

2-11-2002

## Columbia Chronicle (02/11/2002)

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Columbia College Chicago, "Columbia Chronicle (02/11/2002)" (February 11, 2002). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. [http://digitalcommons.colum.edu/cadc\\_chronicle/537](http://digitalcommons.colum.edu/cadc_chronicle/537)

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Dwayne M. Thomas/Chronicle

Workers remove a crane that fell on Burnham Plaza.

## Crane collapse hinders Wabash

○ No one hurt in late-night accident

By Jillian Helmer  
Managing Editor

A construction crane, located just two blocks south of Columbia's main campus, collapsed during the semester break in the early morning hours of Jan. 31.

The crane was being used to construct a residential tower at 41 E. 9th St. It was part of a 21-story tower that used a pivoting arm to lift construction materials to the top of the building.

Around 1 a.m., the arm broke loose and fell to the ground, striking Burnham Park Plaza, a luxury high-rise condominium building adjacent to the construction site, according to reports.

Though no one was injured in the accident, Burnham Park Plaza sustained significant damage, according to an email announcement sent to the building's residents that was obtained by the *Chronicle*.

The announcement also stated that the damage to Burnham was contained mostly to the building's sun deck and party room, and that there was no damage to any of its residential units.

Structural engineers inspected

the building and reported it structurally sound, according to the announcement. They did, however, suggest that several residents who lived in units on the north side of the building vacate their homes until the remaining part of the crane was removed, for fear that high winds could cause the crane to further damage the building.

According to Burnham's management office, residents were allowed to return to their homes after the crane was removed on Feb. 1.

The building that is currently under construction sustained damage in addition to Burnham, according to Glenn Berg, human resource manager for Leopardo Construction, the company managing the construction of the building. However, Berg did not have details on the extent of the damage.

"We are doing everything we can to make sure the area is safe," Berg said. "Within 12 hours, [crews] were taking down what was left of the crane."

Although the cause of the collapse is still unknown, Berg said that it is under investigation.

"We are putting forth a thorough investigation of the causes, and we are not doing it alone. We are working with the city, and we are taking it very seriously," Berg said.

## Minority mentor program aims to bolster retention

○ Mentors to receive stipends funded by the U.S. Department of Education

By Neda Simeonova  
News Editor

Next fall a mentoring program will pair every new undergraduate minority student with an advanced student, faculty or staff member. The three-year program will be funded by a \$200,000 grant the college received from the U.S. Department of Education.

The grant money will be used to pay a stipend to the mentors, said Mark Kelly, acting vice president of Student Affairs.

"It is a three-year plan, so that is about \$65,000 a year," Kelly said.

Approximately \$35,000 of the funds will be allotted annually for a full-time coordinator, who will train the mentors. The remaining money will be used as stipends to support the student mentors' efforts.

"The stipends for students are going to be around \$500," Kelly said and explained that they will expect the students to each mentor three to five freshmen. They would also have to maintain weekly contact, both in person and by phone. However, it is not yet decided how the stipends will be awarded to the students.

According to Kelly, the program will not be giving stipends for the recruited faculty and staff members. "If they are full-time there wouldn't be a stipend, but we'll have to look at the issue for part-time faculty—that might be different," he said. "There are a lot of faculty and staff that would like to help in this and we would welcome them so we'll be able to serve the total number of freshman students."

Close to 50 advanced student mentors will be recruited to serve the incoming freshmen. The students will be matched by like interests. "[For example,] we would want an advanced film student working with a new film student," Kelly said. In addition, he said the program

would attempt to match students according to their preferences of student or faculty mentor, because of possible feelings of intimidation or discomfort.

Currently Columbia's undergraduate minority enrollment is at 34 percent, the largest of any arts and communication college in the country. However, the percentage of minority students has decreased and the college's retention, particularly of African-American students, is much lower than the overall retention rate, Kelly said. "Therefore this program is just one of the tools that we want to put in place to serve all our students. I would love to see this even expand at some point not just for minority students, but for every freshman," he added.

Kelly said that programs like this would help the college community. "All of these mini-grants, mandatory assessments that help students get into the right classes, a freshmen center with a staff of nine and a convocation—will develop a sense of community for the students. There are all kinds of things going on across the college that didn't exist before," Kelly said.

According to Kelly, the mentoring program is going to help students become more focused, serious and motivated. "We want students who feel like they are in a special place and they should be doing special things."

He also added that there is no one program alone that can do that, which is why it is important to talk about it in a context with all other things that the college does to support students.

"[The program] is just one more brick in the foundation that we are trying to lay. It is one more mechanism to help students sort any issues and problems that they might be having, so they focus on doing credible academic work," Kelly said.

Another goal of the new mentoring program is to aid the challenge the college faces by continuing to maintain an open admission policy. "It is a fascinating challenge...we must demand and expect excellence of students and that's the bottom line. At the same time we have to provide structures that make that goal attainable," Kelly said. "So it can't be sink or swim. If we open the door we are going to expect a hell of a lot of you but we are also going to give the support."

## New Year starts off with a 'bang'

○ Asian celebration to honor different cultures and traditions

By Jeremy Adragna  
Assistant News Editor

The office of Asian Cultural Affairs, the Freshman Center and the Center for Asian Arts and Media will be jointly hosting their first celebration of the Lunar New Year at Columbia on Tuesday, Feb. 12, one that will highlight many Asian traditions.

This free event is planned as a celebration of a new spring semester and is an opportunity to share in the diverse cultures of Columbia's student body, according to Chau Quach, director of the Office of Asian Cultural Affairs.

"We want to bring in the semester with a bang," Quach

said. "Although we will not have an opportunity to set off the traditional fireworks."

The event is the first at the college to celebrate the start of the Chinese New Year and will also highlight Japanese, Chinese, Vietnamese and Thai cultures, according to its press release.

Students, faculty, family and friends are encouraged to assemble outside the front entrance of 623 S. Wabash Ave. at 11 a.m. to join a parade led by drummers and a traditional Chinese Lion Dance. The parade will circle Columbia's main campus from Wabash to Harrison to Michigan to Balbo and back through the lobby of the 623 S. Wabash Ave. building. There, celebrators will be showered with confetti to simulate the Thai tradition of water spraying known as "songkran," according to Quach.

The emerging Cultural Affairs Office and events such as this are important to the nearly 400 Asian and Asian-

See **Celebration**, page 3

Michael Schmidt/Chronicle

'D'fine Yo Self' is one of the works presented in the 'Atone' exhibit which explores African-American identity. The exhibit is one of many events taking place during Columbia's African Heritage Celebration. See article on page 3.





## News and Notes

## Conaway Center presents mixed media art show

New York based artists Marshall Weber and M.T. Karthik are bringing their mixed-media art show to Chicago and Columbia. The performance installation "...even the birds were on fire..." will premiere at the Conaway Center on Feb. 21.

The event will consist of a one-hour exhibit followed by an open dialogue to confront the installation's topic, the aftermath of Sept. 11. The free exhibit will incorporate text, photography, sound, sculpture, live action and a quilt composed of news articles, pamphlets, poems, letters and stories. For more information call (312) 344-7188.

## Jazz quintet invites college community to music fest

Join the Columbia College Faculty Jazz Quintet, led by Scott Hall, for a St. Valentine's Day session. Seen once a summer at the Pescara Jazz Festival in Italy, this year the quintet will headline the Hallway Records Jazz Festival Thursday, Feb. 14 at 8 pm at Joe Segal's Jazz Showcase, 59 W. Grand Ave. There is a \$15 general admission fee or \$10 for students. Chicago Youth Jazz Ensemble will play an opening set for this event. For tickets and more information contact Scott Hall at (773) 292-1891.

## Scholarship set up in name of President Carter's mother

Since the recent passing of President Warrick Carter's mother Evelyn a scholarship has been set up in her name at Columbia. Carter has expressed a wish to establish this scholarship fund in memory of his parents and to honor Evelyn's dedication in life to teaching music. To make a donation to the Evelyn and Charles Carter Endowed Music Scholarship Fund forms are available in both the President's office, suite 505, or the Institutional Advancement Office, suite 400 of 600 S. Michigan Ave.

## Screenwriters urged to join Scriptapalooza competition

Scriptapalooza is giving away another \$10,000 this year. They are looking for screenwriters interested in competing with others for a chance to win cash prizes and an opportunity to get their work onto the big screen. Winning scripts will be submitted to AMG, Samuel Goldwyn Films, Film Colony, Evolution and Phoenix Pictures-among others. Those interested in submitting their work by the March 1 deadline should contact the Scriptapalooza offices at (312) 654-5809, or visit their Web site for more in depth information at [www.scriptapalooza.com](http://www.scriptapalooza.com).

## Video diary needs student talent for college yearbook

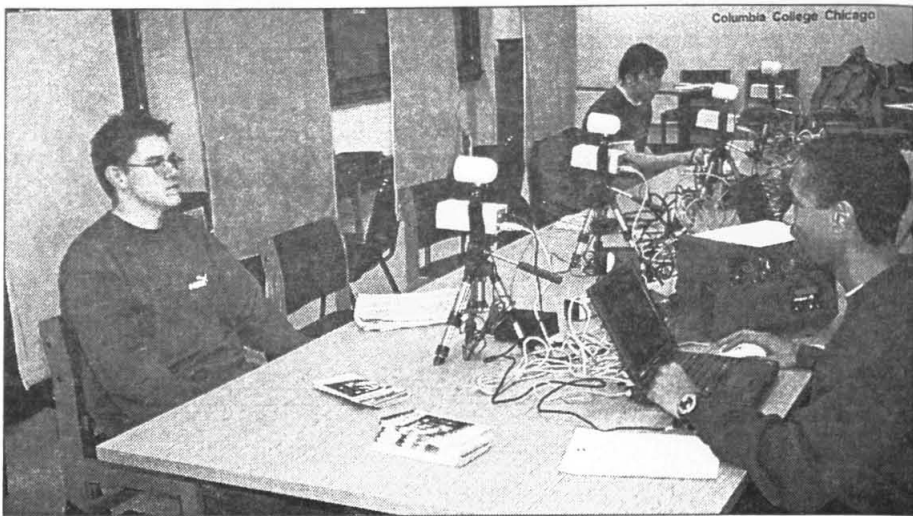
Interested in showing the world what you do best? This spring semester, students will be putting together their first annual video diary of all our talented and not-so-talented student artists. Organizers hope to capture the student experience at Columbia. For those interested in showcasing their musical, instrumental lyrical, or strange talents this semester, drop off materials at 600 S. Michigan Ave. 5 floor in the Video Yearbook mailbox or contact Jeff Tobler at (312) 371-5802, or email at [jefftobler@hotmail.com](mailto:jefftobler@hotmail.com).

## Faculty member to perform

Radio department faculty member, Marssie Mencotti, will be performing in the "Vagina Monologues" at Apollo Theatre Chicago from Jan. 29 through Feb. 17. Other cast members include actors Kim Fields and Amy Landecker. For more information go to [www.apollochicago.com](http://www.apollochicago.com).

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

## Around Campus



Jeremiah Nelson poses for his U-PASS picture during spring registration.

Dwayne M. Thomas/Chronicle

## Web offers wonders for aspiring filmmakers

○ In this week's Informative Film Series: Directors, actors and screenwriters can find sites tailored to their career goals

By Ryan Adair  
Executive Editor

So you want to break into the film industry. Join the club. With thousands of prospective directors, producers, screenwriters and actors flocking to Hollywood each year, competition is stiffer than ever to "make it" in the realm of show business. But before you buy that one-way plane ticket to Tinseltown or pack the U-Haul to capacity, consider breaking into film in a truly unconventional way.

The Internet is a powerful tool, especially when used to your advantage. There are Web sites out there that cater to every degree of interest and specialty. What many don't realize is that the Internet can provide everything from useful information to a plausible showcase for your talents. The good news is the *Chronicle* has done the legwork for you. After pouring through numerous sites geared toward the struggling film student or the starving actor, we've selected the best for your consideration. The bad news is that this doesn't guarantee that you'll soon be discovered. But, if you're at the right Web site at the right time, with the right amount of talent, the Internet may be the key to a shortcut to stardom.

- Sites for screenwriters

**Scriptapalooza ([www.scriptapalooza.com](http://www.scriptapalooza.com))** With the mission statement of trying to "discover talent and shed the light of Hollywood on them," Scriptapalooza offers a unique screenwriting competition each year, in which 13 winners have a shot at \$40,000 in prize money in addition to having their work gain exposure from some major players in the film industry. Founded in 1998, the site submits winning entries to major production houses throughout Hollywood. Some participants who read the submissions include Atlas Entertainment ("12 Monkeys" and "Three Kings"), Samuel Goldwyn ("The Madness of King George") and Showtime Entertainment. Scriptapalooza also offers a semiannual television writing competition that is geared toward sitcoms and dramas.

**Zoetrope Virtual Studios ([www.zoetrope.com](http://www.zoetrope.com))** This site boasts a complete motion-picture production studio online. It claims to offer a place for collaboration among writers, directors and producers, and also includes several online discussion sessions and chat forums. Founded by Oscar-winning director/producer Francis Ford Coppola, the virtual studio allows writers to submit their own screenplays for a peer review, and in turn requires that writers critique four other works themselves. The service is free and can provide some constructive criticism, with the 50 best screenplays submitted to Zoetrope's film department and Coppola himself.

- Sites for directors

**AtomFilms (<http://atomfilms.shockwave.com>)** Perhaps best-known for its quirky short films, Atom Films is a good venue for those seeking exposure. The

site openly takes submissions and features the top five films in animation, comedy, drama, extreme, thriller and world categories.

AtomFilms says it distributes the best movies worldwide through its network of television, airline, home-entertainment and new-media outlets, in addition to showcasing the films on its Web site. The company accepts both live-action and animation movies that run less than 30 minutes.

**Indiewire ([www.indiewire.com](http://www.indiewire.com))** Proving popular in the independent film genre, Indiewire provides the very latest news in the world of independent films. Targeting its content to the low-budget filmmaker, the site contains a link specifically for film festivals in addition to tracking developments in filmmaking, even offering a content-thick classified section. Whether you're job hunting or hunting for editing classes, Indiewire has the best overall wrap-up of low-budget filmmaking.

**IFILMPRO ([www.ifilmpro.com](http://www.ifilmpro.com))** This Web site targets filmmakers looking to get their short films into the spotlight, but also offers a bevy of interesting features such as the *Hollywood Creative Directory*, which features the names and addresses of who's who in the film industry. In addition, there is a location-scouting link and a chat/message board with the latest dirt on Hollywood happenings.

- Sites for actors

**StarvingActor ([www.starvingactor.com](http://www.starvingactor.com))** Comical commentary is provided on this site by struggling actor David Bryson. Bryson provides a sample of how actors should structure their resumes and gives actors headshot tips. The site focuses on the major cities in the country with opportunities for actors to snag gigs: New York, Los Angeles and Chicago. Just click on one of the three cities and read about how expensive it is to live in the area, what mode of transportation is best, which acting gigs are easier to get (theater versus film/television), and even what the normal weather is like, all based on Bryson's own personal experiences. Within each city's page there are also suggestions for the best photographer to use for headshots, the best acting classes, what rehearsal space is available and which theaters can be rented.

**Andy's Showbiz Page ([www.geocities.com/Broadway/Mezzanine/4089](http://www.geocities.com/Broadway/Mezzanine/4089))**

This extremely comprehensive site features a detailed guide to an actor's resume structure, very thorough headshot guideline list, and well-plotted audition strategies. The site's author, a New York talent agent, also includes a section solely on acting in Chicago. In this section, a complete list of Windy City agents, casting directors, and places to study (there are even some interesting comments about Columbia) are incorporated.

In next week's issue: What is an agent, and how do you get one anyway? Do you need an agent to pursue a career in Hollywood? Find out on Feb. 18.

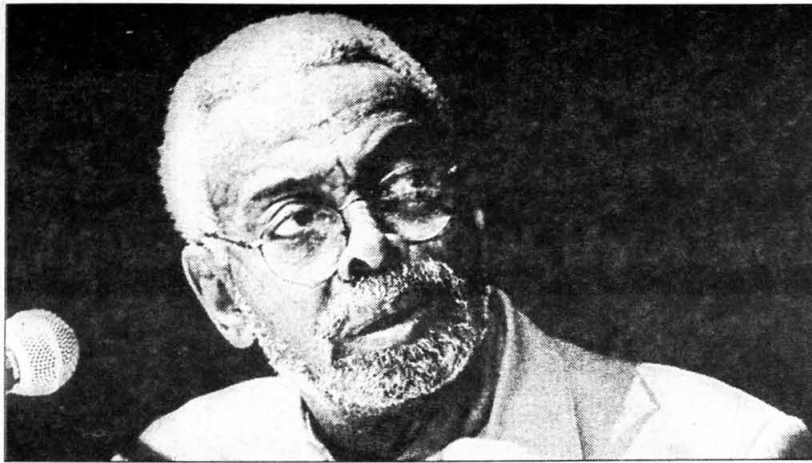


Photo courtesy of Office of Multicultural Affairs

Baraka will give a reading of his influential work on Wednesday, Feb. 20 at 7 p.m. in the Getz Theater, 72 E. 11<sup>th</sup> St., after which he will sign books.

## Writer Amiri Baraka headlines African Heritage Celebration

Controversial literary legend Baraka and Rep. Jesse Jackson Jr. top list of events during month-long celebration of black American writers

By Kevin B. O'Reilly  
Assistant Editor

Award-winning playwright, poet and militant political activist Amiri Baraka is the major celebrity on campus for Columbia's African Heritage Celebration, dubbed "Power of the Word: Black Writers in America."

"This year, we wanted to collaborate and coordinate some events and get more departments involved," said Art Burton, director of African-American Student Affairs. "By focusing on the power of the word, we could get the Fiction Writing, English, Journalism and Theater departments involved and bring one major speaker during the month."

Baraka's best-known work, "Dutchman," won the Obie Award for best off-Broadway play after it debuted in 1964 at the Cherry Lane Theater in New York. The controversial one-act play tells the allegorical tale of a square black man who is teased and then taunted by a Bohemian white woman until he explodes in anger. The man's furious speech became a touchstone for black radicalism in the 1960s.

The 1966 Cannes Jury Prize-winning film version of the play, directed by Anthony Harvey, will be screened on Wednesday, Feb. 20 at 1 p.m. in the Hokin Gallery, 623 S. Wabash Ave. Baraka will then give a reading at 7 p.m. the same day in the Getz Theater, 72 E. 11<sup>th</sup> St., after which he will sign books. He will also take part in a panel discussion at the Residence Center, 731 S. Plymouth Court, on Thursday, Feb. 21.

Baraka, who was known as LeRoi Jones before he converted to Islam and changed his name in 1968, has also achieved renown as a poet for his work in the Beat style. His political activities have included work on behalf of the Black Panther Party and Marxist activism.

Baraka wrote "some very powerful poetry that dealt with the struggles of African-American people," Burton said. The poet's rhythmic style of reading, sometimes accompanied by musical backing, "is a forerunner of rap," according to Burton. He said that fans of hip-hop would be able to relate well to the '60s

radical.

Both English and Fiction Writing departments will host readings, and the "Big Mouth Spoken Word Series" will feature African-American women authors of Columbia. Meanwhile, Rep. Jesse Jackson Jr. will speak about the power of words while plugging his new book, "A More Perfect Union," on Monday, Feb. 25, at noon in the Hokin Annex.

Focusing the African Heritage Celebration events around a theme is a change from years past, said Acting Vice President of Student Affairs Mark Kelly. "The individual events might have been strong and compelling, but they didn't hang together as a whole."

While words are the focus, visual and musical art will not be overlooked. An exhibit of student visual art called "Atone" will open on Thursday, Feb. 14 at the Hokin Annex, 623 S. Wabash Ave., at 5 p.m. The art "relates to a good or bad experience that you went through in life," according to student curator Asia Hamilton. "It's therapeutic to use your work to get stuff off your chest," she said in a college press release. "You can't always express it verbally."

Issues explored in the students' artwork—photographs, collages and paintings—include notions of African-American beauty, struggles with identity, racial profiling and the war on terrorism.

Meanwhile, Columbia's Center for Black Music Research will be staging the music of "The Black Composer of the 16th - 18th Centuries" on Wednesday, Feb. 27, 7:30 p.m., at the South Shore Cultural Center, 7059 South Shore Drive. The New Black Music Repertory Ensemble and Ars Music Chicago will perform the music of several overlooked African composers from around the world. No tickets are required.

"Too often, when we think of African music, people of European descent have a bias," said Christina Harris, Production Assistant for CBMR. "But there's a variety of compositions, more than just drums. There's a complete palate that can cover all genres, including classical music."

In addition to classical music, the event includes a showing of a blaxpotation classic. Two versions of "Shaft" will be screened at Hokin Hall, 623 S. Wabash Ave., room 109. The original version, released in 1971 and starring Richard Roundtree, set off a wave of low-budget African-American-themed movies like "Superfly" and "Foxy Brown."

The 2000 version, directed by John Singleton, stars Samuel L. Jackson, who "brought a different approach to the role," according to Burton.

"Both films have their own ambience," he said.

have an opportunity to mix and meet others interested in Asian culture, according to Quach.

"This is a wonderful opportunity for students from Columbia's Asian and Asian-American population—as well as all Columbia students—to come together and learn about cultures other than their own," said Nancy Tom, director of the Asian Arts and Media Office.

This joint venture between these three departments is a precursor to future events. According to Yuchia Chang, also of the Asian Arts and Media Office, although the departments may have dissimilar missions the main focus is to bring awareness to students and to showcase the artwork of Columbia's Asian and Asian-American population. Chang hopes this event will interest more students to participate in future events leading up to Asian Awareness month (celebrated in May) such as art competitions, film screenings and scholarship opportunities.

## Panel brings students and alumni together for debate

Career conference advises students about the 'real world'

By Katie Walsh  
Commentary Editor

Columbia held its eleventh annual Student/Alumni Career Conference over the semester break on Jan. 26. The event is meant to be a formal gathering between Columbia students and alumni who are in the working world and can lend some advice to those who will soon be starting their careers.

The event began on Saturday morning with a few remarks from Mark Kelly, acting vice president of Student Affairs. Kelly encouraged students to make the most of their time at Columbia and said that the college is a growing community. "A degree from Columbia is worth more now than it was a few years ago. We are stronger and growing," Kelly said.

Kelly also introduced students to the new Career Center for Arts and Media. The career center's main objectives are to serve students who are seeking career advice, employment opportunities or information about a certain industry. Kelly says the career center was formed for the benefit of the students. "It is here to better serve you as Columbia students."

Kelly boasted that Columbia is "two times the size of any media college in the nation."

Following Kelly's remarks, students headed off to classrooms for panel discussions in different fields. There were eight different panel groups for students to choose from, each with at least four alumni panelists who gave a brief description of their current job situation and offered advice to students about starting their careers. Students were also given the chance to ask the panelists some of their own questions and speak with them one on one after the group discussion.

James Faber, senior editor of *Conscious Choice*, a Chicago based magazine, spoke to students interested in the journalism and writing trades. He told students that taking internships is a good way to start as a student.

Faber was hired by *Conscious Choice* while interning for them.

"I think it's really important to be able to multi-task. I handle a lot of writing as well as layout and I think to work in the journalism field you have to be able to show that you are willing and able to do that," Faber said.

Faber also stressed that students coming fresh out of college should not hold out for the perfect job. "A good piece of advice when starting out is that you should take anything you can get, regardless of the pay, because you never know what might come of it. It is very important to make your own breaks," Faber said.

Following the panel discussions, students were treated to a brunch in the Conaway Center.

There was a brief keynote address given by actor Richard Brooks. Brooks, who is most well-known for playing attorney Paul Robinette on the series "Law and Order" in the early 1990s, talked to students about his career success.

"I think the most important thing is to have a plan and know why you are doing it," Brooks said.

Brooks, who is not a Columbia alumnus, says that he had a plan when he began high school in Cleveland, Ohio. "I knew I wanted to be an actor. I had been in some plays at school and I just loved it."

Brooks says that he came up with a plan to become a successful actor and he followed through with it. "In any career, I think it is important to stay committed to it if it is something you love. For example, if you want to be a fashion designer because you love it, do everything you can to make that goal attainable," Brooks said.

Students who attended the conference were able to make some good contacts with people in their field and were able to see what their lives after Columbia may turn out to be. The alumni involved said they were more than happy to help Columbia students in any way they can.

"I hope some of the students give me a call when they're done and I can help them in any way I can," said Billy O'Keefe, an alumnus who works at Tribune Media Services in Chicago. "It is very important to be nice to everyone—no matter what—because chances are you will cross paths with them again and you may need their help for something," O'Keefe said.

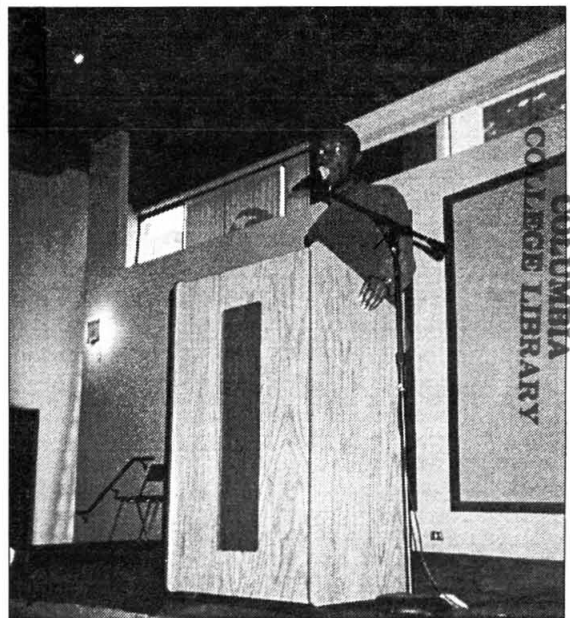


Photo courtesy of Career Center for Arts and Media  
Actor Richard Brooks talked to students about his career success at the 11th Annual Student/Alumni Career Conference, sponsored by the Career Center for Arts & Media and the Alumni Relations Office.

## Celebration

Continued from Front Page

American students that make 3 percent of Columbia's student population, according to Event Coordinator Ken Ilio of the Institute of Science Education at Columbia.

Celebrators will be greeted by students and faculty with red envelopes filled with candy and stamps to celebrate the tradition known as "lucky money."

"This gesture is seen as a privilege for the giver to share their wealth with younger people who have not yet had an opportunity to make their own," Quach said.

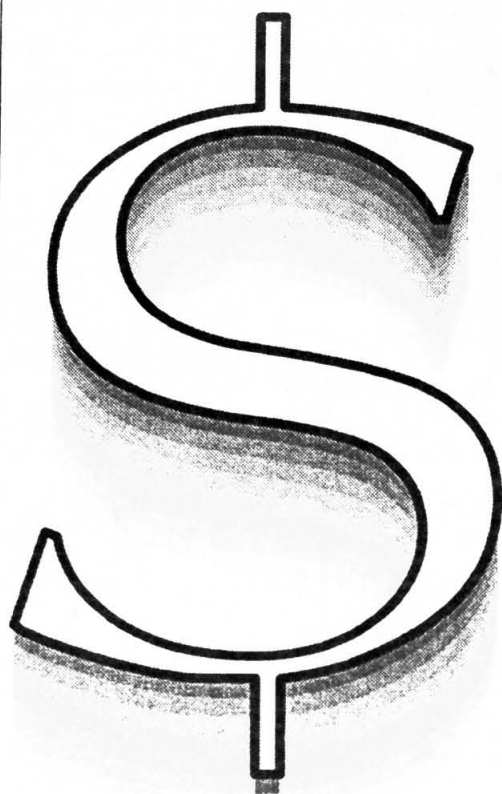
Videos depicting the celebration of the Vietnamese New Year will play in the lobby during the event. Host students will bring objects and artifacts from home that are meaningful to their families' Asian heritages to share with celebrators.

There will be a reception following the event from noon to 1 p.m. in the Hokin Theatre, where celebrators will be able to tie messages to a traditional Japanese wishing tree, try on the lion head from the parade, and

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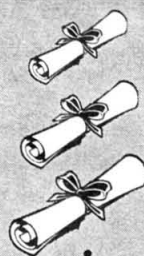
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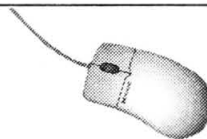
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Center for Asian Arts and Media



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**THE HELEN FONG DARE SCHOLARSHIP FUND** was established through the Center for Asian Arts and Media at Columbia College Chicago to award and recognize students based on participation with the arts inside one's community. Helen Fong Dare was an extraordinary woman and mentor to a myriad of artists and students. She was the inspirational model for the funding of The Center for Asian Arts and Media.

Born in a southern village of China (Kai Chak, Gung Dong), Helen Fong Dare (1908-1995) was the first female to graduate from college and the first woman to teach school in Kai Chak. In 1929, Helen came to the United States to continue to be a philanthropist, teacher, and an entrepreneur. Her philosophy of life, according to her four children, was to "reinvest in one's community—to serve through gifts of time and financial support." An annual scholarship was created to comemorate and perpetuate an extraordinary woman and her beliefs.

The annual scholarship awards up to \$2,000 to a Columbia College student for a creative project about the lives and culture of Asians and Asian Americans as expressed through fiction, non-fiction, poetry, theater/screen play, radio/television script, and other creative writing forms. An additional faculty assistance grant will be awarded to the award winner's designated faculty advisor.

### ELIGIBILITY CRITERIA

Students who meet the following criteria are invited to apply:

- Students must be enrolled full-time (a minimum of twelve credit hours per semester).
- Students must be enrolled in the undergraduate or graduate school at Columbia College Chicago at the time of application.

### APPLICATION

**Applicants must submit the following materials:**

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- A Student Aid Report (SAR)\* Contact the Financial Aid Office.
- An unofficial copy of your Columbia transcript with the application. (Unofficial copies can be obtained through the Records Office at no charge.)

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**Student Financial Services**  
600 S. Michigan, Rm. 303

**Academic Advising**  
623 S. Wabash, Rm. 300

**Office of Enrollment Management**  
600 S. Michigan, Rm. 300

**Asian Arts Center**  
33 E. Congress, Rm. 503

Columbia COLLEGE CHICAGO



# Public colleges scramble for funds

By J. Linn Allen  
Chicago Tribune

With its double-digit tuition increases, the University of Illinois in Champaign-Urbana is just one of the nation's flagship state schools responding to economic and academic pressures that are forcing them to act more like private universities.

Students at the top public universities will be asked to pay a higher share of the cost of their education, and alumni and other donors will be more aggressively courted for generous gifts, university presidents and other leaders said.

They state that over the last generation, state tax revenue has made up a steadily declining share of university budgets and that isn't likely to change, regardless of fluctuations that occur in the economy.

"Tuition will keep going up, and places where it doesn't go up are at risk over long periods of time," said University of Minnesota President Mark Yudof, a leader in stressing the shift away from public financing.

The new tuition burden is likely to fall hardest on middle-income students and their families. In Illinois and elsewhere, administrators are trying to shield lower-income students by increasing financial

aid the same amount as tuition goes up—similar to what happens at high-priced private universities.

For students who aren't needy enough to qualify for aid but still have a hard time footing the full bill for a college education, student loans are the likely recourse. Nationally, 60 percent of bachelor's degree recipients graduate with student loan debt reaching a median of \$15,375 at public institutions.

To some, administrators' complaints about state support seem like the same old breast-beating. Pat Callan, president of the National Center for Public Policy and Higher Education, said universities have "insatiable appetites" for money that can't be dealt with just by feeding them more.

"Costs keep going up astronomically. We can continue to pass the costs along to students until there is a significant backlash," Callan said. "You're playing with political dynamite if you push this too far."

But Yudof and other leaders respond that the value of a degree at a top university is recognized to be worth so much in lifetime earnings that students see the reason for paying more.

"The ideology has moved to a market ideology," Yudof said.

U. of I. President James Stukel said that

for most students and their families quality is the main issue.

"In every interaction I've had with [parents of Champaign-Urbana students], I've never had a complaint that tuition is too high," he said.

Administrators at Big Ten universities argue that even with recently escalating tuition increases—such as the 42 percent over two years at Champaign-Urbana for new students under the latest proposal—the top state schools are still a great bargain, compared with the private institutions they consider their peers. (The new freshman tuition at Champaign-Urbana would be \$5,302, in contrast to around \$26,000 at Northwestern University.)

Perhaps the key money issue for public university administrators is a drastically widening discrepancy in faculty salaries between the major public research institutions and their private counterparts. For full professors, that gap has risen from \$1,400 in 1980 to \$22,100 last year, according to an analysis by the *Chronicle of Higher Education*.

That means the top professors get hired away, making the universities less competitive for the best graduate students and the big research grants, administrators say.

"If the salary gap continues to grow over time, you have public research uni-

versities becoming second-rate," Stukel said.

The shift to thinking along private school lines began in the early 1990s when public university administrators realized the salary gap was surging more than 20 percent, Stukel said. To avoid falling even further behind, money was reallocated from other areas, he said.

"We had to cannibalize to do it, and having gone through that experience once and learned what sort of devastation it caused, I don't think it's worth it," Stukel said.

During that period some public universities also began to step up drives to raise cash from alumni, which previously had been a minor source of funds. David Ward, president of the American Council on Education and former University of Wisconsin chancellor, said gifts at Wisconsin went from \$20 million in 1988 to \$180 million in 2000.

Ward said the trend toward private funding had already become so pronounced by the mid-1990s that he suggested to the governor's office—mostly theoretically—that perhaps the Madison campus might go private altogether.

"I said...you people keep your money and privatize me, and I could charge less than most private schools and recover...most of the state support," Ward said.

## University of Michigan reviews security in residence halls

By Maryanne George  
Knight Ridder Newspapers

Housing officials at the University of Michigan in Ann Arbor are reviewing safety measures in residence halls after a woman student was assaulted with a gun in her room at a residence hall on Saturday night and 10 women in recent months have reported Peeping Toms in dorm showers.

In the Saturday incident, the woman was alone in her second-floor room near a stairwell when two men entered the room, said Diane Brown, spokeswoman for the U-M Department of Public Safety. One man put a hand over the woman's mouth and pointed a small black handgun at her. The woman told police she was able to break free, scream and flee her room. She was not injured.

Saturday's incident is the 67th forced-entry burglary—including 56 in residence halls—since September, Brown said. That compares with 90 campus burglaries, including 63 in residence halls, reported to police in 2000, according to department statistics.

Brown said robbers' boldness has escalated. In December, three burglaries occurred when students were in their rooms. Saturday's incident is the first attempted burglary involving a gun, she said.

Peeping Tom incidents in residence hall showers have also escalated, Brown said. Since October, there have been 10 reported incidents of a man looking at women while they were showering in the middle of the day. On Jan. 11, a student was fondled by an intruder as she showered in a dorm bathroom, Brown said.

U-M police are also seeking a warrant for illegal entry against an 18-year-old man for allegedly crawling in bed with a woman student Jan. 26, Brown said. The man is not a U-M student.

John McAuliffe, Eastern Michigan University chief of public safety, said the Ypsilanti school has not experienced a spate of such crimes. Ypsilanti is less than 10 miles away from Ann Arbor. A student who committed two armed robberies in a dorm at EMU before

"The good part of this is that students perceive the residence halls as safe, but that feeling leads to some decisions that can have negative ramifications. Propping a door open to let a friend in is making a decision for an entire building."

—Alan Levy, U-M director of housing

Christmas has been arrested and is awaiting trial.

Alan Levy, U-M director of housing public affairs, said housing staff members will review all safety and security procedures and planned to send a mass email Tuesday to all of the approximately 11,000 students living in U-M residence halls about the recent incidents, reminding them of ways to keep themselves and others safe.

All side doors on the 14 large residence halls on campus are locked and accessible only with a keycard, Levy said. Front doors, which are located near the halls' front desks, are open during business hours only.

Communal showers in residence halls require a key or a code for entry. But Brown and Levy say too often, students prop doors open or fail to monitor who is entering side doors.

"The good part of this is that students perceive the residence halls as safe," Levy said. "But that feeling leads to some decisions that can have negative ramifications. Propping a door open to let a friend in is making a decision for an entire building. A friend is not the only person who can come through a door that is propped open."

In Saturday's assault, the suspects are described as two black males, just under six feet tall, about 20 years old, Brown said. Both were wearing dark down coats and dark stocking caps. One man had a thin mustache and braided hair

with bands on the end.

In the Peeping Tom incidents, the suspect is described as a black male with short cropped hair, sometimes with a shaved head, with a medium build and dressed like a student, Brown said.

The victim of the shower-fondling incident was unable to describe her attacker, Brown said.

Brown said all of the residence halls have security officers who patrol at night. Since Saturday, officials are discussing whether to lock the front door 24 hours a day, she said. Crime alerts are distributed through email and fliers every time an incident occurs.

Since October, U-M officers have interviewed or identified several young men ages 16-26 regarding the burgla-

ries, and some have admitted to the crimes, Brown said. Several say they were stealing small electronic items such as laptop computers and computer games to sell for money to buy drugs.

Police are seeking warrants against the men in those cases, she said.

Edgar Zapata, chairman of the Michigan Student Assembly's campus safety commission, said the group plans to meet with U-M police officials Monday to discuss the incidents.

"People think because they are in Ann Arbor they are safer, but a lot of crazy people come here," said Zapata, 21, a U-M junior from Huntington Beach, Calif. "My friends in the dorms try to lock their doors at all times. But a lot of people don't read the crime notes that are distributed."

## Bill would ban certain university donations

By Lori Ayotte  
Associated Press

CONCORD, N.H.—New Hampshire should ensure its university system does not accept donations from sources who would interfere with academic freedom, a Farmington Republican told a House committee on Tuesday.

William Tsiros urged the Education Committee to support a bill that would prohibit university system trustees from accepting such funds.

He's particularly concerned about donations from foreign extremist groups. In the wake of Sept. 11, the state should be concerned about groups who may give funds with strings attached, he said.

"There is nothing wrong with our university system," Tsiros said. "But this is an extra measure... so we can maintain the integrity of our curriculum."

"They can still donate money. They can give anything they want, but they can't dictate curriculum," he said.

Kathleen Salisbury, director of government affairs for the university system, did not take a position on the bill.

Criteria already are in place and the current system works well, she said.

"The professor doesn't come with the money, and the professor's ideology doesn't come with the money," Salisbury said.

Committee members questioned the bill's necessity, since university officials already have authority to decline donations.

Some lawmakers also said the bill's language is too broad. The proposal states that trustees "shall not accept funds from any source that would interfere with or otherwise restrict academic freedom at any institution within the university system."

Rep. Charles Sova, R-Canaan, said he fears the measure could interfere with academic freedom by limiting ideas that aren't considered acceptable.

But with public universities increasingly relying on private funds, other states are trying to prevent corporations and other entities from having too much say in academic affairs, Tsiros said.

Michigan, Maine, Rhode Island and California have passed similar bills, and several other states are considering them, he said.



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Include work sample.

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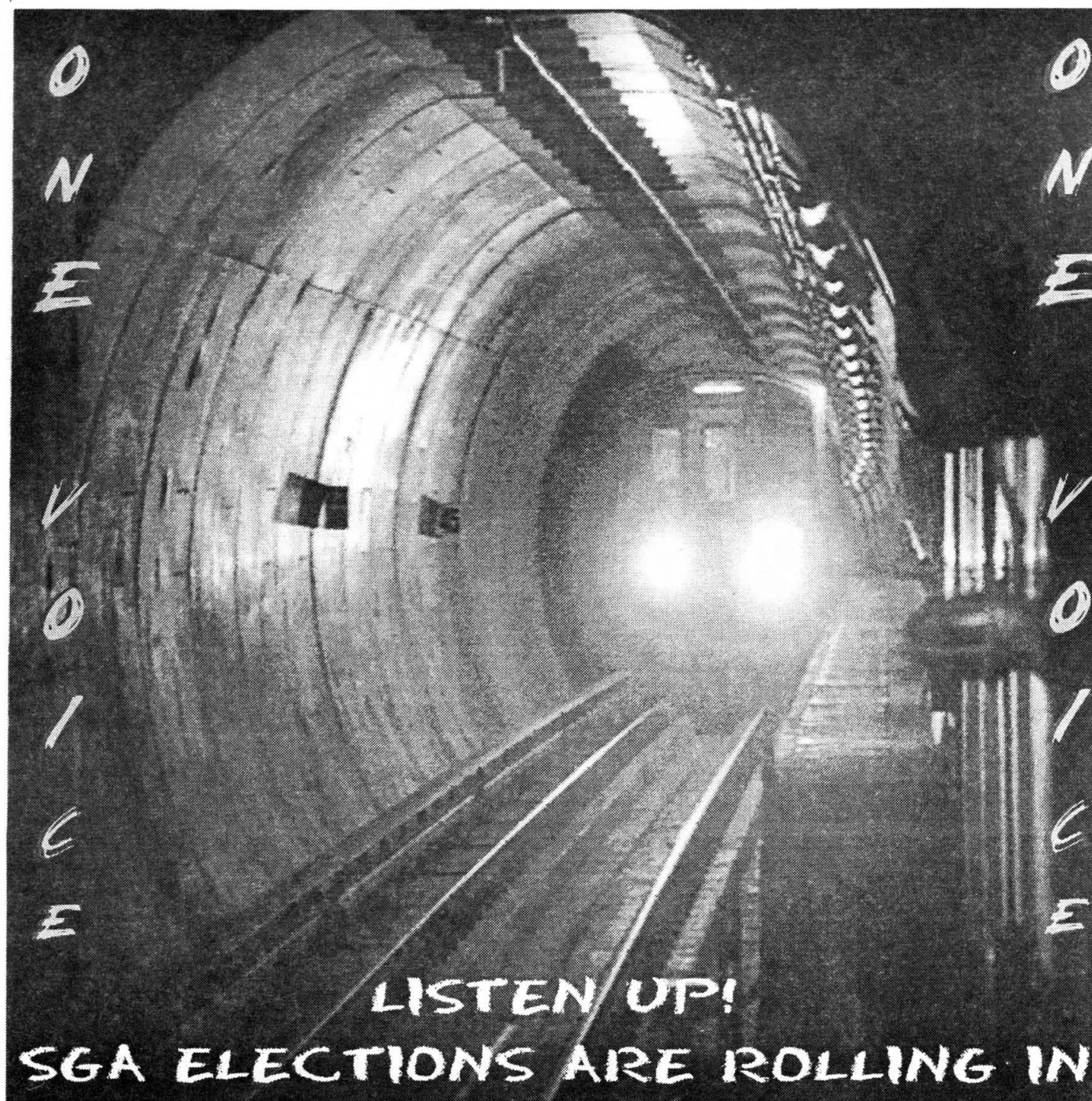
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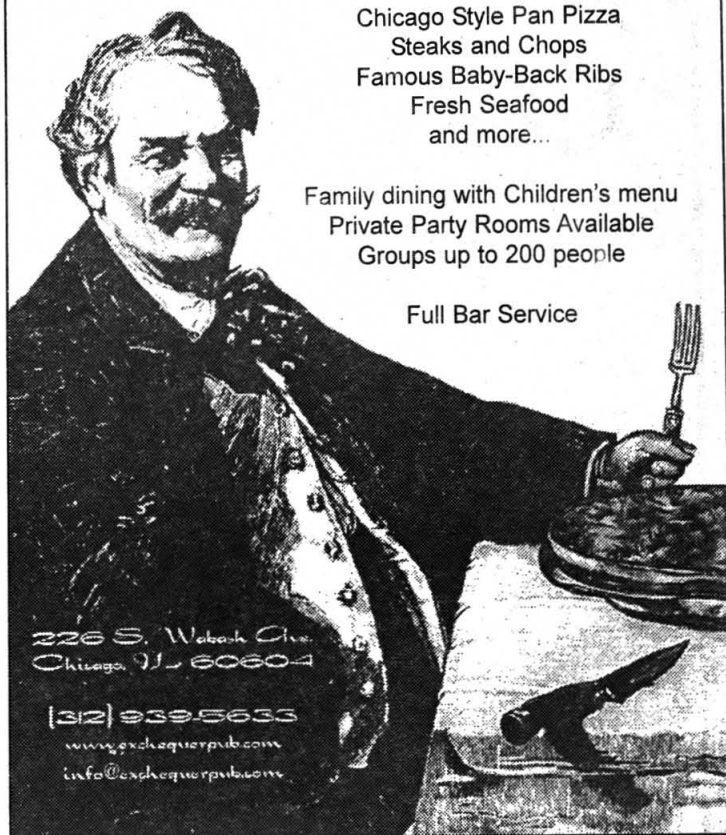
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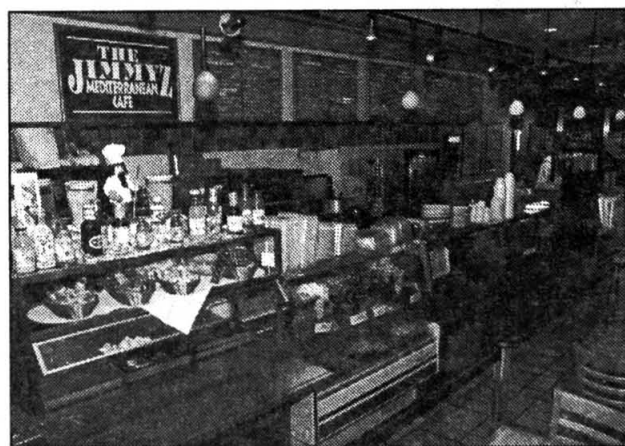
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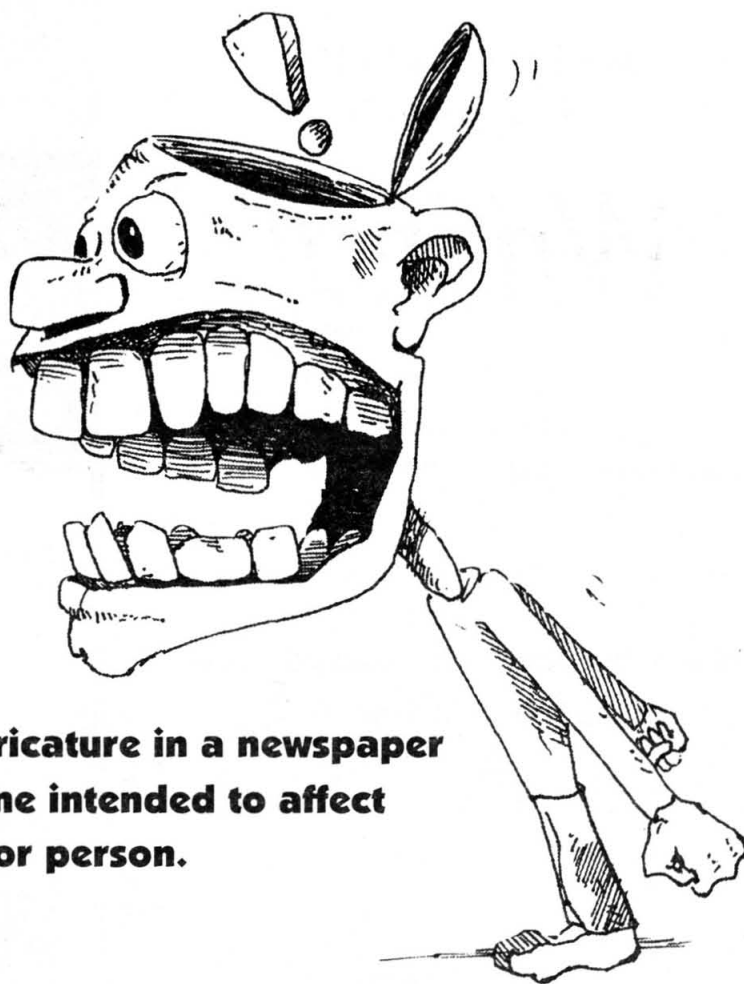
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The Department of Liberal Education and the Office of the Dean of Liberal Arts and Sciences in collaboration with the *Columbia Chronicle* and the Journalism Department announce:

# A POLITICAL CARTOON CONTEST

*for the students of Columbia College Chicago*



**Car-toon:** A drawing or caricature in a newspaper or periodical; especially, one intended to affect opinion as to some matter or person.

**A \$200 first prize, a \$100 second prize and a \$50 third prize**

will be awarded in each of **two** categories, single panel cartoons and multiple panel cartoons. The six winning cartoons will be selected by a jury, which will include faculty from various departments, a student and a professional cartoonist. Submitted cartoons must be drawn or printed (if composed on a computer) in black ink on 8 1/2 x 11 white paper. Include name, address, phone and student ID number on back of entry.

Winning students will be invited to the 20th Anniversary Fischetti Awards Luncheon on March 13 which honors the works of top political cartoonists and benefits the annual John Fischetti Scholarship established by friends and colleagues of the Pulitzer-Prize winning cartoonist. First prize student winners will be eligible for a Fischetti Scholarship. Also, the *Columbia Chronicle* will publish all winning cartoons in the March 18th edition!

**COLUMBIA CHRONICLE**



Send submissions to: Political Cartoon Contest  
C/O Teresa Prados-Torreira  
Liberal Education Department  
624 S. Michigan, Suite 900A

**Deadline for submissions: Friday, March 7th**



# COMMENTARY

## Columbia Chronicle Editorials

### Cheers to college for African Heritage celebration

It is not often that we use this space to praise Columbia's administration for a job well done. But we believe that one good turn deserves another.

With one glance at the chic brown and black posters promoting African Heritage Month at Columbia it's clear that the Office of Student Affairs has stepped things up a notch to make this year's celebration of African-American history and culture a first-class affair.

Americans have recognized black history since 1926, first as "Negro History Week," then as "Black History Month." While this celebration only occupies the last half of February at Columbia because of the semester break, Columbia goes beyond the superficial plaudit to Martin Luther King Jr. or the plastering of his "I Have a Dream" speech on campus walls.

This year, the Office of Student Affairs has worked in close partnership with almost every academic department to utilize its individual strengths and arrive at a unified theme for February's African Heritage Month: "The Power of the Word: Black Writers in America."

Emphasizing this theme allowed the English, Journalism, Theater and Fiction Writing departments to each contribute mightily with panel discussions, student-faculty readings, a talent

slam, and a two-day visit from literary legend and firebrand Amiri Baraka.

From his earliest work as a Beat poet, to his Obie Award-winning splash off-Broadway with "Dutchman" in 1964, to his years as an activist on the radical black left, Baraka—formerly LeRoi Jones—has been anything but boring. Many consider his rhythmic, driving poetry-reading style a forerunner to today's poetry-slam craze and to even rap and hip-hop.

Columbia has more students of color enrolled than at any other arts and communication college, making its commitment to highlighting the many artistic contributions of African-Americans crucially important. From art to music to literature, the impact that African-Americans have had on our forms of expression has been nearly incalculable.

And now that expression has an intellectual focus that helps everything hang together. In the past, students of all races have been supportive of Black History Month events at Columbia. This year, with guests like Baraka, Rep. Jesse Jackson Jr. and—best of all—a back-to-back "Shaft" double feature, there's no excuse for students not to come out and recognize what's come before.

### Thinking about law school? Think again

While most Columbia students hope to jump straight into their professional lives after receiving their bachelor's degrees, there are some who choose to go on to grad school, and some who—worse yet—opt for law school.

What do you call a bunch of lawyers at the bottom of the ocean? A good start, says the old joke. But law school is not a good start, according to Ronald Fox, former Harvard Law School career adviser. Many law schools simply serve as a funnel toward giant law firms which drown their first- and second-year associates with mountains of paperwork so they can pile up billable hours.

"Many of the leading law schools do not teach law students how to find a balance between their values and what they want to do in their careers," Fox says. Furthermore, too many teach law students that the only way to make a living is at a large firm, whereas many lawyers do fine in small practices. Most students are burned out on law before they even pass the bar.

You may have the talent to be a lawyer, but law school will kill your desire to become one. There are enough lawyers in the world already. Instead of burning out too quickly in law school, are there any job openings at the local video store?

## Patriotism blinds us to truth

By Georgia Evdoxiadis

Copy Chief

Super Bowl XXXVI gave pageantry to Americans on a mammoth scale. A parade of adolescent girls in red, white and blue Statue of Liberty costumes strode across the Superdome floor during half-time. Bono revealed an American flag sewn into the lining of his jacket as U2 belted out "Where the Streets Have No Name" in front of a rolling list of those who died on Sept. 11. The Patriots eked out a three-point victory with a field goal in the last minute of the game, but the real star of the show was the good ole U.S. of A.

Wrapped inside the glittering costumes, and unspoken in the stirring music, was comfort, pure and simple. Five months after the attacks, America still yearns for reassurance.

Norman Mailer told Britain's *Daily Telegraph* Wednesday that America has become too patriotic. He said that patriotism at the level we are now experiencing is indicative of America's "obsessive infatuation with itself," and claimed that the American right wing has used Sept. 11 to bolster its arrogance and power. On some level, Mailer is right. The "rah-rah" attitude that prevailed after Sept. 11 has certainly been misused by politicians. But in a deeper sense, Mailer's ideas about why Americans have turned to patriotism are wrong.

Patriotism is not about arrogance. At its basest level, patriotism is about fear.

It is very easy to slap American flag stickers on our cars and give money to the Salvation Army. It is very easy to cry through the Super Bowl pregame show tribute to the Declaration of Independence. It is very easy to fly our \$100-million planes and bomb poor Middle Eastern theocracies (killing more innocent civilians than died in the World Trade Center towers, according to preliminary estimates—the U.S. government is reticent about revealing the actual number).

Mark Herold, a University of New Hampshire professor, did independent research that estimates the number of Afghan civilians dead at over 4,000. The current number of confirmed dead and missing in the WTC collapses stands at just over 3,000 according to a Sept. 11 victims' Web site.

We ignore the evidence that, perhaps, our patriotism is unfounded because the alternative is unthinkable. This is the way Americans avoid the fear that has become a part of our daily lives. This is the way we prop up our fragile sense of what we are as a nation—what was really attacked on Sept. 11.

Americans are unique in their idea of what this country represents. We have always told ourselves that we live in a country that stands for something, all the while ignoring what this country was really built on.

Teachers told us in school that our country was founded by patriots, unwilling to bow to tyranny. We were told that America was forged through the sacrifices and deaths of men who would fight and die to be free. Then when we grew up, we learned the truth.

We learned that this country was built on the backs of slaves, hauled from distant continents to provide the cheap labor we needed to thrive. We learned that women have been able to participate in government for less than 100 years. We learned that this land was taken forcibly and dishonestly, from a people who didn't know enough to suspect that we would eradicate them.

Most importantly, we learned on Sept. 11 that our enormity and greatness would not protect us from the hatred of others.

As a response, we turned to the simplistic symbols of what we stand for: the flag; red, white and blue; patriotism; America.

Because of our fear, we have lost the ability to see the subtleties of our situation.

We overwhelmingly support President Bush, not because he is doing anything special, but just because he is our president.

We do not see the world-wide implications of our war in Afghanistan, just the hurt and pain in the faces of our fellow Americans. We are oblivious to the hurt of others.

In "Black Hawk Down," currently the No. 1 box-office draw in America, the Somalis, fought by the American soldiers are treated as little more than space-fillers. The Somali deaths, which incidentally numbered in the hundreds in the conflict, are nothing compared to the 18 American deaths.

Bill Maher, host of the talk show "Politically Incorrect," was lambasted in the press for making a comment about the relative "cowardliness" of dropping bombs on people from the sky as opposed to the actions of the terrorists on Sept. 11. He was not making a statement about the morality of their actions, but people across the country responded to the unpatriotic tone of what he said. Federal Express and Sears pulled their sponsorship from the show.

The greatest loss in the most recent American war has been the loss of perspective. The diversity of thought and opinion that was the real goal of the United States has fallen to uniformity of ideas and values. Our country is great because we are free. Free to express opinions that are unpatriotic or unpopular. Free not to follow the politics of uniformity.

But after the events of Sept. 11, there aren't any shades of gray in America anymore. More and more, there are really only three colors—red, white and blue.

## Exposure



Photo by Dwayne M. Thomas/Chronicle

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# The Enron debacle: why you should care

By Katie Walsh

Commentary Editor

Enron. Everyone has heard of the one-time energy giant by now. Talking about it evokes different thoughts and opinions from everybody. Say the name Enron in a room full of Arthur Andersen accountants and the room will probably go silent. If you ask a corporate big shot about Enron they might say something along the lines of: "Thank God it wasn't my company. We always play by the rules—ha, ha." But if you talk about Enron to the average American you might find them in a state of confusion.

Most people do not really understand what is going on with the Enron debacle, even though news about it has been sprawled all over the front pages and editorial sections of newspapers for at least two months. Since what happened to Enron has not directly affected most Americans, especially those of us at Columbia, people tend to write it off as some unimportant white collar crime that is not worth looking into. After all, aren't we still fighting the war on terror somewhere in the Middle East?

But what happened to Enron shouldn't go unnoticed by anyone, least of all Americans who constantly say they are tired of big business running the show in this country. What this company's top executives did must not be excused simply because it is a complex situation that most of us cannot understand.

While it is impossible to say exactly what happened to Enron, here's a brief run-down of what caused the fall of the one-time seventh largest corporation in America: Enron executives formed small companies (JEDI and CHEWCO) with which they made secret partnerships that enabled the company to hide millions of dollars in debt. The companies were formed by one of Enron's executives, Andrew Fastow.

With the help of Arthur Andersen, Enron's independent auditors, the company was able to falsify tax documents and inflate earning and profit statements in favor of Enron, even though they were so heavily in debt.

Company officials lied to employees about the health of the company and encouraged them to invest heavily in Enron stock. They also lied to their shareholders to help boost their stock in the hopes that they could solve their debt problems on their own.

Employees obliged their executives and many invested their retirement 401(k) plan into the company. Stockholders also believed in Enron and began investing more heavily in the company as well. Enron's stock hit an all-time high of \$90

per share in August of 2000.

Despite that, Enron could not pull itself out of debt and its proposed sale to another energy company fell through. Last November the company admitted to overstating its earnings by as much as \$600 million since 1997.

Now Enron has filed for Chapter 11 corporate bankruptcy and is under intense scrutiny by Congress, the IRS and the FBI. Enron's accounting company, Arthur Andersen, is also in a heap of trouble, even though it claims to have been kept in the dark about what was going on inside Enron.

Remember all those employees who invested their 401(k) plan into Enron stock after being lied to about the company's status? They can all pretty much count on working until they are in their mid-80s—until they die—because that money is all gone. Their stocks are at about 80 cents

The enormity of this  
scam is unprecedented.  
Not only should you be  
outraged at Enron officials,  
but at the government who should take  
part of the blame for  
this as well.

per share right now and trading of those stocks has been suspended by the New York Stock Exchange.

However, nobody needs to worry about all of those top executives at Enron we have heard so much about recently.

Kenneth Lay, Andrew Fastow, Jeffrey Skilling, Michael Kopper, and more, managed to conveniently sell their shares in the company and walk away with millions and millions of dollars each.

This is by no means all that has happened to make this one of the biggest corporate debacles in history. The story runs so deep and is so complex that perhaps no one can really figure it out. The only ones who know what really happened are those involved—and they are not talking.

Now, why should you care? Because the enormity of this scam is unprecedented. And not only should you be outraged at Enron officials for their inexcusable acts, but at the government who should take part of the blame for this as well.

There is evidence that Kenneth Lay, the former CEO of Enron, went to the federal government for help before the company crashed and burned. Lay allegedly told high officials like Dick Cheney and John Ashcroft that Enron was in serious trouble. Did this prompt an investigation by the Justice Department? Of course not. Cheney has his lips glued shut every time the matter has come up at a press conference and is not aiding the congressional investigation into the matter.

Let's not forget that there is a federal government agency that is supposed to oversee huge corporations' business practices, including Enron's dealings with its partnership companies. It's called the Securities Exchange Commission (SEC) and they apparently blew this one big time.

The controversial deals Enron made to hide both its debt and its falsification of earnings documents, all went on under the supposedly watchful eye of the SEC. Enron has been in trouble for more than five years and, in those years, the SEC managed to overlook almost everything the company was doing. The SEC needs a major overhaul and those who were supposed to keep an eye on Enron should be fired.

The biggest reason you should care about Enron is because this kind of behavior should not be tolerated in this country. The enormous arrogance of the Enron executives who tried to pull off this scam should send everybody into a tirade and force big businesses to reform.

Andrew Fastow, the alleged mastermind behind this whole ordeal, turned one of his \$25,000 investments into his own \$4.5 million profit within two months. Kenneth Lay made millions off his company's demise and his wife had the gall to go on national television and cry about how they were in personal financial disarray and that the public should feel sorry for them. Maybe if they sold one of their five houses they wouldn't be in such financial trouble.

When these men were questioned by Congress about what happened at Enron most of them invoked their Fifth Amendment right not to testify instead of owning up to what they did. The cowardice in this mess should anger everyone because these thieves still have their millions, their multiple houses and their \$80,000 cars.

So, even though you may not think this affects most people, it is imperative that we, especially college students, the up-and-comers in the world, care about what happens in this case. If the matter just fades away, these Enron people will walk away without even a slap on the wrist. And, next time around, one of us could be working at a company whose officials pull the same garbage on America.

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Suite 205  
Chicago, IL 60605

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Advertising: 312-344-7432  
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# COLUMBIA'S VOICES

## Scott Venci is super!

Ever since I was in high school, I have been reading Scott and his monologues. I would often come away learning something new from reading his stories. Even though I attend St. John's out here in New York, I still have not forgotten about Scott and the *Chronicle*. The sports section will not be the same without him. Although I think the next person that takes over will do a great job. Good luck, Scott.

—Carl Martinez/Freshmen

## Chicago schools need better food service

In my opinion, after reading the front page article in the Sunday *Chicago Tribune* sometime last month, I feel the Chicago Public School Food Services are desperately in need of reform. Perhaps restaurants are as well, but the children's stomachs are the ones that usually cannot digest certain uncooked or rancid matter as well as adults can. In my opinion, CPS need proper kitchens for each school and school food should be cooked from scratch every day. The children in Oregon are much better off than we are in this respect.

—Gwen Harper/Junior

## Artist remarks on Technicolor Kitchen

As the artist who designed and fabricated the metal facade on the Technicolor Kitchen I wanted you to know that the metal used was stainless steel. Thanks for the great article.

—David Greene/Reader

## Budget Cuts and Carter

Hey, Warrick...

Seeing as how every department is taking a 10 percent cut back, is your salary decreasing at all? And how's that new house coming along? Cozy? I heard part of the house will be open for student services? Great! I'll come over when you move in and we'll sit on your couch and watch Oprah. I love that Dr. Phil...

—Andrew Newport/Junior

## Death-row double standard

I find it interesting that we've gone through the whole semester, and we haven't heard a peep out of Columbia's overzealous anti-death penalty group (Columbia Students for Equality and Justice) over the biggest death penalty case of 2001: the Marilyn Lemak case.

As many students are aware, this left-wing activist group (as if we don't have enough on campus) is fond of calling the death penalty racist (along with everything else) because of the disproportionate number of minorities on death row.

It should be noted that males make up almost 99 percent of all death row inmates, despite the fact that women commit 13 percent of violent murders. Of course, none of our left-wing activists would dare call the death penalty sexist against men, would they? Lemak, who coldly suffocated all three of her kids, will probably be spared the death penalty. Can you imagine what would happen if it were the same case, only the gender was switched and some guy murdered all his children to get back at his wife?

The same hypocrisy is found among liberals who claim to be for complete abolishment of the death penalty, but only work to free women, minorities, and people of their own ideology from the system.

Those who were practically foaming at the mouth over then-Gov. George W. Bush executing a psychotic Texas woman had nothing to say when President Bush executed Timothy McVeigh a few months later. The anti-war gang screaming about foreign nationals on death row here have little to say about innocent Christians being put to death in the Middle East. Columbia's own "Free Mumia" crowd demands we free political prisoners, but they don't mind that alleged abortion clinic bombers are on death row.

Their ilk will go down as promoting the very thing they claim to be against: applying a sexist and racist bias to our criminal justice system. They fail to see that skewed demographics are not from too many innocent people on death row, but from too many guilty people who avoid

death row via bleeding-heart fools. Rather than work to reform the litigation process (the real culprit responsible for these discrepancies), they hide behind an unconstitutional moratorium that serves to prevent obviously guilty people from justice that is mandated by law.

Rather than having the courage to ask legislators to abolish the entire capital punishment system, they attend a few loudmouth protest rallies to free a select couple of guilty maniacs who just happen to have the same background they have.

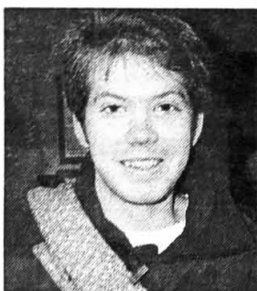
Columbia has a very leftist bent, but poll after poll shows that even a majority of self-described "liberal Democrats" support the death penalty. The double standard by our so-called "Students for Equality and Justice" will no doubt continue, and people will continue to see through their transparent campaigns.

—Bill Leubscher/Junior



## The Columbia Chronicle photo poll

Question: Do you think patriotism is out of control?



Brian Bennett  
Sophomore/Film

"I think that it has tapered off since 9/11 when it was very rampant."



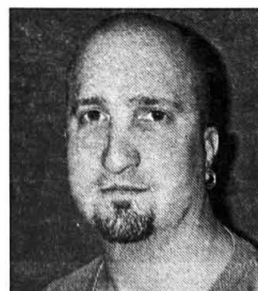
Ebony Ambrose  
Senior/Marketing

"No, it has died down. You don't see flags on as many cars as you used to."



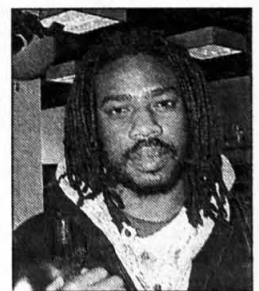
Johnathon Roth  
Junior/Product Design

"No. I don't see it in my day to day experiences. Maybe there's too much patriotism in the government."



Joshua Lefey  
Faculty/Graphic Design

"Yes. The nature of the Constitution is for the government to serve the people of the United States."



Shaun White  
Junior/Interior Design

"It all depends on what you are patriotic about—country or culture."

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
African Heritage Calendar of Events February 2002 THE POWER OF THE WORD: Black Writers in America			African Heritage Exhibit "ATONE" Curated by: Asia Hamilton / Hokin Gallery 1/30/02 – 2/27/02			
	10 11 Classes Resume	12 3 p.m. - African Heritage "Mardi Gras" Opening Reception Hokin Gallery	13 1 p.m. - <i>I'll Make Me a World</i> Documentary Screening Hokin Gallery  7 p.m. - The Chicago Jazz Ensemble's American Heritage Jazz Series featuring Duke Ellington's music - 1014 S. Michigan	14 STD Awareness Day "Protect the One You're With" Lobby: 623 S. Wabash  6:30 p.m. - Student, Faculty Film Screening/Panel Discussion "Third Eye: Films of the Black Experience" 1104 S. Wabash Rm. 401  5 p.m. - Opening Reception for "ATONE" art exhibit & spoken word performance	15 4 p.m. - Film Screening "Shaft" - 1971 & "Shaft" 2000 Hokin Hall	16
17	18 2 p.m. Session Topic "Conjuring: Narrative Transformations" Hokin Hall - 623 S. Wabash 109	19 1 p.m. Drum Circle Hokin Gallery	20 1 p.m. - Amiri Baraka's "Dutchman" screening Hokin Gallery  7 p.m. - Amiri Baraka Reading & Book Signing Getz Theater	21 2 p.m. - Amiri Baraka Panel Discussion Residence Center 731 S. Plymouth Ct. - 1 <sup>st</sup> fl.  5:30 p.m. - English Department Reading: "Visions of a Literary Future" Featuring students, faculty & staff Narrative Center - 33 E. Congress  6:30 p.m. - Student, Faculty Film Screening/Panel Discussion (cont.) "Third Eye: Films of the Black Experience" 1104 S. Wabash Rm. 401  7 p.m. - Theater Department's Annual Theodore Ward Playwriting Contest Winner " <i>Kiwi Black</i> " Directed by: Derrick Sanders The Storefront Theater - Gallery 37 Center for the Arts 66 E. Randolph	22 7 p.m. Black Student Organizations/Talent Slam Hokin Annex Sponsored by: CUMA & Diaspora Project	23
24	25  12 p.m. Journalism Dept. Special Guest: Congressman Jesse Jackson, Jr. "The Power of Our Words" Hokin Annex  2 p.m. - "Word: Script to Screen" Kenny Young & Carl Seaton (Alumni) of <i>One Week</i> Hokin Hall 623 S. Wabash 109	26 12 p.m. - OCAP/Gear Up Dyett Middle School Reading Conaway Center  1 p.m. Drum Circle Hokin Gallery	27 12 p.m. Fiction Writing Department Reading " <i>Black Voices of the New Millennium</i> " Hokin Annex  3 p.m. African Heritage Closing Reception featuring: <i>Roots Rock Society</i> Hokin Annex	28 6:00 p.m. - Big Mouth Spoken Word Series African American Women Authors of Columbia College Chicago Hokin Annex	Visit the Library, and the Library's website, for pathfinders and special displays on Amiri Baraka & other African American Writers. <a href="http://www.lib.colum.edu/library/">http://www.lib.colum.edu/library/</a>	

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**Demo Submission Deadline: March 15, 2002****Drop Off Location: Hokin Annex, 623 S. Wabash**

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**Demo Submission Guidelines**

- At least one member of the group must be of graduating senior status (the completion of 90 credits or more)
- We prefer that the entire group be Columbia students.
- Demo must be on a CD, video or audio tape and of good sound and/or visual quality
- Demos must be labeled with the title of group, contact phone number and e-mail address.
- Submitted demos will not be returned.

Artists selected will be posted at the Hokin Annex on March 22, 2002.

Columbia College Chicago

The Hermann D. Conaway Center presents the Chicago premiere of

# “...even the birds were on fire...”

A performance installation by Marshall Weber and M.T. Karthik, co-produced by Brooklyn Artists Alliance and Revolution Kids.

“...even the birds were on fire...” is a physical evocation of the emotional atmosphere of the ‘September 11’ bombing of the World Trade Center and its aftermath. It is a montage of personal observations and expressions of witnesses from New York City and beyond.

**Thursday, February 21, 2002 7-9pm**

Following the hour performance, there will be an open dialogue with audience members.

**Hermann D. Conaway Center**  
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**free admission**

Come share in the Chicago premiere of “...even the birds were on fire...”



Photo by Laura Reun

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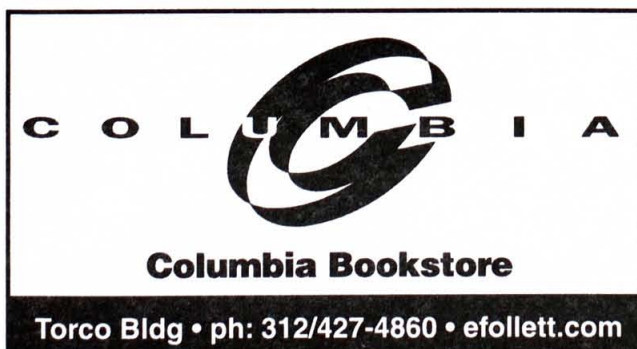
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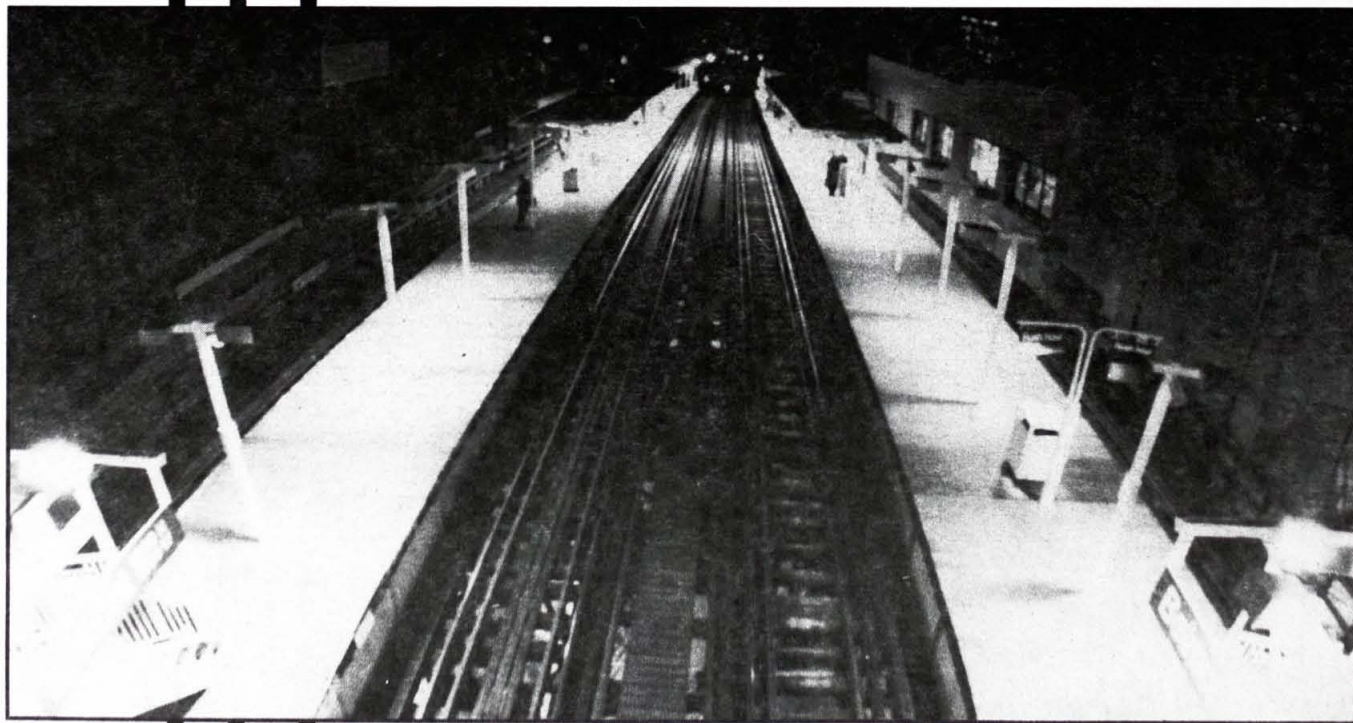
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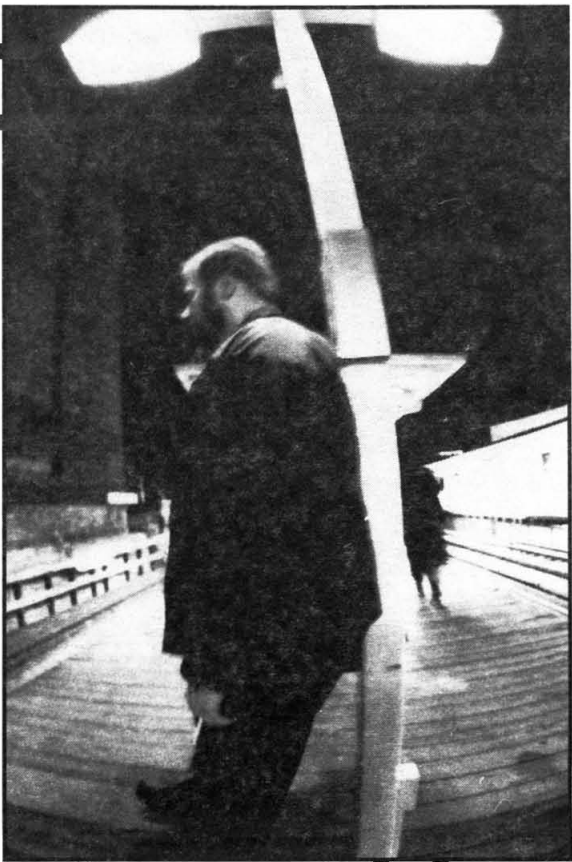
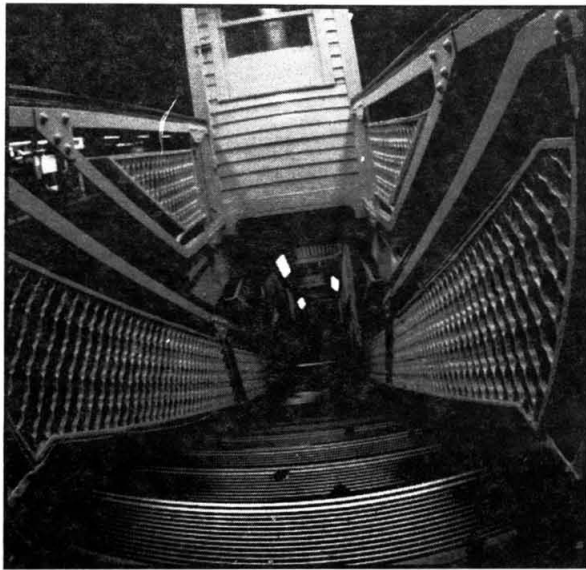




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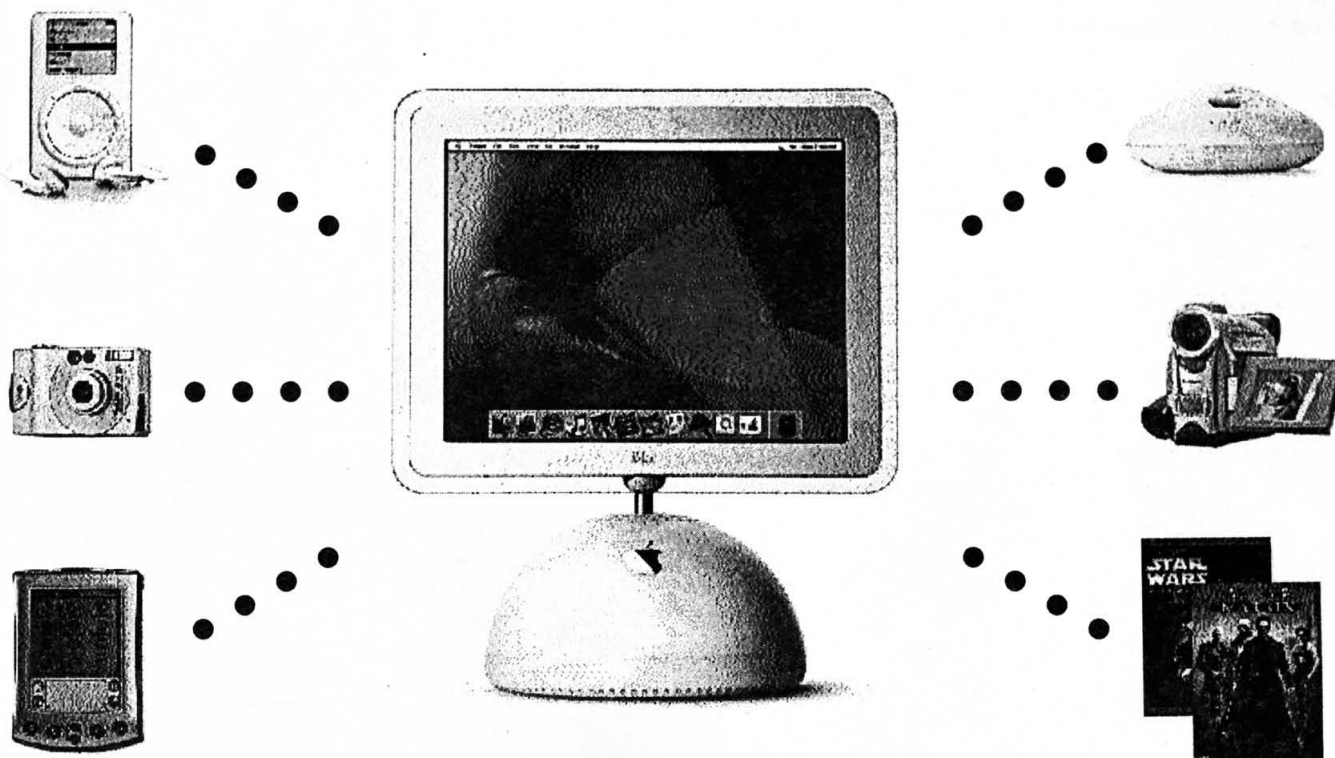
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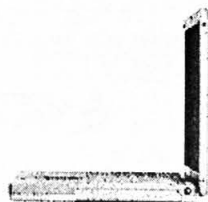
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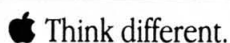
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**VOLLEYBALL!!!**

*Roosevelt and Columbia students/staff  
are welcome to participate*

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





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## TV Land special tells tube's black history

By Heather Svokos

Knight Ridder Newspapers

If William Shatner hadn't crossed his eyes in 1967, television might have been robbed of its first interracial kiss. Yes, "Star Trek" has its place in the pantheon of firsts featured in the TV Land special "African Americans in Television."

This is a splendid three-part series-engrossing and enlightening, whether it's magnifying TV history's well-known high points, like the vast impact of "Roots," or dusting off lost treasures like the groundbreaking 1963 drama "East Side/West Side."

So, about that kiss: a scene in the episode "Plato's Stepchildren" called for Capt. Kirk to kiss Lt. Uhura, played by African-American actress Nichelle Nichols.

But NBC feared the reaction of Southern stations, so network brass insisted that two versions of the scene be filmed—one with the kiss and one without.

Shatner pretended to go along with the plan. For the non-kiss take, he took Nichols in his arms, bent over her, then looked up into the camera and crossed his eyes.

This ensured the scene would air as intended.

For this pioneering piece of trivia in black TV history, the special reveals countless more clips and facts—funny, brave, poignant, gripping, hopeful and heartbreaking.

The series is split into three parts—variety, drama and comedy—starting Friday at 8 p.m. CST with the installment on variety shows.

The special illuminates the African-American TV experience with an even hand but is careful not to sugarcoat the past or the present, pointing out there's still a ways to go.

Likewise, it celebrates victories both great and small.

The first of those came in TV's "Golden Age" in the early 1950s, a time when African-American actors on TV were such a rarity that the community would swell with giddy pride when it happened.

"You just ran to see who it was," Maya Angelou says in the special.

A few celebratory moments:

—"The Nat King Cole Show" (1956): The first weekly variety show to be hosted by an African-American. The next one—"The Flip Wilson Show"—wouldn't come around until 1970.

—"I Spy" (1965): Bill Cosby was in this, the first weekly drama to star a black actor. Says actor/director Kevin Hooks: "It was the first time I had ever seen a black man on network television who I respected, who was smart, who was funny, who was real."

—"Julia" (1968): Diahann Carroll starred as a single, widowed nurse raising her young son. "To see such a beautiful sister on TV every week with her son," Debbie Allen says, "that was something wonderful for all of us to see."

—"The Mod Squad" (1968): Until Linc Hayes (Clarence Williams III), TV producers wanted the black male to be portrayed—or perceived by white audiences—as non-threatening. But the Aaron Spelling undercover-cop drama defied the formula, introducing the militant

Linc. "He wasn't meant to be innocuous or neutral," said writer/producer Kevin Arkadie. "He was a brutha—he was cool."

—"The Cosby Show" (1984): It was a long road from the often offensive buffoonery of Amos 'n' Andy to the dignity of Bill Cosby's family show, which is widely credited with saving the situation comedy.

"The Cosby Show" showed the world that some of us can and do make it," Nell Carter said. Added narrator Ron Glass: "It not only improved the image of African-Americans in television comedy, it elevated an entire network."

But hand in hand with all the pride and pioneering came frustrations and mighty struggles against racism and the accompanying hate mail.

For some, like Carroll, the stress and hatred were too much to bear. "My life was threatened, my child's life was threatened," she says in the Feb. 22 installment on comedies.

Carroll left "Julia"; the show went off the air in 1971.

Star Trek's Nichols also was set to leave her show. She told Martin Luther King Jr. as much during a meeting

father of a baby killed by a rat in a Harlem slum.

Although critics liked the show, it proved too grim for viewers, and the show was canceled after one season.

But Tyson would go on to generate great critical buzz for her title role in "The Autobiography of Miss Jane Pittman" (1974), and a few years later, to co-star in TV's greatest showcase for black dramatic actors: "Roots."

Originally, the ABC miniseries based on Alex Haley's autobiographical novel was slated to be a four-hour program—day by day, it grew to a 12-hour opus.

Contrary to nervous network predictions, the series was a smash, made ratings history and changed our culture.

But instead of "Roots" being a watershed for black dramatic actors, the jobs seemed to dry up afterward, Louis Gossett Jr. said.

Since then, many African-American-themed dramas—several of them critically acclaimed, like "Frank's Place," "Under One Roof" and "413 Hope Street"—have flagged in the ratings and were axed.

"The 20th century ended without a single black drama on the air," says Glass in his voiceover narration.

Sadly, networks seem to have resigned themselves to the "model" that an NBC staffer says "works best for us." That is, to showcase diversity through its ensemble dramas.

But when you look at the sea of white faces in star roles on NBC's most successful dramatic series—"ER" and "The West Wing"—there's still not much to crow about.

"It's a problem with the networks of course, but a larger problem," actor/activist Ossie Davis said in a recent interview. "We are engaged in struggle as actors and as black actors. I'm not surprised at the ups and downs of the battle for inclusion because in America we have not yet really resolved certain problems related to race."

Although the series takes a mostly unflinching look at these "certain problems," it's not flawless.

In the variety installment, the series curiously sidesteps the demise of Keenen Ivory Wayans' hit Fox show, "In Living Color." The special attributes Wayans' departure to a dispute over programming and syndication.

The syndication battle might have been the final straw, but Wayans has said he felt restrained by constant battles with network censors and insulted by the hiring of white consultants.

"It was not only an insult but dangerous," Wayans told the Orange County Register in 1993. "When doing African-American humor, it's a sensitive thing because there's a difference in laughing with African-Americans and laughing at them, which isn't what we're about."

But oversights like this are minor concerns in light of this big picture of the small screen.

Who knew this special could be the work of TV Land, a network previously more known for its reruns of "The Munsters" and "I Love Lucy"?

But it is, and you shouldn't miss it.

For Black History Month events, please see page 21



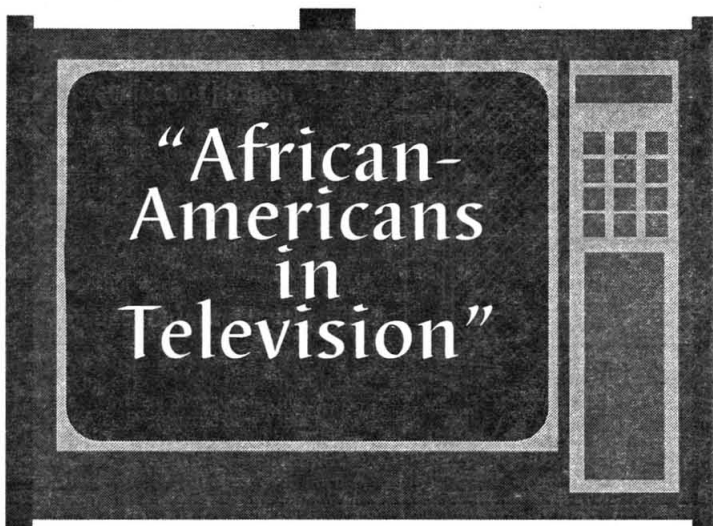
Nat King Cole



Cicely Tyson



Flip Wilson



with the civil rights giant.

Nichols recalled King's reaction: "You cannot. You absolutely cannot. Don't you know you're part of changing the face of television forever? If you leave, that door could close." Tough to argue with King, Nichols stayed.

The series' most powerful moments come Feb. 15, with the segment on dramas.

Whereas TV lent itself to comedic roles for African-Americans, the road has been—and still is—rougher in drama.

Early dramatic actors like Sidney Poitier and Ossie Davis led the way in various TV specials, but the first dramatic series to feature a black actor in a regular role was a 1963 series called "East Side/West Side." The series, which starred George C. Scott as a social worker and Cicely Tyson as his secretary, took on hot-button issues like child abuse, welfare, drug addiction and crime. (Tyson was the first woman to wear an Afro hairstyle in a weekly series—in itself a political statement.)

In one episode, James Earl Jones guest-starred as the



Sidney Poitier



Diahann Carroll



Bill Cosby

Columbia Chronicle's  
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Valentine's Day  
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Columbia student  
produces hip-hop  
album

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# The Chronicle staff's favorite soundtracks



**Cassie Welcher**  
A&E Editor

1. Moulin Rouge
2. Grosse Pointe Blank
3. Edward Scissorhands
4. Forrest Gump
5. The Wedding Singer



**Dustin Klass**  
Sports Editor

1. Top Gun
2. Road Trip
3. Armageddon
4. Beverly Hills Cop
5. Rocky



**Ashleigh Pacetti**  
Graphic Designer

1. Love and Basketball
2. Save the Last Dance
3. In God's Hands
4. John Holmes Classics #1
5. Moulin Rouge



**Georgia Evdoxiadis**  
Copy Chief

1. The Graduate
2. Purple Rain
3. High Fidelity
4. Rushmore
5. When We Were Kings



**Kevin B. O'Reilly**  
Assistant Editor

1. O Brother, Where Art Thou?
2. The Godfather
3. The Third Man
4. Psycho
5. William Shakespeare's Romeo + Juliet



**Michael Hirtzer**  
A&E Editor

1. Dead Presidents
2. 187
3. A Man and a Woman
4. The Virgin Suicides
5. Hackers



**Nick Panico**  
Webmaster

1. Rushmore
2. Magnolia
3. Goodwill Hunting
4. Royal Tenenbaums
5. Let It Be



**Ryan Saunders**  
Sports Editor

1. Drugstore Cowboy
2. Ghost Dog: The Way of the Samurai
3. The Harder They Come
4. Repo Man
5. Go



**Stephanie Keller**  
Advertising Assistant

1. Empire Records
2. Hackers
3. The Wedding Singer
4. City of Angels
5. The Fast and the Furious



**Dwayne M. Thomas**  
Photo Editor

1. Superfly
2. Juice
3. Mo Betta Blues
4. Against All Odds
5. Ghost Dog: The Way of the Samurai



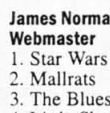
**Liza Pavelich**  
Copy Editor

1. First Love and Last Rites
2. Hedwig and the Angry Inch
3. Valley Girl
4. Magnolia
5. Purple Rain



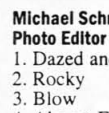
**Tina Spielman**  
Copy Editor

1. Lost Highway
2. The Virgin Suicides
3. Repo Man
4. Ghost World
5. Trainspotting



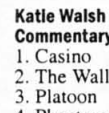
**James Norman**  
Webmaster

1. Star Wars
2. Mallrats
3. The Blues Brothers
4. Little Shop of Horrors
5. Transformers: The Movie



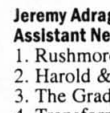
**Michael Schmidt**  
Photo Editor

1. Dazed and Confused
2. Rocky
3. Blow
4. Almost Famous
5. Reservoir Dogs



**Katie Walsh**  
Commentary Editor

1. Casino
2. The Wall
3. Platoon
4. Phantom of the Opera
5. The Wedding Singer



**Jeremy Adragna**  
Assistant News Editor

1. Rushmore
2. Harold & Maude
3. The Graduate
4. Transformers: The Movie
5. The Virgin Suicides

## Smoking Popes light up again as Duvall

By Nick Panico

Webmaster

After Chicago's Smoking Popes broke up, the band left the world with three masterful albums, a few promotional rarities, and a legacy that no pop-punk fan could forget.

The Smoking Popes are most famous for their heart-on-the-sleeve lyrics, guts-on-the-floor emotions, and sincerity inspired by breakup and longing. Josh Caterer's lounge singer crooning complements the high-octane pop-punk rock arrangements of the band. The Smoking Popes achieved a modest amount of commercial success with the hit radio song, "Need You Around," from their 1994 major label debut *Born to Quit*. Within the same year, the band also made appearances on the major motion picture soundtracks *Angus, Thuis, and Tommy Boy*.

After the release of the band's final album in 1997, *Destination Failure*, the band abruptly broke up when Josh Caterer quit. The band was going through hardships—they were dropped by their record label, and were dealing with years of substance abuse. Josh Caterer needed to look for some meaning in his life and took some time off for a spiritual exploration.

After his time spent on personal reflection, Caterer had a religious transformation that changed his life. "It's not that it was a particularly evil band," Caterer told writer J.R. Jones in a May 12, 2000 *Chicago Reader* cover story about quitting the Smoking Popes. "It's just that it didn't make any difference. What I was doing did not have eternal value." Caterer said he intended to keep writing songs, but that his only subject would be his Savior.

Last August, after nearly three years in hiatus, the Smoking Popes reformed under the name Duvall, born of Josh Caterer's new motivation to once again play his music in a rock band. In a matter of months, the band was placed on the bill at the Metro with the popular "emo" band Dashboard Confessional and shortly thereafter opened for Weezer at the University of Wisconsin-Madison. On Dec. 11, 2001, Duvall independently released a 4-song EP/CD titled *Standing at the Door*. Duvall features band members of the former Smoking Popes: Josh Caterer's younger brother Eli Caterer on second guitar and former Alkaline Trio drummer Mike Felumlee. With the original band lineup, the musicians maintain the backbone that continues the traditional pop-punk sound familiar to and beloved by the fans.

The narrator in the title track, "Standing at the Door," explains Caterer's former situation in the lyrics, "What did you say? / I can't hear anything with these headphones on / I like to play my music just as loud as it goes / It empties my mind and helps me to mind time / It distracts me from the sound in my heart."

The second track, "The Game Is Up," is introduced with a distorted punk rock/bluesy guitar riff. The chorus proclaims a newfound liberation of a former evil with the lyrics, "The game is up / I'm on to you now / I won't be playing the pawn / To you now / You might have thought you won / But your plans have been undone / By the rising of the sun / I am on to you now."

The final track is a Beatles-esque ballad entitled, "Time is Gone," with a judgment day theme suggested in its lyrics, "I tried to warn you / about the coming of the dawn / But now time is gone / and the morning is here."

Duvall's live shows are energetic and moving, and entertain consistently packed audiences. After playing various small clubs, church basements, and coffeehouses in the Chicagoland area, the buzz about Duvall helped the band sell more than 1,600 CDs in a month's time. In Duvall's live set lists, the band performs 13 original tracks, a "classic" Smoking Popes song or two, and covers ranging from songs by Judy Garland, to Willie Nelson and the Byrds.

For more information on Duvall, visit [www.smokingpopes.net](http://www.smokingpopes.net). To order the Duvall CD/EP *Standing at the Door*, visit [www.doublerecords.com](http://www.doublerecords.com). Duvall will be performing live Thursday, March 1, at the Empty Bottle in Chicago with Hey Mercedes.



Josh Caterer plays with Duvall.

[www.smokingpopes.net](http://www.smokingpopes.net)

## Racism lingers in 'Monster's Ball'

By Georgia Evdoxiadis

Copy Chief

Life sucks.

Well, maybe it doesn't really, but after watching "Monster's Ball" it's hard to think otherwise. The movie is well-directed and well-acted. Even Sean "P. Diddy" Combs [Lawrence Musgrove] turns in a performance not as bad as one might expect (though not as good as one might hope).

That said, "Monster's Ball" is about as funny as "Kung Pao: Enter the Fist"—which is, not very.

The movie is the story of the relationship between Leticia Musgrove [Halle Berry], wife of a death-row inmate, and corrections officer Hank Grotowski [Billy Bob Thornton]. The two are drawn together through a series of events traumatic and strange enough to make their desperate need for each other believable, and their significant differences.

The movie is not as depressing as, say, "Requiem for a Dream," or "Kids," but director Marc Foster presents a bleak, sad South, still warped by the racism of the past. Hank's father Buck [Peter Boyle] is an old-fashioned racist, full of venom and rage. But Buck's racism is part of a larger problem, an inability to love and cherish his son: a trait he passes on to Hank.

Hank's son Sonny [Heath Ledger] is determined to avoid the path his father has chosen, and rebels against the career handed to him by his father.

Leticia lives an equally bleak existence, trudging through life with her son Tyrell, who has inherited his father's talent for art but has not inherited his physique. Her husband Lawrence [Combs] waits on his imminent execution and Leticia struggles with the anger her situation has created.

Race moves the story's events, but it would be simplistic to reduce "Monster's Ball" to an issue about the color of one's skin. The relationship between Leticia and Hank is more about needing forgiveness and redemption than it is about being black or white. Despite that, the makers of "Monster's Ball" seem to have missed a couple of key elements. Redemption is painful, and finding forgiveness for the sins of the past requires major sacrifices, something the movie glosses over.

Hank's relationship with Leticia does not cause him any real pain or sacrifice, and he receives forgiveness almost too easily. Hank's transformation from semi-racist hick to loving savior comes about without a fight. He never seems to struggle with the change, and that is hard to believe. Leticia fights herself



Leticia Musgrove (Halle Berry) with her son, Tyrell (Coronji Calhoun), in 'Monster's Ball.'

and her anger more than Hank does and is a deeper and more complex figure for it. But the end of the movie appears too light, too all-wrapped-up and sweet for the violence and fear in the rest of the story.

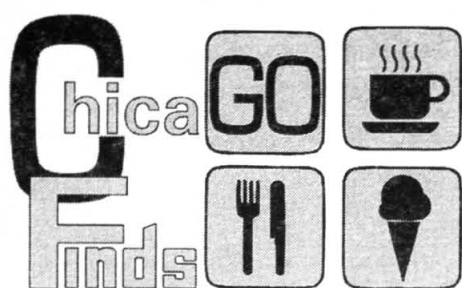
Rumors about Halle Berry and Oscars float around Hollywood, and with good reason. She plays a savagely complicated woman, and does it with compassion and vulnerability.

Billy Bob Thornton plays the part of the tortured Southern man again, and he does it just as well as he did it in the other movies in which he played essentially the same character ("The Man Who Wasn't There," "Pushing Tin"). Thornton, officially named the luckiest man alive, has managed to marry Angelina Jolie and make out with Halle Berry. If I were him, I would quit before I got struck by lightning.

For the music lovers in the audience, "Monster's Ball" doesn't have much of a soundtrack, but it boasts two rappers in the cast: P. Diddy and Mos Def. Both are serviceable, but Mos Def seems less confused and mumbly than his Puffness.

Whatever reason audiences choose to see "Monster's Ball," most will not go away unsatisfied. However, if there was ever a time for a double-feature ending with "Slackers," this might be it.

"Monster's Ball" has a running time of one hour and 48 minutes, is rated R, and is now playing nationwide.



**By Cassie Welcher**  
A&E Editor

The first time I walked into the Pick Me Up Café, I immediately thought I had entered Pee Wee's Playhouse. Forties and '50s memorabilia draped the walls, and '70s music blared over the sound system. The logo of the little coffee cup with arms and legs could have fooled me—you have no idea what this place may be from looking at it across the street, but I suggest checking this place out next time you are shopping on Belmont Street or before the baseball game. Sorry, they don't serve beer, but they do serve a mean cuppa joe.

This two-room café is a former bar, but alcoholic beverages are no longer an option—now the specialty drink on the menu is coffee, and many varieties of it. To keep up all of the customers who visit in the late hours, they include as many as two shots of espresso.

Their famous coffee drink, which kept me up for days the last time I drank it, is called the Red Eye. Who actually knows what is in it besides caffeine and every possible kind of shot (of coffee, that is)?

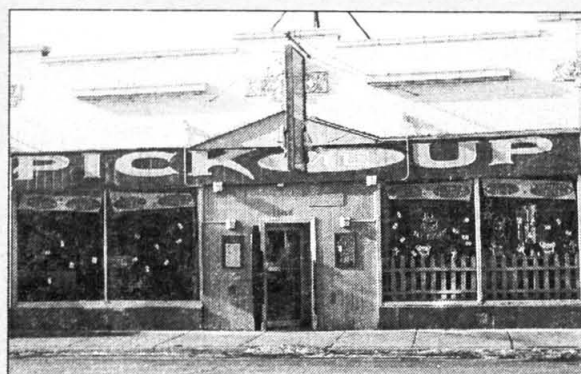
Breakfast is the specialty but the café is open 5 p.m. to 3 a.m. weekdays and open 24 hours on the weekends. The menu consists mainly of vegetarian delights and many different pastas. The aglio y olio is my first choice and the penne pasta with tomato cream is excellent also. The vegan tofu scram (think scrambled eggs without the eggs) with pancake varieties (which seem to include everything but the kitchen sink) are a great pick for the herbivores. For the carnivores, club sandwiches and my favorite are the pizzadillas, which come either vegetarian or with meat.

The Pick Me Up Café is located at 3408 N. Clark St. in Chicago's Belmont/Wrigleyville area. You can get more information by calling (773) 248-6613.



Michael Schmidt/Chronicle

(Above) The vibrant sign, located outside of Pick Me Up Café and (Left) the exterior view of the café, located at 3408 N. Clark St.



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# Valentine's Day singles night

By Cassie Weicher  
A&E Editor

There are many restaurants, clubs and bars around that support Chicago singles, so don't think that staying home and crying over a sappy movie is your only option. Here are a few suggestions on how to cure the Valentine's Day blues. After all, one is the loneliest number.

**Harry's Velvet Room.** This hot club, decorated with sofas and lounge seats, is a great place to relax. On Valentine's Day, Harry's Velvet Room will host diva Xaviera Gold.

**Le Passage.** Taste a smooth treat from the elaborate Aphrodisiac Bar. Specials will be on the Valentine's night menu, accented with house music by Detroit DJ Alton Miller.

**Biology Bar.** Here, they are referring to Thursday as "Her's Day." Drinks are served an unusual way—in test tubes and beakers. Five-dollar Hershey martinis and complimentary massages will make you forget what day it actually is.

**Circus.** Don't expect the usual late-night club party. Instead, you'll get an eyeful of models who will shimmy and strut down the runway at the "I Love Lingerie" fashion show. Load up on free drinks between 10 p.m. and 11 p.m. before claiming a prime spot to watch swinging aerial acts performed by the Flying Wallendas.

**Kustom.** Here they are having a pre-Valentine's night party. If you call ahead, reserving a table for you and your buddies should be no problem.

**Circuit Nightclub.** DJs Quattro Fantasticos mix Spanish pop while you wait for female impersonators Miss Ketty and her Latina Review to take the spotlight. Make sure to down some of those cheap beers to help you get your groove on.

**Hothouse.** The Hothouse is a good place to get rid of your blues—by listening to them.

**Crobar.** Clubgoers will fancy this steamy post-Valentine's Day fete led by DJ Charles Feelgood. It promises to be a wild time—if you can romance on through to Friday night.

**Screw Cupid Pub Crawl.** Lincoln Park is where all the singles will be. With tours between five bars and bottomless beers (for \$25), you are bound to have a great time. Trolleys will be provided.

**Katacomb.** No special party is planned, but here's the perfect place to wind down the eve. The newly-expanded lounge boasts cozy booths, lots of private nooks and plenty of serene sounds.

Some information in this story was taken from [www.metromix.com](http://www.metromix.com)

# Black history in the making

Columbia African Heritage Celebration calendar. Events are free except where noted.

**Tuesday, Feb. 12**

3 p.m.—Mardi Gras-themed opening reception at the Hokin Gallery, 623 S. Wabash Ave.

**Wednesday, Feb. 13**

1 p.m.—Screening of the documentary, "I'll Make Me a World," at the Hokin Gallery, 623 S. Wabash Ave.

7 p.m.—Columbia's Chicago Jazz Ensemble will perform the music of Duke Ellington at the Concert Hall, 1014 S. Michigan Ave. For tickets (general public: \$25, students: \$15), call 312-344-6245.

**Thursday, Feb. 14**

5 p.m.—Opening reception for "Atone," an exhibit of art by Columbia students that focuses on themes related to African-American identity and experience, at the Hokin Annex, 623 S. Wabash Ave.

6:30 p.m.—Screening and discussion of "Third Eye: Films of the Black Experience," 1104 S. Wabash Ave., room 401.

**Friday, Feb. 15**

4 p.m.—Screening of the 1971 blaxploitation flick "Shaft," starring Richard Roundtree, and the 2000 update starring Samuel L. Jackson, directed by John Singleton, at Hokin Hall, 623 S. Wabash Ave., room 109.

**Monday, Feb. 18**

2 p.m.—"Conjuring: Narrative Transformations," a literary discussion, at Hokin Hall, 623 S. Wabash Ave., room 109.

**Tuesday, Feb. 19**

1 p.m.—Drum circle in the Hokin Gallery, 623 S. Wabash Ave.

**Wednesday, Feb. 20**

1 p.m.—Screening of a film version of Amiri Baraka's Obie-winning "Dutchman" in the Hokin Gallery, 623 S. Wabash Ave.

7 p.m.—Baraka, a path-breaking poet, playwright and political activist, will give a reading at the Getz Theater, 72 E. 11th St.

**Thursday, Feb. 21**

2 p.m.—Panel discussion featuring Amiri Baraka at the Residence Center, 731 S. Plymouth Court, first floor.

5:30 p.m.—The English department will host a reading, "Visions of a Literary Future," featuring students, faculty and staff, at the Narrative Center, 33 E. Congress Parkway.

6:30 p.m.—Another student/faculty film screening and panel discussion of "Third Eye: Films of the Black Experience," 1104 S. Wabash Ave., room 401.

7 p.m.—"Kiwi Black," this year's winning entry in the Theater department's annual Theodore Ward Playwrighting Contest, will be staged at the Storefront Theater's Gallery 37 Center for the Arts, 66 E. Randolph St. For tickets, call 312-742-8497 or 312-344-6126.

**Friday, Feb. 22**

7 p.m.—Black Student Organizations Talent Slam, sponsored by the Columbia Urban Music Association and the Diaspora Project, at the Hokin Annex, 623 S. Wabash Ave.

**Monday, Feb. 25**

Noon—Rep. Jesse Jackson Jr. will speak about the power of words and his latest book, "A More Perfect Union," at the Hokin Annex, 623 S. Wabash Ave.

2 p.m.—"Word: Script to Screen," a seminar on bringing your screenplay to life, will feature alumni Kenny Young and Carl Seaton, creators of the film, "One Week." The seminar will be held at Hokin Hall, 623 S. Wabash Ave., room 109.

**Tuesday, Feb. 26**

Noon—Readings by children from Dyett Middle School at the Conaway Center, 1104 S. Wabash Ave.

1 p.m.—Drum Circle at the Hokin Gallery, 623 S. Wabash Ave.

**Wednesday, Feb. 27**

Noon—The Fiction Writing department will host a reading, "Black Voices of the New Millennium," at the Hokin Annex, 623 S. Wabash Ave.

3 p.m.—African Heritage Celebration closing reception featuring Roots Rock Society at the Hokin Annex, 623 S. Wabash Ave.

7:30 p.m.—The Center for Black Music Research presents a combined performance of its New Black Music Repertory Ensemble and Ars Music Chicago in "The Black Composer in the 16th-18th Centuries" at the South Shore Cultural Center, 7059 South Shore Dr.

**Thursday, Feb. 28, 2002**

6 p.m.—The "Big Mouth Spoken Word Series" features African-American women authors of Columbia at the Hokin Annex, 623 S. Wabash Ave.

Information was compiled by Kevin B. O'Reilly

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 Vampire Violence

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 America Online Keyword: Queen of the Damned

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This film is rated "R" for vampire violence.  
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## Country crooner Keen kills with live crew

By Kevin B. O'Reilly  
Assistant Editor

Is it possible to record for two decades without a verifiable hit and still pack the house with people chanting your name before a show? It is if you're Texas singer-songwriter Robert Earl Keen.

Though he has recorded 10 albums (and had his songs covered by the likes of country star Lyle Lovett and folk chanteuse Nanci Griffith), Keen remains an outsider in the folk/country ambit. He moved to Nashville for a while to try to break through—he's since moved back home to Bandera, Texas, which is all one needs to know about how that experiment worked out.

On tour supporting his latest album, the excellent **Gravitational Forces** (Lost Highway), Keen's claim to fame is an invigorating live show. And he delivered on that reputation on Wednesday, Jan. 23 at the House of Blues, 329 N. Dearborn Ave. Dressed in a simple black shirt and black jeans—no cowboy hat—Keen used his modest vocal talents to bring home his twisted, funny tales of contemporary life.

From the beginning, many in the crowd sang along with Keen's desert whine, especially on tunes like "Merry Christmas From the Family," a sardonic peek at those family traditions we'd rather not talk about.

Playing acoustic guitar, Keen was accompanied by a full band who knew how to rock and when to slow it down with some pedal steel on the more contemplative numbers, like "Goin' Nowhere Blues," from the new album. The song features the ghost of Langston Hughes sippin' on some

booze while Woody Guthrie sings the news. Martin Luther and others make appearances in this roll call of legends with the otherworldly blues.

An imaginative reworking of the traditional blues song, "Walkin' Cane," had the crowd stomping its feet to the words, "I got high and I got in jail / Wasn't no one to pay my bail / Hand me down my walkin' cane / My sins they have overtaken me."

On the colorful "High Plains Jamboree," Keen sings of a couple who get together on the sly at a motel outside of town. They are "just another couple making jukebox memories / walkin' into trouble hand in hand."

Keen and his band really blew up the place with their closing number, "The Road Goes on Forever," on which they jammed mercilessly. Keen picked his acoustic and strutted and jumped around the stage. The song, though, is not a mindless rocker, but the epic tale of a couple who murder a cop after a drug deal gone bad. Sonny gets the chair but Sherry "pulls back onto Main Street in her new Mercedes Benz."

Unfortunately, Keen did not play some of the slower, sadder numbers from the new album, like the somber "Not a Drop of Rain," or the weepy "Snowin' On Raton." Keen, who has both President George W. Bush and Bush's twin daughters as fans, sticks to the up-tempo material for his partygoer crowds. But it's not a huge loss since the songs are always there to be savored on record.

Find out more about Robert Earl Keen at [www.robertearlkeen.com](http://www.robertearlkeen.com).

## Columbia sophomore produces hip-hop album

By Michael Hirtzer  
A&E Editor

In liberal-arts schools like Columbia, the education—even a degree—is rarely a means to an end. It often serves as training for budding artists so they can succeed on their own. One example of such an artist is sophomore sound recording major Jonathan Keller, who recently finished production on his first full-length hip-hop album.

Though Keller, a Minneapolis native, enrolled at Columbia to immerse himself in the creative hotbed that is Chicago, the album (**The Re-Up**) features his hometown Warriors Crew, a ten-large blue-collar group, who rhyme about the personal tribulations that all MCs go through in their attempts to make ends meet while paying their hip-hop dues.

The album was produced in a "ghetto studio" in the basement of Keller's South Minneapolis home. A propped-up mattress served as a recording booth for the MC, while Keller laid out the beats and recorded the sessions using a borrowed Roland 1680 recorder. He utilized his multi-instrumental skills (he plays the guitar, bass, mandolin and keyboard) and a slew of samples to cultivate a gritty, up-front, snare-driven sound.

Keller said small cliques within the larger group formed as individual crew members hit it off during the recording. This may be an indication of the crew's future.

"We were a crew even before we did the music together, so we'll always be a family, but little groups are forming—not in a negative way, in a positive way," he said over tea in a Wicker Park cafe. "We have to realize that it's hard to maintain a good business and friendship at the same time. We're all going our own way to succeed."

Keller has achieved in producing a well-rounded album, but he still needs to wet his feet in the world of marketing. As an unsigned act, the group didn't have enough money for distribution and is relying on word-of-mouth (buy the CD at Gramophone, 2663 N. Clark St., for \$10).

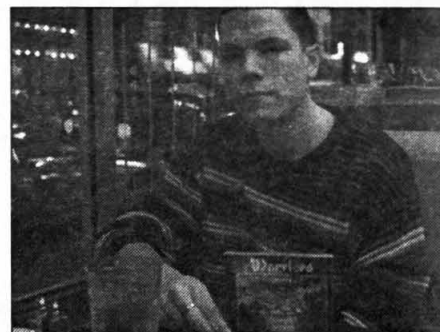


Photo by Dwayne M. Thomas/Chronicle

Jonathan Keller talks about his new hip-hop CD, **The Re-Up**.

Keller added: "I'm not profiting at all. Every time I produce an album, I'm losing a certain sum of money."

Being compensated is not Keller's ultimate goal; he said he only wants to make music. His dream is to work full-time in a studio, producing with other like-minded artists. He said he wants to branch out into some R&B and blues on his next production, a collaboration with a few Columbia students due out next fall.

In the meantime, Keller will continue his coursework at Columbia. He said some of the prerequisites are a little over the edge.

"I'm learning a lot in the sound classes," he said. "I just believe the math requirement, specifically the Science of Electronics is a little too in-depth. I think the math they try to push on the sound program is quite difficult for the average Joe."

He added that he wouldn't have an album under his belt if he didn't embrace a do-it-yourself work ethic because Columbia doesn't offer enough studio time—the labs are only open for upper classmen, he said.

For more information on Keller and the Warriors Crew email [jp13@hotmail.com](mailto:jp13@hotmail.com) and two MP3s are available for download on the Chronicle's Web site.

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## Arts around campus

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Hokin Gallery, 623 S. Wabash Ave.  
Monday, Feb. 11 through Feb. 25  
(opening reception Wednesday, Feb. 13 from 6 to 8 p.m.)

### I'm Make Me a World

Hokin Gallery  
Wednesday, Feb. 13 at 1 p.m.

### Chicago Jazz Ensemble plays the music of Duke Ellington

Concert Hall, 1014 S. Michigan Ave.  
Wednesday, Feb. 13 at 7 p.m.

### "Atone" opening reception

Hokin Gallery, 623 S. Wabash Ave.  
Thursday, Feb. 14 at 5 to 7 p.m.

### Screenings of the original and remake of "Shaft"

Hokin Hall, 623 S. Wabash Ave.  
Friday, Feb. 15 at 4 p.m.

### The Holy Body Tattoo

The Dance Center, 1306 S. Michigan Ave.  
Feb. 14, 15 & 16 at 8 p.m.

### Multi-Cultural Drama Team Auditions

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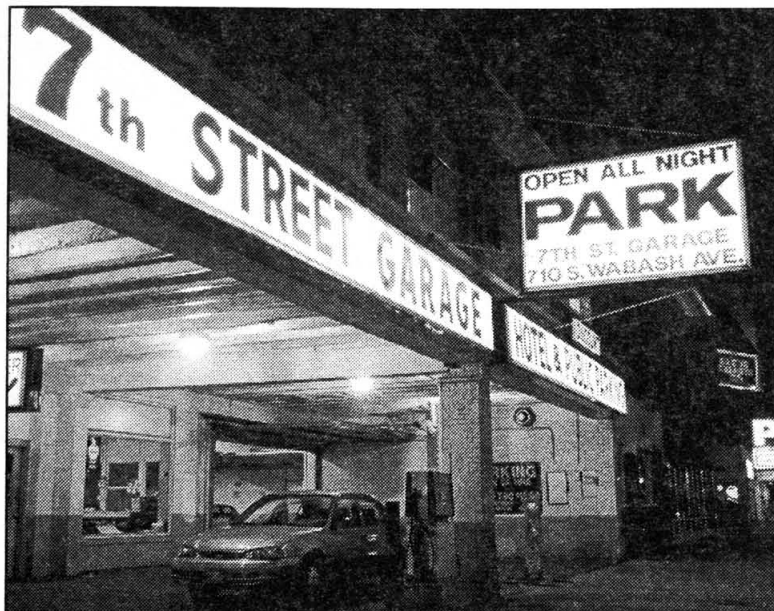
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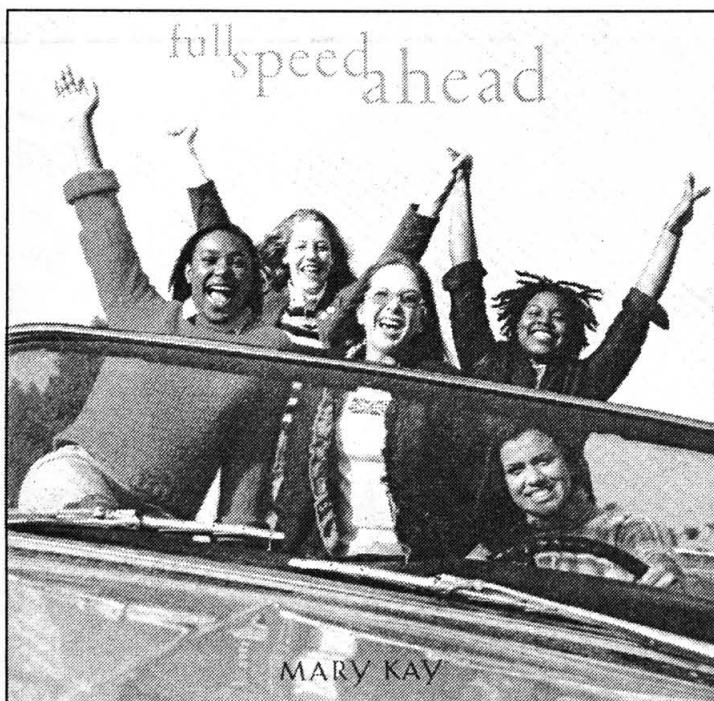
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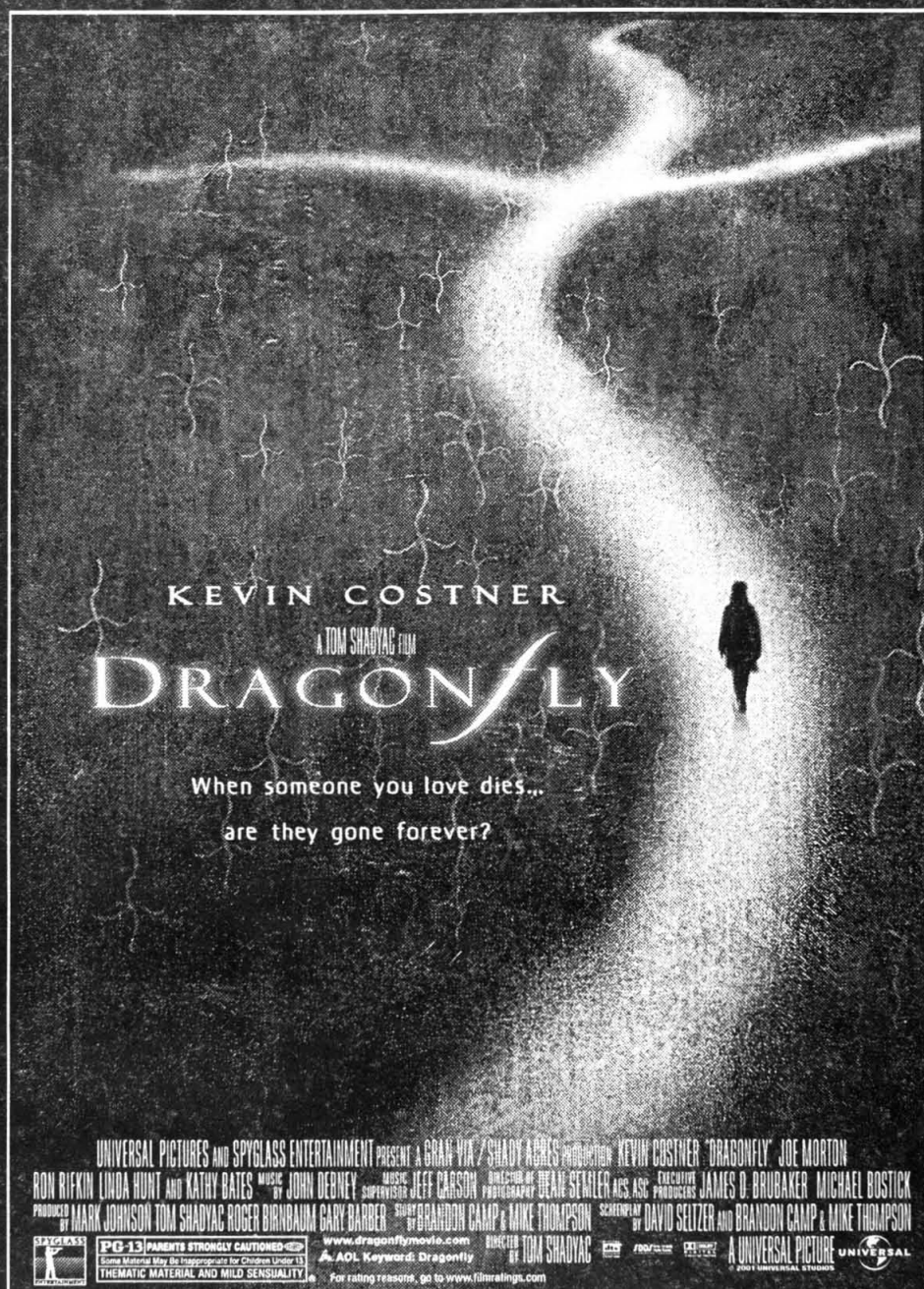




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# The Excellence In Teaching Awards 2002

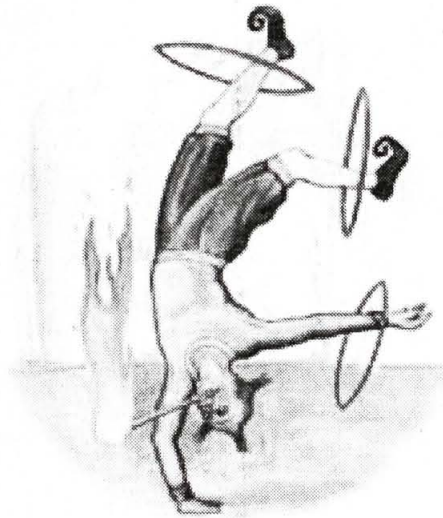
## Innovation and Risk-Taking

Every year Columbia College celebrates its outstanding faculty through the Excellence in Teaching Awards. This year's theme,

### Innovation and Risk-Taking

is designed to elicit nominations of Faculty who are innovative and take creative risks in their teaching, teachers who make it possible for their students to be innovative in their work and to take creative risks in their learning.

If you have questions please call the Center at  
312-344-7424



Columbia College faculty and students are invited to nominate their colleagues and teachers for these awards; the deadline for receiving these nominations is 4:00 pm, Friday, March 8, 2002.

Faculty may also nominate themselves. The deadline for self-nomination is 4:00 pm, Friday, March 22, 2002.

The nomination form and detailed information about the Awards can be found at  
The Center for Teaching Excellence  
website

<http://cte.colum.edu>

The nomination form can be found at  
<http://cte.colum.edu/>

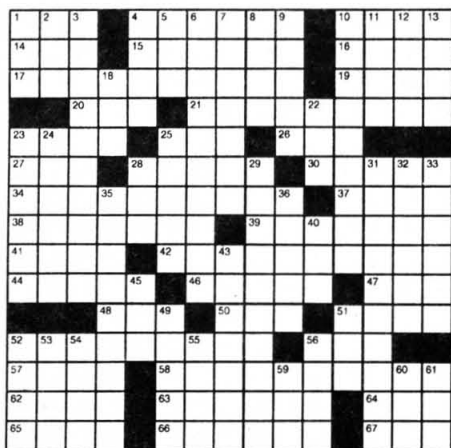


# CROSSWORD

## Crossword

### ACROSS

- 1 Shell-game item
- 4 Humiliates
- 10 Norwegian capital
- 14 The whole of
- 15 No-good-nik
- 16 Lead balloon
- 17 Hypocritical respect
- 19 Phony
- 20 Chow down
- 21 Like nonbelievers
- 23 Caroled
- 25 Blast letters
- 26 Team cheer
- 27 Inarticulate comment
- 28 Class writing
- 30 Honorable
- 34 Proof of authenticity
- 37 Lena or Ken
- 38 Peruke
- 39 Pursuing
- 41 Furnish, for a time
- 42 Makassar Strait outlet
- 44 Ford failure
- 46 Hayworth film, "Miss \_\_\_\_\_ Thompson"
- 47 Earmark
- 48 Boat propeller
- 50 Payable
- 51 In this place
- 52 Downplay
- 56 Knight's address
- 57 Diva's number
- 58 Goodyear purchase
- 62 Coarse seaweed
- 63 Right now!
- 64 Fall mo.
- 65 \_\_\_\_\_ of Man
- 66 Pestered
- 67 Holy smoke!



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- |                                    |                        |                         |
|------------------------------------|------------------------|-------------------------|
| 6 Favorable positions              | 43 Terhune book        | 54 Stuff                |
| 7 Infatuated                       | 45 Kiddie seat?        | 55 Information          |
| 8 Per person                       | 49 Aired again         | 56 Luge                 |
| 9 Haughty look                     | 51 Smack               | 59 High card            |
| 10 Branches                        | 52 H.H. Munro in print | 60 Agile deer           |
| 11 Louver                          | 53 Mineral deposits    | 61 Word after Christmas |
| 12 Mischievous                     |                        |                         |
| 13 Norse god                       |                        |                         |
| 14 Oil cartel's letters            |                        |                         |
| 18 Droop                           |                        |                         |
| 22 Charleson of "Chariots of Fire" |                        |                         |
| 23 Pliant                          |                        |                         |
| 24 Went along (with)               |                        |                         |
| 25 Gin's partner                   |                        |                         |
| 28 Innovative                      |                        |                         |
| 29 Setting times                   |                        |                         |
| 31 Intensely hot                   |                        |                         |
| 32 Narrow and elongated            |                        |                         |
| 33 Employ                          |                        |                         |
| 35 Home movie                      |                        |                         |
| 36 Composer Blake                  |                        |                         |
| 40 French born                     |                        |                         |

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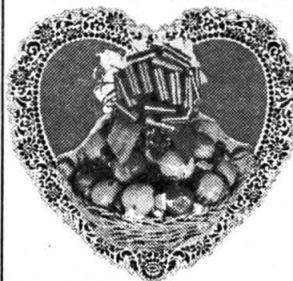
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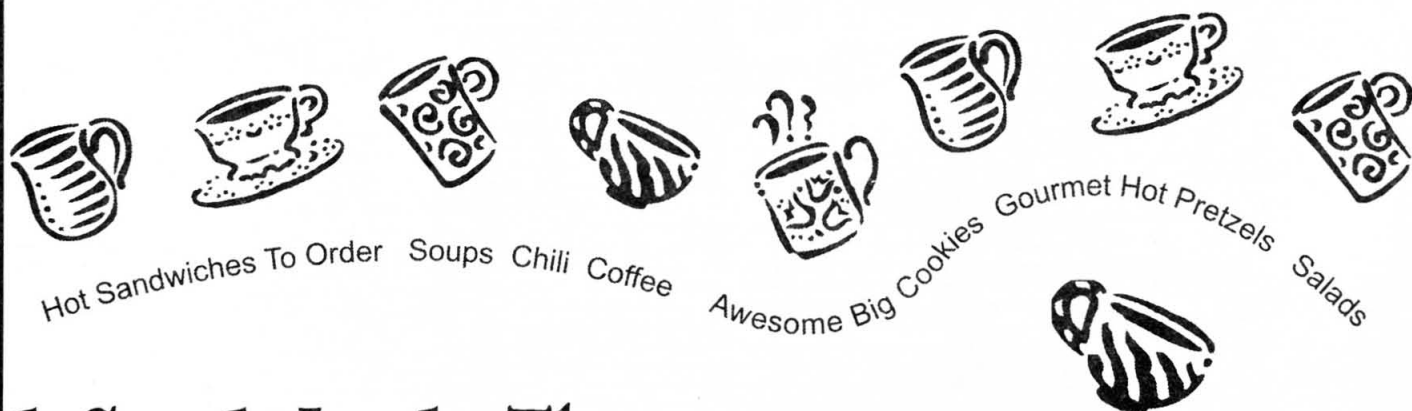
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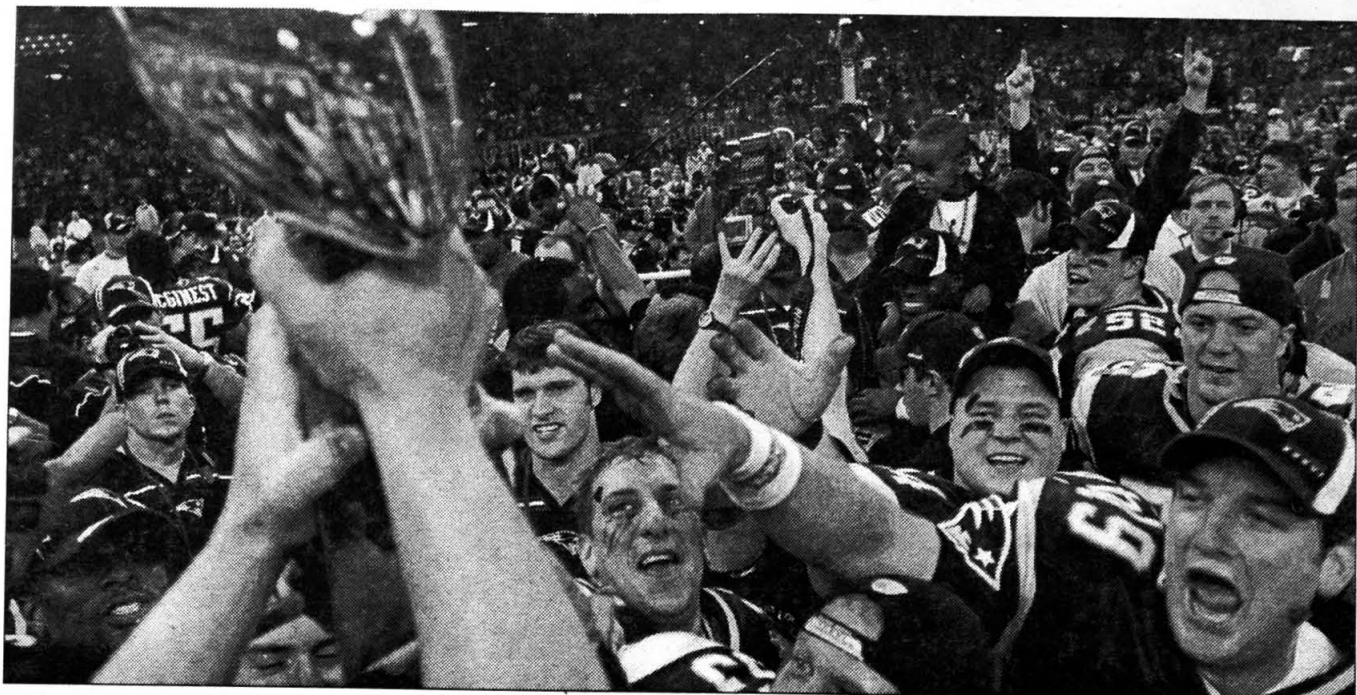
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# Underdog is top dog at Super Bowl XXXVI



AP Photo/David J. Phillip

The Patriots celebrate as a team like they played all season.

**By Dustin Klass**  
Sports Editor

Patriots 20, Rams 17? Can that be right? Why is everyone shocked by the fact that the New England Patriots won the Super Bowl? Although this might technically be an upset because the St. Louis Rams were favored, no one should be surprised that the Pats won Super Bowl XXXVI on Feb. 3. They only won their final eight regular season games, not to mention beating two quality teams in the playoffs (Oakland Raiders and Pittsburgh Steelers) on their way to the big game in New Orleans.

Their last loss came to those same St. Louis Rams back on Nov. 18 when they were on the short end of a 24-17 game. The Patriots came into Super Bowl XXXVI as 14-point underdogs. All we heard from most of the media during Super Bowl week was not who was going to win, but by how many points the Rams were going to score.

This game was over from the pre-game introductions when the Patriots elected to be introduced as a team rather than individually. The Patriots were a symbol of what a team is supposed to be like. No one person was bigger than the team. That chemistry helped lead them to victory in Super Bowl XXXVI.

The Patriots had no pressure on them. They had nothing to lose because the Rams were favored by such a huge margin, and all of the expectations fell on their shoulders. New England looked like the more alert and better-prepared team on the field, and the Rams did not intimidate them.

The Pats had the ninth-ranked offense in the AFC and the 14th ranked defense this season. Those statistics might not be great, but the team stepped up their level of play all season during big games. The defense

might have surrendered 427 total yards to the Rams in the Super Bowl, but they only allowed three points in the first three quarters. St. Louis' two touchdowns came in the final four minutes of the game.

The Patriots' victory can be compared to Super Bowl III when the New York Jets knocked off the heavily favored Baltimore Colts. However, Super Bowl XXXVI should not have come as a shock because Patriots coach Bill Belichick is a mastermind when it comes to stopping high-powered offenses.

New England held Oakland to 13 points in the divisional round of the playoffs. The Raiders had the fourth-ranked offense in the AFC, and averaged 24.9 points per game. The next week in the conference championship round, the Patriots yielded 17 points to Pittsburgh, who averaged 22 points per game with the second ranked offense.

Belichick and defensive coordinator Romeo Crennel had a great game plan to stop the Rams. They threw at least a dozen different secondary coverages at Rams quarterback Kurt Warner.

Belichick and Crennel learned from the regular season game against the Rams that constantly blitzing Warner was not the way to stop the Rams' offense. In that meeting, the Patriots defense blitzed 39 times out of 72 plays. In the Super Bowl, they blitzed only eight times out of 69 snaps. To break it down even further, the Patriots had five defensive backs on the field for 22 snaps, six on for 26 plays, and seven in the game for six plays.

The Patriots defense was responsible for their two touchdowns. Ty Law intercepted a pass and ran it back 47 yards into the end zone. New England then forced a fumble when Antwan Harris popped Rickey Proehl and the Patriots recovered giving their offense good field position. They

cashed in when quarterback Tom Brady connected with David Patten for an eight-yard touchdown pass.

Brady, who became the youngest quarterback to win a Super Bowl (at 24 years, 7 months old), was the Super Bowl's most valuable player. He was 16 of 27 passing for 145 yards and one touchdown pass. One of the keys to success for the Patriots was that they did not turn the ball over once.

Brady secured the MVP award on the last drive of the game when he led the Patriots on a nine-play, 53-yard drive with 1:30 left in the fourth quarter and the game tied at 17 with no timeouts. Brady went 5-8 that series, setting up Adam Vinatieri's game-winning 48-yard last second field goal.

During that final drive, the Patriots proved again that the Rams did not intimidate them. The easy thing to do would have been to run out the clock and go into overtime. But New England was smart in not giving the St. Louis offense another shot at scoring. It took a lot of guts on the part of Belichick to put the game in the hands of his young quarterback.

Brady looked as calm as a cat sitting by a fire on a cold night during the final drive. He certainly did not look like a second year NFL quarterback. If you did not know any better, that drive could have been taking place in a pre-season game, based on how cool he looked. Brady expressed more poise throughout that drive than some 10-year veteran quarterbacks could.

In what was arguably the best Super Bowl ever, the New England Patriots won because they were the better team on game day. It does not matter who has the better team on paper because anything can happen throughout a course of a game. That's why they play the game.

## Summerall leaves Fox and Madden

**By Dustin Klass**  
Sports Editor

On Feb. 3, Super Bowl XXXVI would be the last time NFL fans heard the voices of Pat Summerall and John Madden together in the broadcast booth. After 21 years as a team, the 71-year-old Summerall decided to step down as Madden's partner and end his eight-year tenure with FOX. The 2001-02 football season was the last on Summerall's contract, and the network was not interested in resigning him.

Summerall was affiliated with the NFL for 50 years. He was a kicker and tight end for the Chicago Cardinals and New York Giants. He kicked 100 field goals in his 10-year career. He started his broadcasting profession in 1961 with CBS. In addition to announcing football, he was the longtime voice for major golf and tennis tournaments. The 1994 Masters was the last event Summerall called for CBS. He and Madden signed on with Fox when the network bought the rights to air the National Football Conference games.

Madden and Summerall started announcing NFL games together in 1981. They were football's longest broadcasting team in league history. While Madden was the star, viewers loved Summerall because he had a smooth way of calling games by being brief and to the point.

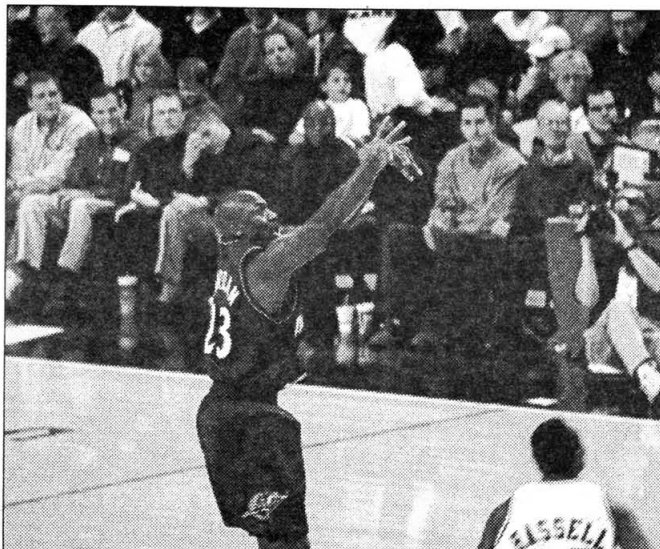
The pair worked eight Super Bowls together. In 1982, they called Super Bowl XVI between the Cincinnati Bengals and San Francisco 49ers, and that game remains the highest-rated sporting event of all time (49.1). Summerall has broadcast fifteen Super Bowls all together and he has attended all but one (1972).

Summerall insists that he is not retiring from broadcasting. He said that he wants to work on his company (Pat Summerall Productions), write a book, travel less, and spend time with family and friends. He has also not ruled out working at another network or calling golf and tennis again.

Madden will be getting a new partner for the 2002 season, but it will not be the same without Summerall standing by his side. According to Fox, Joe Buck could be Madden's next sidekick. And although Buck is a good and experienced announcer in baseball and football, he is not Pat Summerall.

# Jordan

Continued from Back Page



Mike Schmidt/Chronicle

Jordan sticks it to his former team.

life?" Murray questioned. "It's not like he's doing anything to personally affect me, he just wants to play basketball."

Jordan is just one athlete on the laundry list of players who retired, only to eventually come back. Boxing legend Sugar Ray Leonard did it five times, and both Willie Mays and Magic Johnson decided to play again after

they initially called it quits. Murray has seen the competitiveness that people associate with sports firsthand. As a friend of former NFL head coach Bill Parcells, Murray said the coaching legend had a tough time walking away from football on a permanent basis.

"The one thing he told me over and over again was that him wanting to coach again wasn't about ego, but

about having the desire to compete, that feeling you get before a game," Murray said. "I don't think you can replace that with anything else."

"It's the same reason entrepreneurs have a hard time not starting companies," said Cuban, who has made billions of dollars on Internet ventures. "They are doing what they love to do."

Murray does acknowledge that Jordan's comeback has something to do with ego.

"It's hard for someone who has been in the spotlight all of their lives to become a secondary figure," Murray said. "It is tough to see other people getting the headlines that they would otherwise get. Especially when they can still do it. Jordan clearly thought he could still play at a high level. If you see someone getting credit for something you know you could do, it's tough to sit on the sidelines and let that go."

Jordan has done nothing to tarnish the legend he created during his years with the Bulls. Already this year, he has scored over 40 points in a game five times, including a 51-point outing Dec. 29 against the Charlotte Hornets. But there have been some speed bumps in his journey. Along with the nine-turnover game against the Bulls, he scored a career-low six points against the Pacers in a game so bad it had sportscasters proclaiming that Jordan was done.

Cuban got to see Jordan up close when the Mavericks played the Wizards, and doesn't think Jordan can

dominate a game like he used to. But he thinks Jordan's other contributions are far more valuable than his scoring average.

"Most importantly, he is getting better in being an on court teacher," Cuban said. "And that will pay off with far more benefits than any of his own personal contributions will."

Jordan would most likely do wonders for young Bulls like Tyson Chandler and Eddy Curry, but instead he's busy tutoring Richard Hamilton, who is fast. "Krause will tell you it doesn't bother him at all," Murray said about Jordan's success. "If he doesn't feel a little embarrassed, then he's not in touch with reality. I think we all recognize what the truth of the situation was. He wanted to prove to everyone that he could build a championship winner with different players and coaches. He might never admit it publicly, but he was ultimately the man who pulled the rug out on that team, and he should be held responsible."

Cuban doesn't plan to make the same mistake as Krause. Should Jordan, who signed a two-year contract with the Wizards, be put up on the trading block, he will be one of the first in line.

"Of course," Cuban said of his interest should Jordan become available. "We would get him just like we went out and got Tim Hardaway."

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## Winter Olympics back in U.S. after 22 years

By Ryan Saunders  
Sports Editor

Salt Lake City, Utah kicked off the 2002 Winter Olympics on Friday, marking the eighth time the United States has played host to the Olympic Games in the games' 106-year history. With more than 2,400 athletes from 80 countries, competing in 78 events, this is the 19th and largest Winter Olympics ever. The world's best skiers, hockey players, speed skaters, bobsledders, figure skaters, curlers, and biathletes will compete for the next two weeks for coveted Olympic gold.

The first Winter Olympics of the new millennium will be the first headed by new International Olympic Committee President, Jacques Rogge. This is also the first time women's bobsled will be featured, as well as a men's and women's 1,500-meter in short-track speed skating, a men's 10k in cross country, and a women's 10k biathlon. Skeleton, an event where athletes ride head first down a bobsled track on a metal sled, is returning to this year's games after a 54-year absence.

### United States hopefuls

The Winter Olympics are usually dominated by Scandinavian and Russian teams. Germany took home the most gold in 1998, but this year, the U.S. Olympic Committee is hoping to benefit from the home-field advantage and is envisioning the United States earning 20 medals total, seven more than the country ever won at a Winter Olympics.

Apolo Anton Ohno, men's short-track speed skater, may be the United States' strongest contender. At 19, Ohno is capable of winning multiple medals and is a favorite in every one of his short-track events. Eric Bergoust is also expected to fare well in the aerial competition. Bergoust holds the world's top

three recorded jumps.

Michelle Kwan is looking for her first gold medal in the women's figure skating competition. Kwan, who holds six U.S. titles, four World titles, and a silver medal from the 1998 Winter Olympics, will have tough competition from Russia's Irina Slutskaya and fellow American, Sasha Cohen.

Women's alpine skier Picabo Street and men's snowboarder Chris Klug are both competing after suffering serious ailments. Street was injured in a ski crash a month after she won the super-G gold medal in the 1998 Winter Olympics. She has since recovered, but has been knocked out of the Olympic super-G competition after a weak finish at the World Cup super-G race in Cortina d'Ampezzo, Italy, and will only compete in the women's downhill. Klug, a sixth-place finisher in the men's giant slalom at the 1998 Winter Olympics, is back after a life-saving liver transplant. Since the transplant, Klug won three medals on the snowboarding World Cup circuit, and has a shot at winning a medal in Salt Lake City.

### NHL suspends season, players suspend rivalries

In 1998, the NHL agreed to suspend its season to allow its foreign players to compete in the Winter Olympics for their home countries. Players from Canada, the Czech Republic, Finland, Russia, Sweden and the United States will be competing against one another, with each national team comprised almost entirely of NHL players.

With hockey legend Wayne Gretzky overseeing Team Canada, and Pittsburgh Penguins center Mario Lemieux making his Olympic debut as team captain, Canada is looking to win a gold medal—a feat they have not accomplished since 1952. Chicago native Chris Chelios of the Detroit Red Wings, has been named captain of Team



AP Photo/David J. Phillip

German luger, Denis Geppert takes a practice run in Park City, Utah.

USA and will try to help the United States win its first gold medal in 22 years.

Although the majority of 2002 Olympic hockey teams include NHL players, competition will adhere to rules implemented by the International Ice Hockey Federation (IIHF). Players will have to adjust to a broader rink, and icing will be called automatically after the puck crosses the goal line. Also in IIHF, a penalty shot can be taken by any team member, not necessarily the one fouled, unlike in the NHL.

With so many high-caliber players competing, almost every country is in contention for a gold medal.

### Secret Service to oversee security

Since Sept. 11, security has become a major concern at all major sporting events. Like Super Bowl XXXVI, this year's games have been declared a National Security Special Event (NSSE), meaning the Secret Service will be in charge of planning and executing all security procedures. The 2002 Winter Games is only the 13th event to be given the NSSE designation.

in the law's 10-year history, and will cost federal, state and local governments \$300 million.

In addition to the Secret Service, 15,000 security officials, 4,500 military personnel, the Federal Emergency Management Agency, and the FBI will be on hand to ensure the safety of the two million spectators expected to attend. Electronic surveillance, the use of X-ray and contraband search-and-detection equipment, and vehicle screenings will be implemented in and around the 14 Salt Lake City venues. A no-fly zone will also be in effect to limit the risk of air threats.

The FBI has been training for the event since the International Olympic Committee named Salt Lake City as the 2002 host in 1995. Since July 2001, the FBI, the Utah Olympic Public Safety Command, and other intelligence agencies have established the Olympic Intelligence Center and the Olympic Counterterrorism Center which include the Olympic Planning and Operation Squad and the Olympic Joint Terrorism Task Force, all designed to prevent terrorism and major crime directed at the games.

Hey sports fans....do you find yourself wondering what a balk is? Or what intentional grounding is? Or why tennis scoring goes 15-30-40? Why ask why? Ask Dustin and Ry! Email us at [sportsdudes@ccchronicle.com](mailto:sportsdudes@ccchronicle.com) and we will answer all your sports related questions.



# MJ brings game, tears to Chicago

○ Sold-out crowd shows appreciation to former Bulls star with extended standing ovation



Michael Schmidt/Photo Illustration

Jordan prepares to face his former team for the first time.

By Scott Venci  
Correspondent

Michael Jordan made his long-awaited return to Chicago on Jan. 19 when his Washington Wizards played a noon game against the Chicago Bulls at the United Center. By the time Jordan showed up that Saturday, Chicago fans had another sport and another game on their minds. With the Bears playing the Eagles in a playoff game a couple of miles away at Soldier Field, the luster of Jordan's return faded quickly over the week prior to the game.

Bulls fans still showed their appreciation for Jordan with a two-minute standing ovation that would have

been longer if the Bulls starting lineup did not have to be announced. The electricity of the afternoon was soon gone though, and some of the 23,534-people-strong crowd at the sold-out game began exiting halfway through the fourth quarter to get to the Bears game.

The rest of the crowd would have left early too had they not shelled out hundreds of dollars for their tickets. Jordan was hardly the player Bulls fans would remember from that day. He scored just 16 points and had a career-high of nine turnovers. The Wizards would have probably lost with him playing so poorly, but the Bulls were not the team Jordan would remember leaving, either. They challenged the NBA record for the lowest field-goal percentage in a game, but a few easy buckets near the end helped them avoid the unwanted distinction.

While Jordan was nowhere near his best against the Bulls, his return to the NBA this season has been a rousing success. Some NBA observers thought that, at 38, Jordan would struggle to keep up with the younger stars in the league, and many said the team he was coming back to play for had no chance of competing.

When Jordan made the announcement in September that he was going to play, he made it clear that his main goal was to help the Wizards young players learn how to win. With his return, the Wizards have done a lot more winning than was to be expected of a team that won just 19 games last year. He has averaged over 25 points and 6 rebounds playing small forward, and has been the main reason the Wizards matched their total wins from last year by the All-Star break.

"I would pick Jason Kidd for MVP right now," said Bruce Murray from his office at Sporting News Radio, "but Jordan would be 1-A."

Murray was confident that Jordan would thrive individually, but is surprised that Jordan has helped the Wizards play so well. That wasn't the case early on, when the team started out 2-9 and looked as if they would be every bit as bad as they were last season.

Under Jordan's guidance, the Wizards won nine consecutive games in early December that pushed them above .500 and into the thick of the playoff race.

Outspoken Dallas Mavericks owner Mark Cuban

thinks Jordan is still going strong, but says that the Wizards have an advantage.

"I'm not surprised," Cuban said of the Wizards' play. "They play in the Eastern Conference."

Cuban has a point. The East has few teams that would thrive in the Western Conference, where the Lakers, Spurs, Mavericks and Timberwolves reside. If the Wizards were in the West, their chances of making the postseason would diminish greatly. Instead, they are battling for home-court advantage in the first round of the playoffs.

"I think that it plays a significant role," Murray says about the Wizards playing in the East. "If you put them out west where they have to play teams like the Lakers four times a year, they probably wouldn't approach 40 wins. But the Wizards shouldn't be blamed because they play in a certain conference."

Nor should Jordan be blamed for coming back to the league for a second time. Some league officials were concerned that fans were starting to embrace the younger generation of basketball players and that Jordan would hinder the league's progress. Television ratings were up 20 percent during last spring's NBA Finals, where stars Allen Iverson, Shaquille O'Neal and Kobe Bryant helped open the eyes of NBA fans who were still unable to get over the void in a league minus Jordan. Cuban never thought for a minute that Jordan's return would be a bad thing for the NBA.

"M.J. doesn't impact that at all," Cuban said about Jordan's effect on fan reaction to the younger players in the league. "Fans have the ability to like more than one player."

"I think the whole thing is ridiculous," Murray added. "People tend to overanalyze these things. The league is going to stand on its own and stars are going to become stars on their own. If you can add Michael Jordan back to the mix, that's fine."

Murray found many fans questioning why Jordan decided to play again, unable to grasp why he would come back to another team and unsure about what he had left to accomplish. Murray thinks Jordan's return is about a player who wanting to play the game and deciding to come out of retirement. It's as simple as that, even if some refuse to believe it.

"How many of us change our mind on things in our



MJ tries to get back into his United Center rhythm—in a Wizards uniform.

Mike Schmidt/Chronicle

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