

—Last February, former football player Raphael Cherry was convicted for a second time in the strangulation of his estranged wife Harris Cherry. Harris was found dead in her home back in 1998, and prosecutors contended that Raphael killed her because she was seeking a divorce. Prior to his conviction in the case, Raphael had been convicted of first-degree murder and sentenced to life in prison in another case, but the

judge overturned the verdict after jurors admitted to talking about the case before deliberations. He is now serving a 30-year sentence.

—Baltimore Ravens linebacker Ray Lewis was charged with murder after he and a group of friends sped off in a limousine rented by Lewis after the group allegedly beat and killed two men after a Super Bowl party. Lewis refused to cooperate with police at the time, but the murder charges were later dropped. Lewis' friends were also found not guilty in separate trials. Lewis did plead guilty to an obstruction of justice charge.

—New Jersey Nets guard Jason Kidd was arrested in January during a domestic dispute with his wife. After agreeing to undergo counseling and pay a \$200 fine, Kidd was free to play immediately when the NBA decided against punishing him.

—Former Nebraska running back Lawrence Phillips was placed on probation for beating and dragging his girlfriend down a flight of stairs. At the time, Nebraska officials dismissed him from the football team, but a month later Phillips was allowed to return to the practice field. He was charged with a misdemeanor assault on the incident.

The problem, experts say, is that juries are star-struck by an athlete's presence and normally will let them go despite the serious charges brought against

them.

Ron Carlson, a legal expert in Georgia who commented on the cases of Carruth and Lewis, says that it's much more difficult to get a conviction against an athlete as opposed to a regular individual.

"There is a much more difficult challenge on the prosecutor when he or she is trying to put the punishment of the criminal law on a sports hero," Carlson said. "Jurors tend to idolize these figures and are much less

"Athletes are held to a higher standard. They are charged with a crime regular people wouldn't be."

— Defense attorney
Gerald Boyle

inclined to convict. You will hear people say, 'Athletes are held to a much higher code of conduct,' but it doesn't work that way in criminal courts."

Royce Finne was hired to represent former San Francisco 49er owner Eddie DeBartolo after he punched a fan outside a stadium back in the mid 90s. While the case was eventually settled out of court, Finne admits that athletes have better opportunities when it comes to the law.

"They have an advantage in terms of the resources they can put in," Finne said. "Your average person doesn't have a \$4 million signing bonus to fall back on for a criminal defense."

"It would be foolish not to think that the money that athletes have does not advantage them when it comes to hiring counsel, because it definitely does," Carlson adds.

Finne does dispute the notion that athletes are more likely to be acquitted because of their status. As a former prosecutor, he was able to get a conviction on Mossey Cade, a defensive back for the Green Bay Packers at the time.

"You can probably cite as many examples of athletes being convicted, like Mossey Cade and Rae Carruth, as you can being acquitted," Finne said.

The O.J. Simpson trial in 1994 set off a debate about athletes and their preferential treatment in the justice system. Despite "a mountain of evidence," as prosecutor Marcia Clark said at the time, Simpson was set free by a jury who which seemed at times to be in awe of the Hall of Fame running back.

"It's essential for the prosecution to devise a different strategy when it comes to trying an athlete," Carlson said. "You've got to start—right from the beginning of the trial process—to develop a theme that no man or