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Columbia College Chicago

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COLUMBIA CHRONICLE

Volume 35, Number 14

Columbia College Chicago

Monday, January 14, 2002

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Dwayne M. Thomas/Chronicle

Salsa band Rico got the crowd moving with their pulsating rhythms after Columbia's silent auction.

Marketing students rock hard for Chicago's poor

○ Concert and silent auction benefit families in the Robert Taylor Homes

By Kevin B O'Reilly

Copy Chief

Three local bands—Rico, Simmering and Guilty—donated their time to the cause, playing until after midnight. All three bands were eager to participate, according to Anne-Marie Spilotro, a marketing communication junior who did publicity for the event.

"There was really not much convincing we needed to do," she said. "We told them about the Caring Closet and they thought it was a great cause. Also, it's more exposure for them, so it's sort of a give-and-take thing there."

Rico, a Latin salsa group singing in English, opened the show while Guilty, who compare themselves to Poi Dog Pondering and the Dave Matthews Band, closed things out at the rock 'n' roll memorabilia restaurant at 63 W. Ontario St.

Guilty's lead guitarist, Phil Circle, graduated from Columbia with a degree in music in 1997. He said he had participated in two benefits before and was glad to help with an event organized by Columbia students.

The students organized the event from start to finish, marketing communication instructor Jane Canepa said. They lined up the bands, solicited items for the raffle and silent auction, located a venue and worked with the Hard Rock Cafe staff on the décor and event management.

"The special events business has no text-

See Marketing, page 2

A gala rock 'n' roll show and auction organized by the a group of Columbia marketing students raised money and awareness for a local group that helps Chicago's neediest families.

Students in the Marketing Communication department's special events class organized a silent auction and raffle at the Hard Rock Cafe to benefit the Caring Closet, an organization which provides families in the Robert Taylor Homes with items such as clothing, food, furniture and other essentials.

The event, hosted by WGCI (107.5 FM) radio personality Tony Sculfield, charged \$10 admission, which included a raffle ticket. T-shirts, beauty products and other items were raffled off throughout the night.

Up for bid at the silent auction were items such as a football signed by the entire Chicago Bears football team, a Frank Thomas autographed baseball, classes at the Old Town School Folk of Music, beauty products and restaurant meals.

College wrestles with budget cut

○ Economy, bonds and security costs drive a 10 percent decrease

By Jill Helmer

Assistant Editor

Come spring semester, each of Columbia's academic and administrative departments will face a 10 percent cut in their budgets, according to Mike DeSalle, vice president of finance at Columbia.

DeSalle said the budget cuts are a precautionary measure—a way of planning for the worst.

"Given the state of the economy, the board and the administration decided together that it would be in the best interests of the college to tighten the budget to position the college strategically should the economy become even worse," DeSalle said.

"The economy is not in good shape right now—there have been layoffs everywhere, the stock market has finished negatively two years in a row and there are many industry segments that are hurting and experiencing difficult times."

DeSalle also said the budget cuts were due to the fact that the college needed to contribute more money to its pension funds. "Recent negative returns of the stock and bond markets and the low interest rates have caused the pension plan to not be as high," DeSalle said.

Another factor in the budget cut is that the college is trying to pay the principal on bonds the college has taken out to make capital improvements.

In addition, DeSalle said the increased security has also con-

tributed to the budget cuts—the security increase has cost the college nearly \$1 million.

Although the administration sees the need for a budget cut, it should not seriously affect educational efforts in the college.

"The academic and administrative departments are being asked to reduce their budgets only in the areas of supplies and services," DeSalle said. He said no money would be cut from salaries or academic programs.

Sheldon Patinkin, chair of the Theater department, said the department is figuring out which areas they will cut back.

"It looks like we will cut back on guest lecturers and things like that," Patinkin said.

Despite the need for a budget cut, the college is in good financial standing, DeSalle said. "Columbia's budget is in the black; it is not in the red at all," he said.

Though the budget is stable for the time being, the college has been indirectly affected by the poor economy, DeSalle said.

While enrollment is still higher than ever, since people tend to go back to school during a recession, donations are down this year.

"What we're seeing is that many corporations [affected by the economy] have cut back on giving all together," DeSalle said.

In addition, DeSalle said, "Many foundations that usually donate to us have given money to 9/11 funds, so they don't have as much to give to colleges. Most of these foundations sit on lots of money in the stock market, which has gone down. So now instead of a million dollars, they only have \$850,000, so they can't give as much. It's not their fault; it's just the general economy."

Technical constraints limit expanded grading system

○ Plus/minus out of the picture for fall grades

By Neda Simeonova

News Editor

Students still won't see the long anticipated plus and minus grades on their report cards for fall semester, say school officials.

According to Associate Provost Janice Garfield, the implementation of the new grading system that will allow pluses and minuses will eventually take place but it was unclear when that would happen.

"It is frustrating and it does affect teaching but this stuff happens," said Margaret Sullivan, Marketing department chair.

Last April, the College Council announced that the new grading system would be implemented in the fall 2001 semester, pending minor technical logistics that had to be ironed out. Grade reports for this semester

will be released next month.

"I think that February of 2002 was in fact ambitious since we've only just begun the implementation of the system," Garfield said, referring to the new Jenzebar software system that will be used to record grades.

"At this point we are looking forward to the implementation of the new Jenzebar software. We'll phase in the plus/minus grade system as we're able to build that into the new software," Garfield said.

Currently, Columbia is still using a system that is not equipped for plus/minus grading.

"There is no point to reprogramming a system that we're slowly moving away from," Garfield added.

The new grading system was proposed by Jeff Schiff, a faculty member in the English department. Schiff said that he decided to introduce the plus/minus system to the college after years of being frustrated by the fact that he couldn't disperse grades in a more precise manner.

Briefly News and Notes

Theater seeks student help

The Serendipity Children's Theater Co. invites Columbia students to help give Chicago children the opportunity to express themselves creatively through the theater. Students with experience in set design, costume design, administration, marketing or film are especially welcome as volunteers. Call Serendipity Executive Director Tom Camacho at (773) 728-0741 or email him at enlir1@aol.com.

Jazz Ensemble holds concert

The Columbia Jazz Ensemble, directed by Scott Hall and William Russo, will perform music from the Count Basie repertoire ("Jumpin' at the Woodside," "Motel Swing," "Basie Straight Ahead" and more).

The performance will take place on Wednesday, Jan. 16, at 7 p.m., 1014 S. Michigan Ave., at the Columbia Music Center, Concert Hall. Admission will be free; seating is first come, first serve. For more information, contact Scott Hall at (312) 344-6322 or email shall@colum.edu.

Gallery features group exhibit

The Wood Street Gallery and Sculpture Garden is opening a group exhibition called "156 Miles to Madison" on Jan. 19. The exhibition, put on by graduate students at the University of Wisconsin-Madison, will run through Feb. 23. There will be a kickoff reception with the artists on Jan. 19 from 4 to 7 p.m. The Wood Street Gallery and Sculpture Garden is located at 1239 N. Wood St. in Chicago. Hours are Tuesday through Friday, 11 a.m. to 5:30 p.m., and Saturday, 10 a.m. to 5 p.m. For more information contact Lise Haberman at (773) 227-3306.

Video exhibit will be featured

An experimental video exhibition, "Metaphorical Ambience," will be featured on Friday, Jan. 18. The screening will begin at 7 p.m., followed by a reception at Studio A, 15th floor of the Columbia Television department, 600 S. Michigan Ave.

Video producers include: Brandon Goetz, Kisoo Han, Camille Irvine, Dintie Keitsile, Rebecca Larson, Mandi Maurer, John MacQueen, Laurie Mazur, Jenna Peltz, Ivan Rodriguez and Jim Strenk. The screening is free and open to the public. For additional information, contact Barbara Sykes at (312) 344-7203.

Student work to be displayed

A variety of moods and motifs are represented in the documentary-style black and white photography of three Columbia students whose work will be on display at the Hokin Gallery, 623 S. Wabash Ave.

The students' work will be displayed Feb. 11 through March 16 as part of this year's Weisman Scholars Exhibit. Gallery hours are weekdays, 10 a.m. to 5 p.m. and on Saturday, 11 a.m. to 3 p.m. Admission is free. For more information call (312) 344-7696.

Annual screenplay contest now accepting submissions

Columbia's annual screenplay competition is 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 of our 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://filmmatcolumbia.com/writtenimage.html>

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

Around Campus



Angela Ratkowski/Chronicle

Chicago Tribune

columnist John

Kass,

spoke to

journalism

students last

Monday, Jan. 7. at

room 1301, 624 S.

Michigan Ave.

Committee formed to improve teacher evaluation process

○ Part-time faculty members face termination if improvements are not met during the evaluation period

By Shadia Hernandez

Staff Writer

Every semester, students provide feedback about their learning experience in the form of teacher evaluations. Receiving student feedback can be a powerful part of helping instructors teach more effectively, but a new committee has been formed to improve the evaluation process.

The Evaluation Committee consists of three full-time faculty, two part-time faculty, and two chairs.

Cumulative data are collected for teachers and evaluated by their department chair. What happens next depends on the results of the teacher's evaluation and how the chair handles those results.

Each chair has their own way of dealing with teacher evaluations. Theater department chair Sheldon Patinkin reads through all of the evaluations. He then has a one-on-one meeting with his staff to go over the evaluations.

"I have never had a faculty evaluation where the majority of them were negative."

However, Patinkin explains, "There is a paper trail of warnings. With part-time teachers, which are over half the faculty, if things don't improve we don't rehire them."

At this time there are no college-wide mandatory programs that focus on difficulties with teaching skills and

how to rectify them. The Center for Teaching Excellence headed by David Krause offers voluntary workshops for teachers.

"At the moment there is no coordination between the feedback from evaluations that an individual teacher gets from students and our workshops," Krause said. "It is important for the center to be seen as the safe place and a resource for teachers to go to."

"I think it is time to look at this form again," Krause commented. "At Columbia, there are so many different kinds of classes that it is hard to have one form that asks questions that are equally appropriate."

Dianne Erpenbach is the chair of the College Council, the governing body of the college that determines policies. "The tenure system, the primary system for evaluating full-time faculty, is very, very intense," Erpenbach said.

The student feedback from teacher evaluations is used as documentation for full-time faculty within their tenure evaluation. Part-time staff are hired on a semester basis. After reading through student feedback from the teacher evaluation forms, Erpenbach, along with other faculty, do their own evaluation of the part-time faculty and then decide if they want to invite them back. Constant re-evaluation of the full-time and part-time faculty maintains a high teaching standard, she said.

The Evaluation Committee is scheduled to meet this month.

Some say teacher evaluations are overemphasized. Andrew Martin, a part-time journalism instructor, said, "Ultimately the measure is how much students learn."

"Receiving a bad evaluation does not necessarily mean you're a bad teacher or receiving a good evaluation doesn't mean you're a good teacher—it's the cumulative effect of the evaluations that are important."

Marketing

Continued from Front Page

book," Canepa explained. "Part of the way you learn is by actually going out and getting your hands dirty, and our students have to do that. Some people love it, and some people change their major."

The benefit concert and auction also counted as the students' final exam. Canepa, a part-time instructor at Columbia since 1991, runs her own event organizing firm called The Eventors Inc.

The Caring Closet was founded in September 1999 by Executive Director Debbie Hamilton, who knew Canepa from previous charity benefits they had worked on together. The group helps 40 families a week and works with 23 local service agencies.

Typically, a family moving into a new apartment will receive two beds, a couch, a kitchen table, two dressers and, if necessary, a refrigerator from the Caring Closet. But many other families might only require some towels or new shoes for the children.

The Caring Closet delivers furniture to families' homes, but clothing donations are dropped off at the group's office at 5312 S. Harper Ave. in Hyde Park.

Hamilton said that while the Caring Closet had done

some fundraising before, this was "by far the largest" such event so far, and she expected to raise more money there than at any other.

"I'm really, really impressed with the efforts the students made under [Canepa's] leadership," Hamilton said. "They've done a great job, with lots of high-end gifts available at the auction."

"This could help us buy a truck a year from now," she added.

Canepa estimated the benefit raised at least \$1,000, though she said the publicity the Caring Closet received from the event was "worth more than money could buy." About 150 people attended the benefit, she estimated.

Many of those in attendance were former students of Canepa's, who view the events held every semester as a kind of informal class reunion. Meanwhile, current students use the opportunity to network with professionals in the marketing field and discuss internship and job opportunities.

For more information about the Caring Closet, visit www.caringcloset.org.

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Senior seminar students get involved

○ 'It is a way of sharing and learning. We believe students can learn from members of the community,' said Rose Economou

By Laura A. Pliego
Staff Writer

Senior seminar is a required course for all graduating seniors at Columbia. This course requires students to collaborate on eight hours of community service or some kind of group project involving students volunteering their time constructively to their community.

There are four elements involved in community service, explained Bill Hayashi, director of senior seminar and originator of the in-class community service idea at Columbia. This is the third year community service has been a component of the class.

The first element is identifying what students' special gifts are. The second element is allowing students the opportunity to experience what it feels like to give from the heart, not out of duty. The third element involves finding a job.

"By getting involved with the community, students will get a sense of what their ideal job is, one where they could use their passion or talents and apply them," Hayashi said.

The fourth and final element encourages the students to think big. The students sort out their ideas as to how they could offer their special talents to make a meaningful difference in whatever it is they choose to engage themselves in. It's really hard to make that connection with work if you do not feel you're offering something," Hayashi said.

"It's a way of sharing and learning. We believe students can learn from members of the community," said Rose Economou, senior seminar professor.

Each senior seminar class varies in the way they choose to contribute to the community. Hayashi's current class

organized a Christmas party for St. Vincent's of DePaul Day Care. The students were completely amazed at the fact that some of the children there did not even know about Santa Claus. As a team, the class did Christmas decorations and put a music tape together by combining different Christmas songs. Others painted the children's faces.

Economou's class did a coat and sweater drive to aid people in Afghanistan. It was a successful and collaborative experience. Students walked up to the donation box and took off their own sweaters and winter coats and offered them as donations.

Many students inspire other individuals to contribute to their good will. Some organizations donate funds to the students as they complete their community service mission.

For example, donations for a food and clothing drive this year were obtained not only by the students, but also by others who, out of the kindness of their hearts, also felt the need to share.

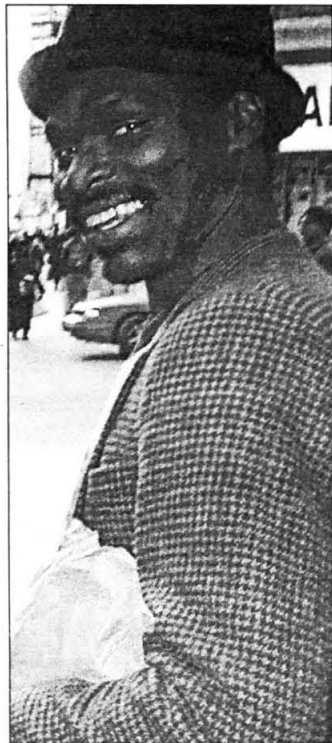
Students are not required to pay for any materials used in carrying out their projects. One hundred dollars is available to each senior seminar class to cover any additional expenses incurred by the students.

Sound recording senior Michael Kolar and his classmates are completing a polka and jazz music CD, which they planned to hand out last Wednesday to Chicago homeless shelters.

"It's rewarding to be able to place a smile on someone else's face. It makes you feel good inside," said Wendy Bajzer, an undeclared major.

Hayashi says that now a lot of companies are looking for an indication of people's character, what their values are, who they are and what skills they have. It's the community service piece that allows the students to share who they are and what they care most about.

"The service piece makes the difference between work and vocation," Hayashi said.



Photos by Dwayne M. Thomas/Chronicle

Above, one of the recipients of the senior seminar 'Feed the Homeless' food drive.

(Left, first row from left to right) Raven Johnson, Heidi Liebert, Devin Bond. (Second row) Derrick Szymanski Jr. and Carolyn Coyne posing with one of the many people who benefited from the food drive.



Tragedies strengthen bonds among families during holidays

○ Students spend less money on gifts, more time on family

By Melissa DeJohn
Staff Writer

In early September, an unfathomable event occurred. Something that will change history forever.

On Sept. 11, the World Trade Center became an example of what terrorists can do to a country with careful planning. Innocent people died as the nation watched the towers come crashing to the ground.

Often the family traditions that are held throughout the holidays become dreaded, and taken for granted by many, but with the tragedy still strong many students realized how much they needed to spend time with their families.

"I felt a stronger bond with my family this Christmas than I have any other time in my life," said Jim Pittacora, a radio junior. "Because 9/11 really made me realize and appreciate just how important family is and that I have taken for granted too many times." Pittacora said that he could relate to the families in New York who have lost a loved one, especially a police officer.

Pittacora's father is a Chicago police officer, so the news of rescue workers dying in the terrorist attacks hit close to home.

For some students the holidays were not about spending money, but spending time and sharing stories with relatives. Many students traveled to see their extended family because spending time with them throughout the holidays seemed to be what mattered most.

"I went to New York because that is where a lot of my friends live," said Kelly Robinson, a graphic design junior. "I felt that I needed to spend time with my friends because it could have been one of them who died in the World Trade Center. I never want to take my friendships with them for granted."

Robinson felt the holiday break was the perfect time for her to visit her friends because it gave them plenty of time to bond.

"I spent a lot less money on gifts and cherished the time that I was able to spend with family and friends," said Marcie Kasa, a radio senior. "The holidays have always been my favorite time of the year because that is when I get to spend the most time with my family, but 9/11 made me want to share more times with my family, and not take any of those times for granted."

Kasa spent her Christmas surrounded by her extended family. Although it is tradition for her to spend the holidays with them, Kasa said that she could not help but feel a tighter bond between her relatives.

"I traveled to Tennessee to see my grandparents, and then I went to Indiana to see the rest of my family," said Tonya Whitlock, a photography junior. "I really wanted to spend a lot of time with my family during Christmas."

Whitlock said that she really wished she could have spent more time with her relatives, but her trip was shortened by an unexpected case of stomach flu.

Unfortunately, not everyone gets to spend the time they want with family because holiday breaks are often very demanding of students.

"I really wish I could have spent time with my family over break," said A. J. Vergowe, an advertising sophomore. "I enjoy the family traditions we share each year, but I had to work most of the time."

Council suggests 2010 Committee relinquish duties

○ Super dorm expected to get approval by the end of this month

By Jill Helmer
Assistant Editor

Members of the College Council voted to send a message to President Carter asking him to dissolve his 2010 Committee, which was designed to lead the college into the next decade, and give the same responsibilities to the college's Strategic Planning Committee.

The council voted to send the message after they discussed concerns that the two committees would duplicate work.

The council was also introduced to the proposals for two potential academic programs; the first of which was the proposed master's program in interdisciplinary arts and media. A proposal for a minor program in women and gender studies was also presented at the meeting.

These programs were brought before the council Friday for discussion only, and will be voted on at the next College Council meeting on March 1.

In his report to the council, Executive Vice President Bert Gall said that the super dorm is expect-

ed to be approved at the next City Council meeting by the end of this month. If approval goes as expected, Gall said groundbreaking could possibly be June 1. However, he said that the entire dorm project is reliant on bond sales. Gall said the college will begin to explore the bond markets in May or June.

Also reported to the council was the \$200,000 grant the college received from the U.S. Department of Education. The grant will fund a program that will assign a mentor to each minority student at Columbia. The grant money will be used to pay a stipend to the mentors.

Joe Laicona and Gall each reported to the council that part-time faculty union contract negotiations are still underway. The current contract will expire Jan. 31. If an agreement hasn't been reached by that date, the part-time faculty will continue to work under the current contract guidelines, though no actual contract will be in place.

Klaas Van Der Wey, representative for the Student Government Association task force, reported to the council key dates in the upcoming Student Government Association elections, which are as follows: nominations will be held Feb. 11-March 8; the campaign will run from March 22-April 21; the election will be held April 22-26, and the results will be announced April 29.

Scholarships

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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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NATIONAL CAMPUS NEWS

A push for a faster, more efficient FAFSA

By Rachel Pleasant
The Oracle

TAMPA, Fla.—Outside of the University of South Florida financial aid office, important applications and forms are kept in wooden racks, easily accessible to students who are looking for help to pay for college. One application, Free Application for Federal Student Aid, occupied a space in those racks for years. In its place now is a bright blue memo explaining the benefits and process of completing the form electronically.

"The paper applications aren't even being given out," Anna Asaro, a SunTrust marketing officer working in the financial aid office said. "[Financial aid representatives] are just pointing students to the Web."

The FAFSA has been available online for more than five years. But this year, the Department of Education gave universities instructions to aggressively promote the Internet version of the form.

"The online version is more efficient and this year is a lot more like the paper," said Steve Runion, assistant director for the financial aid office. "And there is no mail, which made this a better idea because of all the anthrax scares that were going on."

The Department of Education conducts annual usability studies on the FAFSA Web site and makes necessary changes to ensure the online process isn't complicated.

The latest rendition of the Internet FAFSA is decorated in two shades of blue and an eye-catching neon green. Step-by-step directions for every

moment of the application process, including what income information students and parents should gather before attempting to complete the form, greet students at first download. A sidebar menu on the site offers answers to common questions.

Michelle Washington, a junior elementary education major, said she and her mother renewed her FAFSA online.

"It was just like the paper," she said, "except there were no stamps, so I didn't have to send it off. It only took 10 minutes."

Washington said she was happy that her responses from previous years were already filled in on the online FAFSA, shortening the process for renewal.

Students completing the FAFSA traditionally have something similar when they receive a brief renewal form in the mail.

The Web site also gives students a list of deadlines for the 2002 school year (July 1, 2002 to June 30, 2003). FAFSA on the Web, renewal of FAFSA on the Web and applications must be submitted by 8 p.m. on June 30. Any corrections needed to be made must be submitted by 8 p.m. on Aug. 16.

Brandon Johnson, a sophomore criminology major, said he has filled his FAFSA both electronically and by mail and sees only one difference.

"It's just faster [to apply online]," he said. "You don't have to work with a stack of papers. That's the only advantage I see."

Johnson also said that the Web site allows students to save their applications during the process and finish at a later time, a feature students new to the application process may find helpful.

Princeton students keep clothes on for first snowfall

By Michael Grabell
The Daily Princetonian

PRINCETON, N.J.—At midnight last Monday, Princeton University students smoked cigarettes in Holder Courtyard or tramped home from the library. Snow dusted the campus, but nothing was out of the ordinary the night of the first snowfall—the third since the University banned the Nude Olympics in 1999.

With the last class to have witnessed the Nude Olympics graduating this year, it seems the former tradition—an event where sophomores stripped and frolicked in the snow—or any other first-snowfall tradition, has ended.

The Nude Olympics was banned in 1999 after reports of severe intoxica-

tion, sexual assault, harassment, vandalism and generally lewd and raucous behavior. The combination of alcohol, nudity, mob behavior and ice created an environment too dangerous to continue, the committee on the Nude Olympics concluded. To make the ban stick, the university enacted a one-year suspension for any future participants.

With snowfall reminding students of the ban, a majority of students interviewed this week expressed the need for a winter activity to replace the Nude Olympics and release reading period steam.

"It would be nice to have something to replace it," Eliot Davidoff said. "It does sort of feel like we missed out."

The problem, however, is striking a balance between students' desire to test limits and the university's need to ensure safety.

That balance appears to be tipped in the administration's favor.

Nearly all ideas suggested by class officers over the past years have been rejected.

The committee on the Nude Olympics recommended in 1999 that the university support the class of 2002 in efforts to create an alternative event. But numerous suggestions, including a bonfire, a beach party, a food fight and a snowball fight, were all vetoed.

The class of 2003's ideas were also nixed.

"What ended up happening was the same thing that happened with [class of 2002 president Ben Shopsis]," said class of 2003 president Catherine Farmer. "Anything that we came up with that we thought our class would like, it didn't seem the university would approve."

This year's sophomore class officers never considered any alternatives seriously. 2004 president Eli Goldsmith said, because administrators made it clear anything similar to the Nude Olympics was against the rules.

The brick walls officers have encountered are a result of the broad phrasing of what constitutes a violation. University regulations forbid "any activity that is perceived to perpetuate gatherings or events that contain or encourage some or all of the behaviors that have been associated with past Nude Olympics."

Though administrators did not clarify what events would be allowed, they said the university is not opposed to the idea of an alternative, as long as it was constructive and presented few risks.

Such a petri-dish environment, students said, would not foster class unity as well as the Nude Olympics did.

In an interview last week, President Tilghman challenged the notion that an event would have to be spontaneous or test limits to have the same class-building effects.

"There may be phenomenal ways to create class unity that are not only effective as the Nude Olympics but are lasting," she said. Tilghman suggested that Dartmouth College's winter carnival could be used as model for a winter activity at Princeton.

The winter carnival is held the second weekend in February, said Linda Kennedy, Dartmouth's student activities director, and opens with a torchlight parade that ends at a 40-foot snow sculpture that students spend weeks preparing.

The festival continues with ski races, sports competitions and concerts. Though the college has prevented the event from derailing into disorder by scheduling many activities, Kennedy said, the event does push limits.

And nudity is a factor. Several stu-

dents opt to do the annual polar bear swim in the buff. In addition, the college has restricted kegs and fraternity parties during the weekend.

Nudity plays a prominent role in student traditions and social life at other colleges.

At Harvard University, students participate in the Primal Scream, running naked through the library during winter finals period. Nude library runs also occur at Yale University, where other au naturale events include naked punt returns, skinny dipping and "check-your-clothing-at-the-door" parties.

In recent years, higher education leaders across the country have sought to reduce alcohol consumption associated with school traditions.

Many of these events, Tilghman said, are seen as an excuse by students to drink recklessly.

At Cornell University, administrators have recommended banning alcohol on Slope Day, an event where students drink on a slope to celebrate the last day of classes. In addition, they have offered a non-alcoholic alternative called Slope Fest.

At the University of California-Los Angeles, administrators have threatened participants of the Midnight Yell—an event, in which students strip and shout—with disciplinary action.

These policy changes for traditions at campuses nationwide are a result of the increased concern among university administrators about risk and liability.

Liability in campus traditions came to a boil on campuses after students died in a bonfire at Texas A&M University in 1998.

"As we are concerned more and more about risk, we have had to find ways to change such traditions that are particularly dangerous," said Janet Dickerson, the university's student life vice president.

No one really knows how the Nude Olympics began, and legends vary.

One story goes that during reading period in 1970, a Holder group known as the Bachelors 6, would entertain the hall by lighting bottle rockets and running nude in the courtyard. The group, from entryway No. 6, challenged other entryways one night to a competition nicknamed the Nude Olympics.

Another story reports that male students began the tradition to protest coeducation. A third account claims the '70s streaking craze simply took hold at Princeton.

Whichever story is true, most students only know the mythology attached to the former tradition.

Finding a safe way to regulate the Nude Olympics is unlikely. No argument could revive the Nude Olympics, administrators said.

Former President speaks at U. of Florida

By Ron Word
Associated Press

GAINESVILLE, Fla.—Former President George Bush spoke proudly of the accomplishments of his sons and touched on subjects from the Sept. 11 attacks to the spirit of Americans in a speech Wednesday night at the University of Florida.

"You are looking at the proudest father on the face of the planet," Bush said, mentioning his sons, President Bush and Florida Gov. Jeb Bush. "I am very proud of what they are doing. They are serving with honor."

Bush, who received \$80,000 for the speech, compared the Sept. 11 attacks to the 1941 bombing of Pearl Harbor. He said the country is uniting as it did at the start of World War II.

"We're in a tough situation," Bush said. "We are involved in a war against evil."

"(Thursday) marks four months since the Sept. 11 terrorist attacks on our country," said Bush, 77. "I don't think anyone will ever forget that day, just as those of us who are old enough ... will never forget the day the forces of imperial Japan struck Pearl Harbor. These two days, separated by 60 years, share many similarities."

Despite its problems, Bush said he sees a bright future for the country.

"My optimism... rests in the enduring propensity of the American people to respond to adversity and act in the spirit of good will when duty calls. It rests in our unquenching commitment to freedom and our resolve to defend that freedom whenever it is in peril."

Danielle Moccia, 22, a business student in

Gainesville, came to hear the former president's views on the world situation.

"He's much more down-to-earth than I thought he was," she said. "I like the Bushes."

Bush, who received a standing ovation after his speech, took about 30 minutes to answer questions on the Gulf War, China, the Middle East and even the Iran-Contra scandal.

Some of those questioning Bush were booed loudly when they asked sensitive questions.

Bush did not shy away from even the toughest questions. A woman asked about the deaths of thousands of Iraqi infants in the years following the Gulf War.

"Saddam Hussein is the one who is brutalizing his people by failing to live up to the resolutions of the United Nations," Bush said.

Several campus groups protested Bush's speech. Members of Student Peace Action, the Community Coalition Against the War and Terrorism, Veterans for Peace, the Green Party and the campus chapter of the National Organization for Women picketed outside.

Their complaints included the amount money Bush received for his talk, the Iran-Contra scandal and two military action during Bush's administration—the Gulf War and the invasion of Panama.

"There are still serious questions about the George Herbert Walker Bush presidency," said Bruce Gagnon, a member of Veterans for Peace. "Not just the whole Iran-contra scandal, but also his orchestration of the Persian Gulf War for oil and the obvious connection to the current war for oil in Central Asia."

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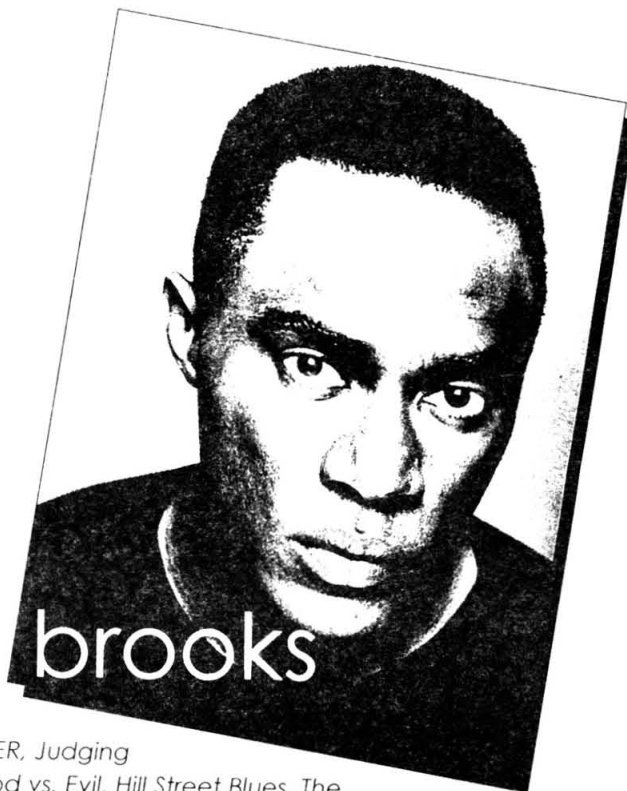
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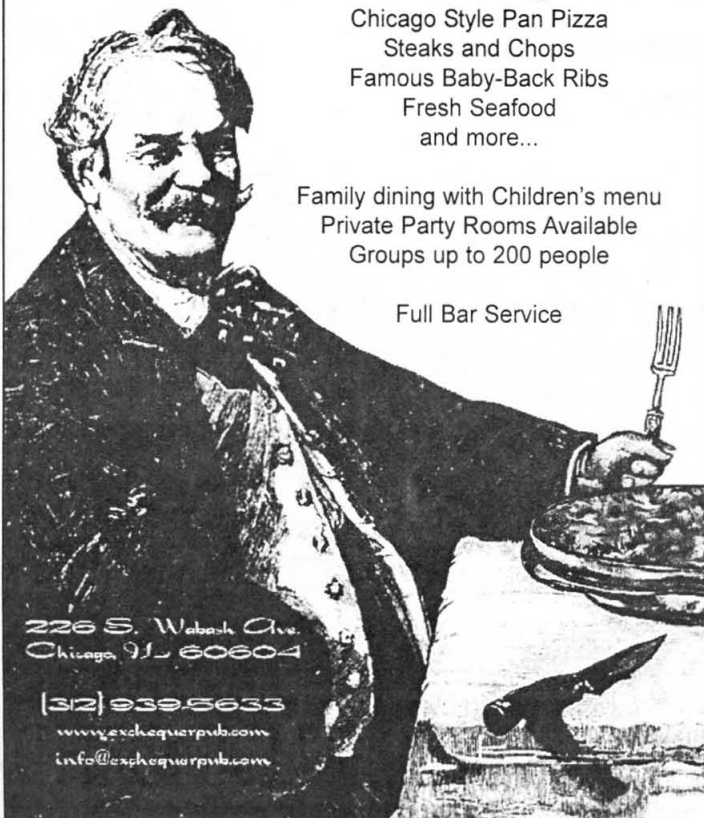
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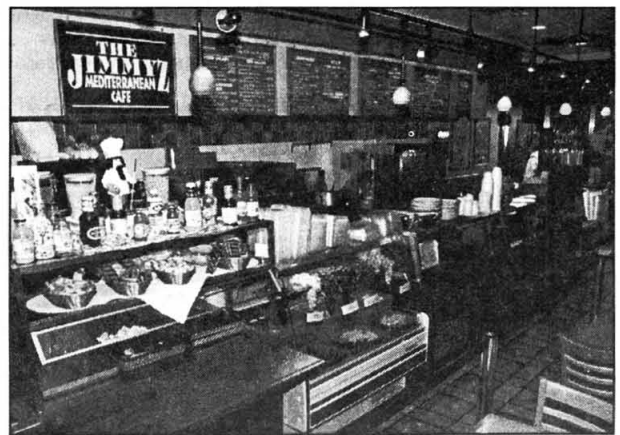
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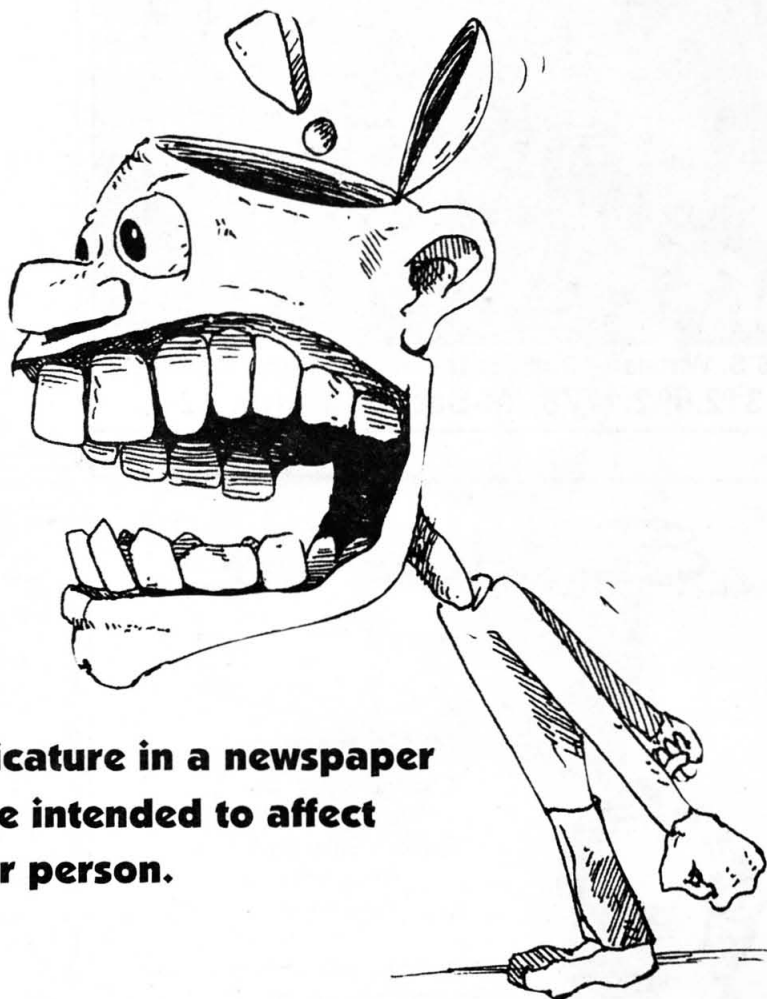
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COMMENTARY

Columbia Chronicle Editorials

The lost Tuesday

Obviously, scheduling the calendar for Columbia's semester courses has been left in the wrong hands. Last week on these same pages we argued that the school's short Christmas break is more of a burden than a blessing. This week we target the lost Tuesday.

College classes dismissed for the holiday break on Dec 17, 2001, a Monday. Classes resumed on the painful date of Jan. 2, 2002, a Wednesday. Upon returning, we were thrust back into the tail end of the 2001 fall semester, still thrashing in 2002. During our short break, many students fell astray in their studies as the calendar year wound to an end. They simply could not concentrate while long-awaited and well-deserved celebrations with family and friends called.

Those who tried to do work for major assignments made little progress due to the mass seasonal slowdown and the unavailability of resources they needed to complete projects, from limited editing equipment to difficulties reaching sources for interviews. This schedule contributes to the unhealthy and overburdening workload we put on ourselves in this country. The neurotic lifestyle of constant stress and exertion doesn't allow people to savor the simple pleasures of life, and this institution most certainly fosters that neurosis.

When we returned on that Wednesday, there was something missing. The Tuesday that

marked the beginning of our break was lost because our sudden return could not be delayed until Jan. 7, the first Monday of the new year. Since Jan. 1, 2002 fell on Tuesday, Columbia was kind enough to acknowledge the federal holiday, but the year begins as uncomfortably as it ends. In just two and a half short weeks, after an unorthodox holiday break, we would be handing in our term papers and projects ready or not. There were one and a half weeks of classes and one week of facing the music. As for that lost Tuesday, there is no sympathy for those who only had 14 weeks of classes. Not only has the holiday break completely ruined the stride of our semester, but it also hurt classes falling on that odd Tuesday.

There is no denying it—people of the working world steadily plugging along with their jobs and careers face a similarly short holiday break with work to do in between. They receive no sympathy and we receive no sympathy; the attitude trickles down. Nobody ever said life was going to be fair or easy and this is the message being drilled into us here.

Was it a cruel joke by the powers that be that knocked that Tuesday out of existence, a message from the working world, or plain incompetence? As is standard procedure at Columbia, that Tuesday was ignored and is soon to be forgotten with a little help from the passive-aggressive student body.

Media not to blame for children's problems

By Cassie Weicher

A&E Editor

The media is constantly blamed for all of the problems occurring with kids and violence today. Television, movies and the Internet have been used as a babysitter for children whose parents are too busy to pay attention to what occurs in front of their children's faces.

I can remember when I was little, I loved to sit in front of the TV and watch cartoons—the "Care Bears," "Strawberry Shortcake" and "Transformers" were a few of my favorites. It was hours and hours of enjoyment and the stories always taught me a good lesson about life—my parents made sure of that. But I was one of those kids who was never allowed to watch TV shows that were too violent. On-screen fighting, to me, meant rainbows coming out of a care bear's stomach and "hitting" the bad guy, who never died. You always saw him in the next episode, up to his old bad guy antics. In the 1980s, they would always come back for more.

Today, we see the cheaply made TV shows and cartoons, such as the "Power Rangers" and "Pokémon," that teach children fighting is the way to solve all of their problems. To them, everything is fixed when the bad guy dies. What children are not seeing is that the bad guy never comes back to life. Once he is dead, that's it. They don't show how the Power Rangers cry behind the scenes because they just killed an alien or how the police arrest them later because they just committed murder. The Power Rangers are the real bad guys for teaching children that fighting and violence are cool, without showing the consequences.

And, TV was not invented to teach children life les-

sons. It was made for entertainment purposes only. That is why God created two extremely important people called Mom and Dad. Ever heard of them?

Several years ago, two teenagers got a lot of media attention for putting their cat into a microwave and killing it. The parents, of course, blamed the MTV cartoon, "Beavis and Butthead," in which the two characters put a cat in their microwave.

Where were the parents when their sons were watching this show? Where were they when the two boys put the cat into the microwave? They should have been explaining to their sons (even though it may seem stupid) that what they see on TV is not real! So what are so many people blaming the media for all of the horrible things that children do? Where are the parents in all of this?

Movies have also been called a problem. Like TV, they are for entertainment purposes only, and clearly state that with all of the ratings and warnings. Although they show controversial things such as sex and violence, they are not real. Where are the parents of the 15-year-old kid who sneaks into an R-rated movie? The rule clearly states that you must be 17-years-old to see these types of movies. Instead of going with them or even asking them what they are seeing, parents routinely just drop off their kids and go shopping for knee-highs and power tools.

With the young guns of the media, the Internet, kids can go to every possible Web site without their parents knowing. What most parents don't care to know or are too oblivious to find out is there are ways that you can prevent your children from viewing these sites. Yet kids still go on to look at the numerous porn sites and every other site available. Many pre-teens and teenagers have met someone on the Internet and have agreed to meet them at undisclosed places.

"Dateline NBC" recently did a story in which police

officers pretended to be young girls on the Internet and agreed to meet with men they met on the Internet.

One man in particular kept telling the "girl" that he was younger and really liked her. When "she" agreed to meet the Internet man, he was arrested on the spot. After an extensive background check, they discovered that he was in his 40s and a convicted child molester. All that I could say was "Wow—what if this were a real case and the girl really went to meet him." Where would she be now? This is what both boys and girls are doing everyday. Why are their parents not peeking over their kid's shoulders for a brief second just to see what they are doing? That could resolve many of the problems that have occurred.

It is up to the parents to sit down with their children and explain that what they see on TV, in the movies and on the Internet is not real—it is just make believe. The parents are the most influential force in a child's life. What they see the parent do is also what they may do. So set a good example. Instead of sitting your child down in front of the "boob-tube," talk to them. Read them a book. Give them some crayons and paper and let the Van Gogh in them come out. Do anything but put them down in front of a television.

Louis Silverstein, a liberal education teacher at Columbia once said that sitting your children in front of the TV, or any other media communication device, is like letting a stranger into your home. Would you let a stranger that knocked on your front door come inside and tell your child whatever he or she wanted to tell them?

Most parents would say "No." But if you are one of the few exceptions who said "Yes," then you have a bigger problem than the media. Stop blaming the media and start blaming the parents.

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Photo by Michael Schmidt/Chronicle

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Misguided response worsens graffiti problems

By William Gorski
Commentary Editor

The other week I was entering Columbia to attend my night class in the Torco building (624 S. Michigan Ave.). Of course, there was a crowd of people in the lobby waiting for the elevators and it was one of those days when you just can't find the patience for anything. So I weaseled my way through the thick, winter-coated mob to the majestic white marble steps that lead to the heavens of enlightenment.

Now, I am a journalism student and that department is on the 13th floor. Keep in mind, I have the treasure chest of random information that is my backpack—by now, well past its maximum weight limit—kicking me in the kidneys the entire way.

Two floors into the ascent one realizes that the white marble steps were only a façade, as the climb to the heavens of enlightenment is actually a cold and dark endurance test of your will. There are pearly white gates at the entrance, but now the steps are a mundane, mud-green metal, and the lighting is murky.

I walk up the staircase of the Torco building, headed for the 13th floor. While I ascend I just put my head down, keep my peripheral vision on, and try to ignore my burning legs. While climbing, something on the wall catches my eye. It catches my eye because it is striking against the lifeless atmosphere and routine architecture. Clearly the work of a revolutionary student freeing the world with his/her next great revelation that passersby are supposed to see and say to each other, "Oh, dear, they've got a point there."

The higher I climb it's the same. Almost every floor, there is a statement about the environment, the president, recycling, freedom, whatever—it's really all the same. My problem with these pieces is that even though the legible ones were designated to inspire freedom and truth, they are bland. They are not even as profound as the black ink caricatures offensively scribbled over the white walls. Either the vandal felt an instant need to scream at the world and didn't put much forethought into it, or they aren't as profound as their tired and recycled slogans once were.

This graffiti draws a look of disgust from the faces of authority, but to some it's art. As weak as some of the graffiti around Columbia is, it's still obvious that some students find graffiti a lovable pastime. Whether it is a plain message on the wall or a feeble design on the back of a brass elevator door, it is always obvious that the artist did most of the work while looking over their shoulder.

Right now every elevator in the Torco building has sloppy, undistinguished graffiti. It is my guess that the work is done during the times when the elevator travels from the lobby to the sixth

floor, in which the elevators do not stop for the floors in between. During the time between, a lone artist is in the elevator working fast. If it's a quiet time of day, they may travel longer and have a few extra seconds. Obviously this wild slashing of the elevator's interiors can't go on and it becomes a hired worker's job to rehabilitate the décor.

This is where the path of the criminal artist and the establishment meet. As the worker attends to the irreparable walls he resets a cycle that began when a "misled youth" scrambled for the permanent marker in their backpack. You see, the two forces can't see eye to eye and neither has a good argument. The criminal artist is preaching to society in a relatively peaceful way and the establishment has no concern with the content of the message, just the placement, so it hires a worker to put a big splotchy mess in its place. There is great hypocrisy in this to the criminal artist as he sees that it is not fine to invoke thought by coloring stairways, elevators, and toilet stalls of his/her learning environment, but it is fine to leave an ugly void where the markings were scrawled. The two forces have quarreled, but the battle will continue as sure as the seasons change.

A possible remedy for all of the scarred walls of our luxurious institution could be to make areas in the school where graffiti on the walls is acceptable. So as not to lose authenticity of the art, it should be a designated stairwell here or a designated toilet stall there—a place that the establishment truly concerned with enriching this urban educational environment has set aside for students. I think it would be a bold step by Columbia, an institution rarely defined as traditional and often described as employing constructive, hands-on learning not confined to a classroom.

One of the elevators could be strictly graffiti; I know I would ride it for kicks. Here the criminal artist and the establishment will have found common ground or at least a compromise. This same compromise has seen success in the streets of many big cities. While there is absolutely no way to stop every criminal artist, controlling and curbing the behavior has been achieved when the establishment backs down slightly and recognizes that this crime is merely a nonviolent act of expression. With an entire stairway to themselves, artists could safely relieve the inner tension with a creative display that they would like everyone to see. The rules would have to be that anything goes on these walls except extreme vulgarity, anything that prompts or exhibits gang behavior, and a recommended signature to authenticate the work.

Some would argue this encourages lawless people, especially those who have been beaten senseless so badly by the rules of the establishment that they can picture nothing beside plain, white, silent surroundings. We have a school with unique characteristics defined by unique people. My call to those of the establishment is to respect the power of the artists' voices and take pride in their expression. While the graffiti is weak, it sparks inspiration: it tells me these halls aren't so hollow.

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Careless media speculation Invades Jordans' privacy

By Katie Walsh
Commentary Editor

For all the students who have been spending the last week before the end of the semester scrambling to finish final projects and turn in their make-up work, some might have missed the latest drama in Michael Jordan's life.

Although I can't see how you could have possibly missed it since it was the top story on the 10 o'clock news on all three major networks this past Tuesday, not to mention the enormous tabloid-style sprawled across the top of the front page of *Chicago Sun-Times* last Wednesday, screaming "So who gets the house?" with a picture of Jordan and his wife Juanita's 25,000 square-foot mansion below.

But if you did in fact miss the news, I will fill you in briefly. Monday night Juanita Jordan, Michael's wife of nearly 13 years and the mother of his three children, filed for divorce citing irreconcilable differences. According to the suit, Juanita is seeking an "equitable" settlement of the couple's assets, their home in Highland Park and sole custody of the kids.

Since the story broke, the media have scavenged for scoop on this story as if they were a pack of wild dogs starving in Africa. Maybe it's because in their eyes, this is the first big story that does not revolve around terrorism, or the war, or the other topics that have been the focus of the news since Sept. 11. Or maybe it's because he's considered a role model for adults as well as children.

Whatever the case, the media have pounced as if Jordan's divorce will have a

major affect on the state of the free world. On CNN Tuesday night, a panel of expert discussed Jordan's divorce. One of them, a celebrity attorney, said that wealthy men who have as much power as Jordan obviously do often get themselves into trouble and misbehave. It seemed that the attorney was speculating that Jordan was quite



Jordan, seen here at a press conference last year, may not be smiling much longer.

the playboy—what with all the time he has between winning games, scoring 51 and 45 points in two consecutive games and being part owner of the Washington Wizards basketball organization. Why not? The man is not that busy, right?

I read in the *Sun-Times* that a source "close" to the couple says that Juanita Jordan filed for divorce because her husband continues to spend too much time away from his family and that it looks like his comeback year will extend into a few more years.

While the latter sounds like a much more logical and likely reason for the split, both are just speculation because nobody except Juanita and Michael know what really happened. Neither Jordan nor his wife wanted to comment on their problems so nobody else should either.

As I was heading up the elevator to my class early Wednesday morning, I overheard two female students talking about the divorce, "Did you see this?" said one young woman pointing to the *Sun-Times* cover.

"Oh yeah, you know she's just after the money. They all are," said the other young woman. I laughed quietly under my breath at the foolishness of these two young women. I only wish I had the infinite wisdom that they had. Maybe if they had passed some of their incredible knowledge over to Jordan and Juanita, the couple wouldn't be in the predicament they are in today.

In any event, divorce happens—as we all know. It should not be that big of a deal to us. It should be a private matter between Jordan and Juanita and their three kids. How many of you reading this have witnessed divorce before? I bet a lot have been directly involved as children. If you have, chances are that you did not want your parent's divorce to be made into a circus where your parents and their problems are put on display for public viewing. I'm sure Jordan's family does not want or need that either.

COLUMBIA'S VOICES

PC Infringes on free speech

The Nazis did it. The Taliban are doing it to their own people. And right now in the United States, we as a culture are beginning to do the same thing.

What I'm talking about is censorship of ideas. But, being that we are Americans, the idea of outright, state sponsored censorship is something completely un-American. Rather, the general "intellectual" public hides behind the thin veil of "political correctness" in order to push their agenda of eradicating dissenting ideas that could possibly offend or contradict their ideals rather than opening a dialogue for debate.

What I speak of is the reaction to the *Chronicle's* decision to run the anti-abortion insert in the October 22 issue. Right off the bat, I'd like to voice my opinion: women should not be denied the right to choose abortion should they so decide.

But rather than debate an issue which so clearly needs dialogue in this day and age, people such as Julie Caffey are clearly out to cover up any dissenting opinion rather than their own by hiding and covering up the offending materials.

And according to the article, Maureen Seaton, a professor of English at

Columbia where so many dissenting works against the status quo were and still are produced, believes that "You're almost a nerd if you're politically correct, so let's just say what we want to say and show how really brave we are." What outrages me is there is no dialogue to get people to change their ideas but rather stomping out their way of thinking altogether for the sake of "not offending someone."

Political correctness eventually will destroy any forms of free speech in the United States. What Ms. Seaton bemoans to be "nerd"-ish is an insidious form of censorship practiced by the cultural elite in this country. PC "awareness" is stifling the intellectual growth of this nation where we hold freedom of speech so dear. Two cases in point: the recent lawsuit from the Italian-American Anti-Defamation League against the producers of "The Sopranos" and a recent victory for a female college student who felt "sexually harassed" when her professor showed an explicit drawing as part of a lecture in class (just how explicit, the American public will never know). "The Sopranos" lawsuit is in appeal while the college decided to settle out of court rather than fight the legal battle.

Should the IAADL win its appeal, it will set a new precedence over what can and can't be shown in popular media for fear of pissing someone off. But the college

lawsuit is what frightens me most, because this alone will set the precedent for what a college can and cannot teach. If a teacher showed Leni Riefenstahl's *The Triumph of the Will* as an example of classic cinematography or D.W. Griffith's *Birth of a Nation* as the first effective use of cross-cutting editing techniques, could I sue the college for showing a film used by the Nazi regime as a propaganda film or a film that glorifies the Klan, merely on the grounds that racist ideology offends me?

For those of you who would jump to the conclusion of "yes" without seeing the films, please go to the school library to view and read the materials available, then come argue with me.

Could I sue because a professor's clearly right wing views offend me? Could I sue because a progressive art teacher's theories find me questioning my own values, and choose to be offended by it? Don't get me wrong, there are a lot of things that offend me, but I don't choose to say those people cannot have their voice. It would be nice if people would use the freedom of speech in our country for higher pursuits, but that just ain't gonna happen. And, should one person be told that they aren't allowed to express their voice, it will only be a matter of time before others, especially in the politically correct circles, are not allowed to say what they want because of "legal precedent." Lawsuits in this country are

not relegated only to the PC movement, but also on the far right as well.

Political correctness allows people to judge without debate, most often against those very people which PCer's purport to be close-minded and not open to argument. And the real function of PC is not to right wrongs but rather to cover up anything that might be offensive. The last time I read the constitution, it guaranteed me the right to say whatever the hell I want. There is no constitutional amendment that guarantees you the right not to be offended. Turn off the TV, close the book, stop the CD player and take responsibility for yourself. That's one of the things that makes this country great.

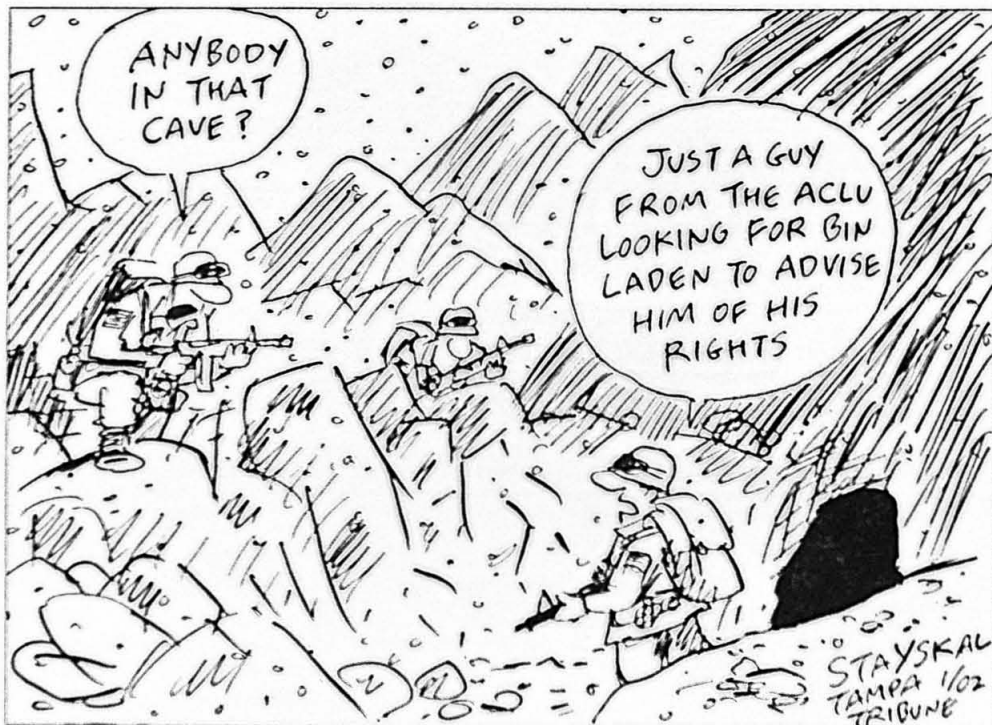
Again, while I do not agree at all with the right wing, chauvinistic pro-life movement, I applaud the *Chronicle* and its reasons for running the insert, a voice of dissension against the blindly status quo. This country was founded on debate and dissent, and the agreement on "I may hate what you say, but I'll die defending your right to say it." If things continue the way they are going, soon rebuttals such as this will be illegal. Remember, nobody questioned the Nazis when they removed "offensive" words and works.

—Stephen Mack/Film

College should give student apology

Based upon the story I read in the *Chronicle* last year about Dennis Gaebel, I believe that college officials and his ex-girlfriend owe him a sincere apology. The extreme punishment was uncalled for and unjust, considering the circumstances. I was disturbed that the college acted in this manner (evictions, etc.) over what seems like a minor offense. I have taught and worked at many colleges and universities in Illinois and this is the first time a college reacted so severely.

—Mark Maller/Philosophy professor



Correction/Clarification

In last week's *Chronicle*, Volume 35, Number 13, dated January 7, 2002, a personal commentary made incorrect allusions toward the condition of a specific restaurant in the Chicagoland area. The restaurant was the target of unsubstantiated facts and accusations. The *Chronicle* editorial staff sincerely apologizes to the owners for any offense.

The Columbia Chronicle photo poll

Question: What are you plans for semester break?



Samantha Smith
Junior/Graphic Design

"I'm not going to do any kind of school-related project."



Sharod "Black" Smith
Junior/Music

"I'll be recording in a studio."



Stephanie White
Junior/Photography

"I'm going to an Irish inn in Milwaukee with my boyfriend."



Josh Kaufmann
Grad Student/Journalism

"I'm going to Mardi Gras."




Brian Stanley
Sophomore/Sound

"I'm just going to be working and I'm going to Canada."

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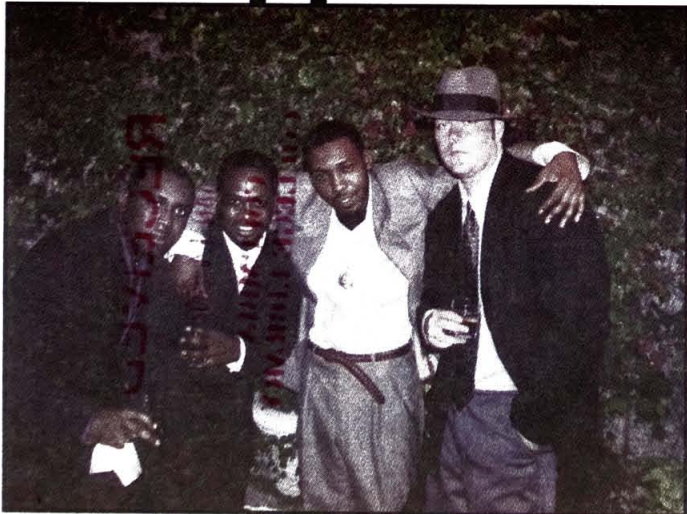


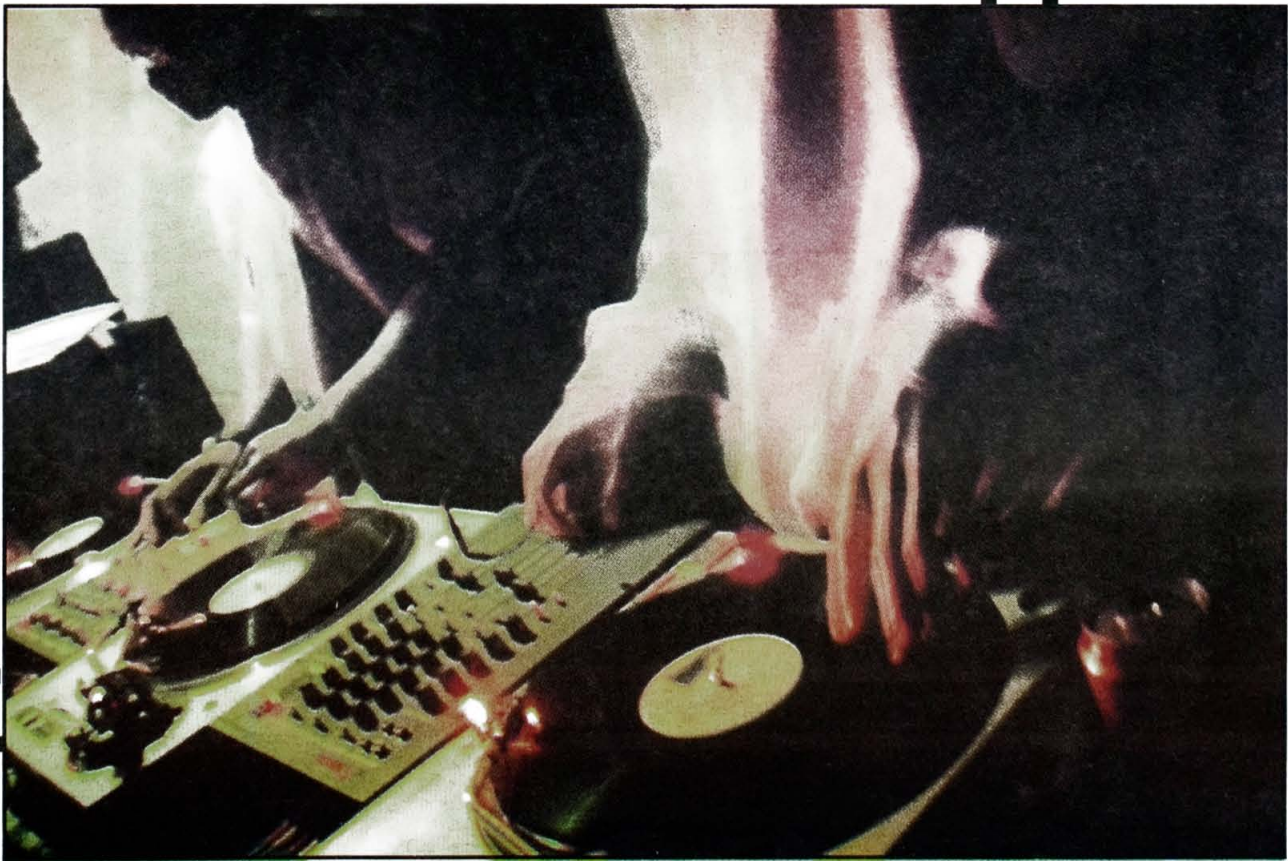
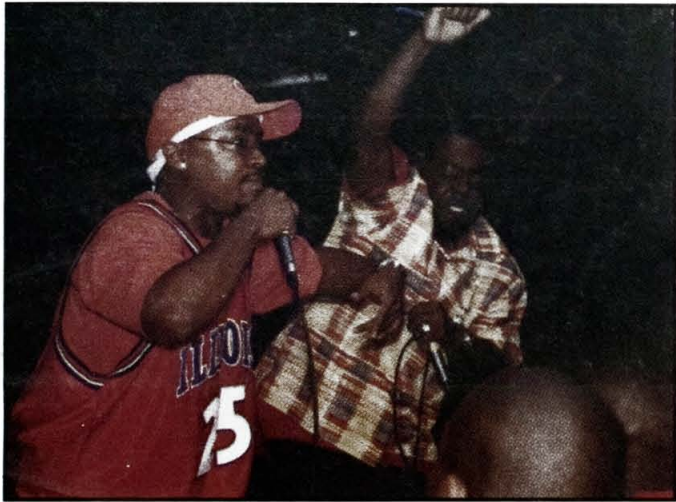
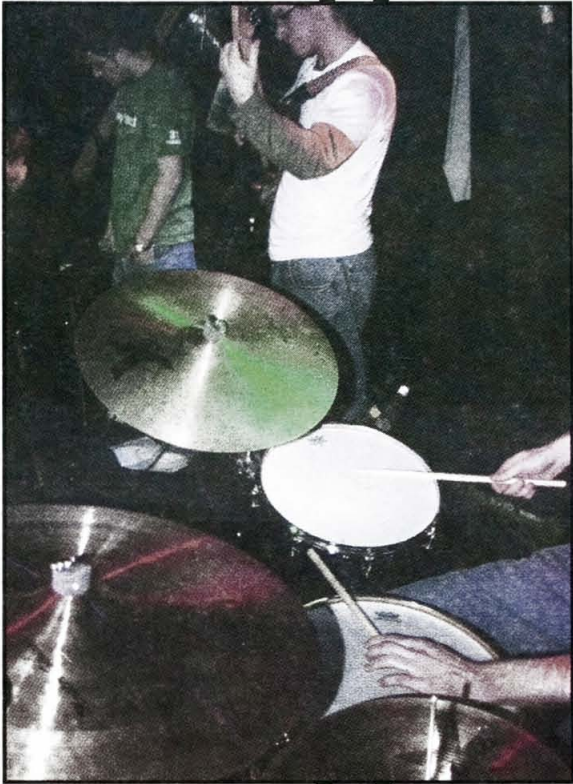
been an Upside of Down

This has **Production**

Upside of Down is an event-marketing organization that produces events for the Chicago music and entertainment scene. Armed with a keen eye for talent and a kung-fu grip on the pulse of Chicago's underground, U of D creates an opportunity for musicians and artist to perform and display their remarkable talents on both a local and national level.

Columbia Chronicle photographer Dwayne M. Thomas documented the company during 2001.





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BLACK HAWK DOWN IS 'UP'

By Cassie Weiher
A&E Editor

The shades were drawn and light creeping through the shades hit the army helmet sitting on the table filled with fruit; the cloth below it was, of course, camouflage, and netting draped the silver tray. As if sitting in the Washington Room at the Four Seasons Hotel didn't make me nervous enough, in a few minutes Jerry Bruckheimer and Ridley Scott, two of the most powerful men in Hollywood, were going to walk into the room.

After waiting for what seemed like an eternity, someone finally walked in 20 minutes late. There stood a thin, Kenneth Cole-dressed man who I immediately recognized as Jerry Bruckheimer, the director/producer of films such as "Pearl Harbor" and "Top Gun." Bruckheimer, Ridley Scott and author Mark Bowden were in town Thursday to promote their new heroic film, "Black Hawk Down."

"Black Hawk Down" is a true story of the Battle of Mogadishu, the longest sustained ground battle involving American soldiers since the Vietnam War. An elite force of 120 American Delta units and Ranger infantry were dropped into Mogadishu on Oct. 3, 1993 to abduct two of Somali warlord Mohamed Farrah Aidid's lieutenants. Instead, two UH-60 Black Hawk helicopters were shot down, and what was expected to take one hour instead lasted 15, resulting in the 18 Americans deaths and wounding 73, killing hundred of Somalis.

"Pearl Harbor" took a lot more preparation time, according to Bruckheimer, than "Black Hawk Down." "You get your actors there, your ammunition and your pyrotechnics," he said.

Josh Hartnett, who appeared in "Pearl Harbor," stars as Sgt. Eversmann. Bruckheimer is known for launching many movie stars' careers. When Hartnett was mentioned, Bruckheimer said, "I think that he is already launched."

Bruckheimer wanted to make an impression on the audience so the movie would stay in the back of the viewers' minds when they left the theater. "They will tell their friends and their friends will tell their boyfriends."

Bruckheimer's advice for film students? "Drop out of school and move to Hollywood." Of course he laughed and then said "no." His advice is to start off at the bottom. You can't start at the top, so you have to do whatever it takes to work up to the top, he said.

When it was time for the interview with Mark Bowden, author of the book that "Black Hawk Down" is based on, I expected a stern military man. Instead, Mark Bowden sat down at the oversized table, laughed and said, "I'll assume the executive position here at the end of the table. Kinda like the desk in Jerry's office."

Mark Bowden, a journalist for the *Philadelphia Inquirer*, got the idea to write this book from relatives who served in World War II, but admitted that he had no war experience. According to Bowden, he spent a great deal of time interviewing and gathering facts from the men who served that day in Mogadishu. Most movies that are based on books differ from the book so much that they are



Mark Bowden, author of *Black Hawk Down*.



ruined. "The truth is that if it were a bad movie, it would be the best two-hour commercial ever made for a book."

When asked if Bowden thought that Scott and Bruckheimer did a good job on the film conception of the book, he said, "I really think that they did a great job. I am also a big fan of Ridley Scott's anyway. 'Blade Runner' is a favorite movie so when I heard [Scott] was making it I was like, 'How lucky can I get?'" Bowden also helped write the script for the movie, but credits the screenplay to Ken Nolan. Bowden has also sold his latest book, *Killing Pablo: The Hunt for the World's Greatest Outlaw* to Miracle Entertainment.

At first it seemed as if it were another war flick, the same old thing that comes out every year, but it wasn't. I guess it hit closer to home than any of the other battle and blood flicks because it happened so recently.

The film doodled around at first, showing all of the soldiers hanging out and having fun. But suddenly it took a turn for the better and the battle started. I really can't point out what it was—it may have been the cinematography or the set design, but I couldn't keep my eyes off the screen. The two hours and 36 minutes of the movie were over in no time.

Josh Hartnett also gave a great performance that completely surprised me. He is finally out of the teen scene and has moved on to greater things. I highly recommend a trip to the theater for this flick.

Unfortunately Ridley Scott was caught in a conference call and was not able to make the interview. But at least I saw him when he got off the elevator, dressed in black and wearing cowboy boots. It would have been interesting to hear what he had to say, but you should never mess with "Gladiator."



Photos by Sidney Baldwin

Above: Yurek, played by Thomas Guiry, protects himself from being riddled with bullets. Right: (L to R) Producer Jerry Bruckheimer chats with Ridley Scott (director) during the filming of the Columbia Pictures/Revolution Studios presentation, "Black Hawk Down."

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—promoting World
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Miles Maeda and World Evolution promote collective awareness

By Michael Hirtzer
Assistant A&E Editor

Miles Maeda, a classically trained musician and a DJ since 1991, almost gave up on his career as DJ until he realized he was providing a genuine service to people, enabling them to transcend and look at their own life in a different light.

Maeda, a former Chicago resident, now takes DJing to the next level, using his craft as a springboard for the World Evolution project, a San Diego-based collective which aims to show people a better way of life.

The project promotes a collective consciousness, which stimulates creativity and awareness through workshops ranging from Hatha yoga and meditation, to a DJ school and recording studio.

Maeda, an Indiana University graduate and former Gramophone employee, spoke about how the World Evolution Project combines such things as music and yoga to heighten people's overall awareness in a telephone interview from his San Diego office.

Q: What's the World Evolution all about?

A: The World Evolution project's vision is to help beings grow and evolve, utilizing creativity.

Q: Is this project necessary in a world increasingly more digital for people, to get back to basics and become more grounded?

A: People today are looking for answers to questions; a lot of times the only answers they have come in the form of our current Western culture, which is the education system or our current system of commerce or big business—we have those things teaching us about life.

It's like those sorts of things are what our culture teaches us, and then we have the lineage of our family, our headline all of our relatives. The thing about that sort of knowledge is that it's limited, it's really based on experience; granted there is intuitive knowledge, but for the most part, people are shaped because of those teachers.

World Evolution is helping people to see that you don't need to be just in that realm, you can pop yourself out of that realm and the things that you seek, you'll be able to find those in yourself...and become successful at anything you want. That's why World Evolution exists,

to help people find that in many different ways—in creative arts or yoga, meditation, community service. A person can learn how to turn inward, and discover who they are, find that creativity and stop struggling with it. And that way something can grow inside of someone and blossom.

Q: How does the pursuit of a spiritual awareness translate through your music?

A: What I do creatively is a result of that sort of work. Before, a lot of my creative energies came from my mind, or maybe it came from others things like drugs or different inspiring things that happened in my life. I was more like a leaf subject to the wind and my creativity was more so what was going on in my life, which was [decided by] chance.

So when I started to develop a spiritual practice, I realized that I was cultivating something inside of myself. And when I DJed, I noticed that came out of that. It was as if the creativity stopped coming from my mind, it came from deeper inside. I guess you could say my heart in one way, but in another way it comes from a deep place inside myself, a source of creativity, which I hadn't really tapped into before.

So the spiritual practice has helped me to go inward to find where that creativity comes from, where that inspiration comes from. And that's communicated through the music, it's not something that I manufacture, it's just something that happens. I can't say I know what happens, I just do it and observe what happens.

Q: Do you feel you uplift them, like the crowd is picking up on what you're putting out?

A: Well that is my intention when I DJ. It is a way for people to experience their life inside of them. When I would go to hear amazing music, I noticed how alive I felt, and how there was new hope, there were things that stirred inside, that wanted me to be creative, to interact with others and make a difference in the world. If I can make other people feel that, as I feel it through music, then I feel I'm doing my job—I know I'm being of service.

Q: Does your vibe help the crowd transcend the nightclub setting, where people might just go to get drunk?

A: The World Evolution Project is all about transformation. To be able to go into that arena of a club, where the energies could be



Photo courtesy of Miles Maeda

Miles Maeda DJing at a recent gig.

pretty dark—where it can be pretty primal—and to go there and be able to bring more awareness and more energy that allows people's intentions to look at something in a different light, then that's powerful work. Ultimately that's what I'd like people to have—an experience with themselves, an awareness of themselves, and be able to use that awareness and have choices for what they want to do, and want to work with themselves in creative ways.

Q: What is it like at a post-workshop DJ gig, when many of the same faces attend both?

A: I love doing workshops because it really harmonizes a group of people. The energy creates one harmonious pulsating body of energy. And when those people can go to the club afterward, they hold that with each other, and it really makes a difference. You can really feel that at the club.

Q: Could you describe your DJ style in your own words?

A: I really love picking out [the records] that push my buttons—great sounds, harmonies, moods, maybe there's things that have vocals that really get me, that are totally inspiring. I love putting them all together so it creates something that people can have a powerful experience it and enjoy it, but also something that people can get down and dance to.

Q: Are there any other music artists that stand out to you?

A: I would say I've been very inspired by many people, and I still am today—especially by Mark [Farina] and Derrick [Carter]. From the moment I set foot in Chicago they were there. Derrick especially was just a person who extended his hand; he was really like a mentor to me. And Mark was also very inspiring musically. They are two people who helped me have an experience with house music that I could really enjoy music and dancing in a real way.

I would say some music you need to have some kind of state of mind in order to appreciate, but when I listen to their music, I could be completely sober and really get into it. So those are two people who really helped me realize the power of music, of house music. They're probably two of the most inspiring people as far as other DJs. And as far as other music artists, I couldn't possibly list them.

Catch World Evolution's Traveling Love Show in Chicago on Saturday, Jan. 19. Practice Kundalini yoga at the workshop at the Healing Resource Center, 3111 N. Ashland Ave., from 6:30 to 8:30 p.m. Then hear Miles Maeda spin, late-night at Smart Bar, 3730 N. Clark St. Email wevolution@worlddevolution.net for more information.

The other Jack Johnson: Mos Def

By Dwayne M. Thomas
Assistant Photo Editor

Chicago area hip-hop fans got a taste of the new rock-rap, courtesy of Mos Def and his band Black Jack Johnson, when the funk-flavored group played at the Metro Wednesday, Jan. 9.

The mostly 20-something crowd packed the Metro shoulder-to-shoulder to hear the HBO star and his all-star band. After two hours of nonstop cut-playing supplied by Tone B. Nimble, the "Def Poetry Jam" host graced the stage and went right into his modern day classic album *Black on Both Sides*, backed by a band consisting of Parliament Funkadelic keyboardist Doug Wimbish and Living Color drummer Will Calhoun.

Def, an energetic New York native, showed why he is regarded as one of the best in the business. He and his band never missed a beat, despite the fact that they've barely been together a year. One of the highlights of the night came when Mos asked the underground heads if they had heard or owned *The Blueprint*, Jay-Z's latest release.

After a round of boos, followed by the tossing of a half-filled water bottle on to the stage, the artist proclaimed his Brooklyn residency in his response and went into a bass-heavy rendition of "The Takeover," a song featured on *The Blueprint*. In his version, "The Rapeover," the Rawkus artist fondly refers to the pros and cons of the

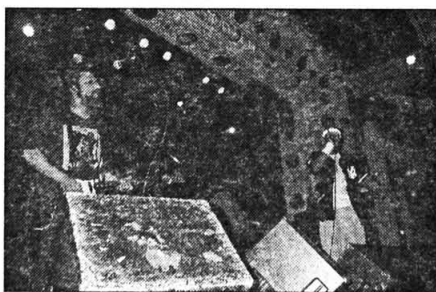


Photo by Dwayne M. Thomas/Chronicle

(Left) Guitarist for the Jack Johnson Band and (Right) Mos Def perform at the Metro.

record industry.

The show offered a wide spectrum of music, ranging from blues to Temptation covers such as "Just My Imagination." There wasn't a head in the house that wasn't moved by the song "UML." The earthy soul song, which was reminiscent of Marvin Gaye's "Mercy Mercy" gave the nasally emcee a chance to show off his singing prowess.

In an era when one can become easily disappointed with the results of a live show, Black Jack Johnson stands head and shoulders above the rest of the field. One of the patrons of the show, Hadji Williams, had this to say: "I got a chance to see them play back in New York in one of their first shows. The difference between the shows is night and day. The timing was right, Mos sounded comfortable rocking with them—it was hot."

Diva's got 'crazy style'

By Hilary Myrick
Contributing Writer

Independent woman, rapper and business-oriented singer are the right words to describe Cash Money Records' newly signed artist Christina Nance, who truly is a diva.

The Chicago native performed a short snippet of what can be expected on her debut album at her signing party Sunday night at Joe's Sports Bar, 940 W. Weed St. Nance is currently recording but the album won't be released until the end of 2002. Her rap style has already been compared to Lil' Kim and Foxy Brown, but her style is unique.

"My style is crazy; I got rap down to a science," Nance said. "I have a singing edge over other rappers." Nance says we can expect to hear collaborations on her album with Chicago artists Boo and Gotti, other members of the Cash Money Family, including her brother Mikkey, a new artist on the label who has completed two albums and is waiting for his premiere album to be released in June 2002.

She is also working with Kanye West, the producer who helped put her demo tape together. His work can also be heard on Jay-Z's *The Blueprint*.

Nance comes from a family with creative juices flowing through its blood.

"Growing up with all brothers who rapped influenced me," Nance said. About six years ago her brother Eric wrote a rap especially for her and, after practicing, she gained the courage to write lyrics and rap on her own. In February of 2001, Nance signed with Cash Money.

Not only is she making music, but Nance is building the foundation for many other business ventures. "I'm all about young black women being independent. Whatever gifts God gave you, you can make it just like men make it," Nance said.

With this in mind Nance started Diva Enterprises, a company specializing in promotions, graphics and a fashion clothing line called Diva Doll.

Find more opinions online at www.ColumbiaChronicle.com

Weekly Horoscope

By Lasha Seniuk

Tribune/Knight Ridder

Aries (March 21-April 20). Before Wednesday, sentimentality and dreamy thoughts will have a special appeal. For many Aries natives the inner and outer world may now need realignment. Spend more time outside the home, if possible, and avoid reflection on past disappointments. It's time to make new friends; don't be shy. After Friday watch for sudden social announcements and quick reversals. Unusual gossip, romantic triangles and passionate arguments are likely. A delicate week: stay focused.

Taurus (April 21-May 20). New business or financial information may be bothersome before midweek. Expect an annoying wave of small details and changing agreements. Show authority figures your expertise with minor problems while staying focused on the big picture. In the coming weeks key officials will closely examine your skills, habits and leadership abilities. Late Saturday ask a close friend or relative to offer wise advice. Romantic conflicts and fading friendships may now be a source of confusion.

Gemini (May 21-June 21). Social requests and business messages will increase early this week. Watch for needy friends and new work assignments to now actively compete for your attention. Go slow: egos will be easily bruised. Later this week loved ones may ask for clearer financial statements, fresh social activities and added home enjoyment. Pace for a long journey. Over the next two weeks roommates and relatives may be more vulnerable than expected. Encouragement will help. Don't hold back.

Cancer (June 22-July 22). Before Thursday previously silent colleagues will notice your personal appearance or make surprising social comments. Try not to blush. Over the next four days the private lives of friends and lovers will likely be made public. Some Cancers, especially those born early in July, may also encounter an unexpected flirtation from an older business associate. Social ethics may still be unclear. Wait for assurance before taking risks. An emotional week: avoid serious discussions.

Leo (July 23-Aug. 22). Recent differences of opinion may now be resolved. Before midweek watch for loved ones to accept rare proposals or strained explanations. This is the right time to correct misconceptions or encourage others to take responsibility for their actions. Some Leos may also experience a powerful wave of sensuality and attraction. If so, expect dreams, insights and rare moments of wisdom to also be compelling. Passions are high. Expect vital romantic breakthroughs.

Virgo (Aug. 23-Sept. 22). A romantic or social conflict may bring a powerful realization this week. Watch for loved ones to argue over minor details and silly issues. Social irritability may be an indication that others are feeling restricted or vulnerable. Gently encourage others to make peace. Old wounds are best left in the past. After Friday expect sudden bursts of uncharacteristic behavior from both friends and lovers. Over the next eight days social anxiety and fast romantic attractions will be difficult to avoid.

Libra (Sept. 23-Oct. 23). Workplace diplomacy will lead to improved efficiency early this week. Listen closely to the observations or subtle instructions of a colleague. Substantial business or financial gains are now available by relying on the efforts, contacts or daily experience of others. After Wednesday romance may be unpredictable and frustrating. Partners and potential lovers will offer mixed signals, quick invitations and fast denials. Don't expect clarity; none will be forthcoming.

Scorpio (Oct. 24-Nov. 22). Planned family events will now bring added enjoyment and security. Before Thursday expect open communications between loved ones and fast home proposals. Some Scorpios, especially those born between 1971 and 1983, will also experience a sharp increase in social invitations and romantic gossip. Expect minor jealousies or a subtle competition for your loyalty. Friends and lovers are now highly sensitive to change. Remain cheerful and enjoy group activities. All is well.

Sagittarius (Nov. 23-Dec. 21). Long-term relationships will now begin a phase of reflection and evaluation. Early this week expect loved ones to contemplate new home options or review recent career goals. Some Sagittarians may also experience the return of an old friend or a series of oddly sentimental moments between old lovers. Romantic clarity will arrive before early February. Stay alert and watch for subtle signals. After Saturday rest and enjoy quiet activities. Energy may be low.

Capricorn (Dec. 22-Jan. 20). The moodiness of loved ones may bring powerful insights before midweek. Recent romantic or home doubts may now be revealed to be more complex than originally thought. Find honest ways to discuss and clarify your feelings. Key issues may involve past finances, career conflicts between spouses or delayed family decisions. Others will now make quick judgments and hold strong opinions. Remain dedicated to long-term goals and minor disagreements will be resolved.

Aquarius (Jan. 21-Feb. 19). Social pleasures will be satisfying before Thursday. Although work demands are now high, spend some extra time building social and romantic harmony. Over the next few days many Aquarians will be offered a rare astrological opportunity for renewed love, shared intimacy and quick social increase. Remain open to all emotional growth this week; it's time to improve and celebrate key relationships. Five weeks of strained home relations and low energy are now ending: enjoy!

Pisces (Feb. 20-March 20). Tell friends and relatives exactly what you think this week. Honesty and clarity will now be rewarded with improved relations or progressive discussions. Some Pisceans may still encounter reluctance from long-term lovers or older family members. If so, expect pessimistic attitudes and sullen moods to change significantly by early next week. After Saturday pay close attention to home finances and personal spending. New debts or budget considerations may soon arrive.

If your birthday is this week . . . finalize all outstanding contracts, business tasks or paperwork before the end of January. Financial promises and legal obligations may soon become complicated by unnecessary delays. Watch for authority figures to now be strongly focused on strict rules, regulations and practices. Throughout much of 2002 watch also for romantic communications to be complicated and highly emotional. For the next nine months, romantic partners and potential lovers will expect fast commitments, solid progress and an obvious dedication to lasting social change.

For private consultation, please visit www.mysticstars.net.



Arts around campus

Monday, Jan. 14, 2002

10 a.m. to 5 p.m.

"Shifting Tides: Cuban Photography After the Revolution."
The Museum of Contemporary Photography
(through March 9)

Tuesday, Jan. 15, 2002

4 to 6 p.m.

Video Screening
Hokin Gallery, 623 S. Wabash Ave.

Wednesday, Jan. 16, 2002

5 to 7 p.m.

International Student Organization (ISO) Exhibition Reception
Hokin Gallery, 623 S. Wabash Ave.

8:30 a.m. to 2 p.m.

Jenzebar Software Kickoff
Hermann D. Conaway Center, 1104 S. Wabash Ave.

Thursday, Jan. 17, 2002

5:30 p.m.

Paul Hoover and Maxine Chernoff read their poetry.
Narrative Arts Center, 33 E. Congress Parkway.

6 to 7:30 p.m.

ISO Video Screening
Hokin Gallery, 623 S. Wabash Ave.

7 to 11 p.m.

InterArts Thesis Presentation
Hermann D. Conaway Center, 1104 S. Wabash Ave.

5 to 8 p.m.

Artificial Light Reception
Glass Curtain Gallery, 1104 S. Wabash Ave.

8 p.m.

The Dance Center of Columbia College faculty will present original works
The Dance Center, 1306 S. Michigan Ave.

6 p.m.

Discussion with the artists: "Shifting Tides: Cuban Photography After the Revolution"
The Museum of Contemporary Photography, 600 S. Michigan Ave.

Friday, Jan. 18, 2002

8 p.m.

The Dance Center of Columbia College faculty will present original works
The Dance Center, 1306 S. Michigan Ave.

Detachment Kit

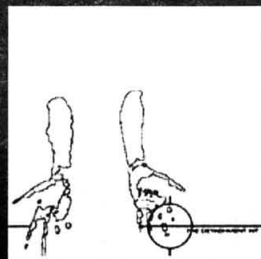
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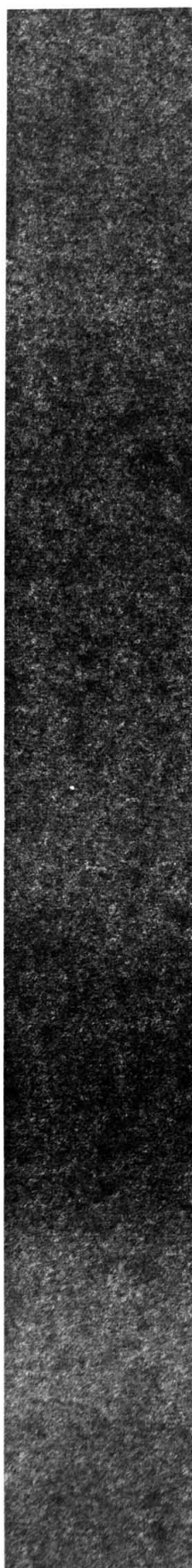


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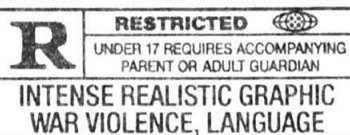



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BLACK HAWK DOWN OPENS FRIDAY, JANUARY 18TH!

2002 Chicago theater listing

○ Chicago theater companies are staging a wide variety of productions in 2002. Here are some of the highlights.

Show: "Les Miserables," a classical musical based on Victor Hugo's epic novel about the 1848 French revolution.

At: Auditorium Theatre, 50 E. Congress Parkway.
Playing: now through Feb. 2.

Admission: \$17 to \$72.

Call: (312)-922-2110.

Show: "Blue Man Group," where tentacle-like tubes and drum playing allow unexpected intimacy with audiences.

At: Briar Street Theatre, 3133 N. Halsted St.

Playing: indefinitely.

Admission: \$43 to \$53.

Call: (773)-348-4000.

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Web site: www.bluman.com.

Show: "Aida," a musical from Tim Rice and Elton John that had its world premiere here in 1999 and now returns.

At: Cadillac Palace Theatre, 151 W. Randolph St.

Playing: Aug. 25 through Sept. 25.

Call: (312) 977-1700.

Show: "As You Like It," a Shakespeare comedy set in an enchanted forest.

At: Chicago Shakespeare Theater on Navy Pier, 800 E. Grand Ave.

Playing: now through March 9.

Call: (312) 595-5600.

Show: "Drowning Crow," an adaptation of Anton Chekhov's "The Seagull" directed by Kate Whoriskey.

At: Goodman Theatre, 170 N. Dearborn St.

Playing: now through Feb. 10.

Call: (312) 443-3800.

Show: "Long Day's Journey Into Night," starring Brian Dennehy in the Robert Falls-directed version of Eugene O'Neill's classic play.

At: Goodman Theatre, 170 N. Dearborn St.

Playing: Feb. 22 through April 6.

Call: (312) 443-3800.

Show: "The Beard of Avon," a new comedy by Amy Fred explores who really wrote Shakespeare's plays—Shakespeare himself or someone else hiding behind a "beard."

At: Goodman Theatre, 170 N. Dearborn St.

Playing: April 19 through May 25.

Call: (312) 443-3800.

Show: "Galileo, Galilei" an opera in 12 scenes by Phillip Glass, adapted from "The Life of Galileo" and directed by Mary Zimmerman.

At: Goodman Theatre, 170 N. Dearborn St.

Playing: June 14 through July 28.

Call: (312) 443-3800.

Show: "Over the Tavern," Tom Dudzick's charming family comedy set in 1959 Buffalo about the Pazinskis, a Catholic family trying to make ends meet.

At: Mercury Theatre, 3745 N. Southport Ave.

Playing: now through March 17.

Call: (773)-325-1700.

Show: "Sweet Smell of Success" stars John Lithgow as the musical makes its world debut in Chicago.

At: Shubert Theatre, 22 W. Monroe St.

Playing: now through Jan. 27.

Call: (312) 977-1700.

Show: "Copenhagen," from Michael Frayn's dramatic work is a thriller exploring loyalty, betrayal and friendship.

At: Shubert Theatre, 22 W. Monroe St.

Playing: now through Feb. 17.

Call: (312) 977-1700.

Show: "Cats," the Andrew Lloyd Webber musical.

At: Shubert Theatre, 22 W. Monroe St.

Playing: April 21 through April 28.

Call: (312) 977-1700.

Show: "Anatomically Correct Gallery," by Chicago Real Estate.

At: Steppenwolf Theatre, 1650 N. Halsted St.

Playing: now through Jan. 19.

Call: (312) 335-1650.

Admission: \$10 to \$39.

Show: "Glengarry Glen Ross," features a top-flight cast directed by Amy Morton in David Mamet's Pulitzer Prize-winning drama about a group of desperate salesmen trying to make it.

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Admission: \$10 to \$39.

Compiled by Wing Fai Yim

'Tenenbaums' Wes Anderson's crowning achievement

○ Director's third feature his best yet

By Georgia Evdoxiadis

Copy Editor

There are not many films that can get away with using Beatles songs, and fewer still that can lay claim to "Hey, Jude." Perhaps the greatest compliment that one can pay to Wes Anderson for his new movie "The Royal Tenenbaums" is that it is worthy of using that song. Even if he did use a remake.

The movie opens with an introduction to the Tenenbaum family narrated by Alec Baldwin, whose contribution to the movie is probably thanks to some last-minute and fervent begging on his part. In the intro we meet Royal (Gene Hackman), a dissolute and unfaithful husband who is cast out of his home by his wife Etheline (Angelica Huston).

The three children he leaves behind, adopted daughter Margot (Gwyneth Paltrow), Chas (Ben Stiller), and Richie (Luke Wilson), grow into geniuses who lack only the love of their father and any ability to make intelligent fashion decisions.

When Royal is thrown out of the hotel he has been living in for the past 20 years, he decides to return to his family's home to attempt a reconciliation.

"The Royal Tenenbaums" is a funny movie, but if audiences go expecting light-hearted Meg Ryan-falls-for-an-18th-Century-man fare, they will leave the theater confused, and perhaps angry.

Anderson and fellow writer Owen Wilson (who also plays Eli in the movie) have a light touch with the script. The characters are larger than life yet understated, and there is enough formidable acting talent in the cast to seamlessly drive the action without distracting audiences with gaudy performances.

Hackman is sublime in what should be an Oscar-nominated performance, and Stiller shows a finesse for dramatic acting that few would have guessed he had. The movie is rich with subtle details, and Anderson's vision of New York is both idealized and quietly beautiful.

Flaws are hard to come by in this movie, but if there is one, it is that it compelled Owen Wilson and Gene Hackman to go on to star in "Behind Enemy Lines" together. But perhaps Wilson was feeling a bit like his character Eli, who says, "I'm sorry; don't listen to me. I'm on mescaline. I've been spaced out all day."



The all-star cast of "The Royal Tenenbaums." (Clockwise) Luke Wilson, Gwyneth Paltrow, Gene Hackman, Ben Stiller, Angelica Huston, Danny Glover, Kumar Pallana, Grant Rosenmeyer and Jonah Meyerson.

Photo courtesy of www.imdb.com

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'Glengarry Glen Ross' comes to Steppenwolf

By Brandy Wimberly
Contributing Writer

Actors smoking, drinking and cursing like truckers in a pool hall—it must be David Mamet's "Glengarry Glen Ross" on the main stage at Steppenwolf.

Mamet's classic play comes to life this season through veteran Chicago actors and two Steppenwolf ensemble members.

In "Glengarry," a largely dialogue-driven play, the language itself seems to be a part of the set. The nasty words and malicious criticisms fly from the actor's mouths like a high-speed circus of contempt.

"Glengarry" is very much a Chicago play, and is written by Mamet, a legendary Chicago playwright. The play was first produced in 1984, and is set against the stark backdrop of that era, including the bleak economic realities and changing business environment.

The play has two sets and Steppenwolf did an impressive job of creating sets as rich and as sparse as the dialogue.

The show opens with Shelley Levene and John Williamson [Mike Nussbaum and Tracy Letts, respectively] exchanging fiery banter about Levene's future at their low-rent brokerage firm. The cheap Chinese restaurant they inhabit is an ideal backdrop for their conversation.

This scene is the crux of the show. Dave Moss and George Aaronow [Matt DeCaro and ensemble member Alan Wilder] engage in an intense exchange about the injustices of their company. Moss convinces Aaronow to steal some sales leads from their office that night in exchange for a job with a similar company and a share of the profits from the sale of the leads.

The third scene opens with Ricky Roma [David Pasquesi] enticing a hapless diner into looking at a brochure about his land. The diner [Peter Burns] is hypnotized by Roma's oration of bull—.

After intermission the crowd is treated to a new set, a chaotic backwater storefront office, complete with wood paneling, fluorescent lights and metal desks. The office has clearly been burglarized, although the audience gets the feeling that it may not have looked much better before the robbery.

The rest of the performance plays out in the office set. The characters continually lambaste, berate and verbally abuse each other. The feeling of the language brilliantly matches the disarray of the dilapidated office.

Mamet truly perfects the art of arguing with priceless comebacks and below-the-belt retorts peppered with a genius command of foul language.

This performance, directed by ensemble member Amy Morton, keeps the '80s story fresh and interesting. The actors give a vivid portrayal of the characters who, even if viewers saw the classic movie version, give a surprising and interesting spin on their portrayals.

The play was brought to the big screen in 1992 and boasted an amazing cast of actors such as Al Pacino, Jack Lemmon, Kevin Spacey, Alec Baldwin, Alan Arkin, Ed Harris and Jonathan Pryce.



David Mamet

Although the movie is continuously looped in cable, many of the actors say they have never seen the film.

Pasquesi says he has not seen the movie but that the people have not been comparing his performance with it.

"I personally have not seen the movie. They haven't really even compared us as actors, but perhaps the movie and the play are very different."

Although Mamet has, especially lately, done both plays and screenplays, among stage actors he is strictly seen as a playwright and is appreciated for his ability to work well with dialogue.

Tracy Letts says that he thinks this represents some of Mamet's strongest writing.

"This play is clearly some of Mamet's best work. It's certainly my favorite. 'This is the second time I've done 'Glengarry.'"

Pasquesi says that the dynamics of a dialogue-driven play are fun for the actors involved.

"The play is a blast. We all have a ball up there. Just being at Steppenwolf as a Chicago actor is as good as it gets."

Letts says he likes the action of the play, both verbal and physical.

"I like the fact that we get to kick s—."

Although these veteran actors enjoy the theater, all have done film and television. Everything from "Seinfeld" to "Father of the Bride," to "Sponge Bob Square Pants" are represented on the actors' resumes.

Several cast members offered advice for Chicago actors just starting out.

Gary Brinchetto, who plays a crusty cop, says that the best advice he ever received was to act whenever possible.

"I started acting 10 years after college. A veteran Chicago actor told me once that the best way to make it here was to get as much acting experience as possible," he said.

Letts excitedly chimes in with his advice:

"You have to act in storefronts, at small theater companies; you have to do whatever you can. I literally acted in storefronts for years before I made it to this level," he said.

"Glengarry Glen Ross" will be on the main stage at Steppenwolf until Jan. 27. The box office can be reached at (312) 355-1650.

Gay prisoners revolt in 'Sci-fi' spoof

By Melissa De John
Staff Writer

Maybe the passion for watching an overweight man named Big Fatty sitting in prison longing to be a 12-year-old girl is the perfect way to spend a night on the town. Maybe watching a wacky play about a space prison revolt is the exact kind of humor that life has been calling for.

There is such a play that has both story lines, among many other plot twists that have no relation to each other. All tied up neatly in an action-packed, humorous play.

The Defiant Theatre, 1909 W. Byron St., is hosting such entertainment with the low-budget action thriller "Sci-fi Action Movie in Space Prison," playing through Jan. 19.

Playwright Joe Foust has amazingly incorporated several movie spoofs in the play, as the tale of love and devotion unfolds into a high action drama. The spoofs range from the romantic comedy "You've Got Mail," sci-fi films like "Star Wars" and "Jurassic Park," to action movies like "Crouching Tiger, Hidden Dragon" and "Batman."

Within the play, Foust includes the obvious cast of characters like Johnny Protagonist (Jim Slonina), Tommy Perfectlover (Micah M. Smyth) and Wygar B. Sydkik (Danny Belrose).

Trouble starts to brew when the prisoners revolt after same-sex practices are banned from the prison.

Slonina portrays the role of Protagonist with seemingly effortless grace. As he wades through the play's outright cheesy lines, Slonina rises above them to capture the crowd's attention.

As Protagonist, Slonina becomes gay after spending only one night in prison. Within that one night the young Protagonist grows so smitten with his lover that he is willing to use his five-style-ninja-kung-fu-tiger-fist fighting, something that he swore to his father he would never use again, to save his new lover and friends from the evil Col. Kip Kipperflip (Michael Mazzara).

Belrose, who plays Sydkik, gets so deep into his role that sometimes it is impossible to understand what he is saying. Sydkik tries so hard to be something that he is not that his speech is slurred into what the public interprets as Ebonics. Sydkik's role is to do exactly

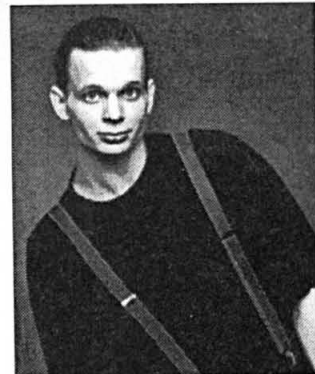


Photo courtesy of www.cthulhulives.org
Joe Foust, playwright of 'Sci-fi Action Movie in Space Prison.'

what his name describes—to be a companion to his cellmate and talk "smack" about what happens within the prison walls.

Smyth, who plays Perfectlover, has enough softness and emotion on stage to keep the audience interested in what his motives might be.

Perfectlover is feared and loved at the same time by all prisoners because he possesses the power to capture their emotions and make them gay. Smyth demonstrates a perfect blend of compassion, strength and raw sexuality on stage.

As for Big Fatty (Keith Fert), the slightly overweight prisoner looked wonderful in his pink crop top and miniskirt, as he continued to pursue the dream of being a 12-year-old girl.

Foust continues his tradition of incorporating amazing fight scenes within "Sci-fi Action Movie in Space Prison." The fight scenes are maintained by a spread of dedicated actors who demonstrate their discipline and desire to have a little fun making the fights look almost real.

The choreographed fights would lack something if not for the techno beats that supported them. The music was mixed by the Chicago-based band Prank.

For a mere \$20 this play is a worthwhile experience as long as one prepares his or herself for the highly sexual content that runs throughout the play.

And for theater majors, admission is only \$5 with a resume or a headshot.

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Students who pre-registered for the spring may continue working after February 1, 2002.

STUDENTS:


Before your evaluation is completed and submitted to Student Employment, let your supervisor know if you don't plan on returning to your job in the spring. If you transfer to another department, your new supervisor must complete a work authorization to allow you to work spring semester.

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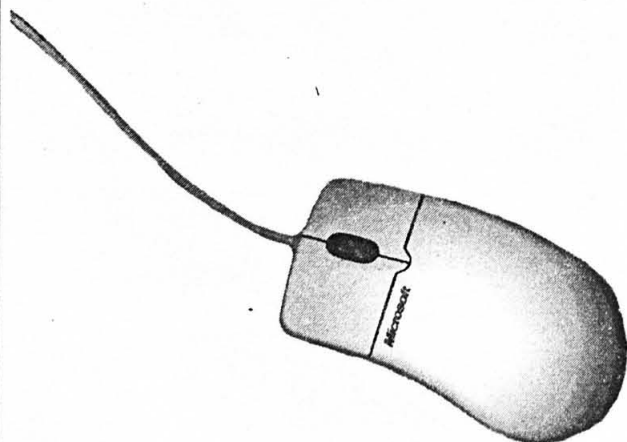
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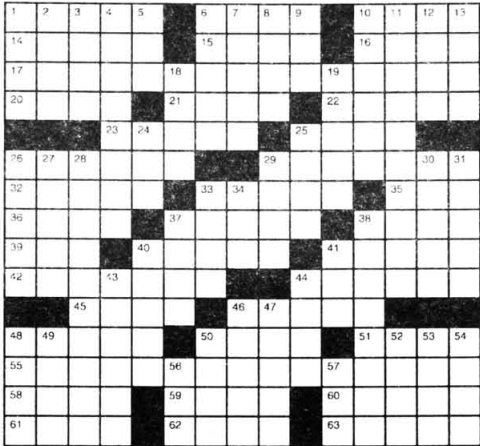
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Crossword

- ACROSS
- 1 Like the sea
 - 6 Oven setting
 - 10 Yearn
 - 14 In flames
 - 15 Sign
 - 16 Yummy
 - 17 One's son's son's son
 - 20 Dish using stock
 - 21 Itemize
 - 22 Readily available
 - 23 rehearsal
 - 25 Photograph record
 - 26 Zoo attraction
 - 29 Lights out
 - 32 Permit
 - 33 Hive worker
 - 35 Fort, NJ
 - 36 Disparaging remark
 - 37 Combat between knights
 - 38 Chap
 - 39 Bond
 - 40 May or June
 - 41 Monterey mister
 - 42 Surround
 - 44 Om, for one
 - 45 Take on
 - 46 Puget or Pamlico
 - 48 Fight site
 - 50 Thaw
 - 51 Place one's stake
 - 55 Tailor's requirement
 - 58 Comfort
 - 59 Gripping tool
 - 60 In the company of
 - 61 Tiny feathered friend
 - 62 I second that!
 - 63 Thick



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01/18/02

- 11 Simultaneous
- 12 Embrace
- 13 Miniature whirlpool
- 18 Narrow, secluded valley
- 19 Scold mildly
- 24 Horizontal lineup
- 25 Fender flaw
- 26 Moistened periodically
- 27 Worn out
- 28 Salad dressing
- 29 Flapdoodle
- 30 Bach's "Mass in B"
- 31 Newsboy's shout
- 33 Completed
- 34 Not a groovy groove?
- 37 Ballplayer Canseco
- 38 French police officer
- 40 Upright
- 41 Japanese honorific

Solutions



- 43 Lime tree
- 44 Mixed breed
- 46 Feel
- 47 Ancient
- 48 Once more
- 49 Backdoor
- 50 Cause bodily harm
- 52 Sign gas
- 53 Soaks up rays
- 54 Rim
- 56 Marie Saint
- 57 Owned

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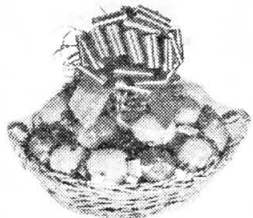
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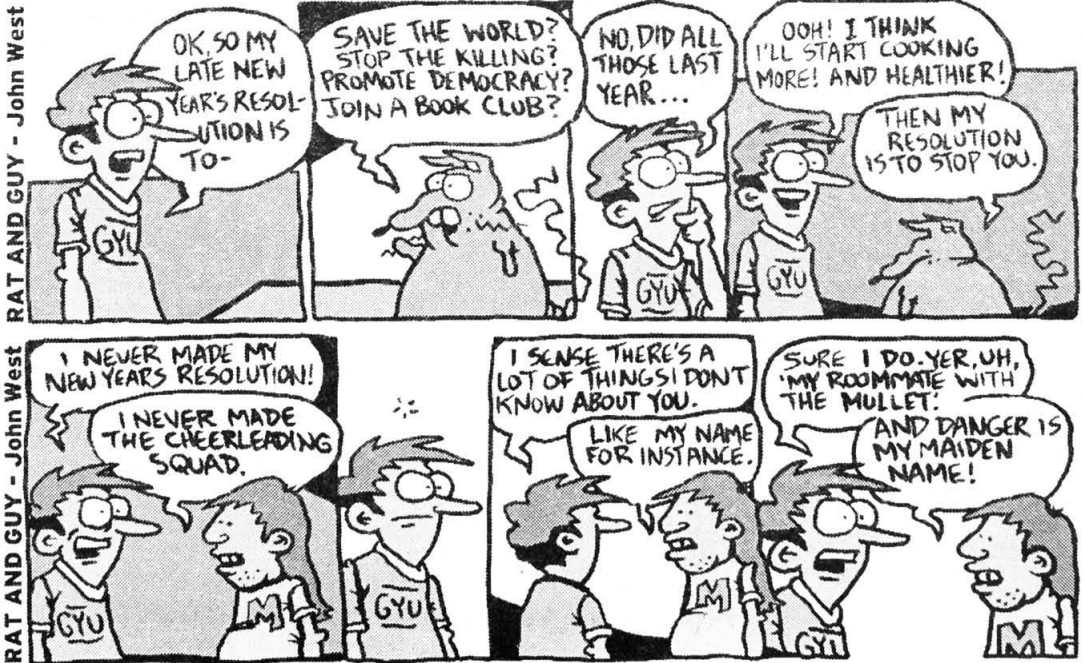


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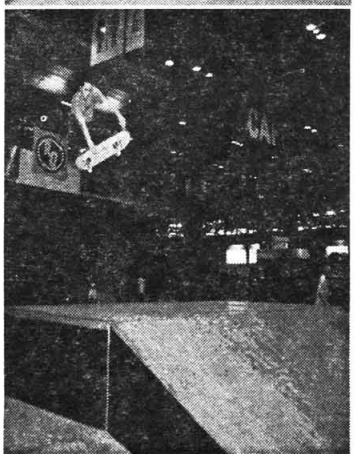
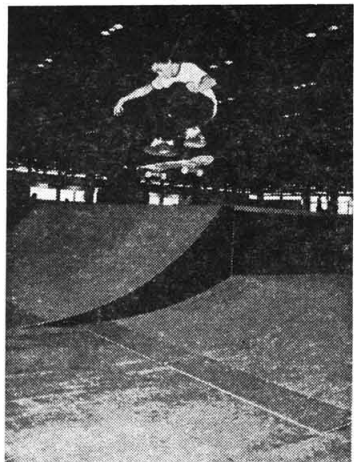
Boardin' with Bill

Mayor Daley Sports Festival a success with skateboarders

Words and photos by

William Gorski

Commentary Editor



On the last weekend of 2001, Dec. 28-30, the Mayor Daley Sports Festival was held at the McCormick Place convention center on Chicago's Near South Side. This is the second year the festival has been held and the first year that it has featured a skateboarding setup with ramps.

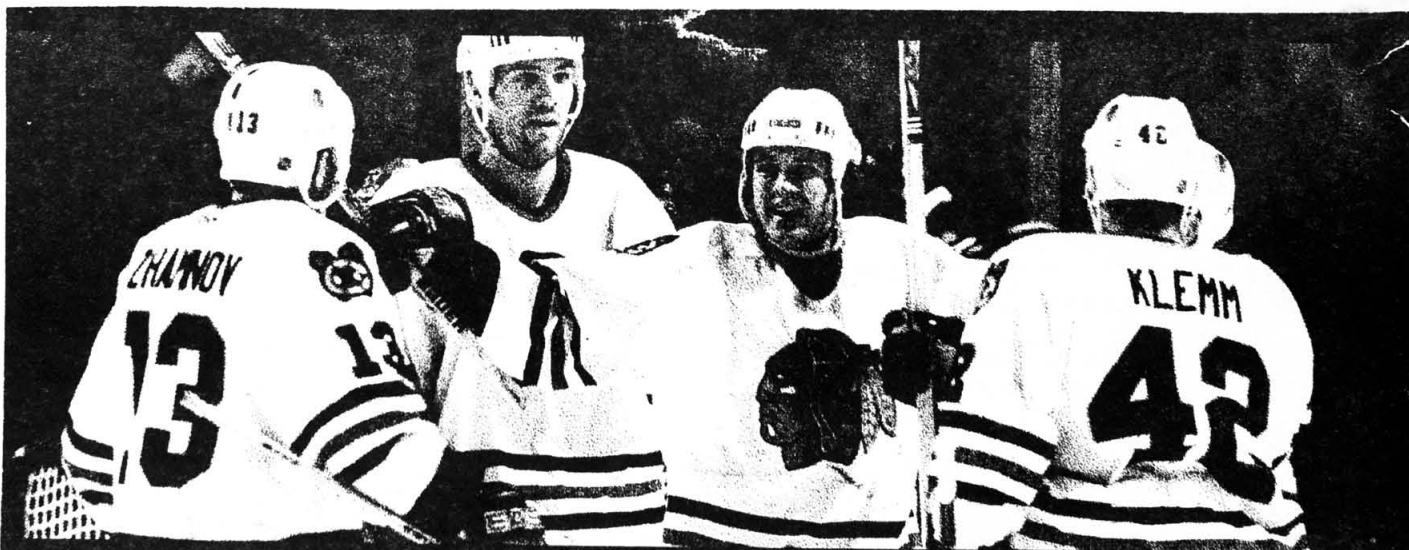
On this cold December weekend you could step onto the McCormick Place's property with a skateboard at your side and for once not be immediately threatened by security. It felt strange rolling past officers toward the south building's entrance, and greeting them like you would anyone else. Inside this behemoth complex was a vast area sprawling with volleyball, basketball, fencing, soccer, ping-pong, floor hockey, boxing, gymnastics, and most importantly to this column, a free skateboarding park open to anyone who brought something to ride.

Skateboarding was an element all its own at this venue. While the other sports centered around competition, the skateboarding demo exhibited individual expression. Riders from RQ Boardshop, Uprise, Push, Affiliate, Bad Boyz Toyz, FA Boardshop and many other riders from the Chicagoland area skated. RQ Boardshop and Bad Boyz Toyz also donated money toward a prize for a high ollie contest, which Chris Burnette won.

No helmets or pads were required, which was very nice and unrestricting. Once among the various sports exhibitions you were free to jump on your board and skate throughout the wandering crowds and between the large wide open spaces. The ground was as smooth as marble and it was fun to be free to stand on your skateboard just about wherever you wanted. Meanwhile, it was about 10 degrees outside with 20 to 30 mph winds, but there were hot dog stands, cafeterias, and even a McDonald's inside. Mayor Daley showed up on Saturday for pictures with the athletes.

Clockwise from top-left (1) Patrick Pasquale was picked up by RQ the day this picture was taken. No wonder, perfect frontside flip off the big box. (2) Steve Davenport and his stiffe. (3) Nene Williams nollie kickflips to flat. They need to start building sets of stairs at these things. (4) High ollie champ, Chris Burnette grabs a stink bug

The photos of Brian Anderson and Eric Koston in last weeks 'Boardin with Bill' were taken by Jeffrey T. Wahl.



Blackhawks Student Discount

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



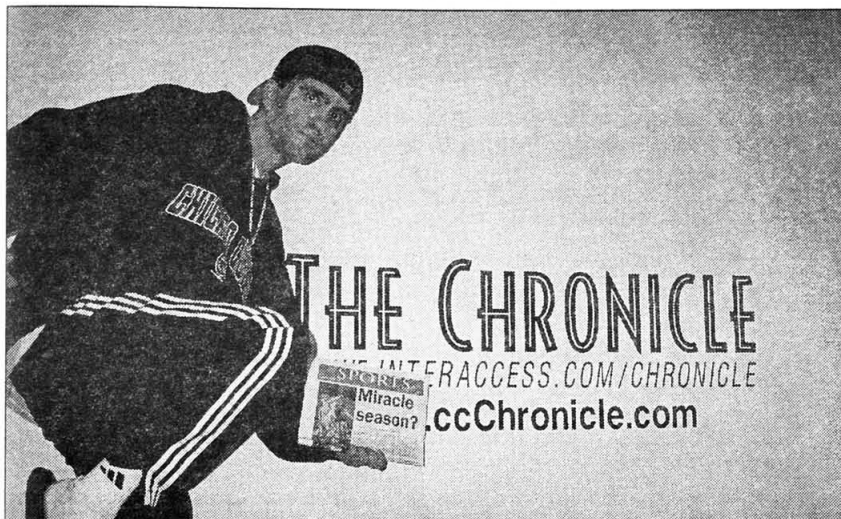
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Venci

Continued from Back Page



Dwayne M. Thomas/Chronicle

As the one responsible for writing captions, it is weird trying to write one about yourself. The fewer words, the better.

Kate and Ashley Olson.

"The other day I happened to turn on ABC Family and both of them were looking real good [on 'So Little Time']" he said. "And at the same time there happened to be an early episode of 'Full House' on WGN, and one of them comes on the screen and I say 'This is really sick' and I flipped back to ABC Family and I was like, 'That's what I'm talking about.'"

The sitcom cheese of "Full House" is a tad reminiscent of Venci's home slice, the Green Bay Packers, whom he shuns in favor of the Washington Redskins, claiming he jumped on the bandwagon back in '83, when they beat the Dolphins 27 to 17 in Superbowl XVII, and never jumped off.

Should a playoff meeting between the Packers and the Bears ensue, he's rooting for the Bears.

"I don't need to hear everyone in Green Bay get

all cocky," he said.

In fact, Venci recently got a chance to interview Anthony "A-Train" Thomas (see upper right), who was surprisingly quiet. Venci said "It's tough to be too candid if you don't talk, but if expressions were words, he is a real candid interviewee."

If he had it his way, Venci would interview NFL stars all the time. His dream job is to write feature stories for *Sports Illustrated*. He believes that goal is within reach. He said you have to strive for what you want and never set any limits. But, what's the first step?

"Actually there is only one step—and that's finding a job. The next step after that is keeping the job. And then the next step after that is getting married. The final step is to make sure the marriage works out so I don't have to give all the money I earned from the job I found to my now-ex wife."

The Thomas and Williams interview

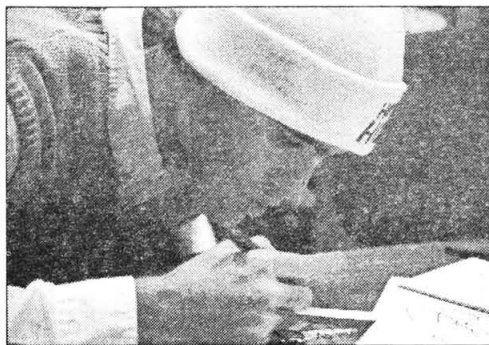
The interview took place at PrimeCo

Chronicle: So, do either of you guys actually own a PrimeCo telephone?

Anthony Thomas: [shrugs]

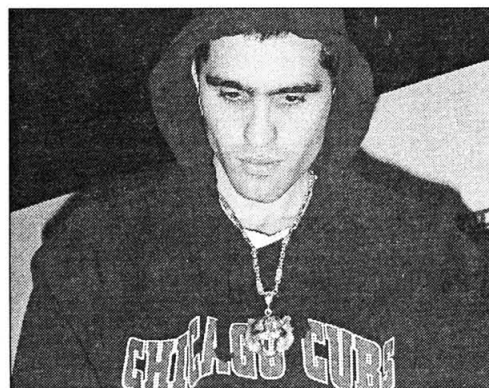
PrimeCo employee: They will after today.

James Williams: He almost got you with that one.



Dwayne M. Thomas/Chronicle

Signing autographs is part of the job. But first, you have to be asked for one.



Dwayne M. Thomas/Chronicle

Having to put together the paper on Friday requires focus.

Post-Jordan Bulls game makes for a dismal date

By Kevin O'Reilly

Copy Chief

Is this what it was like after Rome fell? For how long did the memory of that once-great empire linger before falling into the dusty abyss of collective amnesia? When did the arrogant pride turn to stinging shame?

Attending my first Bulls game in the post-championship era, I almost expected to encounter a half-destroyed Roman Coliseum instead of a gleaming, perfectly intact United Center. But the decline of the Bulls is perceptible in many other ways, aside from the team's poor performance on the court.

The Bulls were taking on the Houston Rockets, who were hurting without injured shooting guard Steve Francis' team-leading 20 points per game. Coach Tim Floyd was rumored to be considering handing General Manager Jerry Krause his walking papers.

And the feature attraction on that unseasonably warm, early December night was a complimentary Luvabulls poster. Despite the Luvabulls being quite preposterously posed with various musical instruments and a motorcycle as props, the poster was nonetheless a hit.

The Luvabulls set up camp in groups of three or four at tables near the concession stands to meet fans and sign their shiny new posters. The men in line delicately balanced their nachos in one hand and the posters in

the other so as not to spill any cheese sauce on their precious new possessions.

A few steps away, a man sold red and white balloons he molded into the shape of bull horns. Just like the Bulls' hopes of victory on most nights, many of the balloons were burst by the third quarter.

Not everyone was there for the Luvabulls. Melvin Herron was there with his 10-year-old son, Malcolm, who wanted to see Steve Francis play in person. It was Malcolm's first game—and his first taste of disappointment at the United Center.

The boy's father called Francis a "complete player," and said the Bulls should have picked him over Elton Brand, whom they later traded.

"When M.J. played, there was a good chance the Bulls were going to win," Herron said. "Now, you're rooting for the other team, after the way the Bulls dismantled the team they had. They could have won two or three more championships together."

Fifteen minutes before game time, an announcement on the scoreboard touted the "world's greatest fans." The stadium was half empty.

Though the Bulls jumped out to an early lead over the sputtering Rockets, a commercial timeout with 7:53 left in the first quarter yielded a highlight reel of "Bulls' championship moments" on the big screen.

The Bulls led 55-34 at the half and were up 72-42 after three quarters. The Rockets were smack dab in the middle of a 15-game losing streak

which not even the Bulls, who outlasted and outplayed Houston, could break.

The only suspense left by the fourth quarter was how many fans would be left when the final buzzer rang and whether or not the Bulls would score over 100 points and win free Taco Bell tacos for all the fans in attendance.

They did, winning 103-75. And what remained of the crowd, cheered like mad. I half-expected Ron Mercer to stand on the scorer's table holding aloft an NBA trophy made out of Taco Bell Supremes.

It was the second time all year the Bulls had scored more than 100 points and their only third win. That was a month ago. Now they have six wins, and Tim Floyd is back home in Iowa.

Calling for tickets to the game, the NBA's automated message said, "For Washington Wizards' tickets, press one. For all other teams, press two."

Jerry Krause still has a job, and Rome burns.



AP Photo/Charles Krupa

Ron Artest and the Bulls have had a hard time picking up where Michael Jordan left off.

Venci uncensored

○ The *Chronicle's* sports editor reflects on his tenure at the paper, and what's next

By Michael Hirtzer
Assistant A&E Editor

Scott Venci, sports editor for the *Chronicle*, holds a handful of ice wrapped in a brown paper towel to his upper lip. A wayward Frisbee fattened that lip after he was struck during a friendly game of "office toss-around."

The irony isn't that he was injured by a Frisbee, when Ultimate Frisbee is one of two or three sports offered at Columbia. It's that Venci's lip was struck and fattened on the very day he was to pose for a photo shoot for this story: a story chronicling a young man undaunted by such setbacks, a man whose work ethic gave Columbia sports fans something to read every week.

So unrelenting is this man's pursuit that he continues to check up on the day-to-day sports events—scooping news from the dot-coms and reading the latest issue of *Sports Illustrated*—even though, for all practical purposes, his job here is done. He's covered the intramural basketball beat, the life after professional football for former players James Lofton and William "Refrigerator" Perry, not to mention the inside story of athletes' brushes with the law and the dark world of a gambler hooked on the rush of betting on

games.

As of now, the future of *Chronicle* sports is as cloudy as Venci's. He graduates at the end of January. Scott Anthony Venci was born Sept. 13, 1977, in Green Bay, Wis. His love of sports was cemented early, when he frequently played baseball, basketball and street football.

However, a close call made him realize that maybe he'd rather participate in sports off the field.

"Once in Little League, I got drilled in the head with a pitch," he said. "The ball was probably only going 30 MPH, but I was rattled after that."

After he graduated from high school in 1996, he attended the University of Wisconsin-Green Bay and penned a few articles before transferring to Columbia, a much better journalism school according to Venci.

"I thought that if I really wanted to go somewhere I could learn, Columbia would be the place," he said. "There is nothing better than learning from people who are actually working in the business."

While Columbia might be a great place to learn journalism skills, it seems like the last place where one would pursue a sportswriting career due to the fact that the only sports programs here are some poorly organized intramurals and a very seasonal Ultimate Frisbee

team.

Being sports editor "was very difficult," Venci said, "I was never quite sure if what I was doing was being liked by people due to the fact that no one was reading the section. I just tried to hone my own personal writing skills and tried my best to come up with story ideas that one or two Columbia students might appreciate."

He has achieved his goal at least ten-fold (chronicling stories such as Wrigley Field's ball hawks and editing the popular "Boardin' with Bill" section). He has also garnered a small but faithful fan base. However, Venci said he hasn't achieved as loyal a following as previous sports editors.

"A former sports editor got a lot of girls around here. I haven't had that be the case," Venci said. "I guess I'm a shy guy. Unless I know the girl very well, I'm too shy to actually say 'Hello.' I find that in most cases they usually have a boyfriend or are uninterested."

Venci didn't always use the shy-guy approach. Back in 1990, he dated former Olympic gymnast Shannon Miller, whom he met at a meet and greet in Minneapolis. The relationship didn't last, though.

"I don't hold any hard feelings," he said. "Once she started getting known, I understood—it's the profession," Miller participated in the '92 and '96 Olympics. He said it was hard for them to spend time together when she practiced 18 hours a day, but he remains fond of his ex-girlfriend.

"She's a very flexible girl," he said.

Venci, a tall, handsome Italian, may be on the bench now, but someday soon someone lucky will get a chance to pitch with him at the plate. He said he doesn't like to rush things and is more of a homebody anyway. In his 8th floor apartment on Michigan Avenue, he eats his favorite dish, spaghetti, watches ESPN2 or one of the movies from his DVD collection (he cites "She's All That" and "Varsity Blues" as favorites).

He also holds a special place in his heart for Mary

See Venci, page 27

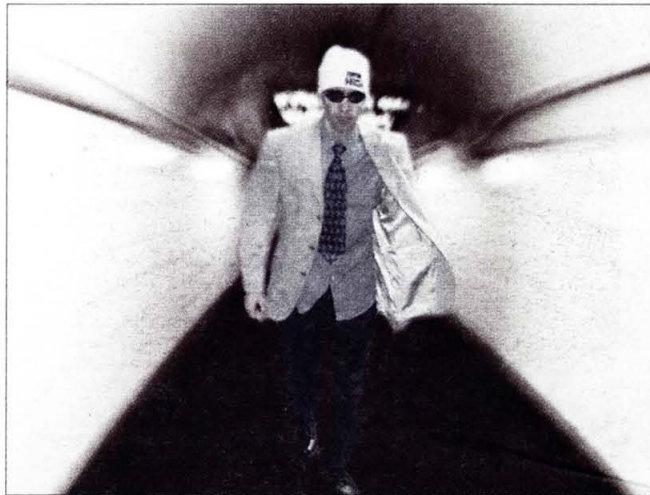
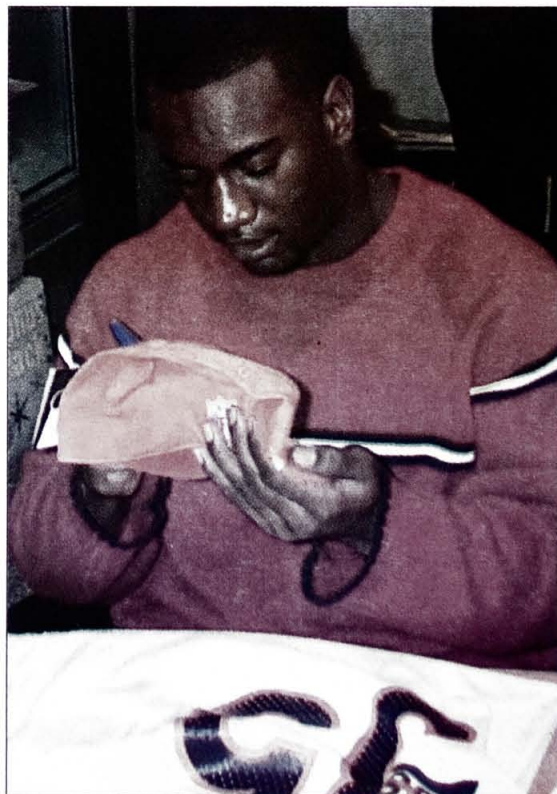


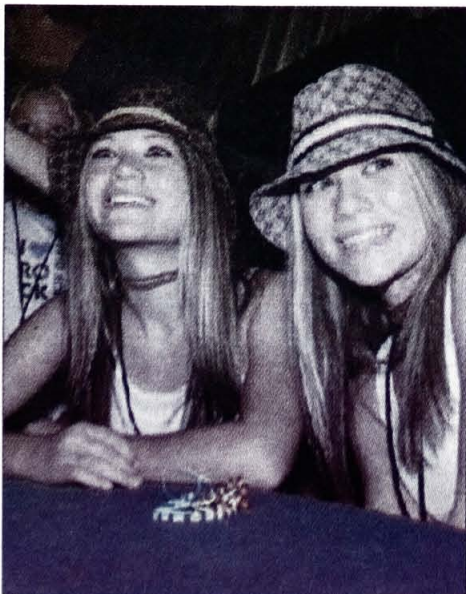
Illustration by Mike Schmidt

Chronicle interviews Anthony Thomas and James Williams



Mike Schmidt/Chronicle

Bears running back Anthony Thomas appeared with teammate James 'Big Cat' Williams Tuesday at PrimeCo on LaSalle Street. The *Chronicle's* interview with the two is on page 27



One of the jobs of the sports editor is to write captions. Depending on the subjects and their age, it can be difficult.