

3-25-2002

Columbia Chronicle (03/25/2002)

Columbia College Chicago

Follow this and additional works at: http://digitalcommons.colum.edu/cadc_chronicle



Part of the [Journalism Studies Commons](#)



This work is licensed under a [Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License](#).

Recommended Citation

Columbia College Chicago, "Columbia Chronicle (03/25/2002)" (March 25, 2002). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_chronicle/543

This Book is brought to you for free and open access by the College Publications at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Columbia Chronicle by an authorized administrator of Digital Commons @ Columbia College Chicago.

COLUMBIA CHRONICLE

Volume 35, Number 21

Columbia College Chicago

Monday, March 25, 2002

Inside
this week



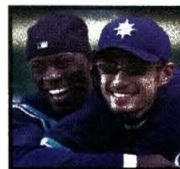
Web Exclusive
Indy filmmaker visits
Columbia

www.ccchronicle.com



A&E
'E.T.' returns to
Earth for 20th
anniversary

Page 17



Sports
American League
baseball preview

Back Page

Retention rates still trouble college officials

○ School makes headway at
keeping students through
graduation

By Neda Simeonova
News Editor

Despite numerous efforts, Columbia is still struggling to hold on to its students—especially minorities—according to an annual retention report released by the college's Department of Institutional Research.

The good news is that, since 1991, retention and graduation rates of freshmen have increased. Other good news is that fall-to-spring retention rates of both freshmen and transfer students remain strong. In 1995, only 67 percent of freshmen enrolling in the fall 1995 semester returned the following spring semester. Nearly 80 percent of the full-time students who enrolled in the fall 2001 semester returned this spring.

The bad news is that the college still grapples with its problem of hanging on to African-American students.

According to the latest report, only 21 percent of all full-time African-American freshmen male students remain enrolled until their fourth year, and only 25 percent of African-American female freshmen stay until the beginning of their fourth year.

Overall, the college retains 35 percent of its freshmen to the beginning of their fourth year.

The demographic with the highest retention levels is that of Asian-American students. The college retains 53 percent of all Asian-American female freshmen and 45 percent of all Asian-American male freshmen through the beginning of their fourth year.

Graduation rates for minorities are even lower.

By the end of their fourth year, only 4 percent of African-American males and 7 percent of all

See **Job recruitment**, page 5

Average Retention and Graduation Rates of Full-Time Freshman Students

	Retaining at Beginning of 2nd Sem.	2nd Year	4th Year
All	79%	59%	35%
All White	85%	62%	41%
Men	84%	63%	40%
Women	85%	62%	41%
All African-American	63%	47%	25%
Men	69%	46%	21%
Women	69%	48%	25%
All Hispanic	75%	58%	32%
Men	73%	53%	31%
Women	77%	62%	34%
All Asian	79%	65%	49%
Men	73%	61%	45%
Women	85%	68%	53%

	Retaining at Beginning of 4th Year	5th Year	6th Year
All	14%	22%	24%
All White	18%	28%	30%
Men	16%	26%	28%
Women	21%	31%	33%
All African-American	6%	11%	13%
Men	4%	8%	11%
Women	7%	13%	14%
All Hispanic	8%	17%	21%
Men	4%	16%	22%
Women	11%	19%	21%
All Asian	24%	36%	40%
Men	21%	31%	35%
Women	28%	41%	44%

Each line represents the percentage of students who remain enrolled through the specified year. Freshman retention rates are for entering classes 1996-1997, 1997-1998, 1998-1999, 1999-2000, and 2000-2001. Graduation rates are for entering classes 1992-1993, 1993-1994, 1994-1995, 1995-1996, 1996-1997, 1997-1998, 1998-1999, 1999-2000, and 2000-2001.

President joins Chicago community for St. Patrick's parade



Mayor Richard M. Daley, President George W. Bush and Gov. George Ryan walk with police officers down Columbus Drive during the St. Patrick's Day parade on March 16.

Film student killed in a highway crash

○ Friends, teachers stunned by sudden
death

By Ryan Adair
Executive Editor

A Columbia film student is dead after a car accident on Saturday, March 16. Mika Hurley, 21, of Wadsworth, Ill., was killed in Gurnee after the car he was riding in collided with another car in the oncoming lane.

According to police statements, Hurley was a passenger in the car driven by Charles Dews, 19, of Gurnee. Dews' 1989 Honda Civic apparently crossed the centerline of US Highway 45 and Sunshine Road, slamming head-on into a 2000 Toyota Sienna driven by a Vernon Hills woman. Dews and another passenger in the vehicle were injured and taken to two area hospitals where

they were listed in good condition as of last week. The driver of the other car and her two children were treated and released from another hospital. Police have now charged Dews for driving in the wrong lane, according to the *Chicago Tribune*.

Meanwhile, friends of Hurley are trying to sort out the tragedy while returning to normal life here at Columbia.

"He was so smart...he wasn't just book smart. He was very intellectual and always had something nice to say," said Stephanie Forest, a television major who became friends with Hurley early last semester.

Ken Hunnemer's friendship with Hurley dated back to their high school days.

"He was a complete individual, a total nice, generous guy who always looked on the bright side of things," the freshman sound major said.

In response to Hurley's passing, his parents are in the process of working with the school to establish the Mika

See **Hurley**, page 2

Health center closer to becoming a reality

○ Facility could open as early as fall
2002 semester

By Neda Simeonova
News Editor

Columbia is evaluating a proposal for the creation of a student health center which, if approved, would be up and running by the fall semester.

According to Mark Kelly, acting vice president of Student Affairs, the college has a proposal from the Sage Medical Group, which also operates DePaul University's Lincoln Park campus medical center.

The proposed student health fee for medical center services would be \$20 per semester for full-time students and \$10 per semester for part-time students. The summer semester fee is expected to be \$10 for both full- and part-time students.

"We believe that, as an institution, we need to move forward," Kelly said. "Young people on campus need a variety of supports and we have to be concerned with the

welfare of our students."

The student health center would provide basic medical services, including the evaluation and treatment of minor illnesses and injury and the evaluation, triage and referral of more serious illness or injury.

"We are trying to find something very affordable and provide basic medical service to students," Kelly explained. "It is a fact of life that our students are sexually active and they need a place to go and get help and information," he added.

According to Kelly, some of the typical conditions that would be treated by the center include: upper respiratory and ear infections, sinusitis, urinary tract infections, and minor skin conditions. The center would also offer breast and testicular exam and instruction in self exam and treatment of STDs.

However, the medical center would provide common in-office testing. Specific tests would include: strep screening, pregnancy testing, mono spot testing, urine dipstick and accucheck blood sugar testing. Other tests could be added when appropriate.

See **Health center**, page 3

MAR 27 2002

RECEIVED

COLUMBIA
COLLEGE LIBRARY

Briefly

News and Notes

Library to host April Fools' Edible Book Show

The Edible Book Show & Tea, a tongue-in-cheek April Fool's Day event, continues this year, again poking fun at literature, art and food. In its third year, the event has become an institution. Co-sponsors of the event are the Center for Book and Fine Arts and the Columbia library. The event hosted April 1 will be free to those who create an edible book to share. It will take place in the library, 624 S. Michigan Ave., third floor. Attendees who wish to join without bringing food will be asked for a \$10 donation. To participate with an original creation, attendees must RSVP by 5 p.m., March 28, giving their name, "book" title and a full list of ingredients to Melissa Jay Craig, (312) 344-6635. To RSVP as a guest who is not bringing food call Michelle Ferguson, (312) 344-7384.

Adobe calls on design students for top honors

Students skilled in Adobe Tools could have a chance to win cash, prizes and a trip to New York city in the 2002 Adobe Design Achievement Awards. Winners will be announced in July at the Solomon R. Guggenheim Museum. Students who wish to register for the awards should visit www.adobe.com/partnersbydesign. When prompted for login information, students should type pbd@colum.edu as a username and pbd110 as a password.

Anti-advertisement art show to be showcased at Hokin

Taking a stand against the proliferation of fine arts images used in commercial advertising, the Arts Community—a student art organization at Columbia—will present "Co-Mutiny." This exhibit of 2D, 3D and installation art opens March 25 and runs through April 12 at the Hokin Gallery, 623 S. Wabash Ave. Admission is free. For more information call (312) 344-7188.

Exhibit features carnival art

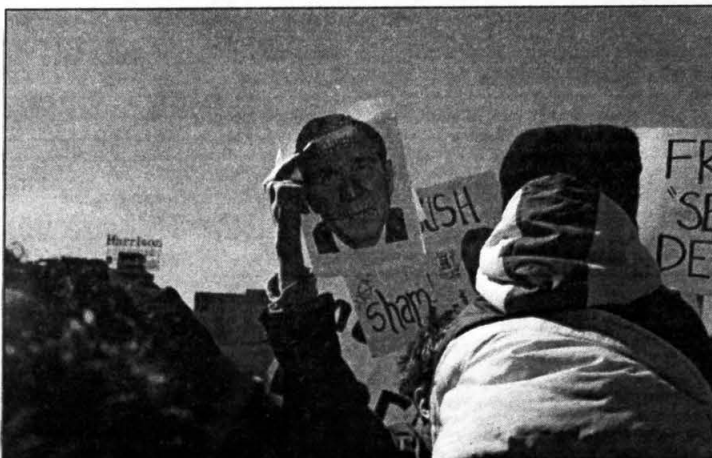
Hatch Show Print, a Nashville-based letterpress shop that has created posters for American circuses, carnivals, vaudeville and theater productions, will be exhibiting work at Columbia. The event will feature alternative country music recording artists Waco Brothers and Sally Timms (Bloodshot), as well as a slide show lecture by Hatch director and curator Jim Sherraden. The event is free and will run in the Center for Book and Paper Arts at 1104 S. Wabash Ave. from April 5 to May 10. For more information call (312) 344-6630.

Screening series to continue

The Film and Video department's Wednesday Screening Series continues this week with "Adrift in the Heartland." This 70-minute film follows the transitions a young Palestinian woman makes in her move to the United States. The film's director and Columbia artist-in-residence, Brigid Maher, will be present along with editor Bryan McHenry. The film will be screened on March 27 at 6 p.m., 1104 S. Wabash Ave., Room 302. For more information call (312) 344-6708.

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

Around Campus



Joe S. Tamborello/Chronicle

Protestors display signs at a rally held during the St. Patrick's Day parade organized by Columbia Anti-War group 'On the Ground.' The group opposes the war in Afghanistan as well as US involvement in Colombia.

Web offers help winding up for the pitch

○ In this week's series: Screenwriters can use these sites to help perfect their pitches

By Laurie Salgado
Staff Writer

If you don't want to be a waiter or waitress for the remainder of your working years while your great screenplay gathers dust, you should learn how to pitch it for the big screen.

"It's not very difficult to get into an office to pitch your idea," said Ron Falzone, Columbia faculty member and recipient of an Illinois Arts Fellowship in screenwriting in 2000. What happens inside the office is the hard part.

"Keep in mind it's a mutual relationship. People get paid to hear pitches," Falzone said. You are providing them a service, even though you may not be treated as such. Falzone suggested asking questions when you call the studio to find out what they are looking for. "Do your homework. Places are looking for specific screenplays. Don't walk in with a romantic comedy if they're looking for a western," he said.

Once you know what they want and you think you have it, determine what elements you are going to highlight in your pitch. Be energetic. "Give them a tag: say, 'I have a part for Julia Roberts. I have a car chase,'" Falzone said. If your screenplays do not seem to be what the studio executives are looking for, Falzone suggested looking at www.hollywoodreporter.com or www.variety.com to find out what's going on in the industry.

Here are some additional Web sites that offer suggestions on how to slip away from the world of waiting tables—or whatever your back up plan may be—by effectively pitching your screenplays.

Sites to help you become industry savvy

—The Hollywood Reporter
(www.hollywoodreporter.com)

The Hollywood Reporter site is where you can search a project database by distributor, source, genre, keyword or date. A \$14.95 monthly subscription fee is required to access this part of the site. A subscription would also allow access to a listing of script pitches and books recently sold to the film industry. The site also offers free access to some articles and movie reviews.

—Variety (www.variety.com).

Variety deems itself the "premier online source entertainment industry news." A subscription is needed to access most of the site, which offers industry news, film reviews, special reports, entertainment news and more. The subscription also allows access to L.A. 411, a production service database. The site offers a 30-day free trial period. A one-year subscription is \$59, one month is \$12.95 and one

day is \$2.95.

Sites to help you successfully pitch your screenplay

—SydField.com: The Art of Pitching
(www.sydfield.com)

When you look at this site, scroll down and click on "The Art of Pitching." This part of the site tells you "your idea must be presented with passion, clarity and confidence." To do so you must know the key elements of your story inside and out. You have to express your idea quickly because in a pitch meeting because you only have about 20 minutes to sell your idea.

The site also suggests what studio executives look for in your appearance. "The Art of Pitching" also warns: "Everybody is a buyer and seller in Hollywood." Your screenplay may be amazing, but if you don't know how to sell it no one will see it.

—The Screenwriter's Web (www.breakingin.net)

"Does it smell like a movie?" is a question proposed at this site. The site offers suggestions on how to answer this question. Also available at the site is information on how to target your idea to the studio it is best suited for.

—Creative Screenwriting
(www.creativescreenwriting.com)

When you go to this site do a search for Kosberg. You will find "It's the Pitch Stupid! An Interview With Robert Kosberg," by Michael Gill. Kosberg, producer of "Commando," "12 Monkeys," "Fade to Black" and "National Lampoon's Dad's Week Off," shared his advice on pitching and marketing screenplays and emphasized how important it is to know your market—don't pitch film studios something they won't want.

Kosberg also advised, "If you haven't seen the movie in your head and if you can't replay it in your head—at least the basic beginning, middle and end with the key big scenes and set pieces—you shouldn't pitch it, because you won't be able to relate it well or explain it well."

—"Ideas Are a Dime a Dozen, So Why Should I Listen to Yours?" "Pitching Your Ideas So That They Will Be Heard" (www.cmsl.com/products/publications/pdf/idea_pitch.pdf)

The author of this article, Heard Frank Watson, wrote that he learned the ideas for this at a non-technical writing conference, in which he was pitching a screenplay idea to Christopher Vogler, director of development for Fox 2000 and author of *The Writer's Journey: Mythic Structure for Writers*. Upon rejecting Watson's screenplay, Vogler suggested techniques for pitching screenplays. In the paper, Watson provides a checklist of questions for making sure you are ready for your pitch meeting.

Hurley

Continued from Front Page

Hurley Film School Fund. According to Mark Kelly, acting vice president of Student Affairs, the fund may become a scholarship to benefit a film student or students studying at Columbia. Kelly said Hurley's parents will work with the college to develop the fund and outline its guidelines. There is presently no time frame set.

"I assume it speaks to how important Mika's film experience was to him at Columbia," Kelly said regarding Hurley's parent's request to establish the fund.

Chap Freeman was Hurley's Directing I teacher. He noted that Hurley had a unique quality when it came to

filmmaking.

"He had a philosophical poetic sensibility and was more of a visual creative type," Freeman said. "His work was metaphoric...he was very much interested in directing, experimental filmmaking and psychology."

Freeman also said

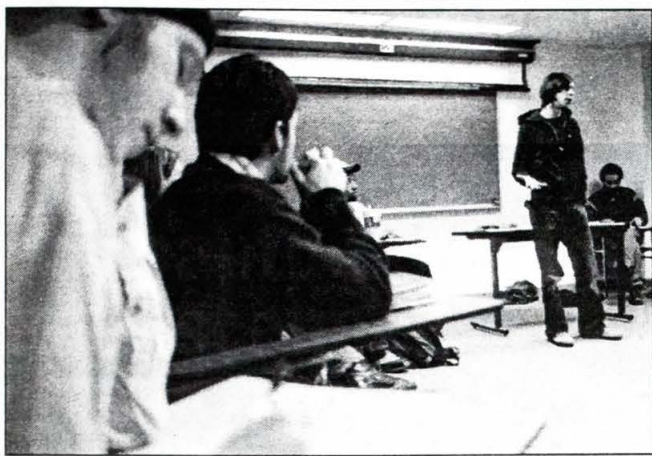


that Hurley's classmates from Directing I are honoring his life and accomplishments by submitting Hurley's final film he created to Big Screen, the Film department's annual, year-end film festival.

Services for Hurley were held last Wednesday, March 20, at St. Mark Lutheran Church in Waukegan. In attendance were Hurley's family, several friends and teachers from Columbia. During the ceremony Hurley's last film was played for the mourners. For Hunnemer, the death of his best friend has certainly put his life into perspective.

"It has brought all of his [Hurley] friends closer," he said. "It made us realize how quick we can go."

Hurley is survived by his parents Thomas Hurley of Miami, Fla., and Pam Hurley of Wadsworth; one sister, Morgan Hurley of Wadsworth, and several uncles, aunts and cousins.



Former Columbia student Joe Proulx speaks to students in a Peace Studies class. Dwayne M. Thomas/Chronicle

Visiting activists speak out against U.S. involvement in Iraq

○ Protesters outline harm of sanctions imposed on Iraqis since Gulf War

By Jeremy Adragna
Assistant News Editor

As a supplement to the Peace Studies course offered by the Liberal Education department, professor Louis Silverstein invited two members of the Chicago-based peace organization Voices in the Wilderness to speak to his class about the effects of the economic sanctions imposed on Iraq by the UN Security Council after the Gulf War.

Joe Proulx, a former Columbia student, and Kathy Kelly, a longtime social justice activist and former Chicago Catholic schoolteacher spoke to students about their recent humanitarian mission to Iraq, which they made despite threats of penalty by the U.S. Treasury Department.

Proulx described his personal experience with the Gulf War and as a student in Silverstein's Peace Studies class in 2000, where he first met Kelly.

"I hadn't thought about the Gulf War since I was 11," said Proulx. "I shut out everything that I thought about the war back then. I told

myself, 'You're on the winning team and you're OK.'"

After meeting with Kelly outside the classroom, Proulx almost immediately dropped out of Columbia to join Voices in the Wilderness.

Kelly, who has been active in protests all over the world, has spent many years living in countries in the Middle East and has witnessed the effects of sanctions imposed on the Iraqi people first-hand.

"Economic sanctions pose the largest problem for those who are unable to defend themselves," said Kelly. "The elderly, sick and poor are the hardest hit by these sanctions."

The sanctions imposed on the Iraqi people are in direct conflict with the articles of the Geneva Conventions signed after World War I, by the current members of the United Nations including the United States, according to Kelly.

Simple everyday items such as soap, incubators, baby food and ping-pong balls are banned by the sanctions according to "The Scourging of Iraq: Sanctions, Law and Natural Justice," by Geoff Simmons (St. Martin Press).

Kelly fears the poor treatment of Iraqi people by the United Nations and the United States will only serve to create a greater problem for the United States in the future by incubating hatred.

Students expect to have new Latino magazine on Columbia stands by May

○ Student publication geared toward Columbia Latinos

By Jillian Helmer
Managing Editor

Several Columbia students—with the help of the Multicultural Affairs/Student Life office and with the guidance of other Chicago students who have accomplished similar feats—are joining forces to start their own publication, a magazine geared toward Columbia's Latino students.

Ana Maria Soto, director of Latino Cultural Affairs, said the idea for this Latino magazine came about because of similar publications at the University of Chicago, University of Illinois at Chicago, Northeastern Illinois University and DePaul University. Some students felt the need to make people more aware of some of the issues Latino students face.

"I feel that there's a need [for this type of publication] at Columbia. We have a 10 percent Latino population, and I feel like there's no network for us," said Cynthia Rodriguez, a journalism junior.

"There are people who would argue that [Latinos] have their own organization, the Latino Alliance. I don't work with that organization; they don't provide a political platform. I feel that we have too many issues going on that no one really knows about," Rodriguez said.

Soto said that, while her office (Multicultural Affairs) is providing the funding for the first issue, the work has been done entirely by the students. Rodriguez came to her with the idea for the publication, and Soto had her write a proposal—including candidates for a faculty adviser and for the editorial board, a budget, the need for this publication and their goals. Soto has since forwarded the proposal to the dean of students for the approval necessary for the publication to become a student organization.

"We are looking at [the money we're putting toward the first issue] as seed money for an idea," Soto said. "Our hope is that after that, it will become a student organization and then it will receive funding from the school."

The students' proposal named Rose Economou, full-time faculty member the Journalism department, as the faculty adviser of the magazine.

"I basically go between the students and the Journalism department, and I help the students editorially," Economou said.

Rodriguez, who will be the magazine's editor-in-chief, has been attending weekly meetings with the editors of the other schools' Latino magazines to exchange ideas.

Although many plans are still in the works, Economou said the staff has some general ideas about what they'd like to cover.

"Of course we will cover news, but we'll also do features about issues on the minds of Latino students. They're not all interested in the same thing, so there's a wide range of material," Economou said. Some issues covered in the paper may include immigration and bilingual education, she said.

Another aspect of the publication that is not quite finalized is its editorial board, according to Soto. The students involved in developing the magazine are working on putting together a board of editors so that decisions aren't left up to just one person, she said. The board will consist of about five people, and the rest of the students involved will be the writers for the magazine, Soto said.

In addition, the name of the magazine and the frequency of publication have not yet been determined. Rodriguez said there will be one issue of the magazine this year, and they are shooting for a mid-May release. She said she hopes that the publication will increase to at least two issues per semester next year. She expressed some concern, however, about the magazine's future, since most of the students involved are juniors and seniors.

"We need to get some young blood involved," she said.

Rodriguez is delighted that there will finally be an outlet at Columbia for Latino students to make their concerns heard.

"There are too many stereotypes in the media and in the school. When you have a community like Columbia, you have kids coming from the richest suburbs like Barrington, [Ill.], Indiana [suburbs] and Aurora [Ill.], and this is their first time actually interacting with minorities—African-Americans and Asians and Hispanics—and they really don't know anything about, or how to interact with us. All they get is information that they hear from the media," Rodriguez said.

"I'm excited any time I have students willing to work toward a goal of communicating and learning about what Latinos are all about," said Soto. "This will be a really great experience for them. They're starting something new, and I hope it will continue."

What's in a name? Chicago's 'Ossama' wonders

○ Businessman decides against changing salon's name

By Kristen Gianfortune
Contributing Writer

Boulos Estafanos, who owns a beauty salon on South Dearborn St., does not think his name affects the relationship between himself and his clients. In all respects this seems reasonable, but his clients don't know him as Boulos—they know him as Ossama.

"It's a very common Middle-Eastern name," he said. Estafanos, who is originally from Cairo, Egypt said he received the nickname Ossama while playing soccer as a young boy.

Estafanos owns a prestigious chain of salons called "Ossama's." He began his career in cosmetology in 1978, and in 1988 he opened "O.M.S. Hair design" at 5100 S. Cornell Ave. in Hyde Park. His business has expanded to include shops at 641 E. 162nd St. in South Holland and at 433 S. Dearborn St. in downtown Chicago.

He appeared on "Oprah" in 1994 to talk about hair and the importance of hair styling. He said Oprah invited him because of his reputation and his exceptional work with African-American hair. The Dearborn Street salon is adorned with numerous awards from hairstyling competitions including a first-place award in the



Andy, who asked the *Chronicle* not to reveal his last name, a stylist at Ossama's hair salon, gives a customer a 'touch-up.' The salon does not appear to be losing any business since Sept. 11. Michael Schmidt/Chronicle

Midwest Hair Cut Show in 1995. His salon was also featured in the movie "How Do Ya Like Me Now."

Estafanos said he considered changing the name of his full-service salon after Sept. 11 because he didn't want to share a nickname with Osama bin Laden. He said he was deeply saddened by the tragedy, and said that bin Laden is a coward. "If you want to fight, fight the army, not innocent people."

After Sept. 11, Estafanos hung American flags and "United We Stand"

posters in all of his salons and on his cars. Of Sept. 11, he said, "I love the United States, and I wish it would not happen again."

He said that the name change would not cause him to lose business because his employees do a good job and the salon has a good reputation. He likened the name of his salon to the name Adolph Hitler, because the name Adolph was very popular before World War II. He

Health center

Continued from Front Page

The health center would have a physician's assistant available 80 percent of the time and a physician 20 percent of the time. Services for students would be available from 9 a.m. to 5:30 p.m. on campus, according to Kelly. In addition, Sage Medical Group has an office in Lincoln Park, which is open for visitation until 6:30 p.m. during the week and on Saturday mornings.

"We did a survey and we could not find one other college of this size that didn't have a health center," Kelly said.

If the college accepts Sage Medical Group's proposal, it would be a year-to-year contract. Columbia would pay for the space and for bills such as heat, water and electricity. The students' fees would cover the rest, Kelly said.

The Office of Student Affairs compiled a student survey, which showed that the majority of students liked the idea of having a student health center on campus.

According to Kelly, the college will reach a final decision some time next month. If the college decides to go forward with the proposal, the Student Health Center would be located on the lower level of the residence hall, at 731 S. Plymouth Court.

See *Ossama*, page 5

Scholarships

For Undergraduate Students At

Columbia

COLLEGE CHICAGO

**Hillary Kalish Scholarship**

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

Deadline: April 1, 2002**David Rubin Trustees' Scholarship**

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

Deadline: April 1, 2002**Applications are available at:**

Student Financial Services, 600 S. Michigan, Room 303
Office of Enrollment Management, 600 S. Michigan, Room 300
Academic Advising, 623 S. Wabash, Room 300

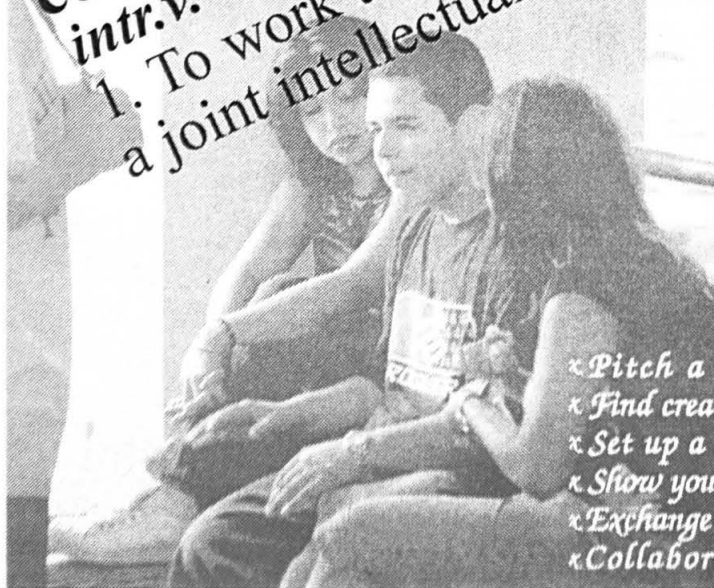
www.colum.edu/scholarships

Columbia College Chicago admits students without regard to age, color, creed, sex, religion, handicap, disability, sexual orientation, and national or ethnic origin.

Talent Exchange



collaborate (kə-lāb'ə-rāt')
intr.v. -rated, -rating, -rates.
1. To work together, especially in a joint intellectual effort.



* Pitch a project
* Find creative work
* Set up a booth
* Show your portfolio
* Exchange ideas
* Collaborate!



At Columbia College, you're surrounded by extraordinary students with great ideas. The Columbia College Chicago Talent Exchange offers a new way to connect with interesting opportunities for collaboration. This one-day "trade fair" will allow you to dip into the talent pool, toss yourself in, or both. It's up to you!

WHEN: Thursday, April 18, 2002
1 a.m. to 3 p.m.

WHERE: Conaway Center, 1st Floor, 1104 S. Wabash Ave.

TO REGISTER: Forms are available in your academic departments and in the Career Center for Arts & Media, Suite 300, 600 S. Wabash Ave.

ON-LINE: You may also register at the Career Center homepage:
<http://www.colum.edu/student-life/career-planning>

columbiaWORKS.

Ad busters speak to college students

○ Vancouver-based magazine critiques U.S. advertisement industry

By Michael Hirtzer
A&E Editor

Two *Adbusters* staff members exhibited previous works and spoke to Columbia students, March 20 in Room 203 of the 623 S. Wabash Ave. building.

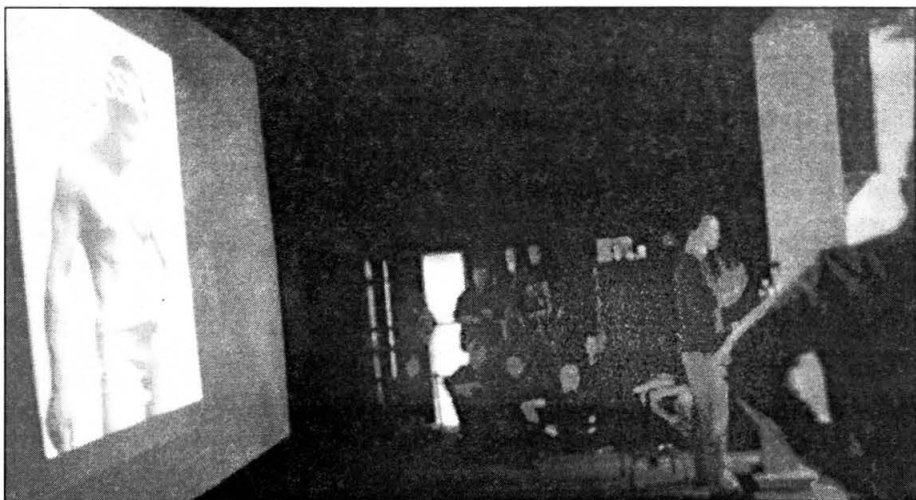
Adbusters is a Vancouver-based, glossy magazine that critiques the advertising industry.

Creative director Mike Simons and art director Paul Shoebridge talked about *Adbusters*' "creative resistance" ethos, in which—through stylized ad spoofs, photographs and illustrations—they heighten the public's awareness. Shoebridge said one of their goals is to let people know that if they are buying products like Kool-Aid or Kraft Macaroni and Cheese, their money is actually going to Philip Morris Inc.

In one piece of work, they recreate the American flag, using corporate logos (such as McDonald's and Macintosh) in place of the 50 stars. Works like that were risqué after the Sept. 11 attacks, but there is a necessity for critical art, Shoebridge said.

Kevin Cassidy, facilities manager for Columbia's Art and Design department, introduced the two. He said, "After Sept. 11, I had to step back and question my own critical posture and ask: Was it always right to be criticizing the United States?"

He added, "[*Adbusters*] is important even if you don't agree with their decisions. It's really important to look at who we are, how we do things and what might make the



Adbusters staff members show students a variety of spoof ads, illustrations and photographs during a two-hour slide show at 623 S. Wabash Ave., Room 203 last Wed., March 20.

world better."

Simons said they don't have solutions for all the problems they address but said that, by exposing certain companies that maintain sweatshops and the fact that America is the biggest consumer nation the world, *Adbusters* can help the nation's citizens become aware of the problems.

In the past, *Adbusters* focused on spoof ads (one example shows a deflated vodka bottle and says "Absolut Impotence"), but due to changes in advertising, they are

focusing more on abstract ideas.

"The sophistication amongst advertisers has grown considerably," Shoebridge said. "It used to be very modern, like: Here's our nice product, here's something sexy and here it goes. Now, you have people making fun of themselves making fun of themselves. It's become so cyclical that it's almost impossible for us to come in, remove the product and make fun of it."

Simons added, "We're not against advertising, we just critique certain campaigns."

Retention rates

Continued from Front Page

African-American females graduate from Columbia. On a similar note, only 4 percent of Hispanic males graduate by the end of their fourth year, while 11 percent of all Hispanic females graduate by the end of their fourth year.

Only 14 percent of all full-time students graduate by the end of their fourth year. More full-time students however, graduate by the end of their fifth and sixth year.

According to the latest report, 22 percent graduate by the end of their fifth year and 24 percent graduate by the end of their sixth year.

According to the report the news is better for full-time transfer students. Overall the college retains 53 percent of its transfer students by their fourth year. Of all full-time transfer students 43 percent graduate by the end of their fourth year. According to the report, 48 percent graduate by the end of their fifth year and 49 percent graduate by the end of their sixth year.

As with incoming freshmen, African-American transfer students have the lowest retention and graduation rates.

Only 30 percent of all male African-American transfer students stay until the beginning of their fourth year. According to the report, the college retains 42 percent of all female African-American transfer students.

By the end of their fourth year, only 20 percent of male African-American transfer students and 28 percent of female African-American transfer students graduate.

Asian-American transfer students have the highest retention and graduation rates. The report shows that 62 percent of Asian-American male transfer students and 63 percent of Asian-American female transfer students remain in college up to their fourth year. Overall, 50 percent of all Asian-American students graduate by their fourth year.

Despite the low numbers, college officials

said they felt positive about the various increases.

"Is it the numbers that we want to see? No, but the numbers have jumped over the five years," said Mark Kelly, acting vice president of Student Affairs.

Kelly added that freshman-to-sophomore retention rates at Columbia are about average for open-admission colleges, of which there are very few in the United States.

"In the next couple of years, we'll be at a place where other colleges want to be," Kelly said.

Columbia has a hard time hanging on to students due to a "complex number of reasons," Kelly explained.

"There is never one factor. Almost all students say it is for financial reasons, but researchers say it is much more complex than that. I think that what we have to do is make this a great place where students feel motivated so that they want to stay," he said.

For the past couple of years, the college has created various programs and organizations to motivate its students to stay in college: Student Convocation, the Student Center and the Multicultural Center for Student Life. Recently a task force of students also developed the first student government. In addition, a new mentoring program for minority students is expected to begin in the fall. Kelly said there is no one solution to increasing retention at Columbia.

"There is no magic bullet—a mentoring program by itself is not enough. There is no one ingredient," he said.

He mentioned that Columbia has recently applied for a national award—the 2002 Retention Excellence Award—for the school's efforts to improve retention.

nesses, has suffered financially because of the recession, but he doesn't think it has anything to do with the name. He said the last time prices changed at the salon was in October 2000.

Neither he nor his employees have expressed concern about their well-being or the well-being of the shop. He said he trusts his employees and hires hair stylists based on their experience. Estafanous said he believes his employees are the best at what they do, and the quality of their work is the key to being successful.

Even though Estafanous has a bachelor's degree in accounting, he said because he loves to do hair, he found himself in cosmetology. Estafanous said his main goal is to make his clients happy, but most of all, he wants to make them look beautiful.

Ossama

Continued from Page 3

said he is not worried about being disliked because his clients know and respect him and are fair when judging him. He also said he does not fear vandalism or harassment because he would just call the authorities.

There haven't been any hate crime-related activity at any of his salons since Sept. 11, but he said that he did notice cars coming into the parking lot of his South Holland store, circling, then leaving. He is most concerned about his daughter because her license plates say Ossama on them.

"Sure, they say things about my name," Estafanous said, but he said it's in a friendly and funny context.

"American people have a wide mind," he said. He added that he loves America and is a Christian as well as an American citizen.

Estafanous said his business, like all busi-

Collegiate Pride Fest promotes student activism on campus

○ Event to celebrate GLBT student community

By Angela Caputo
Staff Writer

To kick off Collegiate Pride Month, Columbia is teaming up with local colleges and universities for Collegiate Pride Fest 2002, an event to celebrate the Gay Lesbian Bisexual Transgender presence on Chicago's campuses.

"If you're GLTB or an ally, let's all get together through the Columbia community," said Victoria Shannon, coordinator of the Columbia Office of Gay and Lesbian Student Concerns.

"We're trying to get out there and get more people involved and working together," said Lori Bieniek, acting president of Columbia Pride. "We hope that people will work together to celebrate a sense of pride and show students that there are other GLBT students out there too."

April 6 from 3 to 10 p.m. the Collegiate Pride Fest 2002 will be celebrated at the Chicago Cultural Center at 77 E. Randolph Ave. Admission will be \$5 per person.

A round table of student activists will feature one student from each participating school. "The student panel will introduce ideas about being active in the community. Hopefully, the panel will show students that activism isn't an elusive thing. It's accessible to all people," said Matt Lawrence, a Columbia student appointed to the panel.

Lawrence has been an activist for HIV/AIDS issues during his years at Columbia. "Over the course of 1999 and 2000, I raised \$60,000 for AIDS Care. I did it by pulling a couple of stunts, riding my bike across the country. The first time, I rode with my dog Hommus in tow in a kiddie carriage," Lawrence said.

Shannon hopes the event will inspire other students to become activists. "I don't think that every student should march down the street with a gay flag

over his or her head. My hope is that students become more aware and take action in ways that they are comfortable with even if it means writing a check, a letter or voting," Shannon said.

Local politicians—including U.S. Reps. Jan Shaskowsky and Rod Blagojevich and State Rep. Carol Ronen, Chicago aldermen and Mayor Richard M. Daley—have been invited to Pride Fest. Bieniek said, "I hope to meet a lot of politicians there so we can talk person to person."

Bieniek hopes that increased GLBT visibility and recognition by politicians will bring more resources to the GLBT students of Columbia. "We need help in developing a resource center big enough to hold events like National Coming Out Day, AIDS Awareness Day and Black and Women's History Month events."

A national discussion of GLBT issues is also slated to be part of the event. Guest speakers include Urvashi Vaid, former executive director of the National Gay and Lesbian Task Force's Policy Institute, and Richard Tafel, executive director of the Log Cabin Republicans—a political action committee for gay conservatives.

Pride Fest will host musical acts and performance arts groups including Ellen Rosner, Big Smith, About Face Theatre, Hysterical Women and the Drag Kings.

The University of Illinois at Chicago, University of Chicago, and Loyola and Northwestern Universities have been at the helm of organizing Pride Fest along with Columbia over the past year. "It's been an evolution, a long process," Shannon said. The schools' common goal is to bring recognition to GLBT students of Chicago.

Shannon hopes that the collaboration won't stop at Pride Fest. "I'm hoping that we can create a consortium of all local colleges that have GLBT. Together we have more ways to provide resources for students," Shannon said.

VISIT US ON THE WEB AT
WWW.COLUMBIACHRONICLE.COM

FICTION SUPPLEMENT



The *Columbia Chronicle* is planning its annual literary supplement to be published on Monday, April 22. We are looking for...

POETRY *No more than three poems - Free verse or structured, fewer than 40 lines each*

SHORT FICTION *No longer than 750 words*

ESSAYS *No longer than 750 words*

Please bring your submissions to the *Columbia Chronicle* office (623 S. Wabash - Suite 205) **NO LATER THAN FRIDAY, APRIL 12.** Submissions should be on disk (Word files) accompanied by a manuscript copy and all pertinent information. All disks will be available for you to pick up after Thursday, April 25. Please contact Jill Helmer by phone 312.344.7254 or email us at chronicle@colum.edu with any questions.

Camp Chi Summer Jobs Spend the summer changing a child's perspective of the world.

Bring your talent and experience to Camp Chi this summer. Teach kids ages 9 to 16 the creative and technical aspects of radio and video production. Chi's professional studios are set in a fun, camp environment that inspires creative work.

Now hiring:

Radio Specialist: Direct Camp Chi's private FM radio station WCHI 98.7. Produce campers' live broadcasts, coordinate remote reporting, manage programming, train on-air talent, supervise script writing and more.



Video Specialist: Produce and edit camper videos. Train campers in camera operation, editing, sound, storyboarding, lighting, production and special effects.



To apply on-line, visit us at www.campchi.com or call 847.272.2301 to request an application.



Camp Chi is the co-ed overnight camp of the JCCs of Chicago located in the Wisconsin Dells. Camp runs from Mid-June-Mid-August.

Ask about paid independent study possibilities!

Great salary • Cool people • Unbeatable experience



MARY KAY

A young marketing Management Team is currently seeking determined, self-starters who are looking for Career Advancement Opportunities. If your major is business or marketing, please call recruiters: Cheryl (312) 925-4591; Jean (773) 771-2993; Leslie (773) 489-4647; or Vanea (773) 261-3402, for seminar information.

Seton Hall looks to battle presumed Ecstasy use

By Matt McCue

The Setonian (Seton Hall U.)

SOUTH ORANGE, N.J.—While there haven't been any reported incidents involving Ecstasy on campus, Seton Hall University officials said they are sure the drug is used here.

The university is taking several steps to ensure the drug's popularity does not rise.

The university has begun educating administrators in all positions, and next month Public Safety and Security will take part in a conference on club drugs, Crime Prevention Officer Gary Christie said.

"We are in the process of developing policies, procedures and strategies," Christie said.

"A unified coalition will look at ways to increase activities on campus and find other ways to get the students involved, Christie said.

"It's not just enforcement but also giving someone an alternative," Christie said.

Ecstasy is a stimulant that allows the user to be active for a longer period of time.

It is known for reducing inhibitions, producing feelings of empathy and eliminating anxiety. It also suppresses the body's need to sleep, eat or drink.

"It's more of a social kind of thing," Christie said, adding most usage is dance club related. Using Ecstasy can cause damage to both the mind and body.

Physiologically, the effects can range from paranoia and anxiety to depression and confusion.

Physically, heart rate and blood pressure will increase and the user can feel faint and nauseous.

Body heat temperatures have been known to rise as high as 107 to 109 degrees Fahrenheit, according to the New Jersey Prevention Network.

"What has everyone so concerned about it is the long-term affects that young people don't seem to be aware of," Christie said.

Of all college students, 8.4 percent have used Ecstasy at least once, according to

the National Institute of Drug Abuse.

"We know it's being used here," Christie said. "It's being used everywhere."

However, the problem isn't only with current students.

The university will have to combat increased use among students entering Seton Hall in the future.

In 2000, 8.2 percent of high school seniors had used Ecstasy in the past year.

And according to the Drug Enforcement Administration, between 1998 and 1999 Ecstasy use among 12th-graders rose 56 percent.

"One of the biggest problems with Ecstasy and drugs like it is they are so cheap to make," Christie said, adding Ecstasy can be made for as little as four cents a pill.

Ecstasy is priced in the \$20 to \$30 range. Mainly imported from Europe, the drug is very hard to detect because of its different looks.

"There are hundreds and hundreds of ways they can manufacture it," Christie said.

Basement laboratories have become popular in America, making the drug more available to the masses.

In 1998 more than 140,000 tablets were seized by the DEA. In the five-month span of January to May 1999, more than 216,000 tablets were seized.

"The problem is that Ecstasy is the kind of drug that isn't like marijuana," Christie said. "They are very hard to identify."

Students caught using Ecstasy will be referred to Community Development and the South Orange Police Department.

The university also will look into seminars and other events to show students the effects of drugs like Ecstasy.

"Education is certainly one of the big things," Christie said.

Christie said the school would look at the beginning of next school year to raise awareness of the dangers of using illegal, manufactured drugs.

"It's not something you just throw together," Christie said. "It's a long-term strategy."

Posing for *Playboy* may mean trouble for Baylor U. women

○ Budweiser swimsuit calendar is OK by Christian college's administrators

By Brandi Dean

The Lariat (Baylor U.)

WACO, Texas—Photographers for *Playboy* magazine's "Women of the Big 12 Conference" feature and representatives of the "2003: Budweiser Women of the Big 12 Conference Swimsuit Calendar" will be in Waco, Texas, this week in search of Baylor University women to pose for their publications, but students who do so could face consequences from the Baylor administration.

Playboy has been featuring college pictorials for the past 25 years.

When the Big 12 last was included in 1996, President Robert B. Sloan Jr. told *The Lariat* that students who posed for the magazine would be "subject to expulsion under the student sexual misconduct policy." This time, however, that may or may not be the case.

Bethany McCraw, the associate dean of judicial and legal student services who would be in charge of punishment, said although the handbook lists expulsion as a possible consequence of such behavior, that consequence is not a foregone conclusion—things such as the students' attitude and their honesty also would be considered.

"Suspension and expulsion are always an option, depending on how grievous the action is," McCraw said.

"All of the sanctions listed in the handbook would be an option. I can't really make a blanket statement. There are so many variables to each individual case—it depends on the situation and the circumstances."

The other possible punishments listed in the handbook are censure, reprimand, probation, restitution and eviction.

The two Baylor students who posed in 1996 were seniors and therefore not able to be expelled.

Regardless, Eileen Hulme, vice president of student life, said it was not something the university administration would look upon favorably.

She said posing for *Playboy* would fall under one of the Student Handbook's definitions of misconduct: "expression that is inappropriate in the setting of Baylor University and in opposition to the

Christian ideals which it strives to uphold."

"We really would believe that posing nude in *Playboy* would be in opposition to our Christian ideals," Hulme said.

However, posing for the Budweiser swimsuit calendar would be a different situation in Hulme's opinion.

The way a student posed would be considered in deciding what definition of misconduct under which it would fall.

In previous calendars produced by University Calendar Productions for University of Kansas and Kansas State University, some women posed topless, with their arms or other objects covering their breasts.

"A student pictured in a Budweiser calendar would not necessarily produce a university response," Hulme said.

"However, if it crosses the line to lewd behavior, we would consider disciplinary action."

Hulme said she would consider posing topless to be lewd behavior.

Spokespeople for both *Playboy* and University Calendar Productions tend to see their publications in a more positive light; both said past participants in similar projects had been pleased with the experience.

"I think it's the experience of a lifetime," said Elizabeth Norris, director of public relations at *Playboy*.

"I think any girl would love it—she's pampered and treated like a queen. It's great fun to be a star for a month. Everybody wants to be in *Playboy*."

T.J. Killian, the vice president and co-founder of University Calendar Productions, said posing for the calendar would be very different than posing for *Playboy*.

He described the models posing topless in the calendars as an example of implied nudity, which he does not consider inappropriate.

"Sometimes there's a negative connotation associated with *Playboy* that we don't want to be associated with," Killian said.

"There are a couple of obvious differences—the models aren't nude. Implied nudity is one thing, but we don't show anything inappropriate."

Killian also said the company would not have women pose in ways with which they were uncomfortable.

"We make sure everyone is real comfortable and has a good time," he said. "It's a lot of fun."

Models for *Playboy* would not be nude

NIU council to consider alternatives to Social Security number as ID

By Nathan Legue

Northern Star (NIU)

DEKALB, Ill.—President John Peters called for further research to re-evaluate the use of students' Social Security numbers for identification at Northern Illinois University during Wednesday's University Council meeting.

A petition from the Student Senate requested that another system of identification be developed.

The fear is that Social Security numbers will be stolen and used for identity theft and credit fraud.

"The ultimate solution is the one I want: a whole new enterprise system," Peters said, admitting that with the present budget constraints, that solution would not be possible in the short term.

The entire software system would have to be overhauled to expunge all

the Social Security numbers, a task that would cost millions of dollars.

Instead, Peters will consult with his staff and recommend some short-term solutions at the next University Council meeting on April 10.

The council's response was acceptable to Student Senate Speaker Kevin Miller, who expressed the concern.

"The probability of identity theft, although it doesn't happen that often, is a very real possibility," Miller said.

"I would rather solve it now when we've had no problems than later when 100 students are affected."

Individual students can request a dummy nine-digit number instead of their Social Security number by contacting the Office of Registration and Records.

However, most students don't because NIU automatically uses the Social Security number for identification.

"We really would believe that posing nude in *Playboy* would be in opposition to our Christian ideals."

—Eileen Hulme, Baylor U. vice president of student life

necessarily, either.

Playboy pays its models on a sliding pay scale, where those who pose nude are paid the most, followed by those partially nude and then those who pose clothed.

Models for either publication will be asked to participate in promotional events.

Playboy officials will set up interviews with television, radio and newspaper for their models.

Norris said magazine sales in the past have increased greatly in areas around the schools featured.

In 1996, the last time Baylor women were featured in *Playboy*, the Waco, Texas, Barnes & Noble Booksellers indicated it sold about eight times more issues than usual.

The 200,000 Budweiser swimsuit calendars University Calendar Productions is planning to produce will be distributed for free at bars and nightclubs by

Budweiser vendors.

Models for the calendar will be asked to attend calendar signings at local distributions for which they will be paid.

So far, fewer Baylor women have applied to model for the calendar than those from other Big 12 schools.

Killian said fewer than 20 Baylor students have sent in applications, compared to between 40 and 50 applicants from each of the other schools.

He said he believes this is because newspapers at all schools other than Baylor ran classified ads, although the University of Texas' *The Daily Texan* declined to mention modeling in the ad.

Instead it focused on the requests for photographer and graphic designers for which the company also is looking.

The policy of *The Lariat* is not to accept advertisements for any type of alcoholic beverage, and the paper reserves the right to reject or revise advertisements that conflict with the Christian educational mission of Baylor.

Norris said the number of *Playboy* applicants would not be available until after the auditions this week but hopes Baylor women would be interested.

Playboy photographers will be in Waco on Thursday and Friday to interview applicants, and the president and vice president of University Calendar Productions will be visiting local bars and clubs in hopes of recruiting "outgoing people."

what is



call. 312.344.6789

visit. www.mayfest02.colum.eduCOLUMBIA CHRONICLE
COLUMBIA COLLEGE CHICAGO

Central Camera Co.

Photographic Headquarters
Since 1899 - Our 103rd Year

We Offer **LOW PRICES EVERYDAY**Plus An
Additional:**5% OFF**For
Students
& FacultyOn Most FILM; AUDIO, DV, or VIDEO
TAPE; PAPER; CHEMISTRY; & OTHER
SUPPLY PURCHASES.FREE SHIPPING
FOR ORDERS OVER \$50.00 &
UNDER 10 LBS. IN THE
CHICAGOLAND AREA WITH USE
OF VISA, MC, OR DISCOVER312-427-5580
FAX: 312-427-8998
1-800-421-1899
Outside Local Area Codes230 S. Wabash Ave.
CHICAGO, IL 60604
WE ACCEPT VISA-MC-AMEX-DISC.
M-F: 8:30-5:30 • Sat: 8:30-5:00
www.centralcamera.com

We Take Passport Photos

Attention All Journalism Students, Photojournalists & Editorial Cartoonists!

Applications for the 2002-2003
John Fischetti Scholarship are
now available in the Journalism
Department, Suite 1300,
624 S. Michigan Ave.

All full-time Columbia College students, including graduate students and incoming transfer students, who specialize in print or broadcast journalism, photojournalism, editorial art or political cartooning, are eligible to apply. Awards are based on academic merit, financial need and service in the student's speciality (i.e., internships, work on student publications or productions). Twenty-one scholarships, up to \$2,000 each, were awarded for 2001-2002.

**THE APPLICATION DEADLINE IS
APRIL 19, 2002**



Hackney's

www.hackneysprintersrow.net

Home of the
Famous Hackneyburger since 1939.
Open 7 days a week for lunch & dinner; breakfast on weekends.

Bring this coupon in for
10% off.

Monday thru Thursday only. Not valid with any other offer.
One coupon per table. Offer expires 4-30-02.
733 S. Dearborn (at Polk). (312) 461-1116

CC.F

CHICAGO COLLEGIATE PRIDE FEST

presents

A national discussion

featuring: Urvashi Vaid
(former NGLTF activist) and

Richard Tafel
(Log Cabin Republicans)

Moderated by

Dwight McBride,
Chair of African American
Studies, University of Illinois
at Chicago

Student Activist Panel
moderated by

Dierdre McCloskey,
famous transgender
economist,

Achy Obejas
emcee for the day

Suggested donation - \$5:00 at the
door. For more information,
please contact Victoria Shannon
at vshannon@popmail.colum.edu
or 312-344-8594

A not-for-profit intercollegiate
day of academic events and
entertainment focusing on

Student Activism
and the future of
LGBTQA

Movement

Saturday, April 6, 2002

Chicago Cultural Center

77 East Randolph

3:00 - 10:00 p.m.

Entertainment by

- Ellen Rosner
- Hysterical Women
- About Face Theatre
- Big Smith
- The Drag Kings
- Betty Blu and Her
Fabulous Drag Queens

Sponsors:

University of Illinois at Chicago
Columbia College Chicago
University of Chicago
Northwestern University
Loyola University
The School of the Art Institute
Chicago Commission on Human
Relations' Advisory Council on Gay &
Lesbian Issues

CC.F
CHICAGO COLLEGIATE PRIDE FEST

COMMENTARY

Columbia Chronicle Editorials

Keeping up with news is crucial

One of the general reasons to attend college is to gain the knowledge and experience to be successful in the real world. College gives students the tools to become not only adults, but also productive individuals in society.

At Columbia, students not only learn about the real world, they live it. Besides being a commuter school that stresses individuality, Columbia emphasizes hands-on experience in your field of study. Professors have experience working in their respective fields, which they can offer to students.

Not to mention students come from an array of backgrounds and situations. Many students commute from hours away, and some have children of their own. Columbia's students also have various jobs and school related events in addition to classes to busy their schedules.

They have to pay rent and deal with the financial burdens that come with living in one of America's largest cities.

And with the bustle and stress of living life in the real world, certain things go forgotten, such as being aware of what happens around them. While living their everyday lives, students don't have time to gain perspective on the political, global, economic and social conditions evolving around them.

These issues are not only important, they directly affect our college education in several ways. For instance, they may

increase or decrease the likelihood of finding a job after graduation. The amount of money taken from your paycheck, whether the right to abortion will be revoked, or if America is in physical danger are all issues that can directly affect your job or college career.

There are also other issues, such as the feud between Israel and Palestine, female trafficking in India and Middle Eastern countries and, of course, the issue of terrorism that may seriously affect your life or the life of a classmate. Because of Columbia's diverse population, it's essential to understand the current situations certain students may be going through due to world relations.

Nothing better prepares students for the real world than the knowledge of what has occurred and what is occurring. Ignorance should not be bliss and knowledge is not difficult to find. On the el, between classes and in the mornings there is ample time for students to grab a paper, watch a newscast or, at the least, scan headlines on the Internet.

Gaining a global conscience doesn't have to make you a political radical and a position doesn't have to be formed on everything you read, but the important part is to get in the habit of seeking out knowledge. News is not only important in relation to your college career, but is also crucial in your life. It gives you the ability to graduate as the productive individual college has taught you to be.

Time is not on our side

Winter has come to an end—and to remind you, spring is here. Every year at this time, the people of the world move their clocks ahead one hour. In the United States that day is April 7.

Many people believe that this saves on energy costs related to lighting city streets and buildings and gives people more time to do all those extra things after work and in the evening. Many others believe it prevents traffic accidents that occur when there is poor visibility at night. There have been numerous studies to this effect; however, the results are offset by those of the months when we do not follow daylight-saving time. So what the hell is the point?

Let's just have daylight savings time run all year like the U.S. government did during World War I and World War II to save on energy costs. We'd save a bundle. Although it's hard to say that any energy costs would actually be saved, more likely they would be deferred. That's just what energy costs. If you decide to only pay the minimum payment on your credit card, the debt will still be there. It will just take longer to pay off.

Up until the Uniform Time Act of 1966 (15 U.S. Code Section 260a), time in the United States wasn't very organized.

According to many Web-based information centers, including www.webexhibits.org, certain states would keep daylight-saving time for seven months, three months or whatever they felt necessary. Since the act, every state has been bound to abide by the same time as every other state, unless they seek exemption for having two time zones or something similar.

While surveying the United States, the Interstate Commerce Commission's Committee for Time Uniformity (Can you believe they have committees for this stuff?) found that on a 35-mile stretch of highway (Route 2) between Moundsville, W. Va. and Steubenville, Ohio, every bus driver and their passengers had to endure seven time changes.

Well to hell with them. Let's enact the logical answer—this April 7 for let's end-the-madness-daylight-saving time. Just set your clocks ahead a half hour and leave them. This saves everyone a heap of trouble. No more being late for work or school because you forgot to set the clock forward before you went to bed. And no more problems for the farmers whose chickens have a hard time adapting to a changing clock. Come on people, let's do it for the chickens.

Exposure



Photo by Joe Tamborello/Chronicle

Drunk driving too common

By Allison Clark
Staff Writer

Many know the scene. It's early Saturday morning and the bars are closing. The friend who drove you probably isn't sober enough to drive home. You consider calling a cab but decide not to. After all, your friend has safely driven you home after a night of drinking before.

Too many college students ignore the dangers of drunken driving. In high school or even before, many students are informed of its dangers. Some schools in the Chicago area try setting an example by staging car accidents. Fatal car crashes are reenacted, right down to the arrival of the Red Cross helicopter. By the time students reach college, many will still drink and drive.

College students, well-known for arrogance and binge drinking, should heed authorities' and friends' warnings and stop drinking and driving.

According to Texas-based organization Mothers Against Drunk Driving, alcohol kills more young people under 21 than all other illicit drugs combined. As many as eight young Americans die in alcohol-related traffic crashes daily.

Drunken driving is the leading factor in motor vehicle deaths. The National Highway Traffic Safety Administration, estimates that alcohol was involved in 40 percent of fatal crashes and in 8 percent of all crashes in 2000.

Drivers between the ages of 21 and 24 constitute the largest percentage—27 percent—of drunk drivers in fatal crashes, the NHTSA said.

Some organizations are fighting for more laws against drunken driving (since 1980, more than 2,300 anti-drunken driving laws have been passed). Most recently, Millie Webb, president of MADD, testified Feb. 27 at a congressional hearing on highway safety.

At the hearing, MADD requested the establishment of a National Traffic Safety Fund. The program would provide increased funding for highly visible and highly publicized traffic safety

procedures such as sobriety checkpoints, high-risk/repeat offender restrictions, primary safety belt laws and a .08 blood alcohol level standard in every state.

The Bush administration should not decrease funding for highway safety control, when drunken driving is obviously a problem.

Patty Murray, chairperson of the U.S. Senate Transportation Appropriations subcommittee, said in a press release, "When you dig into the details of the Bush administration's proposal, you find that real cuts are recommended for initiatives that address the most critical problems in highway safety." Murray took part in organizing the congressional hearing.

College students still drink and drive even after they are warned. Think back to St. Patrick's Day on March 17. Many alcohol-drinking college students drove home when a cab would have been a smarter option.

Webb said in a press release, "Riders must stop making the irresponsible decision to ride with someone who has been drinking and start designating a sober driver to help get everyone in the car home safely."

There are some things friends can do to prevent each other from drunk driving. A focus group sponsored by NHTSA has several suggestions.

If it is a close friend, try to use a soft, calm approach at first. If possible, avoid embarrassing the person or being confrontational, particularly when dealing with men. This makes them appear vulnerable to alcohol and its effects.

Locate your drunk friends' keys while they're preoccupied and take them away. Most likely, they will think they've lost them and will be forced to find another mode of transportation. Finally, when dealing with good friends or significant others tell them that if they insist on driving, you are not going to go with them. Suggest that you will call someone else for a ride, take a cab or walk.

No one should drink and drive, if not to save themselves, then to save the others on the road.

Look for more opinions
online at
www.ColumbiaChronicle.com

COLUMBIA
CHRONICLE
WWW.COLUMBIACHRONICLE.COM

Editorials are the opinions of the Editorial Board of the Columbia Chronicle. Columns are the opinions of the author(s).

Views expressed in this publication are those of the writer and are not the opinions of the Columbia Chronicle, Columbia's Journalism department or Columbia College Chicago.

Letters to the editor must include your full name, year, major, and a phone number. All letters are edited for grammar and may be cut due to the limited amount of space available.

Letters can be faxed to us @ 312-344-8032, emailed to letters@cccchronicle.com or mailed to the Columbia Chronicle c/o Letters to the Editor, 623 S. Wabash Ave., Suite 205, Chicago, IL 60605.

Chronicle email addresses:
Letters to the editor
letters@cccchronicle.com
Press releases
editor@cccchronicle.com
Advertisements
advertise@cccchronicle.com

Endless violence is not the solution for Israel

By Ryan McGady
Staff Writer

Blood is being spilled all over the Middle East and it's only going to get worse. The story line has become disgustingly familiar by now. A Palestinian, evicted from his homeland, straps a bomb to his chest and walks into a Jewish shopping mall in an often disputed territory between Israel and the Palestinian authority. He explodes in a maelstrom of shrapnel and blood, killing all of those within a short distance of him.

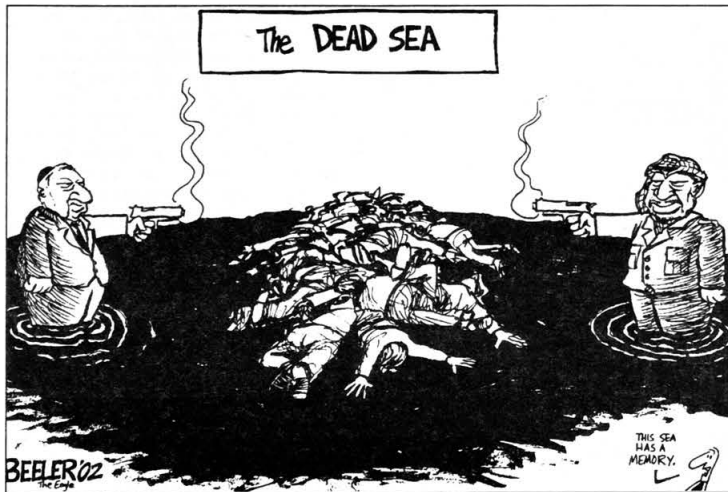
In retaliation, American-trained-and-equipped Israelis fly state-of-the-art attack helicopters into Palestinian territory and simply open fire. Unabashedly killing Palestinian men, women and children, the Israelis desperately hold on to the notion that violence will historically overcome all other obstacles.

Even though there is a widely accepted notion that violence only creates more violence, the sad truth of the matter is that, in the end, the more violent nation will prevail. The Israelis know their history very well.

In 1948 the suffering of Jews at the hands of Adolf Hitler was notorious and it was determined that some sort of reparation was in order. The Jewish people had been Europe's scapegoat and it was determined that, to protect them from everyone else, they should be set up in their historical homeland. The holy land for so many religions—actually inhabited by a group of powerless, oil-less people known as the Palestinians—was turned into Israel.

The United States immediately noticed that they now possessed a valuable ally in a region where they desperately needed one: right next to the life-blood of an energy-wasting nation. The United States began its standard policy of excessive aid to Israel to ensure their sovereignty. As a matter of fact, in 1958 the CIA advised that "a logical corollary would be to support Israel as the only reliable pro-Western power left in the Middle East."

In the coming months we will all become much more familiar with the



policies put into place in 1967, and with the borders and phases that were established to define Israel and Palestine at that time.

What we won't become familiar with, however, is that the changes in our stance toward Israel are indirectly related to their 1967 defeat of Egypt, otherwise known as the Six Day War. Israeli forces defeated the Independent Nationalist Premier of Egypt, Gamal Abdel Nasser. In turn, this left U.S. power in complete ascendancy, further opening the flow of cheap oil to the wasteful United States. Consequently, Israel deserved all the benefits of a loyal American attack dog. The checks haven't stopped since.

We can now see that Israel receives an inordinate amount of aid (over \$40 billion from 1948 to 1993 alone) for a small and relatively prosperous nation, but that's just because they do what the United States says. They offer their services for helicopters, training and the awesome prospect of having the United States permanently in Israel's corner.

Even after they commit atrocities—much akin to the shooting down of the Iranian commercial airliner 654—the Israelis don't need to worry because the

United States desperately needs them to remain a viable player in the energy trade. This is extremely evident in recent news. The attacks against Palestinians are retaliatory in nature, but underlying their revenge is the glaringly obvious fact that the Israelis don't care who they kill.

That is why Israel can fly around in U.S.-supplied helicopters shooting whomever they wish with deadly aim, often taking the innocent with the guilty. They are not allowed to get out of hand, though, because anything that may disrupt the flow of oil and wealth is strictly prohibited. After all, the United States is just trying to adhere to its standard principle of making good business sense. Anything contrary to that is a deviation from functional policy and quickly fixed.

In the coming months, cataclysmic operations will take place all over the Middle East, and the only thing that truly determines this is U.S. policy.

According to what we learning school, the smallest voice still counts in America. Therefore I call upon Americans everywhere to pay attention for once. History is being laid out in front of our very eyes—the least we can do is open them.

Columbia's anti-war group benefits students

By Cathleen Loud
Staff Writer

To be honest, I don't know all the facts about the war. I know that the United States is fighting a "war on terrorism," as they say, but beyond that, I'm in the dark. Maybe I deny myself the knowledge as a way of pretending it's not happening, in order to avoid the topic. Or maybe, as a college senior with a lot going on, I don't have the time to think about it all.

But in my mind, I feel strongly opposed to this war. I know that people are being killed. I know that justice, truth and freedom—the principles this country is based on—have been given to those with power and taken from those without too easily in the past six months. I know as both a citizen and a compassionate human being something isn't right. Since Sept. 11, we've all been told to get on with our lives and to accept the way things are. We've been bombarded with American flags and patriotic hoopla and we haven't had the time to stop and think about what's really going on in the country—much less the world—and how we've been affected by it.

Columbia has a group on campus called CC On the Ground. Its roots were planted after a speak-out in Grant Park in early October of 2001 when a group of students decided it would be worthwhile to create an anti-war community on the Columbia campus. Now, five months later, CC On the Ground is committed not only to informing Columbia students and staff about the war and the atrocities that are taking place, but also to supporting other groups and causes.

Spencer Kingman, a junior at Columbia, is one of the many voices of CC On the Ground. He said that the group is about "creating an atmosphere of dialogue, of resistance, of plain sense, of subversive fun." He explained that the group gives students freedom to express their views and act on feelings of frustration, confusion and anger, without pressuring them to become anti-war activists.

Many students are bewildered and angry because of the war and because of the country's politics. Students are looking for a place to express their feelings—an outlet where they can let down their guard without the fear of being told they are wrong.

"I wouldn't have been able to locate Afghanistan on a map, or tell you about the people before Sept. 11. What I did know is that I did not trust what the faces on TV were saying, and I did not want their war," Kingman said.

It's important that as students, we have a group like CC On the Ground because it is a community of other students with whom we can talk about our fear, anger or concerns about the war—even if we don't know all the facts. In a group like CC On the Ground, everyone learns from everyone else.

The events that are taking place currently are shaping our lives. As college students, our input and action is necessary to make changes because our minds hold the newest and freshest ideas. That is why CC On the Ground is so crucial. The group allows the free exchange of the new and fresh ideas cultivated by our own minds. No matter how great or small the idea, it is the beginning of change.

"We need to recognize all of the hard work, thought and action people have given time and time again, for so many world issues. The revolutionaries. We are revolutionaries!" said senior Corrinne Theodoru, via email. Ideas and comments such as these bind the students of CC On the Ground together.

The idea of an anti-war group on Columbia's campus may enrage you. You may feel that this is un-American or not patriotic. You may feel the world doesn't need to change. Maybe you feel that we can continue as we've always continued—accepting that it's being done for economic, governmental or political reasons. I'm sure there is merit in what you feel and I urge you to tell someone. Talk about it and exchange ideas with someone. Get a conversation going that will stimulate new thoughts.

"I have heard a lot of really good arguments about why there shouldn't be a group," Kingman said. "But the group also makes sense to me. CC On the Ground has been able to poke holes through this paper-thin 'war on terrorism' stuff, even if it is just for a handful of individuals."

CC On the Ground provides an outlet for students on many levels. No matter how much time you have and no matter how involved you want to become, CC On the Ground provides a forum for those who strongly oppose the war and those who just want to get some information. The next time you see CC On the Ground at a table in the lobby of the Hokin, or if you decide to attend one of their weekly meetings, you can tell someone what's on your mind. Why not ask yourself, "How do you stop a war?"

COLUMBIA CHRONICLE

Ryan Adair
Executive Editor

Jillian Helmer
Managing Editor

Neda Simeonova
News Editor

Katie Walsh
Commentary Editor

Cassie Weicher
Michael Hirtzer
Arts & Entertainment Editors

Dustin Klass
Ryan Saunders
Sports Editors

Michael Schmidt
Dwayne M. Thomas
Photography Editors

Georgia Evdoxiadis
Copy Chief

Kevin B. O'Reilly
Assistant Editor

Jeremy Adragna
Assistant News Editor

Liza Pavelich
Tina Spielman
Copy Editors

Jim Norman
Nick Panico
Webmasters

Ashleigh Pacetti
Graphic Designer
Advertising Assistant

Sarah Koteles
Web Video Editor

Stephanie Keller
Advertising Assistant

Christopher Richert
Advertising/ Business Manager

Jim Sulski
Faculty Adviser

The *Columbia Chronicle* is a student-produced publication of Columbia College Chicago and does not necessarily represent, in whole or in part, the views of Columbia College administrators, faculty or students.

Columbia Chronicle articles, photos and graphics are the property of the *Columbia Chronicle* and may not be reproduced or published without written permission from the staff editors or faculty advisor.

The Columbia Chronicle
623 S. Wabash Ave.
Suite 205
Chicago, IL 60605

Main line: 312-344-7253
Advertising: 312-344-7432
News: 312-344-7255
Photography: 312-344-7732
Fax: 312-344-8032

Web address:
www.ColumbiaChronicle.com

Email address:
chronicle@colum.edu

RECEIVED
MAR 27 2002
COLUMBIA
COLLEGE LIBRARY

COLUMBIA'S VOICES

Senior Seminar is beneficial to the Columbia experience

I am writing this letter in response to the editorial that was featured in the March 4 issue of the *Chronicle* entitled, "Columbia needs to rethink Senior Seminar." The article spoke strongly against the allegedly grave injustices created by Senior Seminar as a requirement of the general education program here at Columbia.

The anonymous author makes the assertion that Senior Seminar is a tactic of the college to vampirically suck a final thousand dollars out of the senior students before they graduate. He or she also goes into detail about the other supposed ills of the program. What the editorial lacks however, is Dr. Hayashi's full view on why he sees Senior Seminar as an important piece of a student's college education.

Instead, the editorial focuses solely on pieces of an interview held with Dr. Hayashi in which he seemingly agrees with the author's stance against Senior Seminar. The author has blatantly tailored an interview to support the derailment of Senior Seminar. While such a tactic could be expected from certain breeds of politicians, one would hope for a more balanced view from an editorial in the *Chronicle*, as the students of Columbia certainly deserve to hear the full story.

Furthermore, if the writer had been a responsible reporter and done a minor amount of research, he or she could have easily found why Senior Seminar makes sense for Columbia students. First, Columbia is an art school. The majority of its students choose Columbia because of its unique attention to the needs of an artist in a college setting. If the author's only reason to be here equates to the receipt of a piece of paper that states his or her completion of collegiate requirements, then perhaps he or she would be better served attending any number of state institutions that are readily available to serve in that capacity.

Senior Seminar allows artists to fully explore themselves and their place in

society, which equally, if not more important to a budding artist as any other general education credit. The program was created to help nurture and direct the artist, to help teach the students what it means to be responsible and compassionate human beings.

If, as the author states, it is just a "group therapy session," then so be it. The world would be a much more functional place if people had to participate in a few group therapy sessions. The label "group therapy" isn't an insult to the program, but rather an acclamation of its importance. Secondly, with the elimination of Senior Seminar, we students will not be saving any money, or pulling a Houdini on three hours of a general education credits. It will simply be replaced with some other, less holistic requirement. I believe that, given the choice, Columbia students would rather reflect on their spirituality and learn how they can synthesize their college life with their futures rather than honing their calculus skills.

I would like to encourage anyone who doubts Dr. Hayashi's dedication to the spiritual and artistic well-being of the students to ask themselves why such a highly educated and talented individual would choose to spend his energy and time on a project such as Senior Seminar if it were truly a waste.

On a separate note, to the editorial's author, I agree that you should be exempt from Senior Seminar, but only so that you can focus on your writing skills; the grammatical errors within your argument were disgraceful. May I suggest English Composition I?

—Brad Fillmann/Reader

Service-oriented programs are a good idea at Columbia

The article by Shannon McEntee ("Students choose service-oriented spring break," March 18) on service-oriented spring breaks was highly informative. Although it is true that Columbia does not have a service-learning spring

break program, the college does have extensive service learning opportunities that most other Illinois colleges do not.

Through the Columbia College Office of Community Arts Partnerships, under the directorship of Julie Simpson, service-learning experiences are available in many Chicago area arts organizations working with children and youth. Senior Seminar offers an Arts and Community subsection of courses where a service-learning component is required.

In addition, the course Arts and Community Development, which receives social science general education credit in the Liberal Education department, has a service-learning component. The new Women and Gender Studies minor will offer a service-learning experience in the capstone course as will the internship in the proposed new major in cultural studies.

—Paul M. Camic, Ph.D./Liberal Education faculty

Get your
free
Chronicle
email at:

www.columbiachronicle.com



The Columbia Chronicle photo poll

Question: What are you doing for spring break?



William Christopher
Sophomore/Product Design

"I'm going snowboarding in Alaska."



Darius Rhyne
Senior/Art Design

"I'll be working because I can't afford to go anywhere."



Karen Washington
Sophomore/Theater

"I'm going to Las Vegas. No gambling—I want to see the Hoover Dam."



Angel Leal
Freshman/Fine Arts

"I'm working on a mural for a local cafe."



Jen Stipp
Senior/Photography

"I'll be working at Oak Brook Shopping Mall."

call for work

FASHION COLUMBIA 2002

juried exhibition of FASHION RELATED ART

FASHION COLUMBIA 2002 will showcase interdisciplinary work from a variety of art mediums, highlighting fashion in its broadest sense.

THE CATEGORIES ARE

2 DIMENSIONAL DESIGN

3 DIMENSIONAL DESIGN

APPAREL

LITERARY (writing, film, video)

Guidelines and Applications will be available at 623 S. Wabash Suite 700

WORK AND APPLICATIONS WILL BE ACCEPTED ON THE
FOLLOWING DATES

April 8 & 9, 2002

9am-4pm

623 South Wabash, suite 700

Jurying will take place on April 11, 2002

PRIZES

1ST PLACE \$ 300

2ND PLACE \$ 200

CONTACT DANA CONNELL AT 312-344-7957
WITH ANY QUESTIONS

exhibition is April 24th - May 6th

Hokin Gallery
623 S. Wabash
Chicago, IL 60660
www.colum.edu/hokin

Sponsored by the Hokin Center
**Curated by Columbia College
Fashion Association**



Columbia COLLEGE CHICAGO

JIMMY Z

MEDITERRANEAN CAFE



OPEN: MONDAY - FRIDAY NOON - 7PM

**10% DISCOUNT TO
STUDENTS AFTER 4**

224 South Wabash Avenue,
Chicago, IL 60605

312-939-5685

THE FRESHMAN SEMINAR PROGRAM

CORDIALLY INVITES YOU
TO ITS
STUDENT/FACULTY REUNION

ON
TUESDAY, APRIL 9, 2002
5:00 PM-7:00 PM

600 SOUTH MICHIGAN AVENUE
ROOM 201



R.S.V.P. BY MARCH 29, 2002 TO 312.344.7186

BE ADVISED:

**Last Day to
WITHDRAW
from Classes is
April 12, 2002.**



Got a Major?

*This just in from
the Provost's Office:*

**Students* who have
45-60 credit hours
must declare a
major.**

***This applies to students who
enrolled in or after Fall 2001
OR are working toward a BFA.**

**Visit the Academic Advising Office
to find out more!**

623 S. Wabash, Rm. 300, 312.344.7645

Confused? Not sure what to choose?



*Make an appointment with your
advisor today!*

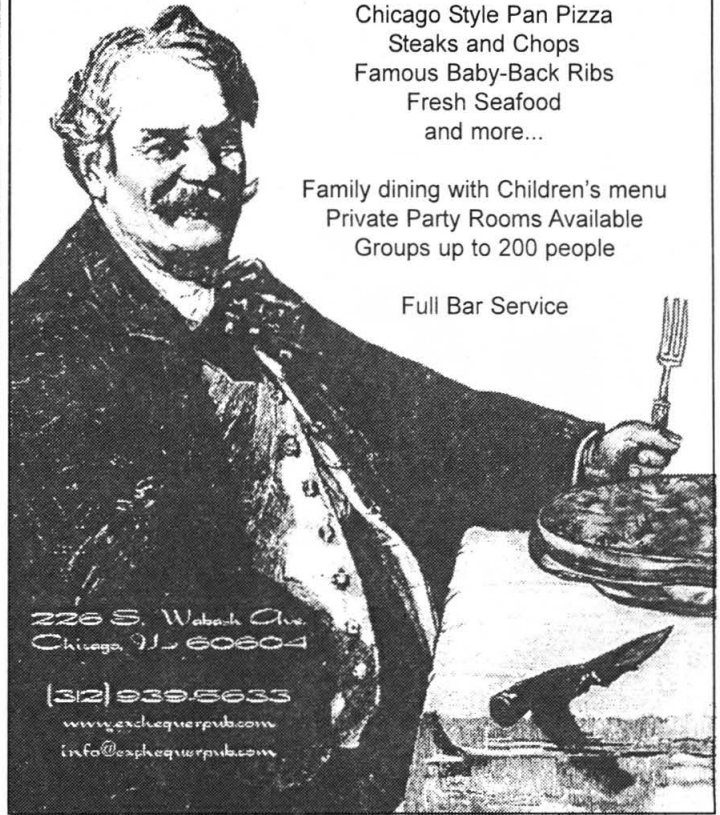
Exchequer Restaurant & Pub

Featuring:

Chicago Style Pan Pizza
Steaks and Chops
Famous Baby-Back Ribs
Fresh Seafood
and more...

Family dining with Children's menu
Private Party Rooms Available
Groups up to 200 people

Full Bar Service



DO YOU HAVE ASTHMA?

*There is a non-steroid drug being studied
in asthma right now.*

You may be eligible to take part in this research study if you:

- ✓ Are 18-70 years old
- ✓ Are a non-smoker
- ✓ Have had asthma for at least 6 months
- ✓ Have chronic asthma requiring inhaled steroids

RECEIVE AT NO COST:
STUDY DRUG OFFICE VISITS LAB TESTS ASTHMA MONITORING
TO \$1680.00 COMPENSATION



708-366-9300

Edward E. Lisberg, MD

River Forest, Illinois

WE'RE SO FAKE

THE **APRIL FOOLS'** EDITION

APRIL 1st, 2002

www.ColumbiaChronicle.com

Interested in Event Planning?

Help Improve the Quality of Student Life!

Join



Columbia's Student Programing Board

PICK UP YOUR APPLICATION TODAY!

Contact: Dana Ingrassia or Sheila Carter
Office of Student Activities and Leadership
623 S. Wabash, Suite 313
(312) 344 - 7459
dingrassia@colum.edu or scarter@colum.edu



Columbia College Chicago

'E.T.' RETURNS TO EARTH FOR 20TH ANNIVERSARY

By Cassie Welcher
A&E Editor

Twenty years ago, the world was graced with an alien named E.T. To celebrate this momentous anniversary, Universal Pictures and Amblin Entertainment have released a new edition with never-before-seen footage, state-of-the-art computer-generated enhancements and a digitally remixed soundtrack—all under Steven Spielberg's close supervision.

"E.T. The Extra-Terrestrial" was directed by Spielberg based on a screenplay by Melissa Mathison (and was produced by Spielberg and Kathleen Kennedy). "E.T." is the thrilling and deeply moving story of the friendship that develops between Elliott, a lonely young boy, and E.T., a wise, benevolent visitor from another planet who gets stranded on Earth.

As Elliott attempts to help E.T. contact his home planet so that he can be rescued, they must elude scientists and government agents determined to capture the alien for their own purposes—resulting in an adventure far greater than anything they could have imagined. The film co-stars Dee Wallace Stone (as Mary), Henry Thomas (as Elliott), Peter Coyote (as Keys), Robert MacNaughton (as Michael) and, at the age of 6, Drew Barrymore (as Gertie).

Spielberg's behind-the-scenes team for "E.T. The Extra-Terrestrial" includes production supervisor Frank Marshall, director of photography Allen Daviau, production designer James D. Bissell, costume supervisor Deborah L. Scott, film editor Carol Littleton, composer John Williams, Industrial Light and Magic visual effects supervisor Dennis Muren, and E.T. designer Carlo Rambaldi. Bill George is the ILM visual effects supervisor for the 20th anniversary edition.

So what is so different from the original movie? First, digital effects were added to some scenes. Spielberg said that he always wanted to change the scene at the beginning of the film in which Keys chases E.T., because E.T. was just "running" on a rail with his heart light moving through some weeds. For the new edition, Spielberg changed E.T.'s movement to a hop.

They also widened the range of E.T.'s facial expressions and fixed the clouds so that they were moving in the background when he ran. Elements of the bicycle ride with E.T. were altered to show the cape of Elliott's Halloween costume moving with the wind (in the original it was stationary).

Spielberg said he had always been unhappy with the police officers and government agents aiming guns at E.T., Elliott and his friends during the bicycle chase, so they replaced the weapons with walkie-talkies. In a previously published statement, Spielberg said:

"If I ever reissue the film theatrically, I will somehow take that shot out... I regret that a gun was used as a threat to stop children on bicycles. I really regret having any guns in the movie. And if I ever re-issue the picture, I'll use the digital miracle of CGI to take the guns out of the cops' hands."

Some previously deleted scenes were put back into the movie. Added scenes include E.T. and Elliott bonding in a bathtub and a sidebar to the Halloween sequence in which Mary, Elliott's mother, is searching for Elliott.

In another edited scene, Elliott's mother no longer forbids his brother, Michael, to go out looking like a "terrorist." Mathison's original script called for the word "commando," but the word has instead been altered to the non violent "hippie."

Changing something that has no need of improvement is bad for a movie. Although I was not disappointed by the new changes, I prefer the original. Digital effects don't make a movie any better than the original, but they do give it a new spin. E.T.'s movements were also a little too fluid for the alien I remember.

It was really cool to see "E.T. The Extra Terrestrial" on the big screen again and the deleted scenes were a bonus, so if you have not seen it yet, do. But those who don't like change should be cautious. They'll definitely notice some to the lovable alien.



Elliott (Henry Thomas), Gertie (Drew Barrymore) and Michael (Robert McNaughton) in 'E.T.'



One of the new scenes (the bathroom scene) shows Elliott and the digital E.T.



In one of the most memorable scenes, Elliott learns that E.T. can talk.

Zine reading at Quimby's

18
page

Silicone Honey

19
page

Wu-Tang Clan at the House of Blues

20
page

Interview with Wesley Snipes of 'Blade 2'

21
page

Local zine writers hope to establish network

By David Arter
Staff Writer

Local underground writers and publishers gathered at a Wicker Park bookstore on March 15 for readings by nine local writers in the first of a monthly series.

Coordinated by the publishers of *Zine Guide*, Friday's event took place at Quimby's bookstore on North Avenue.

The event began around 6 p.m. with a conference of Chicago zine writers and publishers to consolidate ideas on establishing a local network, creating a Chicago zine distribution network, and making people aware of the role of zines in the media.

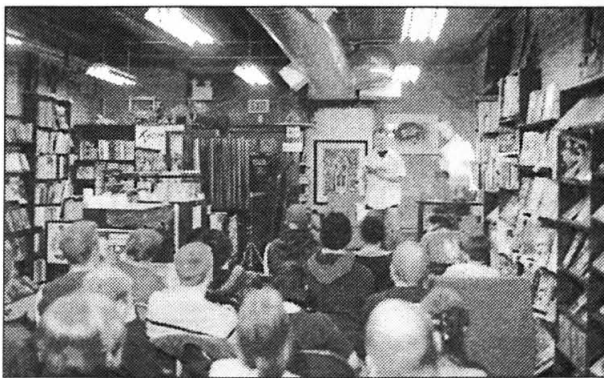
"The purpose of the conference is to get people who do local zines involved in a larger community effort to get supplies, organize meetings, readings, shows," said Katherine Raz, associate editor of the *Zine Guide* and publisher of the zine *Retail Whore*.

"The significance is finally some of these people are coming together regularly enough to know each other and to support each other's zines," Raz said.

Plans for a zine and media festival to be held at Columbia and other local venues in October were also discussed.

Festival coordinators are assigning and proposing committees to handle various event panels, presentations, and workshops on topics such as publishing, Web design and running an effective magazine.

Support is being sought out in the zine community for



A crowd gathers to hear readings from local zine writers and publishers at Quimby's.

events such as readings, film presentations, and musical performances.

The evening shifted to the reading presentations shortly after 8 p.m. as the crowd swelled at Quimby's.

The atmosphere was informal and highly comedic at times, as readers told animated stories of tribulation in daily life. Readers were at ease to elaborate, giving the bookstore the vibe of a comedy club rather than that of a podium presentation, and all participants received applause and laughter.

There was a definite relationship between the tone of the readers in person and the work they publish in their zines.

Zine material is scripted as a welcome, inviting people to communicate and appreciate one another as friends and contemporaries. Zines differ from traditional magazines by providing readers an alternative insight into a vast array of topics that many larger publications won't touch and are generally written from a more personal point of view.

"Zines are any kind of publication by people who aren't getting a lot of corporate money," said Raz. "They're done out of the will of people's hearts, usually in the comfort of their own home. Many are produced very cheaply about any number of things ranging in topics from punk music, to leftwing, socialist and anarchist political philosophies. Girls tend to like to do zines about their own lives."

Zine publications are by no means restricted to the topics of music and politics. Almost any topic can be found somewhere in some form of

zine.

The goal of many zine publishers is to provide legitimate information to readers without outside pressures or influence by publishing companies or corporate advertisement.

"Usually it just comes from that downtrodden underground cult perspective," said Raz.

The *Zine Guide*, published in Chicago, acts as a resource guide to thousands of independent publications.

The **APRIL FOOLS'** Edition
APRIL 1ST, 2002
www.ColumbiaChronicle.com

**Pretty
DAMN
Funny**

BUD LIGHT presents
SubCulture concert series

LATIN GRAMMY WINNERS

Sindie Ato
Argentino del Hip Hop



HIP HOP DEL WENO!

Representin' the Midwest

Antisoul

One of Chicago's premier
Rock en Español bands

CONFLICTOS

Thursday, March 28, 2002 • 2047 N. Milwaukee

18 and over • info: 312.421.5272

Tickets on sale NOW! @ [ticketmaster](http://ticketmaster.com) 312.559.1212

cfa
we produce!

99.9FM103.9

M **MEGASERIES.COM**
takin' it to the streets

WGCI
The Hip Hop and R&B

Log on to www.cfevents.com and register to win tickets and prizes!

High school photographers exhibited at Columbia

By Matthew Kerstein
Staff Writer

A showcase of work done by photography students from Chicago public high schools was held in the Museum of Contemporary Photography's Print Study Room from March 12 through March 15.

The photographs dealt with many areas of the students' lives.

A photograph of a child sleeping peacefully or of a younger sister dancing ecstatically, her long hair flying all over the place, displays the role of family. Three boys without shirts, with "U.S.A." painted across their chests, their hair dyed red white and blue, showed patriotism. A shot of a boy looking in amazement up at the night sky and at the full moon rising through the trees showed the role of nature and curiosity.

Some of the photographs involved more introspection, such as the self-portraits with darker themes like "Door of No Return," a black-and-white photograph of a long corridor leading to a door.

Many of the photos were of everyday high school life.

High school student Wendy Alas had a photograph on display entitled "Ms. Skinner Introducing the Family History Project." The picture shows Ms. Skinner—a tall, older teacher in front of the class—enthusiastically explaining the project to her students as she holds up an old photo of a family member.

Some of the students had not been involved with photography for long and just happened to take the class by chance.

In his self-portrait, high school student Bashir Qasim has his eyes closed and one hand covering most of his face, while the other hand took the photograph. As he stared at his photograph hanging in the gallery, Qasim relayed how he got interested in photography.

"I don't know. There was an open spot in my schedule last year, so I decided to take it," he said.

Other students, like senior Carlos Deleon, had more of a natural progression toward photography. As a sophomore, Deleon had done very well in his drawing and design classes and was urged by teachers to take photography. He said he is thinking about going to Columbia next year to become a photography major.

Deleon's photograph came about in the hallway of his high school. He said he likes the photo because it had "good lighting and it was spontaneous." In the photo his friends Jessica and Joey hug each other and laugh as teachers and students pass behind them in the busy school hallway.

Although his work had previously been displayed at Navy Pier, Deleon said he was excited to have his photograph displayed at Columbia.

The students were able to have their work on display as part of the museum's outreach program, "What You See Is What You Get (WSIWYG)." This program, created in 2000 by the staff of the Museum of Contemporary Photography and Curie High School, was designed to teach high school students about photography and careers in the arts. They set up after-school job training programs in photography, student exhibitions, and field trips. The Web site www.mocp.org/wsiwyg, continually posts information on all aspects of the project, in hopes other students can benefit from it as well.

The photography exhibit displayed a combination of work done by students at Curie Metropolitan High School, Kenwood Academy, and Gallery 37 Schools Program, at Carl Schurz and Curie High.



"Digitally Altered Self Portrait," by Sophia Bennett, was one of many public high school students art on display at the Museum of Contemporary Photography.

Columbia grad student gives Cinderella hip-hop twist

By Kristen Leonardi

Staff Writer

"B-Girls and Lapdancing All Night Long" is how Cinderella is being marketed these days. "Cinderella: A Hip-Hop Tale of an Illegal Alien," that is.

"Cinderella" is Chicago's first woman-produced hip-hop dance-play. It combines a mix of breakdancing, rapping and comedy.

Erica Watson, director of "Cinderella," described the production as "a comment on racism and sexism in society."

Watson, 28, is an African-American performer, producer, writer, and director. She was an undergraduate at the University of Illinois. She transferred to Columbia and graduated in 1998 with a major in film and television production.

Watson is now in the graduate program at Columbia in the Arts, Entertainment, and Media Management department.

She grew up in Hyde Park where she still lives today. She studied at the Merit School of Music where she cultivated her performance skills and learned music theory.

She has been performing and producing shows all her life but was in college that she realized her true calling lay behind the scenes. "I am a true artist to my heart, but I am also a business person at heart," she said.

Inspiration came to Watson when she recognized that most artistic directors, producers and writers were men.

"There are not many roles for women to be strong," Watson said. "Men write about what they know—they write about themselves."

In "Cinderella," Watson wanted to



Joe S. Tamborello/Chronicle
Director Erica Watson

portray women being strong, secure and sexy. "Be who you want to be—a serious intellectual or a femme fatale. That is the true power of being a feminist," she said.

"Cinderella" is "Saturday Night Live" meets "Mad TV" meets "In Living Color" meets crack," Watson said jokingly. Czarina Mirani plays Cinderella and she wrote and choreographed the production.

The premise is as old as the fairy tale itself: a good king dies leaving an evil king to take over the kingdom. The evil king decides to get rid of all illegal aliens—people who don't look like him.

Cinderella wants to find a man to marry so she can stay in the kingdom. It is a tale of self-actualization and self-realization. There is even a lap dance for one lucky guy in the audience.

Watson does not want this to deter anyone—especially women—from seeing the show. She believes the show transcends age barriers.

"The show is for everybody; it is a

lighthearted comedy," she said. She said she would like people to come see the show before they make up their minds about it.

Watson enjoys productions that are written, produced and directed by women, like "Cinderella" is. She likes Columbia and its Arts, Entertainment and Media Management department.

She said she has found role models here. "If they can do it then I can do it," she said. One concern Watson does have is that Columbia students receive support from Columbia faculty.

"I encourage the faculty and staff to be more supportive of students. With so many talented students, the faculty doesn't always recognize them," she said.

Watson said she would like people to know that she is an extremely ambitious person. She is "dedicated to putting out realistic portrayals of women and minorities out there."

"Chicago really truly has talent here," Watson said. She would like to tell stories about people from all walks of life.

She said she feels that because she is an African-American director, people assume that she can only do token black films. "I don't want to just do black productions—It is important to do it, but don't limit me," she said.

"I'm good at what I do," Watson said. "Women have to be 20 times better than men in the same position."

The play opens March 25 at Theatre Building Chicago, 1225 W. Belmont Ave., and runs through May 4. Tickets are \$20, call (773) 327-5252 for reservations.

For more information on Erica Watson productions, see www.harridan.org.

Something Corporate gains momentum

By Becky Crowe

Staff Writer

It's easy to group bands into musical categories such as punk, pop or alternative, but Something Corporate is a little bit of everything, which is probably why they are becoming a hit. Although the band has been together for four years, they are finally making a statement with their debut CD **Audioboxer**.

The band includes singer-pianist Andrew McMahon, drummer Brian Ireland, lead guitarist Josh Partington, guitarist William Tell and bassist Clutch.

The most popular song on the album, "If You See Jordan," has been playing on local radio stations for more than two months and has slowly gained momentum. The song is easy to relate to because it concerns high school fights many young people deal with on a daily basis.

With the newfound popularity of their first single, the band created a video in February. The video stars "American Pie" actor Chris Owen (best known as "the Shermanator").

One reason the song may be a hit is because of the prominence of the piano, which is not often heard in punk or alternative music. It is refreshing to hear something different.

"If You See Jordan" is not

the only song on the album that is unlike other songs.

"Walking By," a melancholy ballad, with violins and violas in addition to the piano, makes the band seem well rounded. The ability to go from an angry punk song to a melancholy ballad allows the band to attract a more diverse audience.

Because bands are typically categorized into one specific genre of music, it is delightful to see a band that is unwilling to be forced into playing only one kind. Naming the band Something Corporate ridicules all other bands that only care about selling records. This is obviously one band that cares about their music.

The album also includes "Punk Rock Princess" and "Hurricane," which are edgier than "Walking By." Their more sincere and profound song, "Bad Days," will probably get less attention than it deserves. Overall, this CD is great from start to finish.

With only six songs on the album, it is clear that these guys are just beginning. If they can build on what they have already accomplished, it is possible for them to be the next band to make it big. They have already been compared to the Wallflowers, Collective Soul, Better Than Ezra and Matchbox Twenty.

**WINNER! TONY AWARD®
BEST PLAY**
WINNER! PULITZER PRIZE

ROBERT FOXWORTH **CHELSEA ALTMAN**

proof

by DAVID AUBURN
directed by DANIEL SULLIVAN

BEGINS TOMORROW! MARCH 26-APRIL 7 • (312) 902-1400 • THE SHUBERT THEATRE

\$25 STUDENT TICKETS!
Purchase day of show at The Shubert Theatre box office. Ask for the T-type ticket. Limit 2 with valid I.D.

PART OF THE SEASON SERIES
BROADWAY IN CHICAGO

TICKETS AVAILABLE AT ALL BROADWAY IN CHICAGO BOX OFFICES • TICKETMASTER.COM
WWW.BROADWAYINCHICAGO.COM
WWW.PROOFOFCHICAGO.COM
GROUPS CALL (312) 977-1710

ALL CARSON PIRIE SCOTT, TOWER RECORDS, & HOT TIX LOCATIONS AND AT SELECTED COCONUTS, RECORD TOWN, AND CAMELOT LOCATIONS

Funky pop is Silicone Honey's signature sound

By Ryan McGady
Staff Writer

The Elbo Room's walls were shaking, pulsating and dripping with the maniacal riffs and hypnotic melodies that make Silicone Honey cynically sweet. Self-described funk-pop-rock artists, the four band members differ as much as strangers, but find power within their diversity.

Their ability to bounce from style to style—leaving stereotypes behind and just making music—permits a sound like yet unlike any other.

Front man Tom Loomis brings life to the stage with his catchy lyrics and twisted charisma. The 29-year-old recovering Navy cadet was never really too interested in music until he began smoking pot despite the strict supervision of the U.S. Navy. After his expulsion from the armed forces, Loomis discovered his true passion to perform and express all that is his life.

"The music is a take-a-look-at-your-life kind of music," he said. "Every song is about a girl or a genuine emotion." None of it is pop for pop's sake.

Bassist Aaron Elmore drives the funk with his inventive bass lines and overall taste for evolution. Elmore is a student in the electronic commerce program at DePaul University and plans to return to school for his master's degree after he graduates next year.

However, you couldn't tell by looking at him that he sees himself as a teacher. In fact, his overzealous sense of responsibility and ambition far exceed that of a drunken 21-year-old who has lead the band down a

path of relative success, despite the fact that they have yet to release an album.

A naturally talented guitarist, John Molina frightens fans not used to true talent with his blend of funky-rock riffs and eye-popping solos. Show-stopping to say the least, Molina has been known to draw fans who actually dislike the catchy lyrics. They stand on the right of the stage with a half-grin admiring a guitarist in tune with his instrument.

"He's the inspiration for us at times," Elmore said. "I mean sometimes the stuff he comes up with just amazes us."

Murder in XXX, the title of drummer Zach Donaldson's novel in progress, should give you a peek into the weird world of yet another weird percussionist. A father and self-taught drummer, the 27-year-old claims to have learned the drums one day with the assistance of a pair of headphones and the Led Zeppelin box set.

In one band mate's words, "Zach likes his PS2 and his Coronas, but is actually a very deep intellectual weirdo."

The band's varied composition defines its very nature. Each song differs greatly from the last, but they all sound great and seriously rock a rowdy crowd. The band's music is accessible in mp3 form at siliconehoney.cjb.net.

Look for Silicone Honey to compete for a spot at MOBfest early this summer. They always headline a show at the Elbo Room about once a month, the next show is on Friday, April 5. So stop watching MTV, get up and come on out to see four relative strangers jam out some funky, rocking, crowd-pleasing pop.

Wu-Tang carries 'Iron Flag'

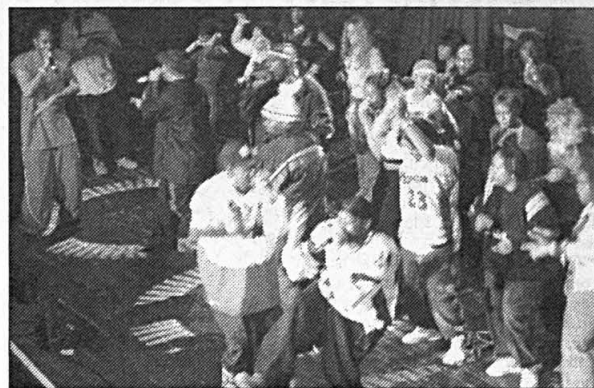
By Dwayne M. Thomas
Photo Editor

The Wu Tang Killa Bees swarmed into the House of Blues, March 20, much to the delight of a sold-out crowd. The nine-man squad made the first of the three-day road swing that took them to Chicago on Wednesday, St. Louis on Thursday, then back to Chicago for a Saturday encore.

The evening's mood was set by the turntable skills of Supreme Allah, the man initially responsible for the *Iron Flag* project. *Iron Flag* is the latest release from the Wu, and the LP is the group's fourth as a whole. Supreme Allah stayed true to Wu Tang form, by passing the use of DATs in favor of spinning the instrumentals himself.

The Black Knights, who are the latest in a slew of MCs to bear the Wu Tang moniker, received a lukewarm response for their opening-act services. The Knights, who previously appeared on the RZA-produced motion picture soundtrack *Ghost Dog: The Way of the Samurai*, struggled at times to maintain the interest of the crowd who had assembled to see the juggernauts from Staten Island.

U-God (a.k.a. Golden Arms) broke the ice, emerging from the smoky corridors of the VIP area, outdoing his lesser-known protégé on name recognition alone. Golden Arms, owner of one of hip-hop's most distinctive voices, effortlessly ran through a modest collection of one-verse hits, climaxing with the arrival of the rebel INS (aka Inspector Deck). Deck delivered a no-nonsense



Dwayne M. Thomas/Chronicle

Wu-Tang parties with the crowd at the House of Blues. Method Man (center) hypes Ghostface Killa during 'Chez La Ghost.'

performance, spitting verbs and nouns in the manner heads have come to expect from the tremendously underrated poet.

The soundman narrowly escaped the wrath of the flying guillotine when the Genius graced the stage supported by less-than-stellar audio. Those familiar with Method Man's first solo album *Tical* may recall the clan's impression of "faggot soundmen who sabotage s---." The GZA, who forms the head for the Voltron-like ensemble, handled the situation like a savvy veteran, using the time to slap fives with fanatics in the first row.

RZA, the front man and mastermind behind the family, picked up where the GZA left off, ascending to the stage with a half-filled gallon of Grey Goose vodka. After taking a couple of swigs for good measure, the Abbot (RZA) handed the bottle over to the outstretched hands of a lucky fan. The parade was quickly rained upon when a House of Blues security worker confiscated the glass bottle from the underage drinker.

Not to be outdone, Method Man tossed half-smoked blunts into the crowd and added to the frenzy with acrobatic stage dives.

The heaviest hitter of the night proved to be the powerhouse duo of Ghostface Killa and Raekwon

the Chef. Draped with a chain that hangs a modest inch or two above the genital area, Ghost made it clear to the fans who paid their \$44 ticket fee that the Wu-Tang Clan was "grown man business," calling for the blue light to show the path to the promised land, one that could only be reached with the guidance of Tony Starks. If Ghost doesn't win the gold for being the best MC, he definitely takes the crown for being the most charismatic artist in hip-hop, leading fellow clansman Method Man to the stage by serenading him with his freshman album smash, "Release Yo Delf."

Missing from the show were Ol' Dirty Bastard and Cappadonna. Dirty is in the joint, currently serving time for parole violations and rumor has it that Cappadonna has left the group.

After finally uniting as a whole, the group went on to play for about two hours. Tuning into the energy of the crowd, the Gambinos put on a show that justified the price for admission. Running through a lyrical library that includes *36 Chambers*, *Wu Tang Forever*, *The W*, and the tour-titled album *Iron Flag*. After ten years in the game, Wu Tang clan still appears to be "nothin' to f--- wit."

Warm funk at Sno-Core

By Michael Hirtzer
A&E Editor

The Sno-Core Icicle Ball was anything but chilly, as groove-leaning bands like Karl Denson's Tiny Universe and Blackalicious dominated the event, washing the audience with warm funk rhythms. Contrary to its Artist Direct cousin and simultaneous tour, the Sno-Core Rock—featuring bands like Alien Ant Farm, The Apex Theory and Local H—the Icicle Ball was a tribute to 1970s funk and neo-soul.

Held March 15 at the Riviera Theatre, the concert softly touched the audience with intellectual rhymes, slam poetry, improvisational jams and funky love songs.

Poet, actor and recording artist Saul Williams opened the concert with his four-piece band.

Then came Blackalicious, donning a humble hip-hop style consisting of jeans, faded T-shirts and Rasta hats, who rocked the spot, sans-attitude. MCs Lyrics Born and Gift of Gab supplied the lofty, West Coast-style lyrics, while Chief Xcel provided the backbeat, spinning his own Parliamentesque funk jams. They played a large portion of their back

catalogue as well as a few new songs from *Blazing Arrow*, which will be released April 30.

After their set, Saul Williams reappeared and walked to the edge of the stage and slammed for ten minutes. His poetry is like a Mercutio-Baraka-De la Rocha hybrid, mixing classic literary techniques with hip-hop lingo. (For example, he wants to have "basement parties in the pyramids.") This charismatic individual is one of music and poetry's rising stars. He said groups like Blackalicious are "altering hip-hop with an A not a B."

Nikki Costa and her band came up next, performing slow, poppy ballads in between more upbeat funk songs, including her radio hit "Like a Feather." Her songs had nice hooks but her blown up image makes one think she's selling her sexy image too overtly while her band goes unaccredited.

It was headliner Karl Denson who stole the show. The seven-piece Tiny Universe combined with Denson's energetic saxophone and flute playing, provided a history lesson in vintage funk/jazz. Some of the songs felt structured and others were as freeform and loose as his clientele's baggy corduroys.



Dwayne M. Thomas/Chronicle

Nikki Costa does her best Janis Joplin impression at the Riviera Theatre.

Crowds of hippies were ignited. Since the show didn't sell out, there was ample room for all the tie-dyed kids to get their noodle on, swirling around and around. Everyone was smiling as heavy wafts of marijuana smoke filled the theater.

The show was a great winter warm-up, a diverse and unlikely line-up serving as a preview for what is to be a summer full of like-minded festivals, as socially and groove-conscious artists' fan bases continue to grow and artists like Costa slowly make their way up the charts.



LAWYER'S ASSISTANT PROGRAM

get with the program

Our ABA-approved paralegal program for college graduates can be completed in as little as 4 and 1/2 months and gives you the skills you need to:

- Begin your legal career
- Increase your marketability
- Be better prepared for law school

Online courses available

Information Session
Wednesday, April 24, 2002
6:00 pm
Center for Professional Advancement
18 South Michigan Ave.

Call Today
to Reserve Your Seat



ROOSEVELT UNIVERSITY
Evelyn T. Stone University College

430 South Michigan Avenue
Chicago, Illinois 60605
312.281.3300
www.roosevelt.edu/paralegal

Snipes talks about star turn in superior sequel

○ 'Blade 2' improves on lackluster original

By Kevin B. O'Reilly
Assistant Editor

Wesley Snipes didn't wear the suit this time. When he visited Chicago to promote "Blade" in 1998, the action star showed up in the full regalia of his character, which is punctuated by a full-length leather coat with a hole in the back for the namesake blade.

But when Snipes met with Chicago reporters before a promotional party last week, he was merely dressed in a sleek gray suit, black shirt and stylish black-framed eyeglasses.

"That was just for the first time out to introduce people to the Blade character," Snipes said of the former outfit. "This time around, I think people know who he is."

In case you don't know, Blade is a vampire hunter whose human mother was bitten by a vampire while she was pregnant with him. Blade is, consequently, half human and half vampire, "with all the strengths of a vampire and with none of his weaknesses," as his voiceover reminds us at the beginning of "Blade 2." He is a "day-walker" immune to sunlight, but must inject a homemade serum to quell his thirst for human blood.

Directed by Guillermo Del Toro ("Mimic," "The Devil's Backbone"), "Blade 2" is a vast improvement on the lackluster original. A new breed of über-vampires called the Reapers has emerged. They are even more vicious and powerful than regular vampires. Blade's silver bullets, knives and blade are useless against them and, to them, garlic is just another spice.

Luckily, they still have a problem with sunlight.

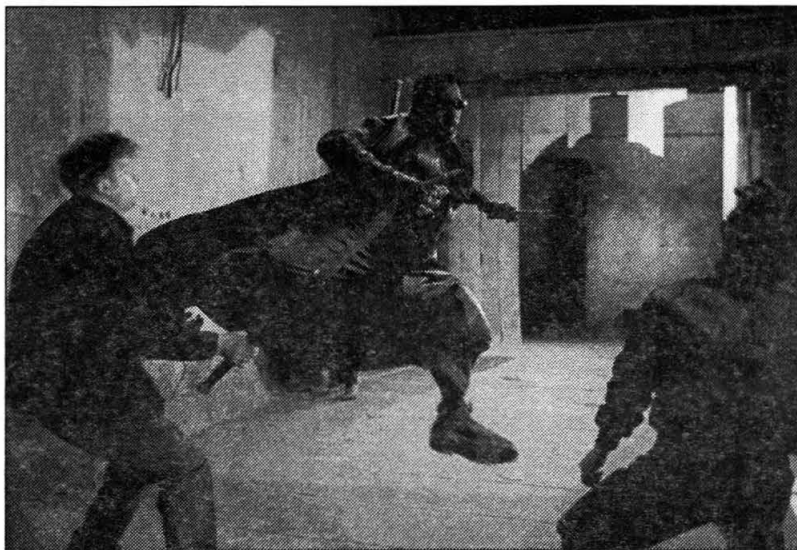
The twist is that the Reapers feast not only on human blood, but on that of vampires too. So Blade joins forces with his sworn enemy, vampire overlord Damaskinos (Thomas Kretschmann), and his sexy daughter Nyssa (Léonor Varela), to wipe out the dangerous new breed.

"Del Toro is a great filmmaker," Snipes said. "He has a great eye, and he's a good storyteller. We made a deal that, when it came to the stuff he was good at, I wouldn't interfere. And when it came to the stuff I was good at, he wouldn't interfere. So when it came to all that scary stuff, that's Del Toro's thing. And all the action stuff, that's Wesley's thing."

The compromise seems to have worked out well. Wonderful make-up really brings the fearsome Reapers to life, while the hip-hop and electronica-propelled action sequences are more imaginative and forceful than in the original. They often approach video game-like speed and ferocity. The Reapers leap from one side of the screen to the other, while Blade dispatches with his enemies at lightning speed.

Steve Norrington directed the original, but there were reportedly some fierce arguments between he and Snipes over the film.

When it came to replacing Norrington, "We had a real challenge on our hands," Snipes said. "The first film was so unique because it was such a hybrid. You had sex, you had urban and pop-culture references, and at the same time you had vampires and martial



Photos by Bruce Talamon/New Line Cinema

Blade (Wesley Snipes, center) takes care of some vampires in 'Blade 2.'

arts...all in the same flick. There's not a lot of cats who can live that kind of life—who can bring that to the screen."

Apparently, working on the film was an adjustment for Del Toro too. He brought his horror/suspense background to the film, Snipes explained, but hours and hours of complex action sequences were less to his liking.

"First, [Del Toro] said he hated action films," Snipes said. "He said, 'I'm never doing this again,'" Snipes said, imitating the director's Mexican accent. "Now that all the reviews are coming out, he's saying, 'Brother! I can't wait to do the next one!'"

And there will be a next one, Snipes said. Aside from "Blade 3," Snipes' next movie in theaters is "Undisputed," in which he plays an imprisoned middleweight boxer who takes on a heavyweight champ recently convicted of rape (Ving Rhames).

It is scheduled for an October release.

Snipes said he would like to do more character roles in smaller movies. He said that while Hollywood studios seem to respect his versatility as an actor, "They are constantly pushing the action stuff. They get very excited by it because the commission's greater and it's quicker. They make a lot of money doing action films. So, it kind of overshadows the dramatic work."

Snipes' superstar status can sometimes get in the way of meatier, smaller roles. He said he complained to his agent recently, "Everybody's talking about 'Ocean's Eleven.' Why didn't anybody call me? They think I'm going to blow the budget out with the fees. But I want to act with the people and have a good time. I'll take the back end, as long as there's a real back end," Snipes said with a smile. "But they don't call, man. It's all right." We're sure it is, Wesley. We're sure it is.

Cultural Center profiles Chicago parks designer

By Stephanie A. Taylor
Staff Writer

Unlike Monet or Picasso, Jens Jensen is unfamiliar to most people, but many are familiar with his work.

Jensen is known for his landscape design work in four huge Chicago parks: Columbus, Humboldt, Garfield and Douglas. Jensen also designed parks in smaller cities such as Racine, Wis. and Madison, Wis. In Columbus Park, Jensen created "The Original Swimming Pool" in 1935.

Imagine a warm summer's day with trees surrounding a large pool full of happy people. Picture a cold winter day in Humboldt Park in 1906 with Jensen's, "Winter in Humboldt Park." There are bare trees and a pure snow-covered ground.

How about the "Garfield Park Conservatory" in 1925? Picture a large open space with a large glass house boasting an indoor garden. In Douglas Park, there are many trees, freshly cut grass and a lake.

According to Chicago Cultural Affairs Commissioner Lois Weisberg, "Jensen created the Prairie Style of landscape design, and in many ways, he was as important to Chicago's development as Daniel Burnham and Frank Lloyd Wright."

Julia Bachrach, exhibition co-curator and Preservation Planning Specialist at the Chicago Park District said, "Jens Jensen was an artist, designer, planner, social reformer and passionate conservationist who awakened people to the beauty and cycles of nature, and sought to preserve areas of our wildlife heritage."

It was over a century ago that a Danish immigrant named Jens Jensen came to Chicago and settled on the West Side.



Image courtesy of Chicago Park District
Humboldt Park's Prairie River circa 1941 is part of 'A Force of Nature: The Life and Work of Jens Jensen.'

In 1896, Jensen began working as a laborer for Chicago's West Park Commission. A few years later, he began transplanting plants from the prairie to his first work, the "American Garden" in Union Park.

Later, he was promoted to Superintendent of Humboldt Park where his work, "River," was created. He left because of creative differences but was rehired by new management as General Superintendent of all of West Park Commissions.

An exhibition of Jensen's work titled, "A Force of Nature: The Life and Work of Jens Jensen," runs March 9 to June 18 at the Chicago Cultural Center.

THE FRESHMAN SEMINAR PROGRAM

CORDIALLY INVITES YOU
TO ITS

STUDENT/FACULTY REUNION

ON
TUESDAY, APRIL 9, 2002
5:00 PM-7:00 PM

600 SOUTH MICHIGAN AVENUE
ROOM 201



R.S.V.P. BY MARCH 29, 2002 TO 312.344.7186

**COLUMBIA
PICTURES** 
© 2001 COLUMBIA PICTURES INDUSTRIES, INC. ALL RIGHTS RESERVED.

COLUMBIA CHRONICLE

INVITE YOU AND A GUEST TO A SPECIAL SCREENING

J O D I E F O S T E R



PANIC ROOM

COLUMBIA PICTURES PRESENTS A HOFFLUND/POLONE PRODUCTION AN INDELIBLE PICTURE "PANIC ROOM" FOREST WHITAKER DWIGHT YOAKAM JARED LETO KRISTEN STEWART MUSIC BY HOWARD SHORE
R **RESTRICTED** UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN VIOLENCE AND LANGUAGE
 WRITTEN BY DAVID KOEPP PRODUCED BY GAVIN POLONE • JUDY HOFFLUND • DAVID KOEPP • CEAN CHAFFIN DIRECTED BY DAVID FINCHER
 SonyPictures.com

THURSDAY, MARCH 28TH 7:30PM

LOEWS 900 N. MICHIGAN AVE. THEATRES • 900 N. MICHIGAN AVE., CHICAGO

**Stop by the Chronicle Office (room 205-Wabash Building) during business hours
 To pick up a complimentary pass (admit two) to see of PANIC ROOM.**

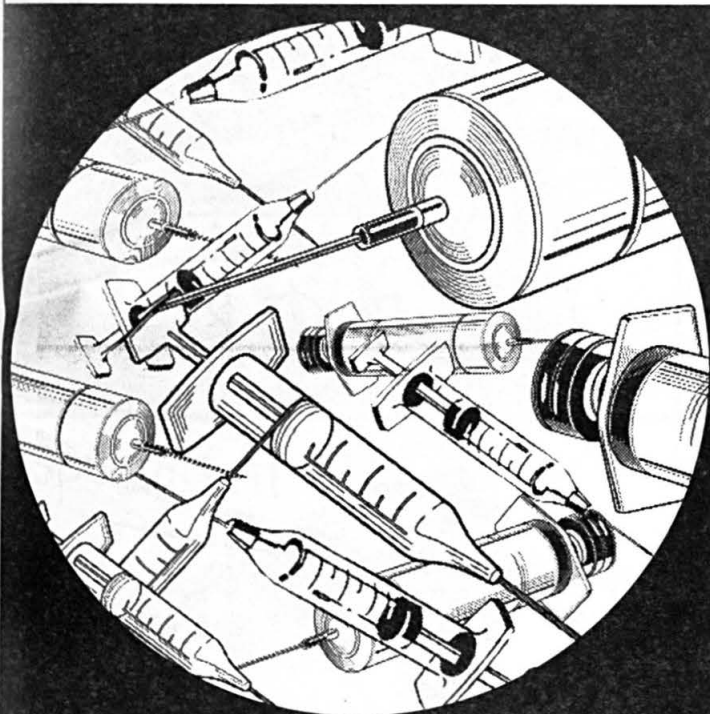
PANIC ROOM is rated "R" for violence and language. No purchase necessary. One pass per person. Offer good while supplies last. Employees of all promotional partners and their agencies are not eligible.

PANIC ROOM opens on Friday, March 29th!

Immunization Deadline

April 12, 2002

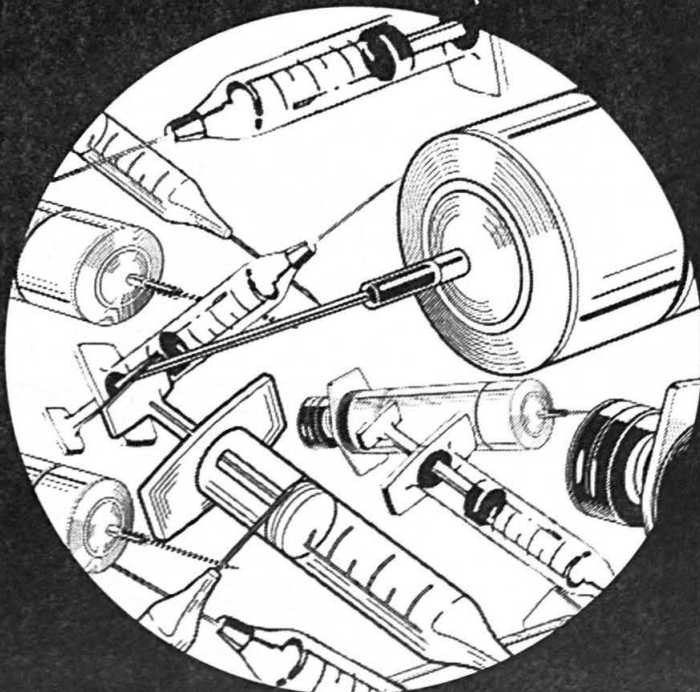
STUDENTS BE AWARE;
A \$50.00 fine will be added to
your account each semester
until you comply.



1 Rubella
2 Measles
1 Mumps

**Submit your
immunization
documentation to the
Records Office.**

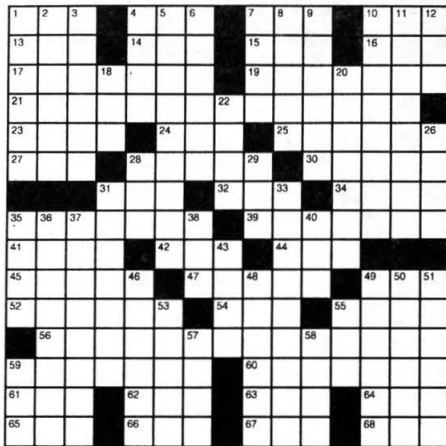
Due to a shortage of
the Tetanus Diphtheria
vaccine you will not
be required to submit
a record of that shot
for the Spring 2002
semester.



CROSSWORD

Crossword

- ACROSS
- 1 Opening letters
 - 4 Gambler's risk
 - 7 NYC summer hrs.
 - 10 Balk
 - 13 Scrooge's word
 - 14 Assent area
 - 15 Exist
 - 16 "Uplume" author
 - 17 Attester
 - 19 Dishwashers' assistants?
 - 21 Presidential determinants
 - 23 Cosy home
 - 24 Captive GI
 - 25 Worn away
 - 27 Endeavor
 - 28 French hat
 - 30 Moist, sticky coating
 - 31 Slender prong
 - 32 Slow-witted
 - 34 Meager
 - 35 Sot
 - 39 Underground chambers
 - 41 Any day now
 - 42 Fled
 - 44 Chaney of film
 - 45 Glances
 - 47 Surround
 - 49 Hold up
 - 52 Lead on
 - 54 Set up a setup
 - 55 Computer choices
 - 56 Breakfast pastries
 - 59 Compatriot
 - 60 Diaghilev and Rachmaninoff
 - 61 Everyone
 - 62 Hair purchase
 - 63 Medical pic.
 - 64 Summer drink
 - 65 Org. of Giants and Titans
 - 66 Flowers to wear
 - 67 Fool
 - 68 Small amount
- DOWN
- 1 Missing
 - 2 Waller
 - 3 Of poor quality
 - 4 One of the Simpsons
 - 5 Shocking revelation
 - 6 Blind panic
 - 7 British peer
 - 8 Get behind the wheel
 - 9 Carreras and Pavarotti
 - 10 With less delay
 - 11 Member of the cavalry
 - 12 Affirmative
 - 18 Deed
 - 20 German cake
 - 22 Dumbstruck
 - 26 Lions' lairs
 - 28 Apron element
 - 29 Muscle spasm
 - 31 Little fingers
 - 33 Gossip spreaders
 - 35 Wight or Skye
 - 36 Fool
 - 37 Western bone yard
 - 38 Cheer
 - 40 Erich Stroheim
 - 43 Nudnik
 - 46 Illegible signature
 - 48 Noxious atmosphere
 - 49 Prepare leftovers
 - 50 Lake near Utica
 - 51 Brushed one's cheek
 - 53 Sgt. Bilko
 - 55 NYC arena
 - 57 Catcher Berra
 - 58 Part of the eye
 - 59 Criticize harshly



© 2002 Tribune Media Services, Inc.
All rights reserved.

03/25/02

Solutions



Classifieds

Interested in Entrepreneurial business opportunity that you can build while you are going to school and fund your future. Call Toll Free 1-888-450-2842

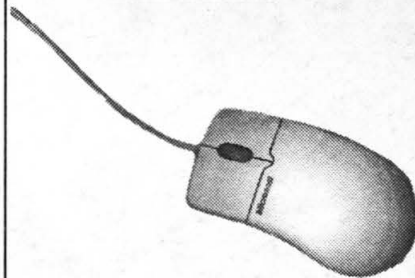
AIRTECH Mexico, Caribbean \$250 Round Trip & Tax Other Worldwide destinations cheap. Book Tickets online! www.airtech.com or call 212-219-7000

www.elijahmuhammadbooks.com
FREE CATALOG! The source of Malcolm X, Farrakhan, and Muhammad Ali. FREE Message To The Blackman Quarterly Magazine with request. (770) 907-2212

Fraternities, Sororities, Clubs, Student Groups Earn \$1,000-\$2,000 with the easy Campusfundraiser three hour fundraising event. **Does not involve credit card applications.** Fundraising dates are filling quickly, so call today! Contact Campusfundraiser.com at (888) 923-3238, or visit www.campusfundraiser.com

Place Classifieds Online
www.ColumbiaChronicle.com

Click.



Campus. Sports. A&E. Commentary.

Apartments, Sublets & Roommates

Find an apartment, sublet or roommate.
List Apartments & Sublets Free!

WWW.THESUBLET.COM

All Areas! No Brokers!
201-265-7900

SPRING BREAK
Sun - Surf - Activities
40 to 7 night From \$79 Per room package
Includes: Airfare, Ground Transportation, Hotel, Breakfast, Snacks, Souvenirs, and more!
BIGGEST POOL DECK PARTIES
FREE INTERNET CAFE 24 Hours
Tropical Beaches of Florida Video, Brochures & Reservations
LIVE WEB CAM OF DAYTONA BEACH
Toll Free 1-877-257-5431
www.springbreak2.com

Weekly Comic



IT TAKES TWO YEARS FOR A GLACIER
TO MOVE AN INCH.

AS A TEACHER IN THE CHICAGO
PUBLIC SCHOOL SYSTEM, YOU'LL
SHARE ALL KINDS OF INTERESTING
FACTS WITH YOUR STUDENTS.

IMAGINE THE POSSIBILITIES.

Chicago Public Schools

CPS

Inspiring
Teachers


For more information, or to apply for a teaching opportunity
with CPS, you can contact us at: Teacher Recruitment,
125 South Clark - Second Floor, Chicago, Illinois 60603.
Phone: 773-553-1045. Fax: 773-553-1131.
Email: teacherrecruitment@csc.cps.k12.il.us.
www.cps-humanresources.org EOE

Paying for college just got easier,
with a job at UPS.

Expenses can really add up, but UPS has a great solution:
money for my education, including tuition, books, fees and software programs.

PACKAGE HANDLERS

Steady, Part-Time Jobs • \$8.50-\$9.50/hour
Weekends & Holidays Off • Paid Vacations
Consistent Work Schedule • Great Benefits



Earn & Learn
Student Financial
Assistance Package

Get as much as
\$23,000* in College
Financial Assistance.

www.upsjobs.com/chicago


DOWNTOWN CHICAGO
(1400 S. Jefferson St. • Loop)
Ph: 312-997-3749

ADDISON
(Army Trail & Lombard Rds.)
Ph: 630-628-3737

HODGKINS
(I-55 & I-294 • South Suburbs)
Ph: 1-888-4UPS-JOB
Access Code: 4417


NORTHBROOK
(Shermer & Willow Rds.)
Ph: 847-480-6788

PALATINE
(Hicks & Rand Rds.)
Ph: 847-705-6025



Please call our facilities direct
or call our 24 hour job line at:
1-888-4UPS-JOB
Access Code: 4417
(La traducción en español
ahora es disponible)

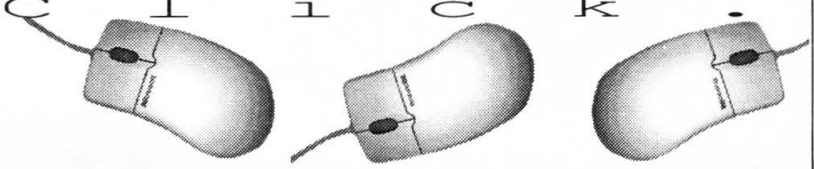
*Program guidelines apply.
Public bus transportation is available.
Equal Opportunity Employer



The **APRIL FOOLS'** Edition
APRIL 1ST, 2002
www.ColumbiaChronicle.com

**Pretty
DAMN
Funny**

C l i c k



Campus. Sports. A&E. Commentary.

Specials At The

Underground Cafe

#1 - **Giant Chicken Burrito** (lettuce, tomato, sour cream, salsa) **\$4.00**

#2 - **Italian Sub** (Ham, prosciutto, mortadella, salami, provolone, peppers,
with potato chips) **\$4.00**

#3 - **Chopped Salad** (tomato, cheese, chicken, bacon, pasta, green onions,
ranch dressing) **\$3.75**

Soups - **Monday - Tortellini** **Tuesday - Cream of Potato**
 wednesday - Beef Barley **Thursday - Turkey wild Rice**

Basement of the Main Building

Open: Monday - Thursday 8:00 AM - 6:30 PM
Friday 8:00 AM - 3:00 PM

Also visit the **Glass Curtain Cafe**, 1104 S. Wabash, and the **Hokin Cafe**, 623 S. Wabash.

BOARDIN' WITH BILL

Three new videos capture the Chicago skate scene



Kirk Vondra, creator of 'Focus,' F.A. Boardshop's new team video skates well, too. Frontside boardslide.

By William Gorski
Correspondent

"Suprise: Skateboarding in the City of Chicago V. 1" is the long awaited shop video from Uprise Skateshop in Wicker Park. Uprise Skateshop, 1357 N. Milwaukee Ave., has been one of the biggest promoters of skateboarding in the city for many years.

Anyone who knows about Uprise also knows Mia, the shop's owner, and her authentic love for skateboarding and all the kids it brings to Uprise's door. If you know a sponsored skater who lives in the city, chances are they are sponsored by Uprise as well. Uprise takes good care of its riders by providing quality product and a shop that seconds as a meeting place for skaters before they go out for a day's skate. The payback for Mia's positive promotion of the scene is in the video.

"Suprise" is a compilation of footage from Uprise's riders and friends shot primarily in Chicago. The video is about 40 minutes long and covers the last year of skateboarding in the city. A premiere of "Suprise" will be held at the Gene Siskel Film Center, 164 N. State St., on Sunday, April 7. Show times are 1 and 2 p.m.; tickets are \$3. For more information call Uprise Skateshop at (773) 342-7763. If you miss the premiere, "Suprise" will be for sale at Uprise shortly after the premiere.

"Focus" is a new video compiled by Kirk Vondra, with the riders of F.A. Skateshop in Arlington Heights, Ill. For nearly a decade F.A. Skateshop has been in business and promoting skateboarding with demos and shop videos. "Focus" promises to be a great video with riders Scott Glover, Kirk Vondra, Leroy Stevens, Steve Fauser, James Blum, Matt Rzeszutko, Gary Rzeszutko, Josh Bouton,

Jim Haberl, Wes Bischoff and Jim Mallardo.

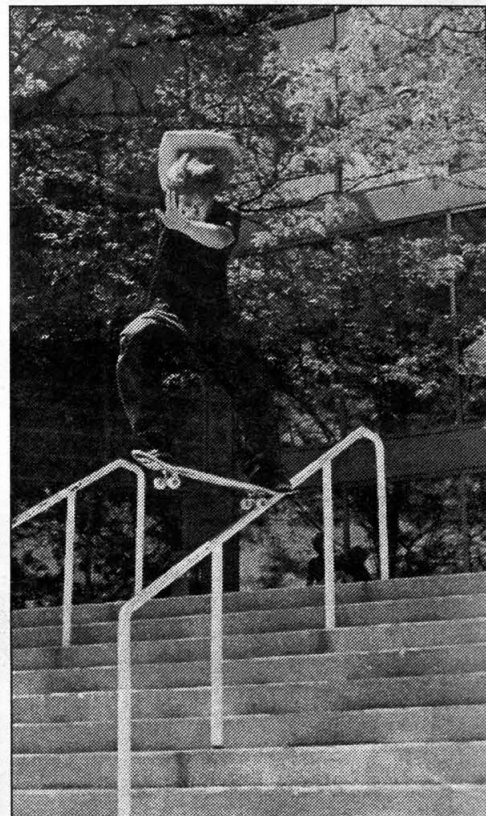
The video is a compilation of footage covering the last six months and is an estimated 40 to 45 minutes long. The video has just been completed and a premiere will be held sometime in mid-April at the Des Plaines Theater, 1476 Miner St. in Des Plaines, Ill. For more information about specific premier dates, call the theater at (847) 298-6715. For more information on where you can get the video or how much it will cost, call FA Skateshop at (847) 392-3377.

"Rough Crowd" is a new video by James Wilschke, creator of RQ Boardshop's first shop video, "Resistance to Flow." "Rough Crowd" is a Geneva Crew Video featuring a variety of skateboarders in spots from all over the country. This video documents the progression of some of the same skateboarders that were seen in the "Resistance to Flow"

video, plus many more—including appearances by Tosh Townend, Pete Sutfin and Wes Lott.

Local riders include Tim Armour, Steve Davenport, Sam Cournoyer, Bart Jones, Tim Ward, Ben Smith, Adam Tobler, Josh Harmony and Patrick Melcher. "Rough Crowd" is approximately 45 minutes long and documents the Geneva Crew's travels and experiences while skateboarding in Chicago, its suburbs and the rest of the United States.

An underground premiere will be held somewhere in Humboldt Park on March 29 (if you're crafty enough you can figure out where) and a premiere hosted by RQ Boardshop will be publicly announced sometime in mid-April. For more information about "Rough Crowd" release and premiere date, keep in touch with RQ Boardshop at (630) 305-3551.



Photos by Chris Fellers

'Rough Crowd's' creator, James Wilschke, takes one for the Geneva crew and comes out of this otherwise perfect 180 nosegrind with a torn ACL ligament.

Salukis surprise, Illini advance to Sweet 16

○ SIU shows it is the Cinderella of the tournament, while Illinois' Frank Williams turns it on in the clutch

By Rudolph Sanchez
Staff Writer

By now, many of us know what a Saluki is—the oldest purebred dog in the world. Now let's take a look at the Southern Illinois team that has some young pure-players.

Saluki sophomore forward Jermaine Dearman has put up some upperclassman-like numbers in the tournament so far. He has really stepped up despite being labeled inconsistent. He has totaled 42 points and 11 rebounds. What is most impressive is that he is shooting more than 50 percent from the field. Senior guard Kent Williams, the team leader, has hit 30 percent of his three-pointers and Southern wants the ball in his hands when the game is on the line.

The first game pitted the Salukis against Bobby Knight and his Texas Tech Red Raiders. Southern definitely fed off the

hometown crowd that piled into the United Center, going on to defeat Texas Tech 76-68. The win did surprise some, but many experts did predict their advance to the second round. What the experts did not count on was Southern squeaking past third-seeded Georgia.

Southern saw themselves sink into a 19-point hole late in the first half of their second-round game. The Southern squad did not look to next season; they regrouped and fought back. Jermaine Dearman scored 25 points in the comeback.

The win puts the Salukis in the Sweet 16 for the first time since the tournament expanded to 64 teams. Southern has the daunting task of trying to defeat Connecticut in Syracuse, N.Y., in the Regional semifinals. SIU has definitely become the Cinderella of this year's tournament. Kent State is also in the Sweet 16 but they're far too talented to be tagged as a Cinderella team.

SIU has played well against some very talented teams. Southern is 8-3 in games against teams ranked in the top 100 in the Rating Percentage Index. They have wins over Georgia, Texas Tech, Indiana and Creighton.

The Sweet 16 finds a more talented state team in the University of Illinois. After high expectations at the start of the season, the Fighting Illini stumbled through the season but started to spark in the tournament.

In the first game, U. of I. stomped on San Diego State, defeating the Aztecs 93-64. Frank Williams has finally turned it on, averaging 22 points in the first two games. In round two, Illinois faced Creighton and once again had a great performance from Frank Williams who has the most three-pointers in the tournament. The Illini have also received strong performances from forward Brian Cook and guard Corey Bradford. They both have a

combined 52 points in the first two games of the tournament. Lucas Johnson gives the team timely hustle and toughness despite his injuries off the bench.

Illinois' Sweet 16 game is a rematch against Kansas. They knocked off the Jayhawks last year to reach the Regional finals. This year, Kansas is much tougher and the Illini will not have the luxury of playing in front of a hometown crowd. But the Big Ten crowd should help in Madison, Wis. With the Illini playing the best basketball of the season, they may have the momentum to beat a Kansas team that has not played as well as they could.

UIC, the only other Illinois team in the tournament, saw their season end with a defeat at the hands of second seed Oklahoma. The UIC squad hung in the game despite very poor shooting from three-point range, which helped them reach the tournament.

AL preview

Continued from Back Page

Rodriguez, Alex Rodriguez, Rafael Palmeiro, Carl Everett, Juan Gonzalez and Rusty Greer. A-Rod, who is about to start his second season with Texas after signing a \$250 million contract last off-season, hit a single season shortstop record 52 home runs last year. Gonzalez came back to Texas after an outstanding season in Cleveland, where he hit .325 and 35 home runs.

AL East

The defending AL champs reloaded during the off-season by adding first baseman Jason Giambi, relief pitcher Steve Karsay, outfielder/DH John Vander Wal and third baseman Robin Ventura.

Their pitching is still their strength, however. They have at least three pitchers who could be aces on almost any other pitching staff in the league. Last season's Cy Young Award winner, Roger Clemens, is still as dominant as ever with his 96-mph fastball and nasty forkball. He went 20-3 last season with a 3.51 ERA. The only question with Clemens is the health of his legs. Last year he was bothered by nagging injuries to his legs which have carried over to spring training.

Mike Mussina (17-11), Andy Pettitte (15-10) and David Wells (5-7) will follow Clemens in the rotation. According to ESPN there are rumors that the Yankees are trying to trade Orlando Hernandez,

who has been with the team since 1998 and has proved to be a big-game pitcher. Wells, who was with the White Sox last year, suffered a back injury and missed most of the season.

The Yankees bullpen is as strong as ever. It starts with their closer Mariano Rivera. Although he gave up the winning hit in the World Series, Rivera still saved 50 games last season. He has proved time and time again that he is a money pitcher. Manager Joe Torre is not afraid to give Rivera the ball in any clutch situation. Ramiro Mendoza and Karsay will be good setup men. Karsay is also capable of being a closer when Torre wants to give Rivera a day off.

The Yankees lineup is solid from top to bottom. Derek Jeter, Jorge Posada and Bernie Williams were All Stars last season. With their new additions, they are favored by many to win the American League and quite possibly the World Series. New York is hoping blue chip third baseman Drew Henson can make it up to the big leagues by the end of this season.

Boston Red Sox

The Red Sox started spring training with a lot of turmoil. The team was sold to former Florida Marlins owner John Henry, former Montreal Expos owner Jeffery Loria and former Senate majority leader George Mitchell for a record \$660 mil-

lion. The owners fired general manager Dan Duquette and replaced him with interim GM Mike Port. Then they made a managerial change by firing Joe Kerrigan and hiring former Indians bench coach Grady Little.

The Red Sox improved their pitching staff during the off-season. They are hoping that the additions of Dustin Hermanson and John Burkett will provide more depth in their rotation behind star flame-thrower Pedro Martinez.

Martinez missed a lot of action last season due to injury, but he managed to go 7-3 with a 2.39 ERA. Hermanson spent last season in St. Louis and went 14-13 with a 4.45 ERA. Burkett had a surprising season with Atlanta by going 12-12 with a 3.04 ERA. He got off to a slow start but started winning during the second half of the season.

The Red Sox moved former closer Derek Lowe into the starting rotation. Last season, he went 5-10 with 24 saves coming out of the bullpen. Boston picked up Ugueth Urbina last season in a trade with Montreal. Urbina will assume the full-time closer's role, where he had 24 saves last season.

Boston went out and got some help offensively and on the bases. They signed former Oakland centerfielder Johnny Damon. Although he had a slow start last season, he started to pick up his

play during the second half. He hit .256 for the A's and had 27 stolen bases. Rickey Henderson was also signed to a minor league contract earlier this month and might split time with Damon at the lead-off spot. The two bring some much-needed speed to Beantown.

The Red Sox also signed first baseman Tony Clark, formerly with Detroit. Clark has a lot of power and can hit for average but he is very injury prone. If he stays healthy he is capable of putting up some big numbers.

If Nomar Garciaparra is fully recovered from the wrist injury that put him on the shelf for most of last season, then the Red Sox will have a very scary line-up to opposing pitchers. Nomar's presence will provide the Sox with the heart of the order, which will consist of him, Manny Irujo and Trot Nixon. Ramirez had a strong season last year, his first in a Red Sox uniform. He hit .306 and had 41 home runs.

Nixon is a terrific all-around player. He plays great defense in right field, which is not easy to do at Fenway Park with all of the different angles. He hit .280 last season with 27 home runs.

The American League should have some pennant races which will go down to the wire. Maybe this will be the year that the White Sox go all the way. Maybe.



SLAPSHOTS!

By Ryan Saunders
Sports Editor

¡Hola, mi amigos de Columbia! I don't know about you, but I am definitely ready for Cancun. I need a serious vacation before I go loco. SLAPSHOTS! is going to be pretty light on gossip this week, and I apologize, but it's been a slow week.

Instead, with my allotted space I have decided to provide you with the instructions needed to assemble an official Sports Dudes Spring Break 2002 Pirate Party Hat. Be the envy of the beach this spring break in this fashionable yet functional accessory.

Not only will the "Sports Dudes' Spring Break 2002 Pirate Party Hat" keep the sun out of your eyes, but it will also make for great reading while tanning—and it has even been known to come in handy for soaking up spilled alcoholic beverages, vomit and tears....

We'll get back to the Sports Dudes Spring Break 2002 Pirate Party Hat in a minute, but first some SLAPSHOTS!

Hell hath no fury like a baseball wife scorned: Michelle Grace, ex-wife of Arizona D-Backs first baseman Mark Grace and current wife of Goodfella Ray Liotta, have created and will star in "Baseball Wives," a weekly HBO series. Sports Illustrated reports that the series will "portray the trials of being married to a major leaguer" and likens the series to a combination of "The Sopranos," "Arli\$\$" and "Sex in the City."

Controversy erupted last week in Colorado after the *Daily Camera*, a

Boulder newspaper, reported that University of Colorado female cheerleaders, shorter than 5-foot-7 were now required to weigh less than 120 pounds. Athletic department officials diffused a not-so-perky situation by calling the story inaccurate. Though a 120-pound weight limit is being enforced, it only applies to those cheerleaders who will be performing stunts in which they will be tossed into the air.

Image is everything to 1992 Wimbledon champ Andre Agassi, who is suing Wimbledon sponsor Rolex. Agassi filed the lawsuit last month, citing, that the luxury watchmaker used his likeness and name without his permission in at least two television commercials.

What do Enron and the NFL have in common? Arthur Andersen, that's what. The accounting firm accused of obstructing justice in the Enron controversy has been the accounting firm of the NFL and several teams for a number of years. According to ESPN.com, the NFL and the teams that retain the firm are sticking by Andersen and have made no plans to switch to other accounting firms.

And you thought your roommate was bad: The Oakland Raiders are suing the A's over Network Associates Coliseum advertising money. Oakland and Alameda County gave the A's the stadium's advertising rights, under the agreement that they share profits over a \$3.9 million threshold with the Raiders



Photo Illustration by Ryan Saunders

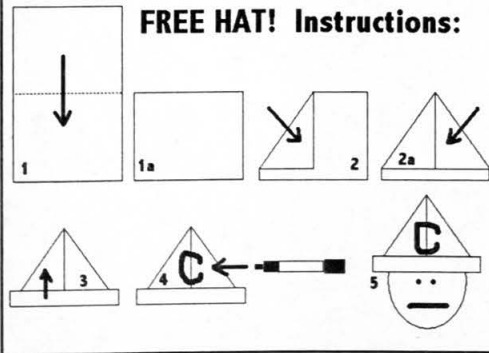
An extremely intoxicated Saunders (left) parties with friends in Mexico while modeling the official Sports Dudes Spring Break 2002 Pirate Party Hat.

and the Coliseum. The Raiders have seen no money since returning to Oakland in 1995, and accuse the A's of accounting trickery that understates the actual earnings. The A's deny the allegation, and a Sacramento County Superior Court Judge will decide the terms under which the Raiders can examine A's records.

"He's already making more than most quarterbacks. I find it hard to believe this whole deal hinged on if he was going to get \$17 or \$10 million this

year." That's New York Giants running back Tiki Barber telling the *New York Post* how annoyed he is with fellow teammate Michael Strahan. Barber lashed out at sack-tastic defensive end Strahan, after he turned down a 7-year, \$58-million deal because he wouldn't get his \$17 million signing bonus all at once, which Barber finds to be "absolutely ridiculous." Strahan, unhappy with the Giants 7-9 record last season has vowed to leave the team after his contract expires next year.

FREE HAT! Instructions:



Sports Dudes Spring Break 2002 Pirate Party Hat assembly instructions:

1. Remove the front page of the paper (or an inside black and white page for those black-tie galas) and fold it in half as it normally would be (see 1a).
2. Fold corner down toward the center. Next, fold down the opposite corner in the very same manner (2a).
3. Fold the bottom up on each side.
4. With a pen, crayon or marker (preferred), feel free to write your name or draw the logo of your favorite sports team. Be creative.
5. Open hat up from bottom, place atop head, and hit the beach!

Send us your spring break party pictures of you and your friends wearing your Sports Dudes Spring Break 2002 Pirate Party Hats and you may see yourself in a future issue of the *Chronicle*!

M's, Yanks ready to rumble

○ A's, BoSox also contenders for American League pennant this season



AP Photo/ Elaine Thompson

Mariners Mike Cameron (left) and Ichiro Suzuki are all smiles after last year's 116-win season.

By Dustin Klass
Sports Editor

The 2001 season was incredible for the American League. The Seattle Mariners won a major-league-record 116 games, but it was the Yankees who ended up representing the AL in the World Series. The Oakland A's, who had a record of 102-60, would have won a division title if they were in any other division in baseball. Unfortunately for them, they were in the AL West behind the Mariners.

The Minnesota Twins surprised everyone by going 85-77 last season. Talks of contracting the team, however, surrounded them throughout the off-season. In Boston, it was the same old story. Controversy in the Red Sox front office was a major distraction for the team on the field. They went 82-79, which is not bad, but did not meet their expectations. The BoSox are still are looking to knock off those damn Yankees.

A new season is about to start, and there are a lot of high hopes and expectations for many teams around the league. Here are the teams to look out for in the American League starting in the Central Division:

Cleveland Indians:

If their pitching staff can live up to its potential, Cleveland will have a legitimate shot at competing with the White Sox. Bartolo Colon will be the tribe's ace. The hard-throwing right-hander went 14-12 last season with a 4.09 ERA. Judging from his record, he can be inconsistent. Colon has had trouble with control throughout his career, but if he can keep the ball in the strike zone, he can dominate a game.

C.C. Sabathia had a great rookie season going 17-5. He finished second in the Rookie of the Year voting behind Ichiro Suzuki of Seattle. With a big league season under his belt, look for Sabathia to do some major damage in the Indians' rotation.

Although Cleveland lost two major offensive weapons in Juan Gonzalez and Roberto Alomar, they still have first baseman Jim Thome, outfielder/DH Ellis Burks, and right fielder Matt Lawton. Thome hit .291 and had 49 home runs and 124 RBI last season. Burks came over from the Giants before the 2001 season, and made a nice contribution hitting .280 with 28 home runs. Lawton, who came over from the Mets in the Roberto Alomar trade, hit .277 with 13 home runs.

Minnesota Twins:

Despite the contraction rumors, the Twins are back for the 2002 season and are once again loaded with young talent. It starts with their pitching staff which is loaded with very gifted arms.

Eric Milton, the ace of the staff, can get his fastball into the mid-90s and is not afraid to pitch inside. He also has a big breaking curveball and an improving change-up. Milton went 15-7 with a 4.32 ERA last season. Joe Mays improved his control last season and that enabled him to get 17 wins and a 3.16 ERA. Brad Radke did not get a lot of run support during the 2001 campaign but was still able to earn 15 wins. If the Twins' rotation stays healthy, they should be right in the thick of the AL Central race.

Minnesota's offense is a big question. They have some good hitters but it is yet to be determined if their lineup will produce enough runs to win consistently. First baseman Doug Mientkiewicz hit .306 with 15 home runs. According to some baseball scouts, he has the potential to hit 20 to 25 home runs annually. Corey Koskie has high expectations for the 2002 season after hitting .276 and 26 home runs last year.

AL West Seattle Mariners

Seattle lost three potential Hall of Famers (Randy Johnson, Ken Griffey Jr. and Alex Rodriguez)

in the past three seasons. Their record, however, showed no evidence of missing those players last season. If the Mariners plan on repeating the success of last season and going deeper into the playoffs, they better get the same results from their pitching staff.

Last season three Seattle hurlers were in double digits in wins. Jamie Moyer led all pitchers with a 20-6 record with a 3.43 ERA. Freddy Garcia, who is projected to be the Mariners' ace, won 18 games last season with a 3.05 ERA and Paul Abbott won 17 games.

Seattle lost three Hall of Famers (Randy Johnson, Ken Griffey Jr. and Alex Rodriguez) last three seasons.

Their bullpen is incredibly strong, starting with closer Kazuhiro Sasaki. He had 45 saves last season in 69 appearances. Arthur Rhodes provided Seattle with a lot of left handed pop. He throws in the mid-90s, and has a good cut fastball. Rhodes went 8-0 with a 1.72 ERA last year. Jeff Nelson has been a terrific set-up man for the last few seasons. He went 4-3 with a 2.76 ERA.

Combine their pitching staff with a lineup which includes Edgar Martinez, Bret Boone, Jeff Cirillo, John Olerud, Ichiro Suzuki and Mike Cameron, and you have yourself a solid team all around. Boone had a breakout season by hitting .331, 37 home runs and 141 RBI. Suzuki, who hit .350 and had 56 stolen bases, caught the hearts of

Seattle fans in his first season playing professional baseball in the United States after coming over from Japan.

The Mariners traded third baseman David Bell to the Giants for outfielder Desi Relaford. However, they filled that opening at third base by signing Cirillo away from the Colorado Rockies. He is a very solid, well rounded player. He had a good year last season in Colorado by hitting .313 with 17 home runs. Cirillo is a great addition to Seattle's line-up.

Oakland Athletics

Although they lost star first baseman Jason Giambi, expect the A's to be in the hunt for the Western Division title come September. With their young pitching staff intact, they have high hopes of bringing a World Series title to Oakland for the first time since 1989.

The A's have a 1-2-3 punch consisting of Tim Hudson (18-9), Mark Mulder (21-8) and Barry Zito (17-8). All three proved they are capable of pitching in big games, and were impressive against the Yankees in the ALDS last fall. Cory Lidle was a pleasant surprise for Oakland in 2001. He went 13-6 with a 3.59 ERA and proved to be a quality No. 4 starter.

During the off-season, Oakland lost closer Jason Irsinghausen but then signed former Toronto closer Billy Koch. Koch, who throws in the high-90s, saved 36 games for the Blue Jays last season. The A's also have two good set-up men in the bullpen with Jeff Tam and Jim Mecir.

Even without Giambi, Oakland's lineup is still in very good shape. If Jermaine Dye fully recovers from a broken fibula, he will be feared by pitchers around the league. Dye hit .282 with 26 home runs and 106 RBI. Third baseman Eric Chavez and shortstop Miguel Tejada provide not only great defense on the left side of the infield, but also a lot of power.

Chavez hit .288 with 32 home runs, while Tejada had a .267 average and hit 31 round-trippers.

The A's went out and traded for outfielder/DH David Justice in the off-season. Justice, who was injured a lot last season, hit .241 and had 18 home runs. That was a sub-par season by his standards, but if he rebounds Justice will be a nice contribution to Oakland's lineup. The A's will probably move centerfielder Terrence Long back to the lead-off spot since they lost Johnny Damon to Boston.

Texas Rangers

With a powerful lineup, the Rangers looked to improve their pitching this season. They went 73-89 in 2001 but, while runs came easily, pitching was their major problem. Their staff could not hold leads and cost them many games down the stretch.

Although they signed Chan Ho Park the verdict is still out on their starting rotation. Park went 15-11 with a 3.50 ERA last season with the Dodgers but his numbers have dropped the last few seasons. Even if Park can get his 95 mph fastball back and dominate, the Rangers' staff is still in trouble. They have Kenny Rogers (5-11), Doug Davis (11-10) and Dave Burba (10-10) behind Park.

The Rangers added John Rocker and Todd Van Poppel to their bullpen in the off-season. Van Poppel had a great year with the Cubs last season going 4-1 with a 2.52 ERA. Rocker, who split time between Atlanta and Cleveland last year, went 5-9 with a 4.32 ERA, and it is still yet to be determined if he will be able to keep his cool. Jeff Zimmerman was the Rangers' closer last season. He had 28 saves and a 2.40 ERA.

Offensively the Rangers' lineup is incredibly strong. They are going to score a lot of runs with an order consisting of Ivan

See AL preview, page 27