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Columbia Chronicle (04/08/2002)

Columbia College Chicago

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COLUMBIA CHRONICLE

Volume 35, Number 22

Columbia College Chicago

Monday, April 8, 2002

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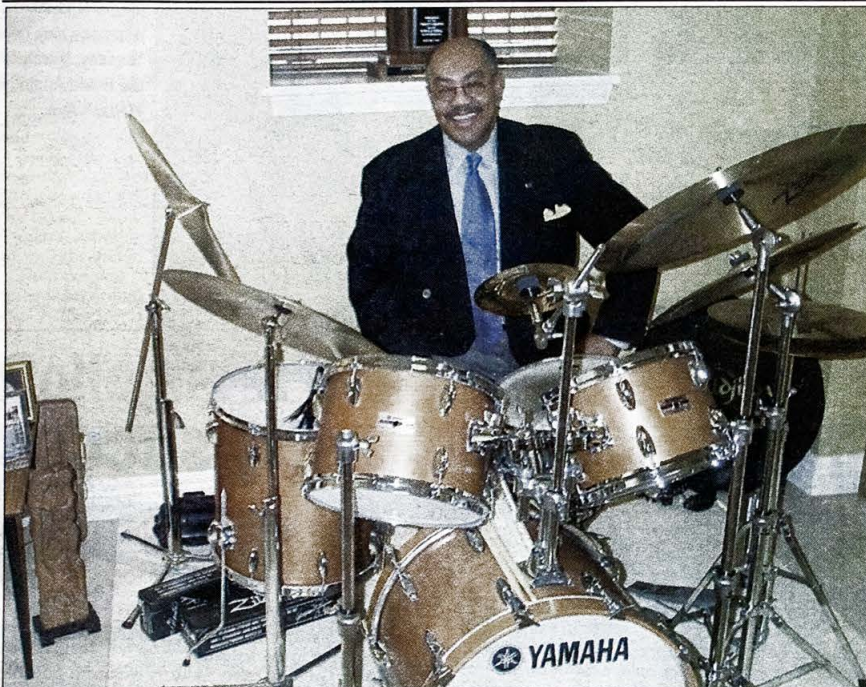
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Sports

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Dwayne M. Thomas/Chronicle

President Warrick L. Carter relaxes in his 'sanity room' on the ground floor of his new home.

Inside view of President's mansion

○ Exclusive tour through newly
renovated presidential residence

By Ryan Adair

Executive Editor

Last month Columbia officially added another building to its ever-expanding Chicago campus. Although the building will not house any classrooms, theaters or offices, it may indeed play a vital role in the college community. Columbia now has a place for the college president to call home, in addition to a permanent spot for him to hold meetings, host fund raisers and show off new student and faculty artwork.

Located at 1258 N. LaSalle Drive, in the heart of the city's trendy Gold Coast, the 8,000-square-foot townhouse is now the official residence of college president Warrick L. Carter and his wife Laurel. According to college administrators, the property will be the permanent address for future Columbia presidents as well as a place to host potential backers for the school.

The college originally purchased the building for \$1.35 million nearly two years ago. Since then the house has undergone a 16-month period of dramatic renovations. The building dates back to the mid-1800s and at different times was a private residence; a popular gathering spot known as the Swedish Club; and most recently an apartment building; until the property fell into total disrepair, according to college officials.

The Carters granted the *Chronicle* an exclusive personal tour of the newly renovated four-story house. The first floor of the building consists of public rooms where Carter will host various gatherings for the college's Board of Trustees, faculty, alumni and staff.

Upon entering the house through a security gate, the main room inside the front door is the sitting room. This area features plush yellow and white couches and chairs, in addition to wall-to-wall hardwood floors and an elegant marble fireplace. Above the fireplace is an abstract painting by Columbia alumnus Richard Lang.

Various Columbia-related artwork is showcased throughout the house's first level, ranging from abstract student paintings on the walls of the living

room to the three by faculty member Thom Lee in the dining room. Mrs. Carter noted that every four to six months, new artwork would replace the previous dining room paintings.

Mrs. Carter, who is an interior designer by trade, completely furnished the townhouse and said the college would retain the furniture on the first level even when Carter's run as president has ended. She described the general look of the public space. "[It's] neoclassic and very eclectic. I wanted to create with a palette that was neutral but not bland," she said. "A lot of my personal taste is in here. I hope the college community likes it."

Also of interest on the public level is the library. Primarily to be used for hosting potential benefactors, according to Carter, the room features rich green walls, offset by a large brown leather couch in the center. A wide drop-down screen also is an important highlight of the room since it will allow for videoconferences, Carter said. The small library is the ideal setting for meeting with prospective donors, he noted.

"People like to give to individuals. You have to make a connection in intimate settings," Carter said.

Downstairs from the public level is the ground floor. This area has a special side entrance opening into an elevator that was designed, Carter said, to assist those with disabilities. The ground floor features a large commercial-sized kitchen for in-house catering of various events. Off the kitchen, through large French doors, is Carter's private office, which is circular. Directly across from the office is what Carter calls his "sanity room." In the center of this room, a Yamaha drum set is the focal point, which is appropriate since Carter is a jazz musician. Two portraits of Carter's grandfather and great-grandmother are on the wall of the room.

The third and fourth floors of the presidential house are the actual private living quarters of the Carters. On the third floor, Mrs. Carter's office is adjacent to another living room, which features black and white, zebra-colored chairs and a large gray, textured couch. The Carters' personal kitchen is the next room over, with speckled granite countertops and tiled walls. The private third floor also includes an informal dining room with a large circular glass table and an elegant crystal chandelier.

Columbia student charged in church fire

○ \$2.5-million bond set as he waits in
jail for April 15 arraignment

By Murad Toor

Staff Writer

A Columbia student charged with the March 18 arson of a Wheaton church was being held in the DuPage County Jail on a \$2.5 million bond, according to authorities. The film student's next court appearance is April 15 for arraignment, when he will enter a plea.

Adam P. Palinski, 21, was arrested around 10 a.m. Thursday, March 21, at the Metra train station in Wheaton while on his way to classes at Columbia, according to Wheaton Police Commander Joseph Eversole.

Palinski is accused of setting fire to two Wheaton buildings: St. Michael Catholic Church at 315 W. Illinois St. and a house on Warrenville Road, said DuPage County State's Attorney Joseph E. Birkett and Wheaton Police Chief Mark Field. The church was completely destroyed and the house suffered superficial damage.

Birkett and Field jointly announced March 22 that Palinski has been charged with one count of arson and one count of aggravated arson, for the church and the residence, respectively.

The motive for setting the fires remains unknown at this time.

DuPage County Judge William Ferguson set Palinski's bond at \$2.5 million and Palinski remains in DuPage County Jail in Wheaton.

Eversole said the church fire was discovered Monday, March 18, around 1:45 a.m. when an officer saw smoke and when a citizen called the Wheaton police department at about the same time. The Wheaton Fire Department, with help from 17 other fire departments and a total of about 70 firefighters, could not save the church.

The residence fires were set with gasoline on the home's vinyl siding and burned themselves out, authorities said. Three areas of fire damage are visible from the street: on both sides of the two-car garage facing Arbor Drive, and to the left of the front door facing Warrenville Road, under a window.

Arson is a Class 2 felony punishable by three to seven years in state prison. Aggravated arson, perpetrated when people are present, is a Class X felony that carries six to 30 years. Police said two people were in the residence when the fires were set. Police also said the owner called 911 at 6:14 a.m. when he woke up and noticed the damage.

Palinski was a member of St. Michael Parish, said Father Don McLaughlin. From second through eighth grades Palinski attended the parish school, according to Palinski's mother. McLaughlin said he didn't know the Palinski family because he just joined the church in June of last year.

Palinski's house is next door to the residence. The owner is a teacher and coach at Wheaton Warrenville South High School, the same school Palinski graduated from in 1999.

Police received tips implicating Palinski within a day, Eversole said, and Palinski was put under surveillance up until his arrest Thursday morning. Eversole did not say what specifically led police to Palinski other than the tips, nor did he comment on the evidence they had. Palinski admitted to the crimes while being questioned by police, said Eversole.

"There are many investigative steps to be taken. We set up a plan so, that morning, things would go in concert when we took Mr. Palinski into custody," Eversole said. "We were well prepared when we met the person in custody."

See Church fire, page 5

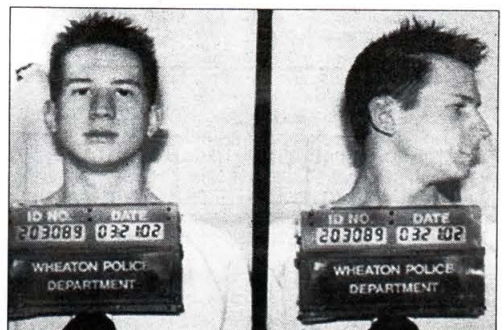


Photo courtesy of Wheaton Police Department

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Briefly News and Notes

Spring Photo Fair held at area camera company

Central Camera Co. is sponsoring a Spring Photo Fair, April 12 and 13 at its headquarters, 230 S. Wabash Ave.

Photographic amateurs and professionals will have an opportunity to meet product representatives and discuss the latest innovative techniques in photography.

The events will take place 9 a.m. to 4 p.m. For more information call Kathy Arnold at (312) 427-5580.

Columbia hosts student work in citywide poetry festival

Students from 10 area colleges and universities will be on hand to read their work at the third annual Columbia College Citywide Undergraduate Poetry Festival Thursday April 11. The free event will take place at the Concert Hall, 1014 S. Michigan Ave., and will include a reception following the readings. For more information call (312) 344-8138.

Carter's office hosts series of brown bag luncheons

There is a series of brown bag luncheons scheduled by president Carter's office. The first will be at Hokin Hall, 623 S. Wabash Ave. on April 8 from 11:30 a.m. to 1 p.m. All Columbia faculty and staff are invited to attend this forum touted as a "conversation with Dr. Carter." Attendees are asked to bring their own lunch.

Alan Arkin visits Columbia

Actor-director Alan Arkin will be in the Theater department during the week of April 8. Arkin will host a Q&A on Thursday, April 11 from 11 a.m. to 1 p.m. at the Getz Theater, 72 E. 11th St.

Arkin has acted in such films as "Edward Scissorhands," "Slums of Beverly Hills" and "Gattaca." He directed the 1971 film "Little Murders."

Screening series to continue

The Film and Video department's Wednesday Screening Series continues this week with "Critical Moments." This series of shorts is a montage of the works of Film and Video faculty members Paul Hettel, Wenhua Ts'ao, Mica Martinelli and Claudia Paraskiv. The series will be screened on April 10, 6 p.m., 1104 S. Wabash Ave., Room 302. For more information call (312) 344-6708.

Getz hosts 'Fashion Euphoria'

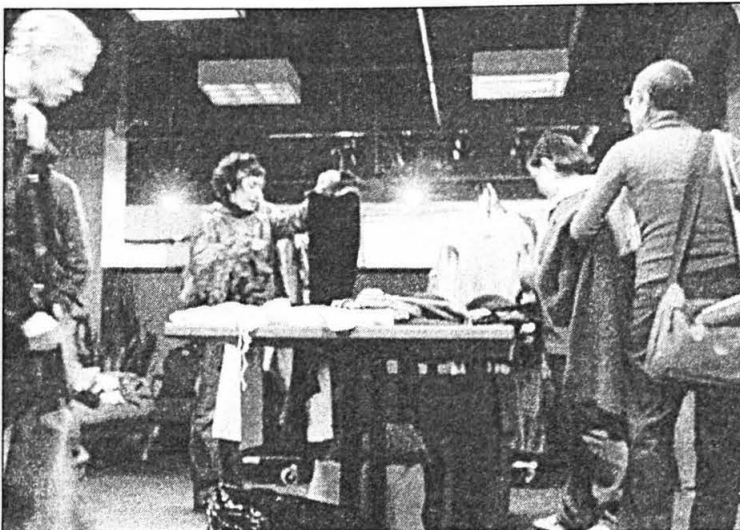
Columbia's Multicultural Organization, FUSION, will be hosting "Fashion Euphoria," a talent and fashion show of student produced work. The event will be held April 11 and 12 at Getz Theater, 72 E. 11th St. Tickets will be available in the Hokin, \$7 for students and \$10 for non-students. For more information email fusionccc@yahoo.com.

SPJ to feature conference

The Society of Professional Journalists' region 5 (Illinois, Indiana and Kentucky) and region 7 (Missouri, Kansas, Iowa and Nebraska) are hosting their regional SPJ conference April 12 in Springfield, Ill. The event will take place at the Illinois Press Association's headquarters and consist of writing and photography tips, a discussion of media trends and networking with Midwestern journalists. For more information visit www.spjregion5.org.

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

Around Campus



Joe S. Tamborello/Chronicle

Students search for bargains at the rummage sale held last Tuesday, March 19 at the Hokin Annex, 623 S. Wabash Ave.

Five steps to industry success

○ In this week's series: Getting started after film school

By Melissa DiCianni

Staff Writer

So, you want to be a filmmaker? With the economy tumbling down into a black hole, a sad situation is facing many soon-to-be graduates. But living your dream does not have to be so hard. After all, that is why most people go to college. The stress of making your dreams come true is sometimes enough to make someone work a dead-end job, but some helpful hints might make finding a job a little easier for you.

Step 1: Prepare all materials.

Creating a small package is almost necessary to grab someone's attention. The package must be well organized, and professional.

A résumé is necessary in any job, but a good résumé may get you noticed. A résumé should be no longer than one page and should highlight all work that is relevant to the field of application.

A screening reel should accompany the resume and be a maximum of three to five minutes long.

"The screening reel should show the filmmaker's best work, and it should be able to be watched without an explanation," said Peter Hartel, cinematography teacher in the Film and Video department.

Another element of the entire package should be a letter of recommendation from someone who works in the film industry or a film teacher from Columbia.

Step 2: Utilize available resources.

The Illinois Department of Commerce puts out a book called the *Illinois Production Guide* each year. The book lists all the production companies and names of perspective employers in Illinois and is free.

Being able to access all the film companies in Illinois will help you focus on where you want to apply, and who's hiring.

"Be willing to take an entry-level position because your first job may be in shipping," Hartel said. "It is kind of a test to see how you perform in their company, which is

not necessarily a bad thing because it gives you a chance to move up in the industry."

Step 3: Go to as many industry events as possible.

Getting out and networking with other filmmakers, cameramen and producers is an excellent way to make connections within the industry.

For instance, the local cameramen guild just held an event in which the president of the American Society of Cinematography was the keynote speaker.

Step 4: Get your films out there.

Submit your films to as many film festivals as possible, and to local public television stations like WTTW channel 11. The more your films are seen the more someone in the film industry is likely to recognize your work.

Step 5: If you decide that you would rather work as a freelance filmmaker, then raising funds for films is necessary. There are several ways to do this, the most common being hosting a benefit.

"The benefit card has been overworked lately," Hartel said. "There has to be some intrinsic value to the benefit. Like, for \$5 you can see this band, and all you can drink."

Another way to raise funds is to solicit them from a company that may be concerned with your film's topic. For instance, if your film focuses on healthcare issues, consider approaching a company that manufactures healthcare products or an organization that deals with healthcare issues.

Also, some people with discretionary income are willing to take risks like contributing to a film because it can bring them prestige or money.

"A lawyer might invest in a film so he can see his name in the credits, and show his friends what he is doing outside the office," Hartel said. "It lets the contributor think that they are using their creativeness by being involved in the film's production."

College community given chance to voice opinions

○ Town hall meetings set to gain input on construction of student center

By Jeremy Adragna

Assistant News Editor

Three dates have been set for mid-April town hall meetings at Columbia. These events have been set up for students, faculty, staff and neighbors to voice their opinions on the issue of constructing a new student center on campus.

In a statement released by Columbia's administration, the college currently plans to erect the building on land it owns in the 800 block of South Wabash Avenue, but the location could change if opportunities present themselves, said Mark Kelly, vice president of student affairs and the chair of the projects steering committee.

Students, faculty and South Loop neighbors will have a chance to give their input on how they believe a student Center should be constructed, according to the press

release.

"These meetings are a chance for us to hear what the community needs and wants, and how they prioritize those needs," said Bert Gall, executive vice president. "The input we will get from the meetings will serve as a guide so we can have a rough idea, architecturally, of how the center should be constructed to better serve the needs of the community."

According to Gall, he and Kelly will be heading up the town hall meetings and hosting them personally.

"There is an overwhelming sense that to best serve students there is a need to make a facility central to the campus area," Gall said.

The town hall meetings are planned for three different days in three different locations. Tuesday, April 16, 3 to 5 p.m. at Getz Theater, 72 E. 11th St. Wednesday, April 17, 11 a.m. to 1 p.m. at Hokin Hall, 623 S. Wabash Ave., and Thursday, April 18, 6 to 8 p.m. at the Residence Hall Café, 731 S. Plymouth Court.

The *Chronicle* has previously reported that construction of the student center will cost the school \$35 million and begin in 2004.

House

Continued from Front Page

There is also a small family room with a balcony that opens to the back of the house.

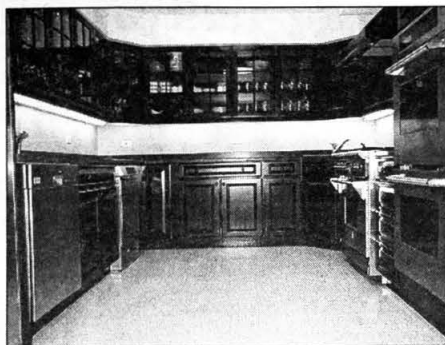
The fourth floor consists of two guest bedrooms and the Carters' master suite. The top floor was originally the ballroom for the Swedish Club, according to Mrs. Carter, and has since been dramatically redone. The first guest bedroom features an Asian motif and has two prominent skylights in its slanted ceiling. The second guest room has a tropical theme with colorful prints on the bedspread and worn wooden furniture.

The Carters' private master bedroom is through two large French doors and decorated mostly in earth tones with brown as the dominant color. A small sitting room is off the main room, with only a small couch filling the space.

The house also features a two-car garage on the ground level, an elevator that reaches all four stories, and a burglar alarm system.

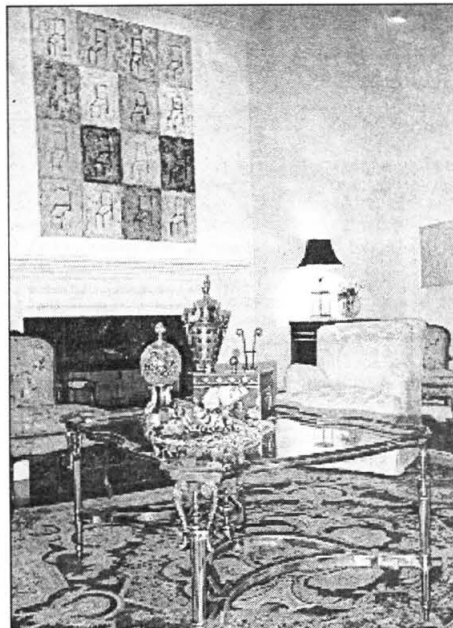
During the tour, the Carters pointed out that the college will host a series of open houses in May for all Columbia faculty and staff to view the public area of the house. Also, they will host members of the new Student Government Association after elections, toward the end of the semester.

The final cost of the renovations has yet to be determined, according to Carter, and numbers may not be



Dwayne M. Thomas/Chronicle

(Above): A view into the commercial kitchen used for catering special events. (Right): Sitting room on the public level of the president's house.



College PR group urges students to be lifesavers

○ Columbia student society brings awareness to importance of organ donation

By Celina Sumner

Staff Writer

Former Columbia student Donald Walker knows the importance of informing people about organ donation—he once received a kidney.

When he was still an infant, Walker was diagnosed with a genetic kidney disease. Because he was so young doctors said he would only have about three years to live.

But Walker beat the odds, and in late 1995, when he was about 22 years old, he received a kidney from someone who died. He did not know the donor, but with the help of a few doctors, Walker was able to meet the donor's parents to express his appreciation.

It is for students like Walker that Columbia's Public Relations Student Society of America hosted an "Organ Donor Awareness Day" on Tuesday, March 26.

The carnival-themed event, which was held in the lobby of 623 S. Wabash Ave. building, entertained and educated students and faculty about the importance of becoming an organ donor.

The "Organ Carnival" consisted of games like "Pin the Organ on the Celebrity," and its organizers offered candy, brochures, prizes and heart stress relievers to students who agreed to become donors.

Walker said the main reason people are not willing to become donors is because they are afraid they will not be given proper medical treatment so their organs can be harvested and passed on to somebody else.

"Most people have a fear that the doctors will let them croak," He said.

Walker, who graduated in Spring 2001, said that another organ donation concern is that there are not



Jeffrey T. Wahl/Chronicle

Rebecca Pazik (left) and Jeanette Arroyo (right) give information on organ donation, March 26, in the lobby of 623 S. Wabash Ave. building.

enough African-American donors. He said if an African-American person needs an organ, it would be better if it came from another African-American

because it would be a closer genetic match and the transplant would have a better chance of being successful.

Anne Dienethal is another Columbia graduate who received an organ in June 2001. Dienethal has had an autoimmune illness for 14 years, and needed a transplant when her kidney function decreased.

Unlike Walker, Dienethal knew her donor—it was her sister.

Dienethal says that organ donation is not a largely discussed topic, but it should be because the need for donors is much greater than the actual number of people willing to donate.

"Every 13 minutes someone is added to the organ transplant waiting list, and every 91 minutes someone dies waiting," Dienethal said.

Dienethal agreed with Walker about the myths regarding organ donation. She explained that one myth is that people just have to sign the back of their driver's licenses in order to become donors. While that is a good first step, people also need to inform their loved ones of their wishes to become a donor, because in the end family members make the final decision.

The PRSSA hoped to increase awareness and stomp out these myths on "Organ Donor Awareness Day".

For the past five years, Columbia's PRSSA has been competing in the National Organ Donor Awareness Competition, and last year was awarded first place out of 40 schools across the country for its efforts in promoting organ donor education.

Columbia's PRSSA president Jeff Tobler said the competition is judged mainly on the creativity of the event. Creativity is based on a description of the event and relevant artwork like flyers and posters that were distributed to students. The event package is sent to New Jersey where PRSSA is based.

Last year, members of Columbia's PRSSA packaged their event information in a box that resembled an organ transporting cooler.

Fiction department hosts week-long 'Festival of Writers'

○ Irvine Welsh highlights Story Week with readings and a DJ set

By Tina Spielman

Copy Editor

Literary bigwigs—from Columbia and beyond—represented en masse the week of March 25 to 29 for the Fiction department's Story Week: Festival of Writers. This year's highly publicized, week-long event revolved around the themes of culture, class and conflict.

Headliners for the event included John Edgar Wideman author of *Philadelphia Fire* and the two-time winner of the PEN/Faulkner Award in fiction, and Scottish-born *Trainspotting* author Irvine Welsh. The list of event luminaries included the Fiction Writing department's own Joe Meno (*How the Hula Girl Sings*) and Don De Grazia (*American Skin*).

The turnout for this year's Story Week almost doubled that of years past. The Fiction Writing department's Shawn Shiflett said the event was a stunning success, making Story Week "one of the premiere literary events of the city." Shiflett read from his recently completed novel, *Hidden Place*, at the full-time faculty reading.

Kicking off the week's events was the part-time faculty and alumni reading where featured writers read works ranging from nonfiction essays, novels-in-progress and short stories. The writers offered a range of diversity and voices—one of the aspects of Story Week that made it so successful.

In addition to the literary readings, panels were held on the subjects such as "Is There a Working Class Fiction?" and "Writing After Sept. 11." Participating in these discussions was author of *Troublemakers*, John McNally and Oprah booklist recipients A. Manette Ansay and Edwidge Danticat. The events provoked questions from the packed auditoriums and engaged audiences, leaving some attendees still pondering the topics days after.

The climax of Story Week took place Thursday, where more than 800 people packed into the Metro to hear McNally, Meno and Welsh (who also DJed) read from recent works. The reading started out with Welsh reciting his "Choose Life" soliloquy from *Trainspotting*. The writers captivated the would-be restless audience with humor, brutality and performance.

"I have never seen that many people who weren't fiction writers be quiet and listening," said Pilar Hudson, fiction writing major, about the trance-like state held by the Metro attendees.

Story Week wrapped up Friday, March 29 with a Fiction Writing Student Board reading and "Readings in the Raw," a graduate student reading.

The event has collected momentum over the years and keeps on getting "bigger and better," said Sheryl Johnston who managed publicity for the event. The finalization of this year's Story Week leaves the department with the difficult task of trying to match this year's success in years to come.

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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
 11 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>

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Department hosts Spring Poetry Series

English department poetry committee chooses speakers for series

By Bridget O'Shea

Staff Writer

During the next several weeks, Columbia will begin its Spring Poetry Series. The Spring season will consist of six different readings around campus.

Maureen Seaton, artist-in-residence at the English department, said Columbia tries to get readers with national standing to come and read.

"All kinds of famous people have been through," she said.

On April 11, in the Concert Hall, the Spring Poetry Series will have a city-wide undergraduate reading intended for all colleges in Chicago.

Seaton said the readings usually have a good turnout. She said a few years ago, Lawrence Ferlinghetti came to read and they televised him because there were so many interested people. Seaton explained that, at other times, the auditoriums are only half-full.

The poets for the series are chosen by a committee in the English department. Seaton said the committee tries to choose people who they think Columbia and the community would be interested in.

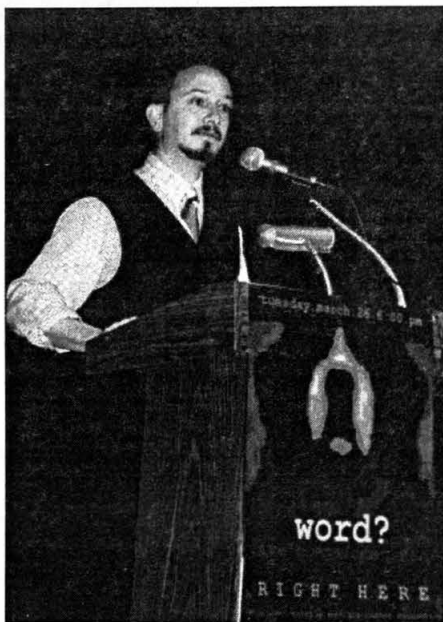
"We try to choose someone who has wide recognition," said Tony Trigilio, a teacher in the English department. "We try to choose someone that would be good with our students."

Seaton explained that, with the newly added major in poetry, the English department receives funds to have a guest come and teach a class every semester. This semester, David Trinidad, a poet who teaches at New School University in New York, came to Columbia and taught intermediate and advanced poetry workshops. Trinidad, in addition to reading on April 18, will also be lecturing on Tuesday, April 23 in Hokin Hall.

Columbia now offers the only undergraduate poetry major in the country, which is another reason why the department believes the readings are important to the surrounding community.

"The readings are supposed to boil over into the community," Seaton said. "And it's free, so anyone can go." She said the spring readings are not just for Columbia; they are for anyone who is interested.

Seaton and Jim Elledge will be a reading in the series on Wednesday, April 24, at the Conaway Center. This event will be sponsored by the English department and Columbia's Gay Lesbian Bisexual and Transgender organization.



Zach Carley/Chronicle

Alan Michael Parker opened this year's poetry series with a reading of his work at Columbia's Concert Hall on March 21.

On Thursday, May 2, New York poet Kimiko Hahn will read in Hokin Hall. [Hahn] is the winner of an American Book Award and a Lila Wallace Readers Digest Award. "I teach her [Hahn] in all my poetry workshops," Seaton said. The Columbia Poetry Review reading will be on Tuesday, May 28, in Hokin Hall. The Columbia Poetry Review is a poetry journal edited by students in the English department. The Review comes out once a year and publishes student work.

The last event of the Spring Poetry Series will be the Marjorie Welsh poetry reading on Thursday, May 30, at the Conaway Center. Welsh has had collections of her poetry published, as well as essays on painting and literature.

This is only the third year that the poetry major is being offered, and Seaton says it's growing fast. "Now that we

have a poetry major, students are very interested," Seaton said. She said it gives legitimacy to writing poetry, and that encourages students. However, many students are wary of taking a poetry major.

"I think because it's difficult to imagine taking poetry into the workforce," Seaton said. However, she explains that there are positions in various fields that hire poetry majors. "It's a matter of being creative when you're out there," Seaton said.

Trigilio said the poetry readings give students an idea of poetry outside the classroom. He said the personal interaction with poets helps students because they see how poetry can be used in the outside world. "It's crucial not only to the students, but to the growth of the major," said Trigilio.

Seaton said she schedules her classes around the readings so she can take her students to see them. She said she does this because students are busy and it's sometimes difficult for them to get to the readings. She said she believes the readings help students with their poetry. "Being a poet myself, it's very inspiring to go to the readings," Seaton said.

Trigilio said that along with the readings helping the poetry major and its students, the major in turn helps the readings. Trigilio said, "The major has definitely added momentum to an already successful poetry series."

The English department sponsors a series of poetry readings every spring and fall. All readings in this series are free and open to the public. For exact times and locations of events of the Spring's series, please contact the English department.

The spring season is as follows:

- Third Annual City-Wide Undergraduate Poetry Reading
Thursday, April 11 at 5:30 p.m. Concert Hall, 1014 S. Michigan Ave.
- David Trinidad—two Events
Thursday, April 18, 5:30 p.m. in Hokin Hall
Lecture - "Holding Our Own: The Selected Poems of Ann Stafford"
Tuesday, April 23, 5:30 p.m. Hokin Hall 623 S. Wabash Ave.
- Maureen Seaton and Jim Elledge
Wednesday, April 24, 5:00 p.m. Conaway Center, 1104 S. Wabash Ave.
- Kimiko Hahn Poetry Reading
Thursday, May 2, 5:30 p.m. Hokin Hall, 623 S. Wabash Ave.
- Columbia Poetry Review Publication Reading
Tuesday, May 28 at 5:30 p.m. Hokin Hall, 623 S. Wabash Ave.
- Marjorie Welsh Poetry Reading Thursday, May 30, 5:30 p.m.

Former Columbia design student creates logo for Twin Towers Fund

Jared Weinstein draws from personal experiences on Sept. 11

By Rudolph J. Sanchez

Staff Writer

The attacks of Sept. 11 gave Americans the task of reflecting on what this country means to them. Jared Weinstein, a Columbia graduate, was also given that task when he was asked to design the logo for the Twin Towers Fund, a fund created to assist families in the wake of the attacks.

Weinstein graduated from Columbia in 1996 with a degree in graphic design. He moved to New York after working in Chicago for a few months. Weinstein began to freelance for Merkley Newman and Harty, a Manhattan advertising agency. Weinstein worked for a separate satellite of the company called Design Group. After roughly two years of freelance work he was given a full-time position. Like millions of other Americans, he was on his way to work when tragedy struck.

The morning of the attacks, Weinstein came up from the subway and saw the same towers he sees every morning engulfed in flames. "We weren't as close as others but I didn't watch it on TV," Weinstein said.

Merkley Newman and Harty is located below 14th Street so it closed immediately following the attacks. It remained closed for the week. During that time Weinstein volunteered in the relief effort. He assisted the efforts at Chelsea Pier 59. At that location supplies and donations were sorted out, coordinated then delivered by ambulance to Ground Zero. "We worked 12 to 14 hour shifts for the rest of the week," Weinstein said.

The following week, Weinstein received the job

of designing the logo for the Twin Towers Fund. The Twin Tower Fund was established by Mayor Rudolph Giuliani to help the families affected by the attacks. The mayor's office then gave the job of designing the logo to Merkley Newman and Harty.

"I got it early in the week and I had one day to finish it—that came out to about five or six hours," Weinstein said.

Weinstein knew immediately how he wanted the design to look.

"It was obvious, I had to put the Twin Towers in it," Weinstein said. "It also had to have a patriotic angle."

The design is simple and contains two very basic elements, the American flag and the World Trade Center Towers. The design is the American flag hung vertically with a separation in the center to form two separate towers. The design is displayed on the Twin Towers Fund Web site located at www.twintowersfund.org. The logo was also displayed last year on the "NBC Nightly News with Tom Brokaw."

Weinstein was ready to present the design to the mayor's office but work was halted once again. It was during this week that the anthrax scare broke out and everything was put on hold for a week. The following week, the design was presented to the mayor's office. Weinstein presented about a dozen different designs but he knew which one was going to be used.

"There were about three variations of the same design. We only did this in case [Giuliani] wasn't happy with it," Weinstein said. "The final design was the first one I did."

Weinstein left Merkley Newman and Harty in December and took a couple of months to regroup and pursue other projects. Weinstein has since become freelance director for Ogilvy Advertising.

Church fire

Continued from Front Page

McLaughlin said he learned of the church fire at 2:15 a.m. Monday, March 18, when the Wheaton police called him. He said he immediately went to the scene to see it himself. "I couldn't believe it was happening," he said.

The fire happened days before Catholic Holy Week, and the St. Michael community has since been using neighboring parish facilities—including St. Daniel the Prophet Church which is a parish off-shoot formed several years ago from St. Michael, said McLaughlin.

McLaughlin said he tried to meet with Palinski's parents on Saturday, March 23, when he went to their home and rang the doorbell, no one answered.

Adam Palinski's mother Susan Palinski spoke exclusively with the Chronicle about her son. "Adam's strength is his people skills," she said. "He's very charismatic and people like him."

Palinski's mother said he was active in his high school's multicultural club, WITT, which stands for "We're In This Together." She said, "Adam was a very strong advocate of celebrating diversity. He loved diversity in people."

"He's a loving, generous person," she said. "He has a strong belief in God, very strong. [He] reads the Bible."

"This semester was proving to be the best semester ever. He was really discovering a love for acting this semester," she said. Palinski was enrolled in an acting course at Columbia.

Palinski had just performed in the freshman play, "This is the Rill Speaking," according to his mother.

"He just loved it," she said. "The teacher he just thought was fabulous. It was really giving him a lot of confidence to be feeling good about acting."

According to his mother, fall of 2001 was Palinski's first semester at Columbia. She said he applied to University of Southern California, Florida State University and the University of Illinois at Champaign-Urbana.

"Adam was a very good student. He had a good GPA and SAT score," she said. According to Mrs. Palinski, he got into U. of I. and did not get into the film programs at University of Southern California and Florida State University, but he went to FSU for general studies. After one year, Palinski returned home and attended College of DuPage, and then transferred to Columbia.

"We have to be very careful not to rush to judgment. It's very easy to fit things into a neat little package. We also have to realize this is a big election year," said Mrs. Palinski.

Palinski's parents, Susan and Paul, are able to visit him in jail and he is able to call home once a day.

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Universities turn to hiring non-tenured teachers

By John Austin

Kinght Ridder Newspapers

ARLINGTON, Texas—Tenured professors have traditionally been considered higher education's strongest assets in building reputations for research and teaching, not to mention drawing choice students.

But the odds that universities will hire tenured professors to bring their academic firepower to area campuses are becoming slimmer than they once were, at least in some disciplines.

"The most qualified people don't want to be tenured," University of Texas at Arlington Vice President of Academic Affairs Dana Dunn said of the university's nursing program. "They don't desire tenure-track positions."

Tenure is a permanent position typically granted after a specified number of years in the classroom. It guarantees academic freedom, and once secured, is only canceled in rare cases.

Driven by climbing enrollments in some departments and private-sector competition in others, the latest wrinkle is the appearance of new full-time, non-tenure-track jobs.

"Recent estimates suggest that 45 percent of all new hires in academe are on the non-tenure track, including 65 percent at research universities," according to a July 2001 article in *The Chronicle of Higher Education*.

"Full-time, non-tenure-track appointments are here to stay."

The American Association of University Professors is studying the issue but has not taken an official position.

"It's a cutting-edge issue in higher education," association spokeswoman Ruth Flower said.

Flower prefers full-time, non-tenured faculty in the classroom to part-timers or adjuncts, many of whom stitch together a living by teaching at more than one campus in the same semester.

Administrators generally support tenure, though tenured teachers typically command higher salaries. Tenure also means committing to the salaries for decades, even if enrollment or revenues decline.

Still, the trend is clear.

University of Texas-Arlington's nursing school recently implemented a new policy in which non-tenure-track faculty members can be promoted through the ranks to full professor.

Hiring non-tenure-track faculty can be a money-saver. Newly hired tenure-track assistant nursing professors make \$45,000. Non-tenure assistant nursing professors are paid between \$40,000 and \$45,000, UT-Arlington nursing Dean Elizabeth Poster said.

The school has 12 tenured and five tenure-track faculty, while full-time non-tenured faculty members number 38, she said.

With a doctorate in nursing, UT-

Arlington clinical assistant professor Mary Jo Perley could have pursued tenure.

"Those of us who practice don't have the time to engage in publication and research," the registered nurse said. "The other thing is, it gives us a lot of independence."

That independence makes it possible for non-tenure faculty to teach three days a week at the university and supplement their salaries by as much as 50 percent outside the university, Perley said.

Though she's full-time, Perley and her non-tenured colleagues aren't eligible for some benefits, such as faculty development leaves of absence. But she can take summers off to garden instead of researching or teaching if she likes.

"It's hard to recruit to the profession," Perley said. "That's one of the ways we get people to come to teach."

Nursing isn't the only area that's driving the trend. To meet demand at Texas Christian University's M.J. Neely School of Business, administrators are for the first time planning to hire four full-time non-tenure faculty members. They will focus solely on teaching instead of spending part of their time on research, Senior Associate Dean William Moncrief said.

A typical new tenure-track assistant professor teaches two classes and devotes the rest of the workweek to research, Moncrief said. His full-time non-tenure faculty members will have

four classes per semester and no research responsibility.

The concept is so new to the department that Moncrief isn't sure what title the new hires will have, but he knows one thing: He needs to fill the slots.

TCU's business school had about 860 students in 1996. Enrollment is now 1,865, Moncrief said. And that's just the undergraduate population.

Moncrief plans to recruit teachers with doctorates, albeit not necessarily from the most elite, research-oriented doctoral programs, and pay roughly 75 percent of what a new tenure-track hire would receive. They'll also receive benefits.

Some schools, however, aren't following the trend. Texas Wesleyan University Interim Provost Allen Henderson said his deans typically hire non-tenure-track faculty only when they've failed to fill a tenured slot.

After three years, Wesleyan either advertises again for a tenure-track professor and invites the person who has filled the position to apply, or eliminates the slot, Henderson said.

He said the prospect of packing classrooms with full-time faculty members who aren't expected to create new knowledge through research or enjoy the protection afforded by tenure raises questions.

"We want our faculty to feel free to explore diverse viewpoints," Henderson said. "If you're just an at-will employee, how would we ever teach about ideas that are different?"

Credit debt among college students at record high

By Edgar Pagaza

The Daily Aztec

SAN DIEGO—Manuel Medrano, a political science senior, will graduate this May. His biggest challenge after graduating may be paying off his debts.

The average college student will leave school \$12,000 in debt—\$2,500 will come from credit cards—according to collegecreditcounseling.com, a non-profit organization to help students with all types of debts.

The site states the average undergraduate student holds three credit cards—13 percent have a debt between \$3,000 and \$7,000 and 9 percent have a debt higher than \$7,000.

About 65 percent of the nation's nine million college students have at least one credit card, and debt among college students is at a record high.

Information and decision systems senior Jesse Varela said he owns five credit cards. At one time, he was \$15,000 in debt.

Most of his spending, he said, was on miscellaneous things, such as clothes, CDs and tickets to events.

College students, especially freshmen, are an easy target for credit card companies, he said.

"You really don't look at the consequences because you never really had a credit card," Varela said. "You have no idea what the interest rate is."

Varela says he obtained all his credit cards on campus. Incentives such as free gifts

enticed him, like many other college students, into signing up for the cards.

Varela says most of his paycheck usually goes to making payments on the five credit cards.

A newly implemented law aims to reduce credit card debt among students. Assembly Bill 521, known as the Student Financial Protection and Responsibility Act, was enacted this year. It prohibits the distribution of free gifts to students who apply for a credit card and requires debt education in college and university orientation programs.

It also forces credit card vendors to register with college and university administrations and limits the number of tabling sites, but does not completely ban their presence.

Judith Gumbiner, director of Career Services, said employers typically don't check credit card history when hiring, but the possibility does exist if a student is going into a certain job market, such as banking or stock-broking.

Gumbiner added that most employers will be more interested in the type of technical, communication, writing and leadership skills graduate students possess.

The amount of student loan debt among students is also skyrocketing. According to a new study published by the California Public Interest Research Group and three other student organizations, student debt incurred through federal loans in the United States has nearly doubled in the past 10 years.

U. of Wisconsin-Madison committee hears testimony on budget proposal

By Jenny Price

Associated Press

MADISON, Wis.—Budget cuts approved by the Assembly would mean fewer graduates, professors and research dollars for the University of Wisconsin-Madison, Chancellor John Wiley told a Senate committee Tuesday.

Wiley said if the Assembly cuts become law, his campus would have to leave about 100 faculty positions open, resulting in fewer courses for students and making it harder for them to receive a degree within four years.

"That flies in the face of everything we've been trying to do the last 10 years," Wiley said.

Senate Democrats had their fifth and final budget hearing Tuesday at UW-Madison as they begin work on a revised budget proposal.

Gov. Scott McCallum submitted his plan to the Legislature in January to fix the state's \$1.1 billion budget shortfall that included phasing out the aid local governments receive to pay for services like trash collection. He also proposed about \$50 million in budget cuts for the University of Wisconsin System.

State revenues have dropped dramatically because of the economic recession exacerbated by the Sept. 11 attacks.

The Republican-controlled Assembly approved about \$100 million in cuts to the system in its budget proposal earlier this month.

Wiley said the additional cuts approved by the Assembly would be "devastating."

Once the Senate approves its budget plan, a committee of lawmakers from the two chambers will work out a compromise that must be passed by the full Legislature and signed by McCallum to become law.

The UW System Board of Regents voted Friday to lift a temporary freeze on admissions after receiving assurances from Senate Democrats that they would not approve a revised budget proposal that includes deep cuts to the system. The system

still has a hiring freeze in effect for all nonessential open positions.

Mark Crave, a Waterloo dairy farmer who graduated from UW-Madison, said he makes tough choices in running his business, just as legislators do. But he cautioned senators against making too deep of cuts to the UW System.

"What we're very careful not to do is make short-term decisions that down the road will hurt us," Crave said. "What I would hope you would do is not pull the rug out from under the future economy of the state of Wisconsin."

Rep. Steve Nass, R-Whitewater, said the system should expect to shoulder some of the burden to fix the state's finances just like everyone else.

The Assembly approved \$136.2 million in across-the-board cuts to the budgets of most state agencies, according to the Legislative Fiscal Bureau. McCallum had proposed \$106.9 million in such reductions.

Nass, who leads the Assembly's education committee, said the system is receiving a smaller cut percentage-wise than other state agencies. He said Republicans have been disappointed that system officials have been unwilling to accept any cuts to fix the state's budget problems.

Speakers at Tuesday's hearing testified on a variety of topics.

Larry Legro, who works for the state Department of Transportation, criticized legislators and the governor for hiding ongoing budget problems with "creative accounting" that will only hurt the state in the future.

The revised budget proposals proposed by McCallum and Assembly Republicans would use almost all of the money the state is expected to receive from the sale of its tobacco payments to balance the books.

Wisconsin was expected to receive about \$5.9 billion over 25 years as part of the settlement states reached with tobacco companies. The sale is expected to net the state about \$1.3 billion.

"I sure would not want to be the governor of this state 10 years from now," Legro said.

According to the report, 64 percent of students graduated in 1999-2000 with debt—the average nearly doubling over the past eight years to \$16,928,

up from \$9,188 in 1992-93.

The study reports that both black and Latino students are more likely than other ethnic groups to incur loan debt—84

percent of black students graduated with debt, and debt burden after graduation for Latino students exceeded 8 percent of their monthly incomes.

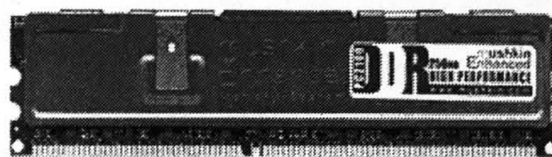
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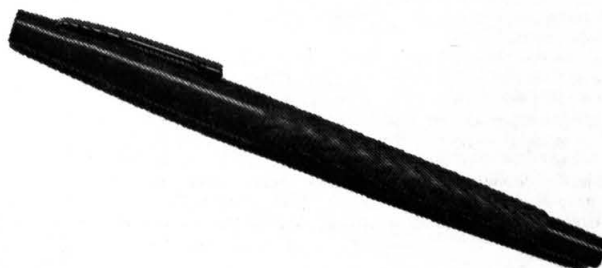
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The Institute for Science Education and Science Communication Presents a Symposium on:

"How Advances in Science and Art Enhance Your Life"

Thursday, April 25, 2002

1:00 to 2:00 pm Hokin Hall, 623 S. Wabash Avenue
"Conversations with Claudia Dreifus, New York Times Science Writer"
Claudia Dreifus

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

Friday, April 26, 2002

2:00 to 3:00 pm Room 203, 623 S. Wabash Avenue
"ArtScience: Realizing Human Potential" Dr. Todd Siler

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

Monday, April 29, 2002

2:00 to 3:00 pm Columbia College Concert Hall, 1014 S. Michigan Avenue
"Women's Health: Advances in Breast Cancer Research and Treatment" Dr. V. Craig Jordan

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

Tuesday, April 30, 2002

2:00 to 2:30 pm Room 506, 623 S. Wabash Avenue
Ribbon-Cutting Ceremony

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

2:30 to 3:00 pm Columbia College Concert Hall, 1014 S. Michigan Avenue:
Reception

3:00 to 4:00 pm Columbia College Concert Hall, 1014 S. Michigan Avenue
"Men's Health: Advances in Prostate Cancer Research and Treatment" Dr. John T. Grayhack

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

Thursday, May 2, 2002

11:00 am to 12:00 noon Fergusson Theater, 600 S. Michigan Avenue
"The Delight and Responsibility of Science" Dr. Roald Hoffmann

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

—Information submitted by the Institute for Science Education and Communication



Michael Schmidt/Chronicle

Pepsi vending machines were delivered to Columbia's campus over spring break on April 2.

Pepsi makes debut at Columbia

○ After struggles with Coke suppliers, college makes the switch to other leading cola company

By Jillian Helmer
Managing Editor

Those who think young may return from spring break happy to find Pepsi machines in all of Columbia's buildings, and as for Coke drinkers, life may no longer taste so good.

Columbia, which formerly sold only Coca-Cola Company products, recently made the switch to the Pepsi-Cola Company. New vending machines bearing the Pepsi name were installed around campus over the break.

Larry Bernier, president of Vending Consultants Inc., the company that manages the Underground Café, the Hokin Café, and all vending machines on campus, decided to make the switch several weeks before break after dealing for several months with poor service from the Coca-Cola Company.

"Over the last year, service has kind of deteriorated, but the last month and a half have been totally unacceptable. We would place orders and never get them. We'd have to re-place an order, and only half the order would come in," Bernier said. He added that Columbia lost revenue due to the missing Coke deliveries, because the college receives a percentage of the vending machine sales.

Bernier said Coca-Cola's deterioration in service began several months ago, around the same time when the local Coca-Cola bottling franchise was bought out by another franchise that owns bottlers all over the country.

Bernier made several attempts to reconcile the

problems the college was having with Coca-Cola Company, according to Bert Gall, executive vice president of Columbia.

"Larry Bernier had repeated meetings with Coke, and they are unable to service the account," Gall said.

"I called for a representative to come out and see what we could do about the situation but, no response. Nobody would come," Bernier said.

With little effort on Coca-Cola's part to improve service, Bernier called Pepsi. "They told me that Coke has lost a lot of business over the past two to three months and most of the complaints have been service oriented," Bernier said.

"I made the decision that we had to do something drastic, because we weren't getting any response from [Coke]," Bernier said.

For the time being, the agreement with Pepsi limits signage only to the Pepsi vending machines, Bernier said.

"We hope that Pepsi will be able to do as they've promised," Gall said.

Bernier said that so far, many students have expressed their excitement that the school finally sells Pepsi products, but he said he knows there will be some who are disappointed.

"I know that there's Diet Coke drinkers who will not drink Diet Pepsi," Bernier said.

The new products that will be available to Columbia students on campus will be Pepsi, Diet Pepsi, Mountain Dew, Mountain Dew Code Red, Sierra Mist, Sunny Delight and Brisk Iced Tea.

And for those students who are heartbroken at Coke's defeat at Columbia, cheer up. Coca-Cola and other products may still be available depending upon demand in the generic vending machines, usually located in the immediate vicinity of the brand-name vending

Federal law could worsen Illinois teacher shortage

AP Wire Service

CHICAGO—A provision in the new federal education law could make a teacher shortage across Illinois worse, as school officials rush to fill classrooms with properly certified candidates.

Beginning next year, any teacher hired with federal money must pass all state teacher tests and get a permanent license before working in the classroom. By 2005, every teacher working in an Illinois public school must have permanent certification, whether or not they are paid with federal money.

The certification requirements could hit hard in Chicago, which hires thousands of new teachers every year, many of whom are paid with federal money. One-fourth of the 3,100 educators hired in Chicago last year did not have full credentials.

But Chicago Schools Chief Arne Duncan said he supports the tougher standards. He thinks Chicago's school system can meet them by attracting candidates earlier.

"I'm not saying it will be easy, but I believe we are moving along the right path so we can hire only the most highly qualified teachers," Duncan told the Chicago Tribune. "It's the right thing to do for our schools and our students."

Illinois law requires that public school teachers graduate from an accredited college of education, pass a test of basic reading and math skills and pass a test in the subject they will teach before getting a license.

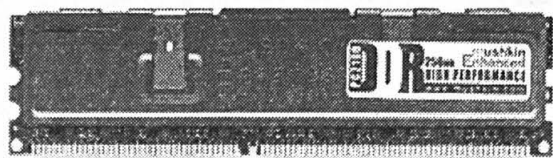
But state lawmakers have created shortcuts into the classroom as the teacher shortage has grown worse over the last decade. Some teachers can bypass the state assessments and, in some cases, indefinitely forgo formal teacher training.

State officials say more than 3,500 of the state's 132,000 teachers have waivers or temporary licenses.

Curtis Hines, superintendent of North Chicago District 187, plans to start an early recruitment drive Tuesday at a job fair at Northeastern Illinois University.

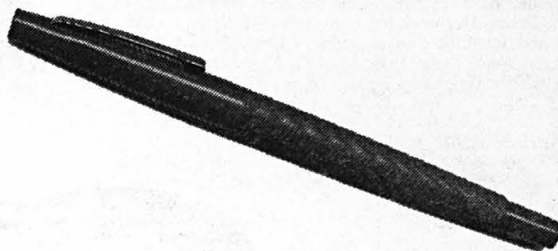
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Columbia College Chicago

COMMENTARY

Columbia Chronicle Editorials

Air security still not tough enough

Since the attacks of Sept. 11, wary travelers have once again taken to the skies. Many who felt nervous or too unsteady to board a plane have since abandoned their apprehension. The numbers are progressively returning to normal for air travel, as are the prices of tickets. Therefore, security is tighter at airports and lines are longer. The National Guard is on hand to patrol and all is well and good once again in the realm of air travel.

Guess again. A new report just released at the end of last month by the Transportation department gave the nation's current airport security screening system an F. According to the report, the government sent several people through security checkpoints at 32 airports across the United States. These people had knives, guns and simulated explosives in their possession. The report outlines that knives were not caught by screeners 70 percent of the time. Meanwhile, guns made it past security 30 percent of the time and 60 percent of the simulated explosives were missed as well.

The report is a little unsettling to say the least. Now, in all fairness, the tests were primarily conducted while security checkpoints were under supervision of the airline industry, which mostly used contracted security personnel. On Feb. 17, the newly formed Transportation Security Administration took over full responsibility of airport security. The agency is hiring 30,000 federal employees who will screen passengers in our nation's airports. The new federal workers will be completely implemented by November of this year, finally replacing the poorly paid and trained contracted security screeners.

Unfortunately it took a tragic event to bring attention to the horrific state that airport security had been pre-Sept. 11. Of course, judging from the percentages above, we have a long way to go. The government is stepping in the right direction by placing airport security in the hands of the Feds. However, security

improvements absolutely cannot stop there.

Federal Aviation Administration Security Chief Billie Vincent told CBS News, "The technology at the screen points is not there. The current metal detectors won't do the job. If you turn it high enough to detect that much metal, you will have an alarm on every person going through."

New technologies must be employed within our airports, nationwide. It's time to deploy those much talked about gadgets that can help in terrorist detection. Retinal scans are one idea that the media has latched on to. This is where a laser device scans an individual's eye, to ensure that it positively matches their identification information. This should primarily be used for airline employees, since there are several vulnerabilities regarding gaining access to a taxi jet. Also in discussion is the facial scan, again another high-tech way to ensure identities. The scan would take random, still photographs of crowds in an airport and match individual faces to those in a database of suspected terrorists. These suggestions take time and money, but the government needs to take this initiative to make safer air travel a reality.

Airports have made several good decisions to help reduce the risks of airline terrorism, such as the policy that carry-on luggage should forever be limited to one bag and one personal article such as a purse or a briefcase. The exiting limitation of "passengers only" beyond security screening was a good move and should be continued.

As passenger volume on airlines returns to normal, more efficient ways of moving passengers successfully through security is needed. Putting the Feds in charge was the right move, post-Sept. 11. Now let's just see if they can live up to expectations and help the Transportation department's security grade rise steadily from that F. By putting airport security under the microscope, flying may, one day, again be the safest way to travel.

'Real world' an insult to students

As Columbia students, we're taught to avoid clichés in our writing, whether it is expository writing for an English composition class or hard-news writing for a journalism class. Still, there is one cliché ideology that Columbia faculty and administration—and, subsequently, students—can't seem to let go: the concept of the "real world."

This ambiguous term has permeated innumerable Columbia seminars, speeches and *Chronicle* commentaries. Occasionally, famous guest speakers are even invited to lecture and answer our questions on how we might "make it" once we're in this mythical real world.

Columbia teachers and faculty tend to use the "real world" to indicate the work-a-day life—a life in which we're riddled with responsibilities they presume are currently unknown to us—that we'll encounter once we're handed our diplomas and magically find work in our chosen fields. However, the implication that we, as students, are not currently responsible and that the world we experience while we're in college is somehow not real is insulting at best.

Here's a news flash: Everyone's view of the "real world" is different. It's a completely subjective phrase, unique in meaning to whoever is using it at the time. A single-parent student who works two part-time jobs and takes night classes full-time is living in the "real world." A suburban student who spends more than three hours commuting to and from classes is living in the "real world."

We are adults who've made the conscious choice to give Columbia a lot of money to be educated by people with experience in their fields. Why shouldn't we be treated with the same respect we're supposed to automatically offer our instructors (many of whom are grad students who've yet to actually venture into this alleged "real world" themselves)?

Equally frustrating is that a teacher saying something condescending like, "If you think this is tough, wait until you're in the real world," ultimately does very little to actually teach students how to cope in the future. It merely pigeonholes them as naïve and apathetic. Worse, it offers them no solutions.

Instructors shouldn't speculate on what our lives might be like when we graduate, they should teach us through example without falling back on this tired, virtually meaningless expression. We are in the real world. Perhaps if instructors treat us as if we are already vital members of society rather than invalidate us by implying we lack responsibility and common sense, we are more likely to learn what their "real world" entails.

We're not suggesting that faculty refrain from teaching us about their experiences in their respective fields or help us better navigate our chosen paths—just that they do so minus the patronizing attitude and the overuse of the "real world" cliché. If teachers and faculty honestly believe the world students live in now isn't real, what exactly is the point of our being here?

Exposure

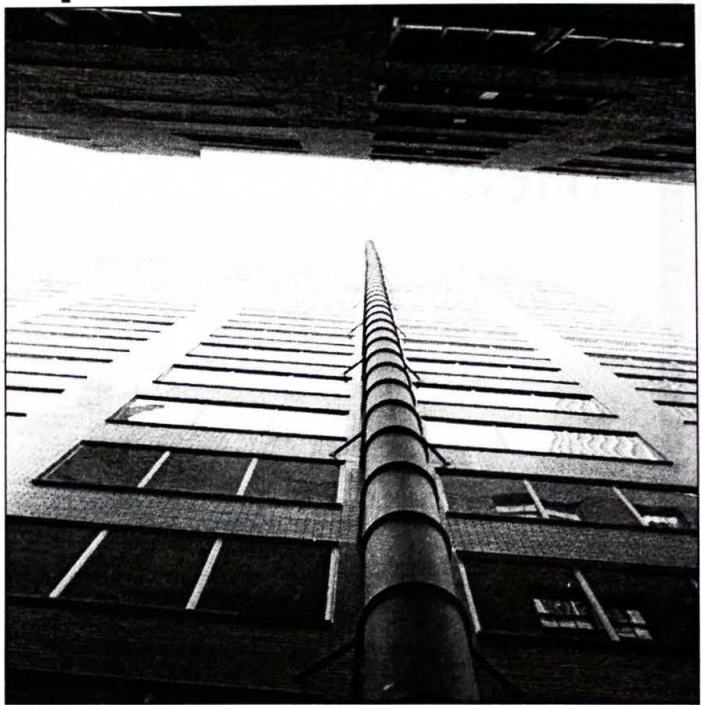


Photo by Michael Schmidt/Chronicle

Columbia prepares seniors for jobs

By Allison Clark
Staff Writer

The *Columbia Chronicle* ran a story March 18 about how Columbia's seniors are nervous about graduating.

With the U.S. economy slowly recovering from a recession the concern is understandable.

Columbia, however, is one of the best resources graduating seniors have in finding a career. Students have some critical services to pull from when searching for their first job out of school. Many workers who were laid off in the past six months don't have such a luxury.

Students should take advantage of Columbia's resources before they graduate. They will be entering an unstable economy. Help from a career center, internship advisors, a tailored online job search, and job recruiting events won't always be at their finger tips.

Ken Goldstein, chief economist for the Conference Board, told the *Chicago Tribune* the U.S. economy has quickly turned from recession and is now firmly in recovery. "But the road ahead is far from smooth, with sluggish profits and weak export demand restraining growth," he said.

The board is convinced that the Fed will raise interest rates. This is bad news for the 371,000 first-time jobless claims that were made the week of March 16. The number, however, is 12,000 less than the last report.

The economy may be in slightly better shape than it is now when June graduation comes. Students should still prepare themselves for a competitive job market. Not only are they competing with fellow graduates, but also with workers who have been laid off.

One of Columbia's resources that students should not take for granted is the Career Center located on the third floor at 623 S. Wabash Ave. There are a number of career advisers, each geared toward art and communication majors, to help students find internships and post-graduation jobs.

The Job du Jour program, supported by the Career Center and the Alumni Relations Office, connects career-investigating students to alumni already work-

ing in the arts, media and communications field. Alumni allow students to visit their job site for hands-on experience in the career they are pursuing.

The career advisers help students with interviewing skills, developing a portfolio, and finding job leads.

The Marketing department offers a portfolio development course and a job seeking strategy course. Both courses are useful tools for students in learning how to market themselves. Students need prerequisites before enrolling in these particular courses.

Columbia is also a great resource for internship leads. Many departments at Columbia offer internship advisers, someone who can help students organize a great opportunity. Departments, such as the Journalism department, post internship opportunities on a bulletin board.

Recently these internship and job leads have become available online by a program called Columbia Works. The program is organized by the Career Center and offers links on how to build a career, career events, job leads and internships. Students can post their resume on the Web site for potential employers to view.

The Talent Exchange, which will be held on April 18 in the Conway Center at 1104 S. Wabash Ave., is described as a trade fair for students. At the event students can visit other students' booths or set up one of their own, show their portfolio, or attend or present a pitch session. The fair is a constructive way of meeting other students or potential clients.

Another career event Columbia offers seniors is on-campus recruitment. The event takes place for several days at the end of April and beginning of May. Students have a chance to interview with participating companies. Competition is fierce as the majority of employers are looking to fill only one or two positions.

Columbia does an exceptional job preparing seniors for graduation. The economy may be improving now but in June, job competition will still be intense. Students need to make use of Columbia's resources while they still can.

Internships, career advisers, self-marketing courses, and an active career center are advantages students will have over other their competition.

Don't expand war on terror to Iraq

By Kevin B. O'Reilly
Assistant Editor

Washington, D.C. is abuzz with talk of taking out Saddam Hussein. He's building weapons of mass destruction, they say. He had a connection to Al Qaeda, they allege. He's murdering the Kurds and tyrannizing his own people.

What Saddam Hussein is, without a doubt, is a big, fat juicy target—you can almost see the red and white concentric circles painted on his chest. And the U.S. government is holding the bow and pulling back the arrow, just itching to let go.

First, it is true that Hussein has blocked U.N. inspectors from entering Iraq since 1998. It's also true that Hussein has tried to build nuclear and biological weapons in the past, though whether he has them at present is purely a matter of speculation. But so what?

As *Chicago Tribune* columnist Steve Chapman has pointed out, Hussein had chemical and nuclear weapons during the Gulf War, but never used a single one, while the Iraqi army, then the fourth largest in the world, suffered a whimpering defeat. Why not? Because unlike the Kurds and Shiites, Hussein has so mercilessly killed in Iraq, the United States is armed with a vast nuclear arsenal that serves as a powerful deterrent.

Hussein may be a brutal dictator, but he is not a suicidal terrorist like the men who perpetrated the Sept. 11 attacks. He knows that any use of nuclear, chemical or biological weapons would result in his own destruction. There is also a glaring lack of evidence that Hussein has any connection to Al Qaeda.

According to Ivan Eland, director of defense policy studies at the libertarian Cato Institute, only two of the four terrorist groups Hussein currently supports have attacked U.S. targets—in the "distant past." Eland said these two no longer have the United States as a target and the other two have never targeted the United States.

There is more to consider, such as what so-called "regime change" in Iraq would really mean. The same risks posed by ousting the Taliban in Afghanistan are present in Iraq, tenfold. In Afghanistan, it



KRT Campus

was worth the risk because it was clear the Taliban were harboring and supporting Al Qaeda and Osama bin Laden.

But in Iraq's case, it's far from obvious that ousting Hussein would be a good thing. The Kurds in the north and the Shiites in the south would both like to secede, and it's not clear that a Western-style democratic movement is in the wings to take over in Hussein's absence. The Iraqi National Congress, on which so many in Washington pin their hopes, is a motley crew comprised of radicals ranging from Marxists to Islamic extremists.

The terrorist groups supported by Hussein would surely not take kindly to their paymaster's ouster. Right now, they have no particular beef against the United States—or at least have not targeted us. By unnecessarily taking out Hussein, we would create another group of fierce enemies looking for every crack in the United States' shaky security apparatus.

Also, it would be naïve to assume that such regime change would be an easy task. If Hussein does have nuclear, chemical or biological weapons, going to war with him doesn't seem like the best

way of ensuring he doesn't use them. Furthermore, it's both a military and financial distraction from the real war.

The Taliban have been ousted and the Al Qaeda camps in Afghanistan have been destroyed, but the job there is not even half done. Bin Laden is still at large and the thousands of Al Qaeda and Talibs, formerly sent scurrying into the Afghan hills by U.S. bombings, have regrouped. Even Operation Anaconda couldn't crush them.

The U.S. government should focus on Afghanistan and places where there are real ties to the anti-U.S. terrorist forces, not on hypothetical weapons threats. In the meantime, the best way to lower the risk to American security is to lessen our involvement in the Middle East—such as our entanglements in Israel and Saudi Arabia and the sanctions on Iraq. The sanctions, in particular, have done nothing to hurt Hussein, but have killed an imponderable number of innocents.

Wiping out Al Qaeda is a just cause, but Sept. 11 is not an excuse for foreign adventurism that would heighten our security risk rather than improve it.

There is hope, take a minute to experience it

By Cathleen Loud
Staff Writer

A few weeks ago in my Senior Seminar class with Fiction department instructor Joe Meno, we were given an exercise. We had 20 minutes to go outside and do something to give people hope. We also had to observe the reactions of the people when they encountered whatever method we used. Because of the open-ended nature of the assignment, hope-inspiring possibilities were limitless.

My partner and I went the simple, effective route and made a sign that said, "At least it's not 20 degrees below zero." We posted it on one of the windows of the Congress building and waited to see what happened. A few people walked past and took notice of the sign but made no face, no gesture, no indication that what they had read had registered on any level. Other people walked past and smiled, pointed or nodded their heads in agreement. Sadly though, the majority of people who walked past didn't even take notice of the big, stark-white sign, which was obviously out of place and posted with scotch tape to the window. Many people were too busy yapping away on their cell phones or they were too busy talking amongst themselves and did not pay attention. A few people weren't engaged in anything; they just looked down as they walked.

These people missed the opportunity to

be inspired because they were too wrapped up in their own lives.

Obviously, we don't regularly pay attention to the things going on around us. Life has become so mindlessly repetitive that we don't take the time to slow down and look. We don't take the time to smell the proverbial flowers. It's like we're all on automatic pilot. We rush from work to school and then to the Gap to buy some jeans, stopping along the way at Taco Bell to get our daily intake of God knows what, just in time to get home so we can sit in front of a screen, whether it be a computer screen or a TV screen, and end our vacuous day.

Life speeds past us at a million miles a minute. You turn on the television and you're bombarded by commercials, reality shows that aren't realistic and then more commercials. You flip through a magazine and see ad after ad, followed by an uninformative article about "lifestyle," whatever that means. Instead of reading it, you only look at the pictures because you've wasted the 10 minutes you had just finding it among all the ads. You jump on the Red Line and you're at Chicago Avenue in 10 minutes or you get on the expressway and make it to your final destination in 15.

Is this what our lives are all about? And is this what we have to look forward to in the future? I think it's time we reclaim our lives. It's time that we take our lives back from the fast-paced, fast-food, fast-acting world that has stolen it. Or has it?

Maybe we've given up our lives. Maybe we've allowed our lives to become tedious because it's easier or more affordable. At least that's what they tell you. And you believe it and buy it and take it home wrapped up in a nice little package. But then, when you get it home and open it, you realize it isn't what you wanted. But, you have it now, so you might as well use it—somehow. So, you read the directions. The directions tell you to wear it or eat it or drive it or smell it or stick it in your ear and you do it. Before you know it, you're 85 years old, not knowing how to live without it when you never even needed it or wanted it to begin with. This is the pattern of our lives.

I think something can be done. I think it's time we get back to the important things in life. Turn off the television: You can catch the re-run next week. Forget about the email: It'll be there the next time you want to log on. Break out of the work-school-Taco Bell-Gap-home routine.

Instead, go to the park, read a book or donate all the junk accumulating in the back of your closet that you really don't need.

Be productive toward reclaiming your life and making it your own. When you walk, keep your head up. Smile at people and remember that you're alive. Pay attention to the things happening around you. You'll see more, you'll experience more and you'll realize that at least it's not 20 degrees below zero.

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COLUMBIA'S VOICES

Students need to get involved at Columbia

I am a Columbia alumna who (thankfully) works in the TV industry. I can confirm that the TV job market is very difficult to get into right now. In regards to your article, you are right, it is important to do an internship—they can help you make connections. But even the best connections are not going to be able to open or create a job for you, no matter how hard you work—an unfortunate truth.

A few weeks ago, my station laid off one third of its staff due to a merger with our sister station. Twenty-three people—including reporters, anchors, production assistants, assignment editors—and seven production staffers (and whole departments like promotions and HR) were let go. This is happening industry-wide. Before I got the job I am currently in, I was headed to ABC in New York but ABC put on a hiring freeze. It was: Goodbye, New York. Hello, Washington, D.C.

My advice: Freshmen and sophomores, make friends with the most talented juniors and seniors in your department. Remember, they will get into the industry before you do. When you get to your senior year, they will know what's up, where you could start, whom to talk to, etc.

Junior year: Work hard and do everything you can so that, when you go to do your demo reel, you will have a lot to select from.

Seniors: If you are in Production (especially news production), you definitely need to subscribe to www.tvjobs.com. For a small yearly fee, you will be able to have access to the best database and post your resume for stations to look at you. Five months before graduation, start talking to all of your connections. Three months before, start sending out your resume and reel. Hopefully you will be fortunate enough to be offered a job a month or so before you graduate. Be willing to move and be ready to live off ramen for a few more years!

Don't rely on your department to get you a job. No one in the (TV) department is even assigned to help students find work. You have to get out there and do it for yourself. Good luck!

—Erica Ashburn/Alumni

War supporters should be fighting, not writing

It's quite interesting to see that, glued together on the *Chronicle's* commentary page, we have an editorial about the golden rule and a commentary piece supporting the "war" on terror. Dustin Klass seems to have it in his head that, by dropping tons of bombs on farm towns in a land already decimated by war, we're doing some good in this quest to root terrorism out of the world. This is a land that even good journalists like yourselves referred to as a place that no one really knew about—until Sept. 11. Now, in the wake of these horrible atrocities, we find ourselves believing that justice will come about by creating more atrocities.

Mr. Klass says that our military is defending our country with "pride and honor." How much honor is there in dropping a few hundred bombs on a village where supposed terrorists may or may not be hiding? How much honor is in the military when their leader writes off over 3,000 civilian casualties as "collateral damage"? I once heard a lyric in a song that went "nothing breeds hate like pride." Now more than ever I'm beginning to believe that is true.

Klass brings up U.S. military efforts as a preventative measure against more "terrorist" attacks. I ponder how far that this military action will be taken across the world, as well as how much it will do to "stop terrorism." After all, I don't see the U.S. running into Northern Ireland to stop the UDA and IRA from killing each other. Where does this all end? If I'm in a bar and a large, suspicious looking person who could hurt or pick a fight with me walks in, do I run up to them and begin to beat them because I think they might hurt me? I don't think so.

Klass brings up many "if it weren't for war" references in his piece. He goes on to say that war is a part of humanity. What he doesn't seem to realize is that if it weren't for the lust for wealth and power by governments and tyrants, there would be no war.

When one looks at a battlefield, who is really fighting out there? It is not the

leaders who order the war, or those who support the war on television. I don't see politicians or dictators out there with guns trying to kill their enemies. All I see is young, disenfranchised youth, duped into believing that it is someone else's fault (aside from those who have power over them) for their situation. I see friends, husbands, and children dying so that a particular government can have more influence over another.

If one is to really combat terrorism, one must ask why it happens in the first place. Mr. Klass needs to go even beyond this definition and rethink what "terrorism" really is. He refers to the Revolutionary War saying that if it weren't for those soldiers we would not have our democracy. The British crown

dubbed those same soldiers as terrorists in those days. What Klass needs to realize is that war and terrorism are the same thing: groups of people trying to influence or dominate others through fear, violence and oppression.

I pose this question to you, Mr. Klass: If you are such an ardent supporter of the murder of thousands of people, why are you not in Afghanistan with a weapon? If we really want to stop terrorism, we must go beyond the thought that justice is the same thing as vengeance, or that money is worth killing over, or that blind faith in our leaders is a good thing. Once we do this, we won't need a war on terror, for there will be no more war.

—Aaron Lorence/Senior



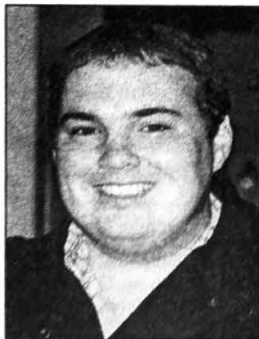
Cartoon by John West

Look for more opinions online
at

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The Columbia Chronicle photo poll

Question: Do you plan to drop any classes you are unsatisfied with?



Matt Durr
Senior/Journalism

"No, although my favorite class is Newsbeat."



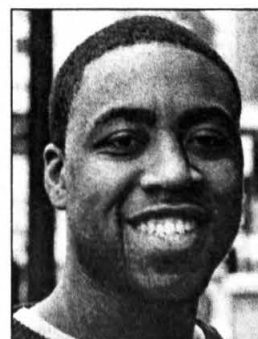
Sarwat Khan
Senior/Graphic Design

"I'm not dropping any of my classes because I have to graduate this semester."



Katy Carter
Junior/Film

"I won't drop any of them. I'm satisfied with all my classes, especially my lighting course."



William Leggs
Junior/Film

"I'm satisfied with my classes. Usually when I drop a class it's in the first week."



Cizzy Boggan
Freshman/Graphic Design

"I wasn't really satisfied with one of my classes but I'm not going to drop."

SGA WANTS YOU!



Student Government Association

SGA ELECTIONS ARE THE WEEK OF APRIL 22

We are seeking **VOLUNTEERS** to staff the polling stations at:
623 S. Wabash Lobby
1104 S. Wabash Lobby

There are 2-hour shifts available between
10:00 am – 6:30 pm
Monday – Friday, April 22 – 26



Interested students should attend a training session
Monday, April 15
5 pm

Lower Level of the HCC, 1104 S. Wabash
Pizza and soda will be served

Please contact Dana Ingrassia at 312 – 344 – 7042 if
interested

FICTION & POETRY 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.



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COLUMBIA COLLEGE CHICAGO'S NEW STUDENT CENTER

Columbia
COLLEGE CHICAGO

The entire Columbia Community is invited to town hall meetings to contribute ideas and make sure the new student center responds to your needs. Come and tell us what you think. Help us build the Columbia College Chicago Student Center.

Town Hall Meetings for Columbia's Students, Faculty, Staff, Alumni, and Neighbors:

TUESDAY, APRIL 16 3 - 5 pm Getz Theater 72 East 11th Street	WEDNESDAY, APRIL 17 11 am - 1 pm Hokin Hall 623 South Wabash 1st Floor	THURSDAY, APRIL 18 6 - 8 pm Residence Hall Cafe 731 South Plymouth Court
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SPONSORED BY COLUMBIA'S STUDENT CENTER STEERING COMMITTEE, THE STUDENT GOVERNMENT ASSOCIATION, THE STUDENT ORGANIZATIONS COUNCIL, THE RESIDENCE HALL ASSOCIATION, THE DIVISION OF STUDENT AFFAIRS, THE ART AND DESIGN DEPARTMENT, THE STUDENT AFFAIRS COMMITTEE OF THE COLLEGE COUNCIL, THE ALUMNI ASSOCIATION, AND THE NEAR SOUTH PLANNING BOARD.

'Death to SMOOCHY'

Cassie Weicher
A&E Editor

Television is a rough business. There are always stories of lovable actors getting in trouble with the law or demanding a \$1 million-an-episode salary, but where is children's television in all of this? Children's shows have always been a relief to both parents and kids—purple dinosaurs singing songs, middle-aged men telling stories and character actors playing roles that we have all come to love.

But what we, the viewers, don't see is what occurs behind the scenes with those lovable characters. They, too, demand money and break laws. What happens when one children's television star goes over the edge is the premise to the new movie "Death to Smoochy."

In "Smoochy," Robin Williams plays Rainbow Randolph, a children's television character who has it all as the costumed star of the highest rated kid's show on television. Rainbow Randolph has a Manhattan penthouse, a Times Square billboard featuring his beloved character, cars, boats, horses and all the indulgences that being a celebrity can bring.

There is something else Randolph has—a healthy taste for Johnnie Walker scotch and a habit of taking bribes from stage parents who want their kids to be seen on television while attending his show. The under-the-table bribes work out well, that is, until he is caught by the Feds.

After he is busted, his luxuries and popular TV show are instantly gone. He becomes entangled in a scandal that children's television can't have. So the slimy network president, M. Frank Stokes (Jon Stewart), needs a clean replacement—and quick.

Along comes Sheldon Mopes (Edward Norton) and his quirky character, "Smoochy," a Barney-esque rhinoceros with purple fur. Of all the other candidates to replace Randolph, Sheldon is the only one with a clean record. So his nights playing at the Coney Island methadone clinic are over and he becomes the new twinkle in all the children's eyes.

Then the tables turn and Sheldon has all the luxury. He has picked up an agent (Danny DeVito) and even captures the heart of Randolph's ex-girlfriend Nora (Catherine Keener), the network's senior programming executive.

Sheldon soon learns that children's television is full of deceit, corruption and violence. But that is not a problem compared to his new biggest enemy, Rainbow Randolph, who will now do anything to get his job back—including making sure that "Smoochy" falls first into the ground.

What did the two of the film's big stars have to say about the movie? From one point of view, DeVito liked both working with the actors and directing the movie.

"It's always exciting directing movies, but when you have people who are very prone to improvise and constantly have a lot of fun, your experience is broadened and made more exciting because you do the script (which we stuck by pretty closely). But I also allowed Robin [Williams] and Jon [Stewart] and all the other actors to have few takes where they just let it loose, so to speak. The one person you have to be careful to say that to is Robin because he just goes."

"[Directing and Acting] is stressful," DeVito continued, "but the great thing about acting and directing is that from my point of view, I love doing it so much. When you find that job you love it's ... so much fun to get up in the morning and go figure out the shots and get with all the other actors, and the director of photography and all the other artists and make a movie. It's really exciting. So the stress is there because you want to do a good job and everyone is relying on you and if you focus on it, it can be lots and lots of fun if you love it as much as I do."

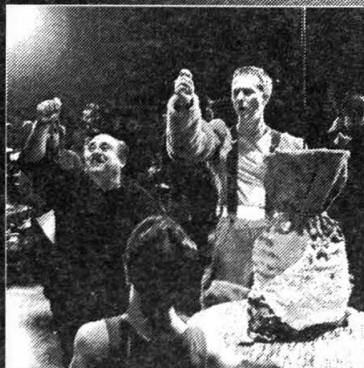
Williams is usually known for his good-guy roles, but for "Death to Smoochy," he took the road less traveled.

it's almost like my stand-up in terms of being very free-form and nasty, in its own way," said Williams in a telephone interview with the *Chronicle*. "When Danny [DeVito] signed up to direct it, I went, I gotta do this because he won't be afraid of it."

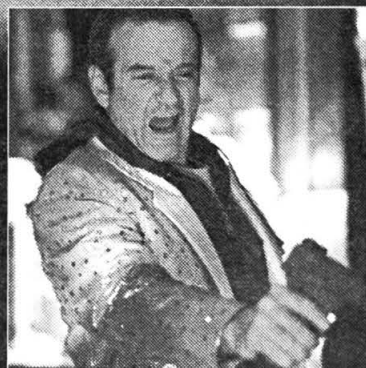
So what memories does Williams have of his college days and why does he think college kids should go see it? He said, "Well, I have a few college memories besides the ones—well, I lost a few memories in college. My memories of college are of playing soccer, which were great, and going to Julliard, which was amazing because I had an incredible time acting with people like Chris[opher] Reeves and living in New York which was a great, great thing for me. Why should college kids see it? Because it's nasty-funny. Kick-a-- funny."

As a father, Williams described his current take on children's television, "Growing up, I didn't watch children's TV, I watched 'On the 20th Century with Walther Cronkite.' But for children's shows I watched with my children, I watched 'Mr. Rogers' and it was wonderful. Everyone used to make fun because he [Williams said in a slow voice] sounded like he was medicated, but he was actually just talking very slow and directly to children and not talking down to them."

For any Williams or DeVito fan, this is a must-see. But keep in mind, it is a dark comedy and most laughs will be from something out of the ordinary. It's still a laugh-out-loud movie (especially the scene where Williams bakes penis-shaped cookies for the children) but you can see it for yourself and decide. And, like Williams said, "If you want happy-fun-fun, this is not that movie. And don't bring a kid. Please, please, don't bring a kid—or else the welfare worker will be calling you."



Danny DeVito and Edward Norton (left) practice the cookie scene, (above) Edward Norton as the lovable Smoochy and (right) Robin Williams as Rainbow Randolph.



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Blown-glass exhibit at Garfield Park Conservatory

By Ryan McGady
Staff Writer

Dale Chihuly's 16-foot-tall "Blue Peacock Tower" looms over the indoor jungle at the Garfield Park Conservatory on the city's West Side. The glass-blowing pioneer's vast collection of organic shapes and plant-like creations pales in comparison to the majesty of the conservatory's usual residents. I had personally never been to an indoor greenhouse before going to this exhibit, and found it extremely difficult to concentrate on the beautiful glass sculptures that perfectly accented the wondrous nature underneath the roof at 300 N. Central Park Ave.

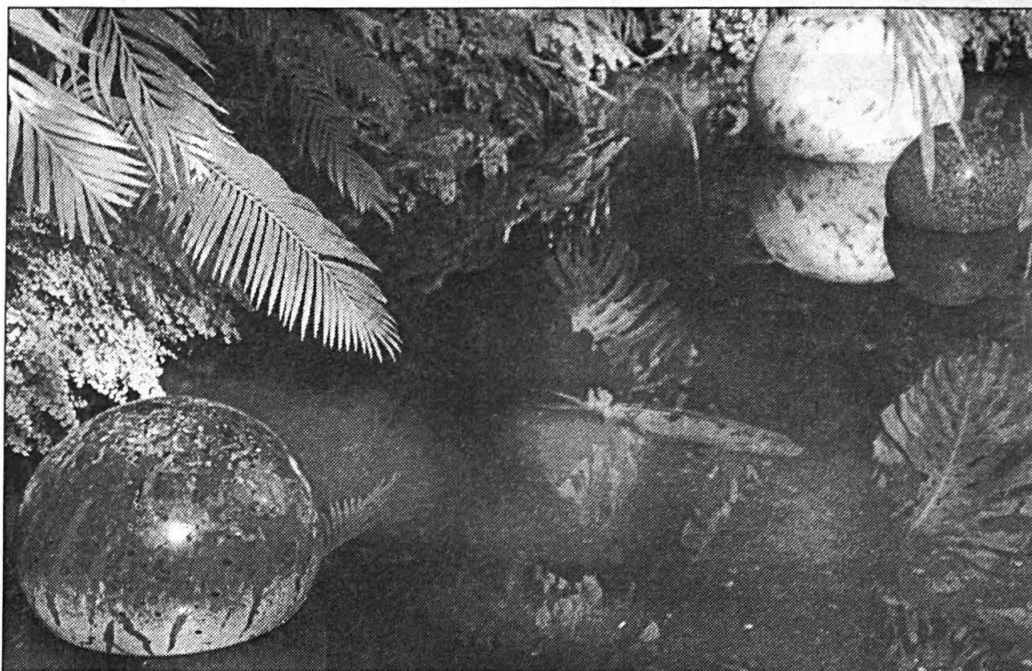
Donations are accepted in place of admission, and even though the standard is \$2, it was clear from the holes in the roof that this diamond in the Chicago landscape truly deserves all the help it can get.

The facility consists of eight rooms featuring plants from all climates and countries. The conservatory is a basic-looking facility that prides itself on featuring awe-inspiring plants rather than creating a regal environment to view them in.

The exhibit itself is displayed well. Rather than placing the artwork on pedestals to better emphasize it, the conservatory presents the glass hidden among the amazing collection of unusual foliage. In fact, the "Blue Peacock Tower" is the only piece that really gives the conservatory away as an art exhibit and not simply as a well-decorated garden.

As you walk past the donation desk and get your first warm, moist deep breaths of conservatory air, there is an inscription on the right wall from the artist:

"When I was in Chicago to participate in the city's Millennium Celebration, I visited the Garfield Park Conservatory, a wonderful glass treasure in the heart of the city's



Joe S. Tamborella/Chronicle

Dale Chihuly's work (pictured above) will be exhibited at the Garfield Park Conservatory through May 19.

West Side," said Dale Chihuly. "Walking through the largest indoor garden house in the country, I was immediately inspired to create an exhibition that would be unique to this historic conservatory and to the city of Chicago."

Since the exhibit's opening in November of 2001, its number of visitors has surged. I'd recommend going to see the show sometime during the day and not on the weekends. The lines of people that fill the narrow corri-

dors of the conservatory could make the whole experience seem annoying.

I went during the week at around 3 p.m. and had more than enough time to stand directly in front of each piece for as long as I wanted. This was the key to enjoying the exhibition, and even though I was walking in circles for three hours, it was well worth it.

Hurry up though, the West Side's glass-within-a-glass house exhibit only runs until May 19.

Rusted Root make comeback, have 'Party'

By Michael Hirtzer
A&E Editor

Rusted Root is set to release their fourth album, *Welcome to My Party*, April 9.

Welcome to My Party finds Pittsburgh-based Rusted Root celebrating a high point in their musical career. The new album combines the loose, fluid percussive instrumentation of their previous efforts with a revamped and more focused songwriting approach.

The band is again recording and touring in its original lineup with the return of Jenn Wertz, who left after the recording of their 1994 major-label debut, *When I Woke*. An air of renewed confidence echoes throughout the new album.

Rusted Root member Liz Berlin said "the harmony potential" of singing with another woman reinvigorated her. "The way that we blend is really amazing," she said in a telephone interview. "It was really great in that regard, and for the whole energy and spirit of the band, it was a really positive thing."

Expect more jam-inflected, world-influenced rock on *Welcome*. Up-tempo songs, like the funky "Union 7," are sure to cause the same spurts of dancing as their breakout hit, "Send Me On My Way." But the majority of the album focuses on searching, spiritual songs. The probable first single "Welcome to My Party" invites newcomers to experience what loyal Rusted fans have raved about for nearly a decade: Michael Glabicki's soulful vocals, soft acoustic guitars coupled with Berlin and Wertz's whispers in the background.

The absence of their token African drum instrumental is filled by "People of My Village," a 4/4-rhythm song, in which the group combine an infectious funk riff, a housey backbeat and a deep bassline. Glabicki's repetitive lyrics and scat-style singing act as another instrument, making the song a

surefire crowd favorite.

Berlin's romantic lyrics propel the reggae-tinged "Too Much." She said her time off (Rusted Root's last album came out in 1998) helped her hone her songwriting technique.

"I learned to fully express my ideas in an individual way," she said. "I gained a deeper understanding of how all of the components of a recording balance into each other. It gave me a greater understanding and intuition to bring back to the band setting."

Rusted Root might follow in Dave Matthews Band's footsteps with *Welcome*. Like the Matthews Band, Rusted Root garnered a large loyal fan base by touring extensively over the last decade. Only recently did the Matthews Band gain the Billboard stamp of approval and a more mainstream success.

Although Rusted Root songs like "Send Me On My Way" and "Drum Trip" have appeared in films like "Twister," "Mathilda," "Home for the Holidays" and "Ice Age," they have yet to receive heavy airplay on radio or television; but with their best effort to date, Rusted Root may finally get the appreciation their fans have long been raving about.

"It's always great to be appreciated for the art you create," Berlin said. "We've felt really supported over the past ten years with the loyal people who've really stuck with us and still loved the shows even if we didn't have a hit."

She added, "The only thing [having a hit] would do for us is enable us to do more, where as if you don't have a hit, it gets taxing after a while. It gets financially taxing and makes it hard to exist."

Rusted Root will, thankfully, never eschew all of their old material in favor of the new songs. Berlin said songs like "Martyr" and "Virtual Insanity" are "ingrained in us—like riding your favorite bicycle" and they will always return to their "really comfortable and homelike" older material.



Photo by Danny Clinch/Island Records

Rusted Root: (left to right) Jim Donovan, Jenn Wertz, Michael Glabicki, Liz Berlin, John Buynak, Patrick Norman.

Although Rusted Root will not play in Chicago on their spring tour, you can catch them at the Illinois State University/Bradren Auditorium in Normal, Ill. on April 30.

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PGS witty, lively pop-punkers

By Ryan McGady
Staff Writer

Entertaining, lively and talented are just three words to describe PGS. On Saturday, March 23, the four-member band played at Rock House USA in Aurora, and was the highlight of the night.

The pop-punk rock band started their set with "Not the Jealous Type," a title that contradicts its repetitive lyric, "Stay away from my girlfriend."

Fast-paced and full of energy, the opening song appropriately set the tone for the rest of the evening. The force behind the song was the fantastic percussive rhythm driven by 26-year-old drummer Mike Martin.

Lead singer and guitarist, Joe Martin, 20, displayed his talent on the guitar in "No Words to Describe." In addition to being talented, he is also very energetic—which in this case translated into pure entertainment.

Throughout the night, Joe Martin jumped off stage and bounced around in the crowd, which made some audience members chuckle. On the other hand, some people ignored his antics. Regardless, PGS differentiated themselves from other bands by letting go of all their inhibitions and having fun.

Prior to PGS's set, Starstruck took the stage. In the middle of one of their songs, Joe Martin jumped on stage and bounced around. Because there were not many people in the audience at the time, he must've felt the show needed something to make it more entertaining—and that is what he provided.

Between songs, the lead singer of Starstruck belittled his band by saying

that they were playing horribly and apologized to the audience for not giving a better performance. Ironically, the audience probably would not have noticed that the band was not as good as usual if the lead singer had not mentioned it. Unlike Starstruck, PGS played with confidence.

When Joe Martin broke a guitar string, band members Dixon Peterson (guitar) and Jim Klug (bass) made small talk while he fixed the problem.

Instead of badmouthing themselves and talking about how they could do better, Peterson, 21, and Klug, 20, talked about the men's bathroom. Klug was impressed that Osama bin Laden was the target in the urinal.

The witty comments and humor the band brought to the show, even when something went wrong, proved that they deserved to be up there. PGS made the show fun and proved they have musical talent. This is one band you should not miss.

One song, "Duckies: Phantom Menace" showcased the overall talent of PGS better than any other song. Peterson's guitar playing was superb, as was Klug's bassline.

PGS ended their set with "Can't Believe," which was different than most of their other songs. While the rest of the show was fast-paced, the final song of the night started off slower and more laid-back—but that did not last for long. Within a few seconds, the song sped up, giving the show a wonderfully memorable finale.

Check out PGS's Web site, www.pgsonline.net, for pictures, biographies and a concert schedule. PGS will be playing April 13 at Illinois State University.



Photo by courtesy of pgsonline.net

(Left to right): Dixon Peterson, Jim Klug and Joe Martin of PGS performing Feb. 10 at Back to the Office.

Bad Religion: 'The process of belief'

By David Arter
Staff Writer

It's hard to believe that Bad Religion is still at it after so many years. They began making noise in a Los Angeles valley garage in 1980 well before most of today's fans of "punk rock" were even born. It's appropriate that Bad Religion would be back with *The Process of Belief*—and that it's on Epitaph (a label that originated to release Bad Religion material)—in an era when so many popular "punk" bands ride on the formula of melody over crushing guitars that Bad Religion helped define.

During their longevity, in which they've never stopped releasing records with rotating lineups, Bad Religion has become grandfathers of the punk-rock lifestyle. Singer Greg Graffin has released various essays on being punk, and, in December of 1998, released "A Punk Manifesto," which attempts to give definition to punk in numerous ways—such as, "Punk is the constant struggle against fear of social repercussions."

The Process of Belief remains in the groove that Bad Religion has crafted, absorbed and inspired. Thanks in part to the return of founding guitarist Brett Gurewitz—who left the band for the second time in 1993 and waged an agonizing battle with drug addiction—Bad Religion is a seamless wall of abrasive guitars based around simple melodic structures that flow into one another without much discontinuance or experimentation.

The sound of three overdriven guitars and one bass is like a dry, overworked lawn-mower engine racing at Formula-One speed. A lot of that speed rides on the prowess of the new drummer, Brooks Wackerman. Wackerman replaced longtime Bad Religion drummer Bobby Schayer when Schayer was instructed by his doctor to give up drumming due to a "chronic progressive shoulder injury that will not heal," according to the band's Web site.

Graffin's lyrical content has remained both intellectual and inspirational. Although Bad Religion is one of the bands—along with, say, the

Descendents—that helped introduce the use of well-thought melody in punk, their lyrical purpose has never resorted to comedic references and remains an intense commitment and challenge to ethics, aspiration, humanity, destiny and various conflicts in punk rock lives.

In the song "You Don't Belong,"

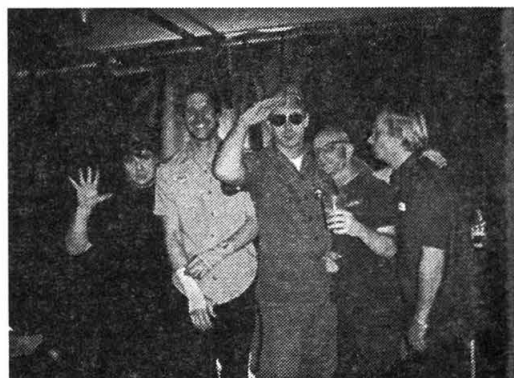


Photo by Walter St. Clair

Bad Religion in Berlin, April 13, 2000

Graffin attacks the integrity of today's pseudo-punk vision, singing, "Hey you, is there something worth aspiring to and can it be found in a record store? Well, it's not there anymore. Just think of all the things we did. We were different. Just like all the other kids."

Bad Religion took flight in a time when punk was considered an agonizing gunshot of noise in America and when critics didn't really expect the bands to last much longer than the recoil. Most of them didn't, and punk went through various eras of redefinition before landing mainstream acceptance somewhere in the early '90s.

Bad Religion's style and subject matter has essentially remained the same since its conception, and who can blame them? Bad Religion is the only credible outfit that founding members Graffin, Gurewitz and bassist Jay Bentley have ever been in. Guitarists Greg Hetson and Brian Baker were members of the seminal punk groups the Germs and Minor Threat, respectively.

The Process of Belief will by no means be considered a groundbreaking rock record. But the sound and the purpose remain true to the aesthetics that Bad Religion has always maintained and should be embraced by enough of today's punk crowd to replace the old fans they may lose to boredom.

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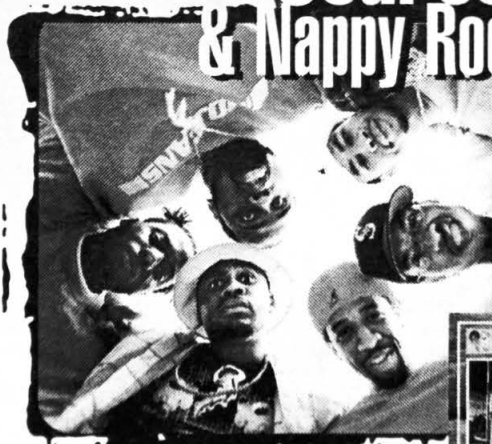
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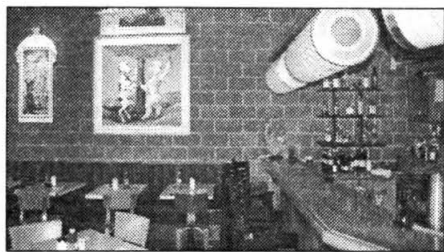
TheWB.com



By Ryan McGady
Staff Writer

I recently had the opportunity to take a different look at a Chicago staple, Wishbone restaurant. The reputed breakfast hot spot doesn't completely shut its doors after the most important meal of the day. In fact, the airy open atmosphere at its West Loop location actually benefits from the lack of a rushed morning crowd. Stragglers finishing their day with a cuppa joe and a well-presented dessert until the doors close at 10 p.m. every Tuesday through Saturday.

Wishbone has been spicing up Chicago since its first location opened up at 1800 W. Grand Ave. in July of 1990.



Since then, two alternative locations have opened at 1001 W. Washington Ave. and 3300 N. Lincoln Ave. Nevertheless, the ambiance and reputation for top-notch food remains. According to urban legend and Wishbone's Web site (www.wishbonechicago.com), the restaurant gained unprecedented popularity for its fresh food and relatively reasonable prices. People from all walks of life converge around what has been hailed as "Southern Reconstruction Cooking."

Southern Reconstruction Cooking is how they describe the zesty down-home menu, which includes crab cakes and other titillating Southern delicacies. I opted for the N.Y. Bourbon Strip Steak, and it was excellent—however, it was also small. The waitress bragged to us of large portions and suggested sharing the fine food they had to offer, but when it came down to it, I wanted all eight bites of my steak. The side dishes were semi-plentiful with all the food crammed onto one plate. There's not a great selection for a picky eater at the Wishbone, but with macaroni and cheese, home-fries and some damn good Yankee coleslaw on the menu, one can happily eke by.

The front of each Wishbone location is emblazoned with a large edgy sign that attracts a variety of customers. The interior is adorned with intriguing—yet somewhat goofy—artwork produced by Lia Nickson, chef Joel Nickson's mother. Depictions of chickens are everywhere, making the atmosphere almost comical. The high ceilings and small tables create enough space to make the place look more like an art gallery than a breakfast cafeteria. Perhaps that is why this restaurant has become so popular with the artists' scene, but I would like to think the service is what keeps people returning.

The service was excellent. Not only was the food hot and quick, but the waitress also treated us with utmost respect. She took care to see if anyone at the table was a vegetarian or vegan and clarified the toppings on three different items off-hand. She was simply magnificent.

Overall, Wishbone is an excellent restaurant at any time of day, except when closed from 3 p.m. until 5 p.m. Tuesday through Sunday. Show up then and you will be sorely disappointed because Wishbone takes a siesta between serving its afternoon and evening crowds. After all, this isn't short order cooking, this is semi-gourmet. Bring a friend, get a bottle of the cheapest Merlot and try the Strawberry Sabayon for dessert. A standard meal with wine, dessert and tip will cost between \$65 and \$70, but it's definitely well worth it.



Zach Carley/Chronicle
Wishbone restaurant is located at 1001 W. Washington Ave.

Pinoyz N the Hood?

By Murad Toor
Staff Writer

John Singleton went to film school expressly to make the inner-city crime drama "Boyz n the Hood." Gene Cajayon dreamed up "The Debut" while he was in film school. Both films are set in Los Angeles, and each focuses on a particular minority group. Singleton's protagonists are poor African-Americans and Cajayon's are poor Filipino-Americans. Both movies use gritty characters to draw audiences into their stories.

"The Debut" even depicts the Filipino gangster phenomenon.

Despite the similarities, Cajayon's film is not "Pinoyz N the Hood." It's not trying to be.

That's the strength of "The Debut." For what it is, it's excellent. The movie is so well crafted that there are no wasted scenes and nearly every word of dialogue has a point. This is probably the most intricately developed example ever made in its genre.

The movie is a mainstream coming of age story where most of the cast happens to be brown. In that sense, "The Debut" is the Filipino equivalent of "Boomerang," the 1992 movie starring Eddie Murphy, Robin Givens and Halle Berry where all the main characters happen to be black. "The Debut" is one of the first Filipino-American feature films.

Ben Mercado (Danté Basco) is a senior in high school whose older sister Rose (Bernadette Balagtas) is about to have her "debut" party for her 18th birthday. Rose's friend Annabelle Manalo (Joy Bisco) is breaking off ties with her ex-boyfriend Augusto (Darion Basco), who is also Ben's former childhood friend. Ben doesn't associate with Filipinos outside of his family, and has an invitation to a "real" party that is the same night as Rose's birthday. Ben meets Annabelle at the family party, they talk, and Augusto doesn't like it one bit.

There's more to the plot than that. The movie is thoroughly engaging, although the story unfolds fairly predictably. The dialogue has more substance than a Linklater film and is delivered without pretense. The substance is composed of commentary and perspectives surrounding the Filipino-American second-generation experience.

Another great thing about "the Debut" is its pacing. The soundtrack and action sequences keep things together well—it's a real pleasure to watch. Interludes such as traditional tinkling dancing and pickup basketball games give the movie its own texture, making this one film that will stick with you, as all good memories should.

If we are fortunate, we may get to the point in our lifetime where ethnicity is incidental and not central to casting decisions in Hollywood films. Hollywood is not there yet. In the meantime, independent films like "The Debut" fill the gap left by major studios.

"The Debut" is currently showing at Loews Webster Place, AMC Cantera 30 and AMC South Barrington 30. Its Run time is 89 minutes.



Ben Mercado (Danté Basco) and Annabelle Manalo (Joy Bisco) are the lead characters in 'The Debut.'

Making 'Panic Room' was a battle for 'Fight Club' director

By Steven Rea
Knight Ridder Newspapers

David Fincher figured that after the grueling shoot of his Brad Pitt-Edward Norton psychodrama "Fight Club" (with its punchy surrealism and apocalyptic special effects), "Panic Room," set from almost start-to-finish in a Manhattan townhouse, would be a breeze.

"That's what I thought," says the director, letting go a rueful chuckle a week before the pic's March 29 release. "It turned out to be deceptively complex. It's one of those movies, you just don't think how exponentially complicated things [can] become. It was a real test of wills and patience."

And it didn't help that the original lead actress, Nicole Kidman, was forced to bow out with an injury, and that Fincher and his "Se7en" cinematographer, Darius Khondji, weren't seeing eye-to-eye. More-than-able replacements were found for both: Jodie Foster took the role of a just-divorced mom who moves

into a big house on the Upper West Side with her daughter (the terrific Kristen Stewart) and finds herself fending off a trio of ominous burglars. Conrad W. Hall (son of "American Beauty" Oscar-winning shooter Conrad L. Hall) stepped in at the camera.

But even with Foster on board, it was, in Fincher's words, a brutal shoot.

It was also down-to-the-wire, with a pregnant leading lady. "We were running out of time," Fincher says, on the phone from Burbank, Calif. "We knew we had to go back and reshoot some stuff after Jodie had the baby. So while we were haggling over what was going to cost, we were recutting. Then we went back and reshot the Jodie stuff, and that was just a mad dash to make the release date."

Fincher worked as an effects guy at George Lucas' Industrial Light & Magic when he was 18. He's on the cusp of 40 now. In between, he has helmed TV commercials and music videos (including videos for Madonna and Aerosmith), and made a name for himself in moviedom with his other pics "Alien 3" and "The Game."

The filmmaker says he now plans to sleep for a couple of months and doesn't know what he'll do next. He's forming a creative partnership with fellow directors Steven Soderbergh ("Traffic"), Spike Jonze ("Being John Malkovich"), and Alexander Payne ("Election") that will allow each to develop projects without the usual studio obstacles.

In the meantime, he's working on the "Panic Room" DVD and anxiously awaiting the film's sortie into theaters.

"You're always anxious about whether or not the last two years of your life will amount to anything," he says. "It's a popcorn movie, but I hope it will inspire conversation."



photo courtesy of www.imdb.com
David Fincher (left) directs Edward Norton (right) in 'Fight Club.'

'Rock She Wrote: Women Write about Rock, Pop, Rock, and Rap'

By Kristin Leonardi
Staff Writer

In the male-dominated world of rock 'n' roll, women have always been portrayed as hoers, groupies or feminists. These stereotypes have long bound the women of the writing world.

In the early '60s, exciting new music was emerging and women were struggling to gain respect and access to shows. *Rock She Wrote* is an intriguing and ingenious look into the minds of female writers.

Contributing editor of *Rock She Wrote* Evelyn McDonnell opens the book by blasting the mainstream, male-dominated world of music writing. With the majority of the major music magazines run and written by men, generations of women are lost in a sea of hypocrisy and inequality in the music industry.

Think of *Rolling Stone*, *Creem*, *Melody Maker* and *The Village Voice*. These publications were around first, breaking new ground for music and writers. Yet in the '60s and '70s, 95 percent of the writers were men.

One of the first women to break ground in the late '60s and early '70s was *New Yorker* critic Ellen Willis, who was one of the most prominent female rock critics.

In her 1968 article "Records: Rock, etc." she offers a poignant idea of rock culture. She said:

"Rock has been co-opted by high culture, forced to adopt its standards—chief of which is the integrity of the art object. It means the end of rock as a radical experiment in creating mass culture on its own terms, ignoring elite definitions... The reason the Beatles, the Stones, and Dylan are the unchallenged—and probably unchallengeable—giants of pop is that through and beyond their work their personalities have a continuing impact on the public consciousness."

Rock She Wrote is a compilation of different works from female writers—like as dream hampton, Lori Twersky, Cherrie Currie, Georgia Christgau, Thulani Davis, Roberta Cruger, and of course the groundbreaking Patti Smith—all writing about the scene around them and the music they love.

From Cherrie Currie's expose on the first real female

rock group, The Runaways, to *Village Voice* writer Donna Gaines' exploration of Lou Reed's psyche, the articles and essays are enlightening and entertaining.

McDonnell and Powers have compiled what can be called the best work of female music writers. In a business where women are thought of—and treated as—sex objects, these women explore and demystify stereotypes.

Lori Twersky spearheaded a newsletter called *Bitch* that explores feminism and rock attitudes. As Twersky said, "The mag came into being because lots of what's written about women in rock is all the same...I'm so bored with 'wow this chick can play' rock articles."

Twersky spoke to a specific group of women who felt mainstream critics were only trying to appeal to men. Women were viewed either as groupies or as women who came to rock concerts solely to meet guys.

Moreover, women in bands were often ridiculed, put down and written off. As *Keyboard* writer and synthesizer player for the rock group Barefoot and Pregnant, Margaret Mifflin comments, "The sexism we encountered from well-meaning fools whose compliments were always qualified with 'for a girl'."

Despite the sexism, egotism and sexual harassment early female music writers had to endure, they prevailed in a man's world. The writers in *Rock She Wrote* remain cynical, funny and overtly feminist.

In bell hooks' article "Madonna: Plantation Mistress or Soul Sister?", hooks explores Madonna's fascination with emulating black style. It was her controversial "Like a Prayer" video that sent hooks reeling. She wrote the following:

"Given the importance of religious experience and liberation theology in black life, Madonna's use of this imagery seemed particularly offensive. She made black characters act complacently with her as she aggressively flaunted her critique of Catholic manners, her attack on organized religion. Yet no black voices that I know came forward...calling attention to the fact that the realm of the sacred that is being mocked in the video is black religious experience."

Rock She Wrote is not only interesting, entertaining, and socially important to women's culture, it breathes life into aspiring young female writers. The writers in *Rock She Wrote* show depth, humor, sensitivity, feminism and an appreciation for music.

Rock She Wrote (Cooper Square Press, New York) is 467 pages long and costs \$16.95.



Dayton Contemporary Dance Company at Dance Center

By Stephanie A. Taylor
Staff Writer

The internationally acclaimed Dayton Contemporary Dance Company has made its way to Chicago after a nearly 10-year-long absence. The DCCDC came to Chicago March 21 - 23 to perform at the Columbia Dance Center.

Dancers performed four different pieces: "Children of the Passage," "Rainbow 'Round My Shoulder," "Aerodigm" and "Sets and Chasers." "Children of the Passage," which featured 11 dancers, started out with three women gracefully and slowly walking onto the stage. The men were dressed in long green dinner jackets and brown pants, with smoke swirling on the stage. Everyone began to twirl and jump, when, all of a sudden, the stage went silent—one of the girls fell dead. The other dancers surrounded to pick up her lifeless body, but she soon came back as a spirit to dance unnoticed with the rest of the dancers.

According to a press release, this piece is about "decadents" who have lost their souls. Spirits haunt and later save the "decadents" by reuniting them with their roots. The piece, influenced by African and African-American dance, featured music by the Dirty Dozen Brass Band.

"Rainbow 'Round My Shoulder," the second piece, was about a group of prisoners dreaming of long-lost loves. A chain of six male dancers came onto the stage, acting as if shackled to each other's ankles. The chain suddenly broke and all fell to the ground, kneeling on one knee. As they were down, a woman came out onto the stage to console one of the dancers. The woman left and the men acted as if they were lifting heavy boulders. Two of the dancers attempted escape and were shot to death.

A lot went on in the third piece, "Aerodigm." Numerous dancers came and went, seemingly without purpose. Dancers juggled balls, posed and ran around the stage frenetically. The piece was difficult to understand due to the multitude of things happening simultaneously.

The last program was "Sets and Chasers," a piece in which the company members danced to a 1940 Duke Ellington orchestra recording. According to *Stagebill*, "The title refers to the sequences of numbers that jazz musicians separate an evening's performance into (sets) and the breaks (chasers) that signal the end of the set."

DCCDC dancers Monnette Bariel, Aoi Funakoshi and Alvin J. Rangel prepared for the Saturday night show in a tiny dressing room with small mirrors that had just four light bulbs across their tops.

"I always loved dancing," Rangel said. A native of Ponce, Puerto Rico, Rangel stated that he had been dancing since the age of 17, but only got serious about it after a friend suggested he take dance lessons.

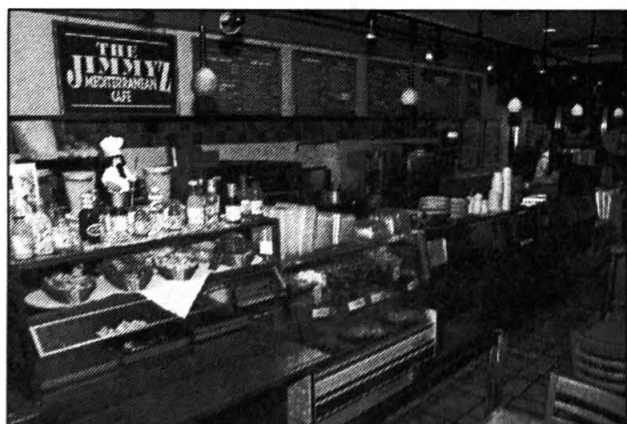
Bariel said she was 6 years old when she started dancing. After her mother noticed she was pigeon-toed, she encouraged Bariel to begin taking professional dance instruction.

Funakoshi hails from Japan and has been dancing since she was seven years old. As a child, Funakoshi saw a friend taking lessons, which made her want to join in.

Contributing: Georgia Evdoxidis and Liza Pavelich.

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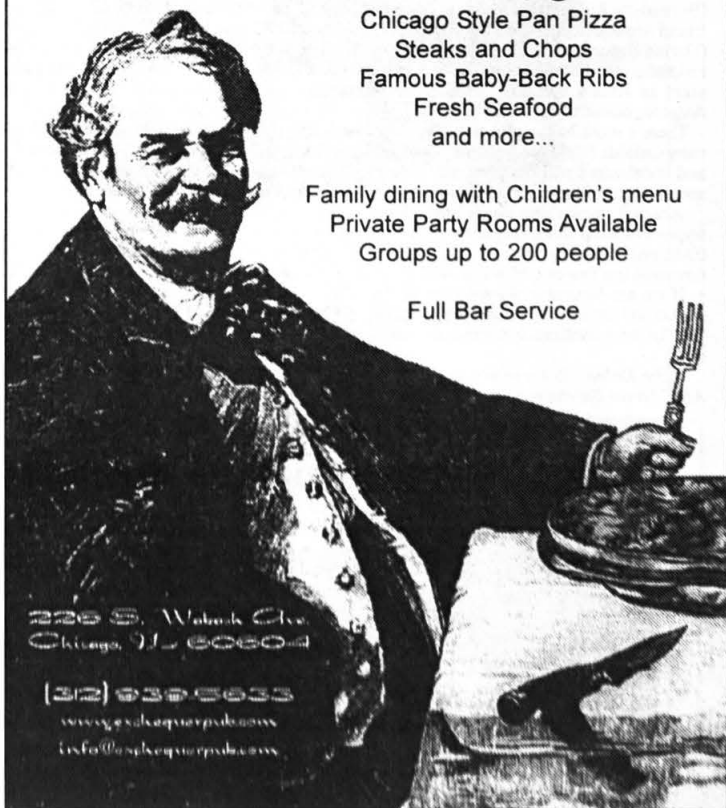
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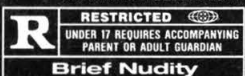
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Wednesday, April 10, 2002

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Thursday, April 11, 2002

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8 p.m.
Chicago Moving Company
The Dance Center, 1306 S. Michigan Ave.

Friday, April 12, 2002

8 p.m.
Chicago Moving Company
The Dance Center, 1306 S. Michigan Ave.

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Weekly horoscope

Aries (March 21-April 20). Before Thursday, past love affairs and old work assignments will demand completion. Expect forgotten emotions to soon cause new inspiration. Use this time to move worthwhile relationships forward. Recaptured passion will lead to workplace fulfillment, fast changes and shared goals between lovers. Friday through Sunday, social triangles are unavoidable. Watch for valuable insights into the romantic plans and emotional needs of a close friend.

Taurus (April 21-May 20). Social contacts are promising. Before midweek, watch for an old friend or past colleague to introduce fresh opportunities. Written documents and financial calculations will also work in your favor; use this time to finalize projects or complete outstanding applications. After Friday, romantic desires are strongly felt. Expect seductive invitations from potential lovers. Flirtation will create delightful moments of passion.

Gemini (May 21-June 21). Celebration and social belonging are the themes for the next few days. Before Thursday, watch for an important work or social project to gain acceptance. Don't look back; this is the right time to evaluate potential relationships and move forward. Past limitations or restrictions will not reoccur. Be romantically optimistic and creative. Late Saturday, a message from a friend or business associate may bring unique financial rewards. Remain open to job changes and fast contracts.

Cancer (June 22-July 22). Work and family relations will adopt a predictable pattern. Watch for past disputes or broken promises to be easily forgotten. For many Cancerians, recent moments of confusion between loved ones will soon become a source of strength. Pay attention to minor conflicts and newly resolved power struggles. Before emotional progress can be trusted, love relationships will need to be briefly tested. Sincere passion will be rewarded. Respond truthfully to all questions.

Leo (July 23-Aug. 22). Over the next few days, a once promising business option or skill may need to be left in the past. Career and financial issues are changing dramatically. Use this time to discover improved routes to success and make key decisions. Some Leos will find that an important project now becomes secondary. Watch for ongoing duties to require diplomacy and group sensitivity. Stay balanced. Authority figures need to witness underlying talent, dedication and pride.

Virgo (Aug. 23-Sept. 22). Solid agreements are available in business relationships. Over the next four days, expect key officials and co-workers to leave unresolved or troublesome issues in the past. Before the end of April, many Virgos will be offered a uniquely creative work project. Small opportunities may lead to valuable breakthroughs. Don't avoid minor tasks or unusual business partnerships. After Thursday, rest and spend extra time with trusted friends.

Libra (Sept. 23-Oct. 23). Team projects and public appearances will require a special effort. Expect colleagues and professionals to search out your opinions and expertise. Watch also for a rare social invitation to usher in a delicate workplace alliance. Group events or strategic gatherings will be privately profitable. Remain alert to hidden suggestions. After Saturday, a close friend or lover may propose unique travel activities or entertainment plans. Sensuality and new hobbies are accented.

Scorpio (Oct. 24-Nov. 21). Over the next few days, watch love relationships and new friendships closely. Romantic wisdom and rare social insights are available. Agreements between friends, financial motives and long-term promises may soon be important issues between loved ones. Gather valuable insight; this is the right time for emotional evaluation and revised romantic planning. After Sunday, rest and gain strength. Physical energy and social optimism may need time to recover.

Sagittarius (Nov. 22-Dec. 21). Home projects and family finances will begin a period of expansion and new emotional demands. Late Tuesday, expect loved ones or close relatives to introduce new money proposals. Although all looks promising, proceed with caution. Home growth and family opportunities depend on a consistent effort. Respect your own pace and avoid emotional pressure. By late next week, a clear route to home, financial and romantic success is accented.

Capricorn (Dec. 22-Jan. 20). Someone close may propose an unusual emotional agreement. Before Thursday, expect a recently troubled relationship to evolve into a predictable pattern. Past disputes will be replaced by revised boundaries. Expect colleagues and romantic partners to issue improved expectations, regulations or ambitions. Listen carefully to the passionate ideas of loved ones; although dramatic, a fresh approach to romantic rules may hold the key to ongoing differences.

Aquarius (Jan. 21-Feb. 19). Social and romantic disputes will soon be resolved. Before Thursday, watch for loved ones to offer subtle apologies, new statements of affection and revised romantic plans. For many Aquarians, work professionals will also opt for harmony. Over the next eight weeks, expect team leadership to be a top workplace priority. Friday through Sunday, family communications will be subtle but meaningful. Listen carefully for newly revealed financial ideas or property plans.

Pisces (Feb. 20-March 20). New love affairs and rekindled faith in romance are prime themes. For many Pisceans a creative approach to love will be difficult to avoid. Expect friends and lovers to request controversial activities or present highly seductive ideas. Express your thoughts and opinions. This is the right time to ask for added attention, reveal private desires or create new intimacy between loved ones.

If your birthday is this week...lovers and long-term friends may be extremely temperamental over the next two to three weeks. Key issues may involve romantic disappointments, traditional values or rare family pressures. Avoid complex social triangles. Before late April, loved ones will drain your mental or emotional reserves. Later this summer, watch also for a sudden financial opportunity or property proposal. Planetary movements suggest that rental agreements, family changes and home-based businesses may soon provide a secondary income.

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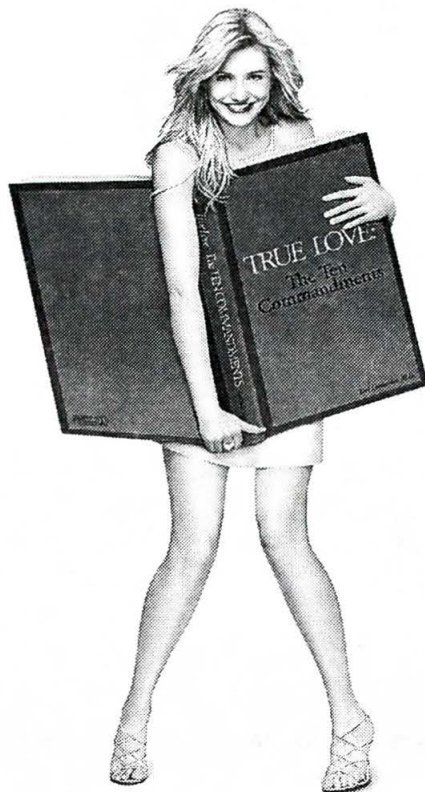
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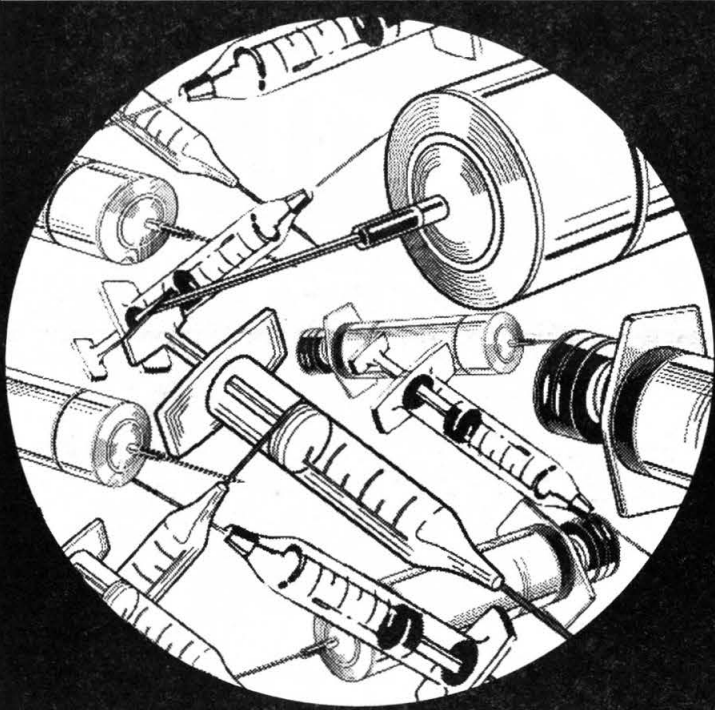
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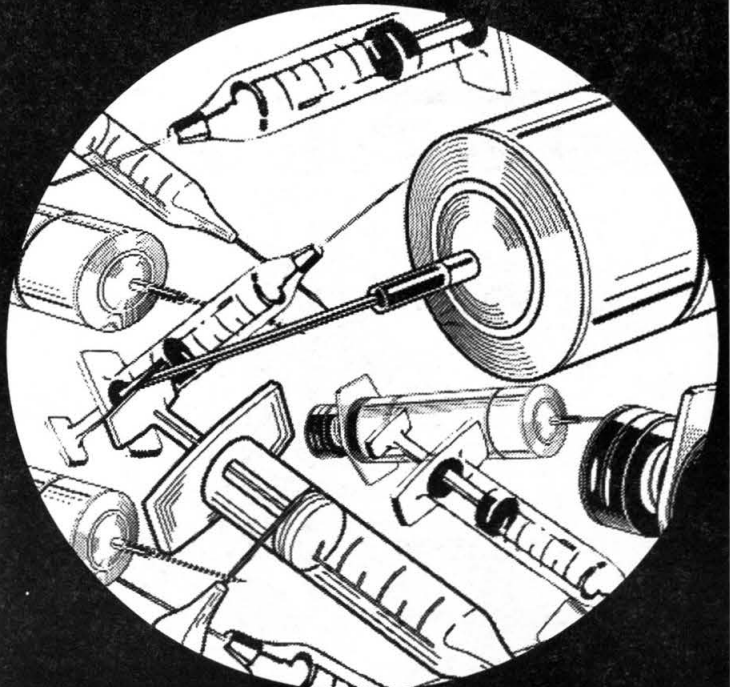
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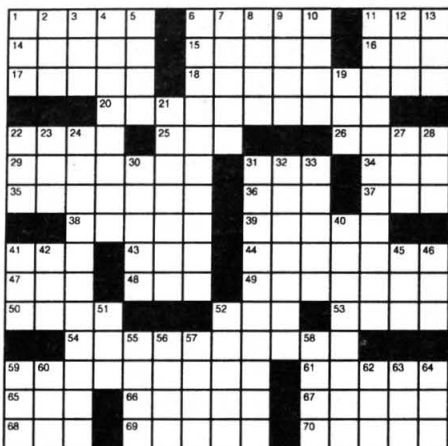
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Crossword

ACROSS

- 1 Assumed name
6 Ninnies
11 Flock leader
14 Fats Waller's instrument
15 Showery month
16 Self-esteem
17 Watches over
18 One immune from criticism
20 Flexible elevator?
22 Naive fellow
25 Gaffer Ernie
26 Singer Diamond
29 Copy
31 Possesses
34 Stir
35 Population expert
36 Have debts
37 Summit
38 Mortgage attachments
39 Oahu porch
41 Capp and Capone
43 Not feel well
44 Decide a matter
47 Act dovish?
48 Calendar unit
49 Film composer
50 Bean curd
52 Definite article
53 On the waves
54 Gravy-train passenger
59 Moody
61 Neeson and O'Flaherty
65 Much removed
66 Hooked with a horn
67 The king of France
68 Raw mineral
69 Zatopek and Jannings
70 John Jacob or Mary
- DOWN
1 Fitting
2 Whopper
3 Gaffer Woosnam
4 Auto racer Mario



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04/08/02

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7 Iridescent
8 Killer whale
9 Raven or robin
10 Frome's vehicle
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12 In the past
13 Cut, the lawn
19 Iniquitous locale
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27 Church vow
28 Droop
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31 Locks fingers (with)
32 Stood by
33 Lexical meaning
40 Bee factories
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42 Old card game
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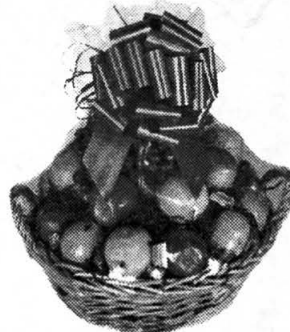
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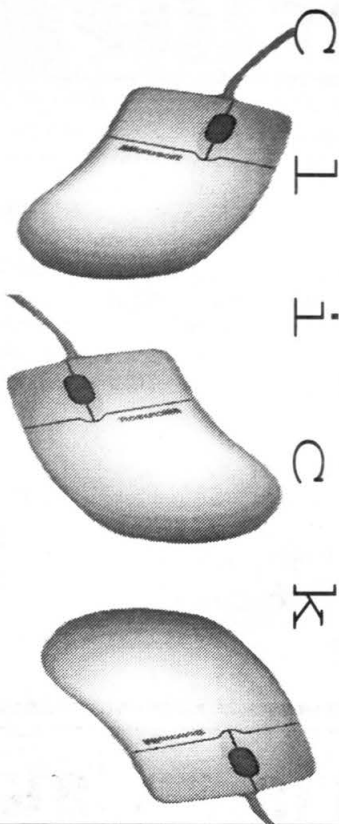
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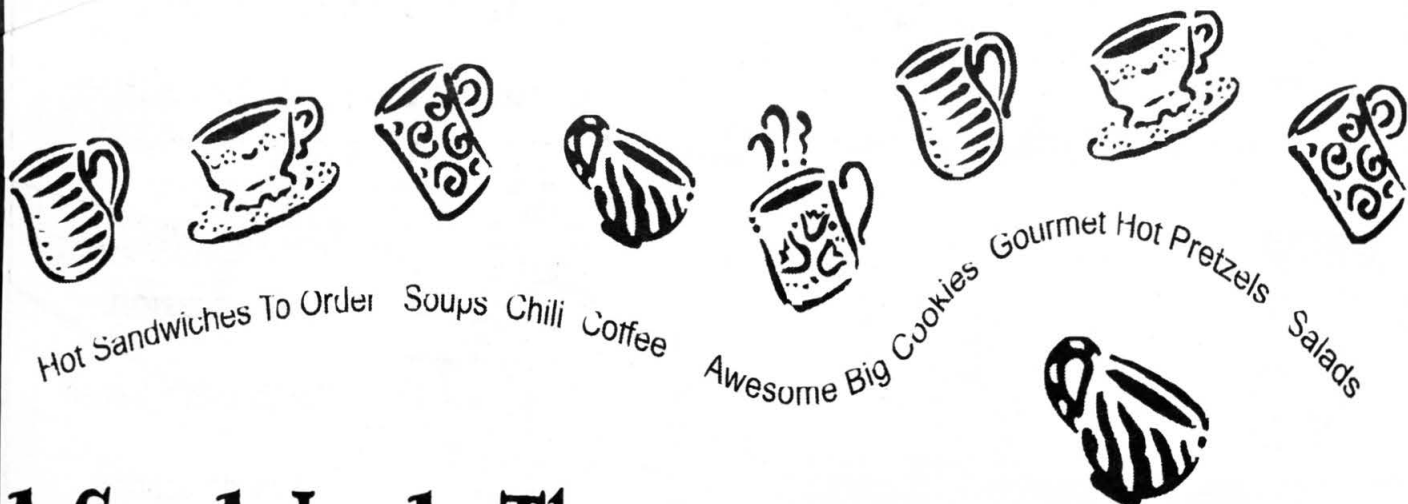
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Red light, green light at Chicago Speedway

By Murad Toor
Staff Writer

Despite the announcement made by Chicago Motor Speedway officials on Feb. 5 announcing the cancellation of both of its 2002 auto races, a month later, one of the races has returned. The speedway's 2002 season consisted of the Target Grand Prix on June 30 and the Sears Craftsman 175 on Aug. 25. Championship Auto Racing Teams (CART), the sanctioning body for the Target Grand Prix and the FedEx Championship Series, announced March 4 they will race in Chicago. The event is now called the CART Grand Prix of Chicago because there is no title sponsor. The Sears Craftsman 175, which was part of the NASCAR Craftsman Truck series, remains canceled.

Track officials said they initially canceled the races because they determined the events were financially unfeasible. Then CART officials said they were reviewing options for an event to replace Chicago in a major market where they didn't have a race.

In the end, CART decided to keep the race in Chicago by self-promoting it. This is the first time CART is internally promoting a race that already existed on its schedule. CART has partnership arrangements in place for the races in Denver and Cleveland.

"This is an in-house promotion for CART," said Adam Saal of CART media relations. "It's very unique for us to take this approach, but again for Chicago, it's certainly a business model that we need to promote, encourage and build upon."

In 1996, CART self-promoted the inaugural U.S. 500, which was announced several months after that year's schedule was unveiled. CART's general manager for that event was Rena Shanaman. She is now the vice president of joint venture operations and is running the CART Grand Prix.

"Although it will be a challenging assignment," Shanaman said, "I am thrilled to have the opportunity to once again deliver a great event experience, featuring CART's unique brand of racing to the people of Chicago."

This is the fourth year for the CART race at the Chicago Motor Speedway and the event is the eighth of 21 races of the 2002 season. The Chicago Motor Speedway is inside horse racing's Sportsman's park. The only other facility in the world that has both horse and auto racing in the same place is Delaware's Dover Downs. The horseracing track is 7/8 miles long and the auto racetrack is a 1.029-mile oval.

SLAPSHOTS!

By Ryan Saunders
Sports Editor

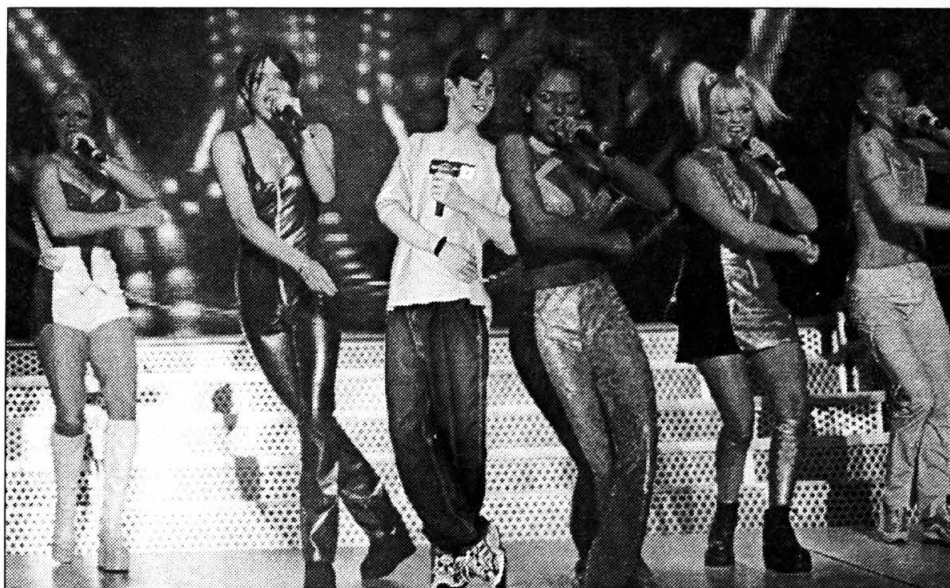


Photo Illustration by Ryan Saunders
All the wrong moves: Saunders aka Skinny Spice (third from left) botches another dance routine during his brief but memorable tenure with the Spice Girls.

I just flew back from Cancun and boy are my arms tired. Don't laugh at that. It's not funny. Did everyone have a good spring break? Does anyone know the name of a good tattoo remover? Does anyone want to read some SLAPSHOTS!? Here goes:

What do you get when you cross *Where's Waldo?* with beer? The new six-week ESPN and Rolling Rock promotion, of course. Starting today, "SportsCenter" will be permeated with basketball driven Rolling Rock advertising, including the "Shooting the Rock" highlights package. And lucky viewers sharp enough to find the hidden 33, Rolling Rock's brand symbol within three different ads have the chance to win 33 tickets to a local sporting event of their choice. Check out ESPN.com for more information on how to "Hunt for 33."

Speaking of TV networks, The New TNN already boasts quality entertainment with programs like *Star Trek: The Next Generation*, *Baywatch* and *WWF Raw*, and this summer the network hopes to add

another by introducing the world to SLAMBALL. A TNN press release describes SLAMBALL as a new extreme sport played on a trampoline and spring-loaded surface, and combines elements of basketball, football, hockey and soccer. Former 76ers president Jim Croce has signed on as a limited partner/board of directors member. The first-ever extreme team sport will feature six teams competing four-on-four in a round robin tournament for the championship.

The World Cup finals aren't until June, but Irish soccer fans have already started a petition recommending that the country's government synchronize their clocks and work schedules with those of finals' hosts Japan and South Korea. Over 5,000 have already signed the petition.

Speaking of soccer, or football as some like to call it, Manchester United midfielder David Beckham and Spice Girl wife Victoria (she was Posh, by the way) dispelled rumors that their unborn child was conceived on Old Trafford, the field where Man U plays. After naming

their first child Brooklyn, for where she was conceived, British bookies began taking bets on the couple naming their child Trafford if it happens to be a boy.

Speaking of copulation, or in this case fornication, a 2,500 year-old bordello was unearthed near Athens during construction for the 2004 Olympic Games. Though archeologists are delighted over the find, as well as the others discovered, the International Olympic Committee and the architects they've commissioned are not as pleased. These ruins have not only pushed back construction deadlines but also forced architects to repeatedly redesign the venue.

"Basically what's going on now, the people want me to run, not myself." That's Magic Johnson, the man who couldn't even hold down a late night talk show, on his decision to maybe run for L.A. Mayor in 2005. Johnson believes the city needs "a new voice, a new vision." The decision comes after current mayor, James K. Hahn, opposed reappointment of Police Chief Bernard C. Parks.

Lockout

Continued from Back Page

cap.

The players have every right to earn as much money as they can get. Although many people feel that players should not be paid millions of dollars to play baseball, who in his right mind is going to turn down \$100 million? If owners want to stop paying these enormous contracts, then they should stop offering them.

Baseball is the only sport that has a huge talent gap between big and small-market teams. The NBA is very competitive in the small markets and the league does not have a salary cap.

The Minnesota Timberwolves, Sacramento Kings, Utah Jazz and Milwaukee Bucks have all made the playoffs the past few years.

If Sacramento or Salt Lake City had baseball teams, they would not be able

to survive because of the small market and small television contracts. Minnesota almost lost the Twins to contraction during the off-season, although the team won two world championships in 1987 and 1991. There are rumors that they still might be contracted after the 2002 season.

The Brewers have not been to the playoffs since the early 1980s, and are rarely even in contention. The problem with major league baseball is that small market teams rarely have a chance of winning because of the difference in revenue.

In early March, Selig proposed that clubs share 50 percent of their local revenue with other teams in the league. Previously, teams shared 20 percent. This might help teams like Kansas City, Minnesota and Cincinnati sign more

free agents and even out the talent among big and small-market teams. Teams like the Yankees, Braves and Cubs, however, get a lot of money from television contracts which small market teams do not receive. According to the *Chicago Sun-Times*, this revenue-sharing proposal is not likely to be approved by owners. The owners have made a counter-proposal of 39 percent.

The Yankees made a whopping \$217.8 million in local revenue last year. George Steinbrenner is not going to want to share 50 percent of that figure.

He will be forking over more money than any other team in the league no matter what the percentage figure is. As much as people may not want to see the Yankees make it to the World Series, the team should not get penal-

ized for bringing in the most money.

At the beginning of March, rumors started that the players were planning to boycott the All-Star game on July 9 at Miller Park in Milwaukee if they do not agree to a labor contract. According to the *Milwaukee Journal Sentinel*, the All-Star game will bring about \$70 million to the city. If the players do boycott the game, it would be a great embarrassment to Selig considering Milwaukee is his hometown.

Boycotting might be going a little too far because the All-Star game is for the fans, and they should not pay for the dispute between the players' union and the owners.

Baseball fans everywhere better hope that players and owners will come to an agreement soon.

High school

Continued from Back Page

any level.

In the 1999-2000 season, the year before Miles arrived, the Clippers went 15-67. His first year, he averaged 9.4 points and 5.9 rebounds in 26.3 minutes, leading the Clippers to 31 wins. The team improved largely because he brought such an up-tempo energy.

This year, with Lamar Odom sidelined, the Clippers are still above .500 because Miles has filled part of his role so well. The style of basketball the Clippers play is perfect for Miles and the organization eventually wants him in the front-court with Elton Brand, even if it means moving Odom.

And with other terrific athletes proving themselves, like Seattle's Rashard Lewis, possibly the largest upside belongs to Chicago's tallest skyscraper,

Tyson Chandler. At 7-foot-1, Tyson is even two inches taller than Garnett.

Officials in the Bulls organization knew he was special in the preseason when he hit his collarbone on the backboard. He blocks everything in sight and prowls around the rim on offense waiting to puncture the floor with a dunk.

Teams will find it increasingly difficult to prevent the lob to Chandler because very few passes can be thrown too high. Thornwood High School star Eddy Curry is equally scary.

The fourth pick in the 2001 draft, Curry hovers around a little less than 300 pounds in playing shape, but could exceed that in a couple years with added muscle. His inside game looks more developed than Chandler's, with legiti-

mate post-up moves.

A former gymnast, Curry has good hand-eye coordination and usually agile foot movements. Per 48 minutes, Curry is averaging 19.6 points, 11.3 rebounds, and 2.3 blocks, while Chandler is averaging 14.5 points, 11.7 rebounds, and 3.38 blocks. They don't have the stamina now to maintain that type of energy, but an off-season with Dick Vermeil should change that. If the trend continues, Curry and Chandler could combine with Jalen Rose and Jamal Crawford to make one of the most powerful and athletic squads ever.

It's in the best interest of general managers to draft the best talent available, regardless of age. Bringing young kids into the league may water it down a little, but it's good for the league because

it allows some of the older stars to hang in a little longer.

Do you think Patrick Ewing could still be in the league if he weren't going against guys like Dalibor Bagaric? Eventually, Jerry Krause will be applauded for bringing in Chandler and Curry because you need stars to win in the NBA. Elton Brand is a great player, but dunk on a fast break or get 10 blocks in a game he won't do.

The results of drafting players straight from high school to the pros have been overwhelmingly successful. The next few years should see the league dominated by the Lakers, Timberwolves, Magic, Clippers, and other teams centered around players drafted young.

Keep your fingers crossed—history repeats itself in Chicago.

Why ask why?



Ask Dustin & Ry.

Greetings once again Columbia sports fans. We hope you had a great week off of school full of drinking and barfing. Did you enjoy the Final Four and the first week of the baseball season? The Sports Dudes are back and ready to answer your questions. Our first question is from Linda Moore in California. She writes: **I would like to know the history of the Fighting Irish and black quarterbacks. Are there any? Have there ever been one or more?**

Let the inquiring minds rest. We have your answer after deep thought and research. Our very own Dwayne M. Thomas informed us that there have been five black quarterbacks at Notre Dame. Tony Rice was the first to come along in 1989. Kevin McDougle was the second in 1993. Next came Jarious Jackson in 1999. Arnaz Battle was a backup to Jackson and

started some games in 2000 before he was injured. Finally, Carlyle Holiday took over in the 2001 season.

Our next question is from Kevin in Chicago. Kevin writes: **What do you think hurt Bob Knight more; losing to the Salukis in the first round of the NCAA Tournament or seeing Indiana get to the Final Four?**

The Sports Dudes say that if we were in Knight's shoes, it would be harder to see Indiana play in the Final Four. He left IU with such a bitter taste in his mouth and we think it would be unbelievably hard to watch the team he coached for almost 30 years make it without him.

Sports Dudes@ccchronicle.com

NIU, WIU hit target with paintball clubs

○ Despite no Columbia paintball club, many opportunities available to students in Chicago-land area

By Jillian Helmer
Managing Editor

Bright and early every Sunday morning, Gregory Fandl climbs out of bed, rushes to get ready, and heads off to church.

At least, that's what he likes to tell people.

Several years ago, when Fandl, a student at Moraine Valley Community College, and several of his friends discovered paintball, they became so engrossed in the sport that they joked that it was their new faith, and would claim that when they had their weekly game they were going to "church."

While it is unclear exactly when paintball officially became a sport—some sources suggest 15 years ago, some claim 30—the game has exploded in popularity over the past five to 10 years.

"It's basically just a game of capture the flag," Fandl said. "You shoot the other guy before they shoot you, and you try to steal their flag."

"There are some other games too," he continued. "There's a time game, where you have to move out of your bunker every 30 seconds and if you don't, you're out. There are also fort games, where you have to assault the other team's fort and take the fort."

People who play paintball vary in age, according to Fandl. His group consists mainly of people in their twenties, which is about the average age of paintball players, he said. Most of the people who play are either in their later teens or early 20s, according to Fandl. He did say, however, he has encountered younger players (the

minimum age required by most arenas is 13) and some much older people in his games.

As one might suspect from the age range, one of the biggest groups of people who play paintball are college students. Some colleges have even formed paintball organizations and activities.

Northern Illinois University has a paintball club which uses paintball to bring students together, according to the NIU Web site.

Another campus that has incorporated paintball into its many organizations is Western Illinois University. WIU's campus recreation department has added a paintball program to its list of intramurals the college offers.

Ryan Hardekoph, an engineering technology senior at WIU, has been a paintball enthusiast for years—using it both as a hobby and as a way to keep up with his military skills.

"After I got out of basic training, I started playing paintball with my buddies," Hardekoph said.

Hardekoph and his friends started a team, and became quite serious about the game for a while, he said. After renting equipment for a while, they eventually bought their own, and went out looking for someone to sponsor their team.

"Once you find a potential sponsor, you have to practice all the time, and then they'll come watch you practice. If you play well enough, they'll sponsor you. They help out with jerseys, entry fees for tournaments, paintballs and guns," Hardekoph said.

Despite his continuing love for the game, Hardekoph hasn't participated in



Photo courtesy of Paintball.com

WIU's intramural program because he just can't afford to play the sport as often anymore. "It gets pretty expensive," he said.

Hardekoph and his team have been on hiatus for the past several years because they are all away at different schools. "Come summertime though, those of us who are still around all go out and play," he said.

Though Columbia doesn't offer any paintball programs, students here have one advantage over students at rural colleges—there is an extensive list of places to play paintball in the Chicago-land area.

The **Chicago Paintball Factory** is located in Chicago at 1001 W. Van Buren Ave. For more information, call (312) 563-1777.

The best place to play, according to Fandl, is **Challenge Park Xtreme** in Joliet because it has one of the biggest and most complex fields in the area. Challenge Park is located at 2903 Schweitzer Road in Joliet. For directions or information call (815) 726-2800 or go to www.challengepark.com.

Sudden Impact is located inside Machesney Park Mall, in Machesney, Ill.,

roughly 90 minutes from Chicago, according to store manager Steve Saddler. "We've got two indoor playing fields, and nine different outdoor fields," he said. "We get teams that come from Chicago to practice a lot." For more information, call (309) 874-3338.

Fox Paintball Field may be a more convenient option for students who live in the west suburbs. Located in Millington, Ill., Fox Paintball is close for those who live in the Aurora or Naperville areas. The address is 10389 Fox River Drive, Millington. For directions or information, call (630) 695-5208.

For students who live north of Chicago, **Paintball Blitz** is located in Gurnee, Ill. Paintball Blitz has seven playing fields and equipment rental available. For rental prices or other information, call (847) 545-9999.

Operation Paintball is located in Hampshire, Ill. Call (630) 736-9107 for more information.

County Club Paintball is located in south suburban Glenwood, Ill. at 537 W. 195th St. For more information, call (708) 756-1166.

Visit us online at www.ColumbiaChronicle.com

Commentary

Baseball cannot afford another lockout

By Dustin Klass

Sports Editor

On March 26, baseball commissioner Bud Selig said that he would not lock out players through the World Series. He did not guarantee, however, that there would not be a strike over the summer. Selig has said over the past few months that there is a possibility of some new rules in baseball—more specifically, salary issues.

"Our fans deserve to know that the 2002 season will be played to completion without interruption and they deserve to know that now before we begin the new season," Selig said. "Therefore, on behalf of the clubs, I pledge that we will not take any economic action either in the form of a lockout or unilateral implementation against the Players' Association throughout the course of the season and postseason."

The players' union labor contract expired on Nov. 7 and there were ongoing negotiations throughout the off-season. There were rumors that a strike was in the making before spring training started, but Selig's comments have put those rumors to rest.

Players' union head Donald Fehr did not say if the players would pledge not to strike, but he did say it would be a last resort.

As former owner of the Milwaukee Brewers, Selig is obviously going to take the side of the owners when it comes to salaries. There is no question that baseball players, as well as all athletes in major team sports, are overpaid. However, it is not their fault that they are making millions of dollars for playing a sport. No one is holding a gun to the owners' heads saying that they have to offer these huge multi-million dollar contracts.

The 1994 strike had a tremendously negative effect on baseball. The American public developed the idea that baseball was full of greedy players and greedy owners. At the time, that was probably an accurate assumption. Baseball did not fully get back the fan support until the Mark McGwire/Sammy Sosa home run race in 1998.

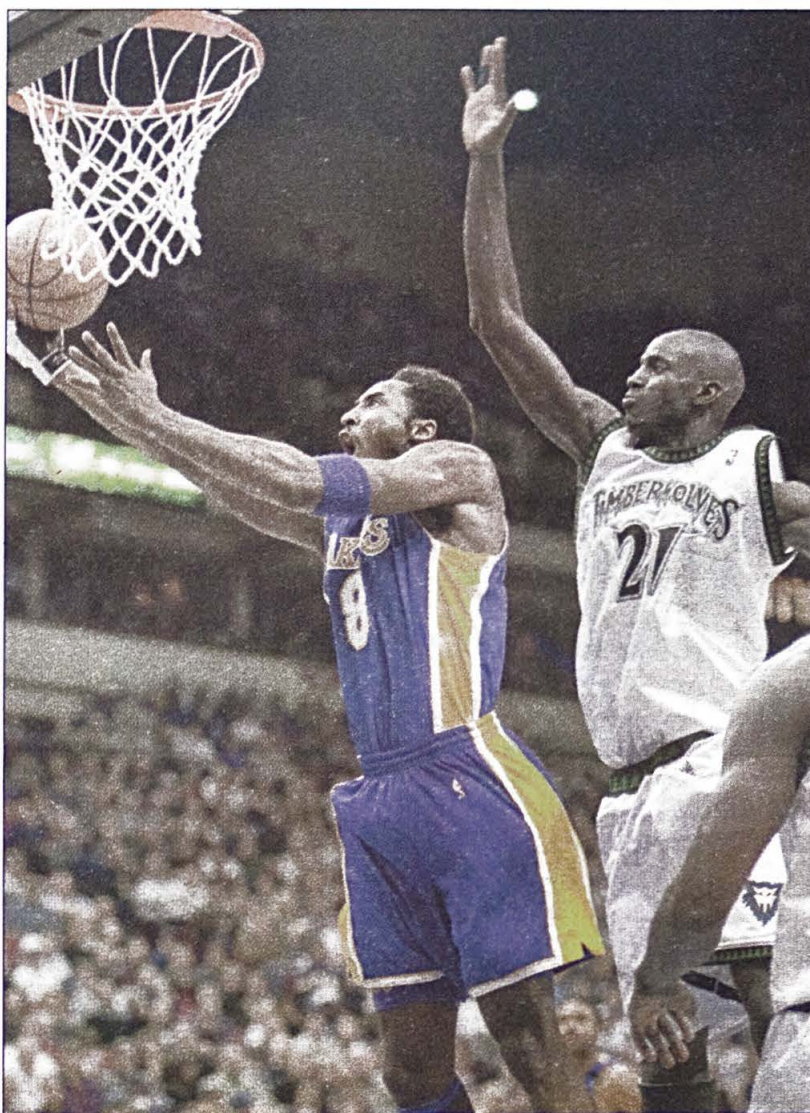
That strike lasted 232 days and cost owners about \$800 million in revenues. Players lost an estimated \$600 million in wages and reduced contracts. The strike was a result of owners wanting to enforce a salary cap and the players fighting them.

Baseball cannot afford another strike. The results would be disastrous for both players and owners. It took a long time for the sport to recover from the 1994 strike. Bud Selig better get his act together and stop trying to enforce a salary cap.

Although baseball needs to come up with a way to shrink the difference between big and small market teams, it would be un-American to enforce a salary

Graduating into the NBA

○ More and more high schoolers are choosing not to play college ball



Kobe Bryant (left) and Kevin Garnett (right) have become two of the NBA's top players after skipping college.

AP Photo/Ann Heisenfelt

By Marc Zale

Contributing writer

There is a reason why so many general managers in the NBA have begun picking players who enter the draft straight from high school. The track record of high school athletes entering the league since 1995 is remarkable. Tracy McGrady, Kobe Bryant, Kevin Garnett, Jermaine O'Neal and Darius Miles alone could compose a starting five in an All-Star game. In addition, teams recruiting high-rated high school kids often transform into winning organizations within a couple of years.

Minnesota Timberwolves General Manager Kevin McHale kicked off the new high school revolution when he drafted Kevin Garnett in the 1995 NBA draft lottery. With the exception of Moses Malone, players who skipped college had more obstacles to overcome and generally failed. But McHale knew that a 6-foot-11 player with that many skills was no Brad Sellers. The

organization had just struggled through a 21-61 season and needed Garnett to bring leadership.

During his time at Farragut, Garnett displayed a magnificent versatility, ethereal and heavenly from the outside, powerful and unforgiving on the inside. He brought the same style to the NBA. By his second season, Garnett led the Timberwolves to 40 wins by averaging 17 points in 38 minutes.

In the 1999-2000 season, the Timberwolves won 50 games and made the playoffs. The more his game has expanded, the more his teammates have begun to benefit. Wally Szczerbiak and Chauncey Billups have seen their scoring averages increase this season, largely because Garnett draws so many double-teams.

Despite a recent skid, Minnesota could still find themselves in the Western Conference Finals—and it all comes from Garnett. His success under McHale proved that rare high school athletes can skip college and come right in, play their games and help the

organization.

The season after Garnett came into the league, Jermaine O'Neal and Kobe Bryant skipped out on college to enter the pro game. Bryant immediately showed flashes of stardom and put up 15.4 points per game in 26 minutes his second year.

During his first couple of years, the Lakers had been making playoff runs but couldn't get over the final hump. First Eddie Jones, and then Glen Rice, tried to anchor the Lakers from the outside but neither could get it done in May or June.

When Bryant took over, the team started to dominate, particularly in the open court. That's saying a lot because few players can defend and shoot like Eddie Jones. Kobe just has the rare ability to take players off the dribble and create scoring opportunities for his teammates.

It's no mistake that the Lakers began winning championships as soon as Kobe was physically ready. How could college have prepared him bet-

ter? He won MVP of the All-Star game at age 23 and the Lakers have won two championships.

O'Neal's rise has been less glamorous but almost equally impressive. After four seasons of sitting on the bench for the Portland Trailblazers, he was given an opportunity on the Pacers after getting traded for Dale Davis.

Jermaine O'Neal battle-tested himself against veteran Blazer players for several seasons and built himself up in the weight room. When he stepped into a larger role in Indiana, he unleashed an arsenal of shot blocking, punishing down-low moves, and tremendous weak-side assistance.

This year, he started as center for the Eastern Conference in the All-Star game. The Pacers have so much confidence in Jermaine they traded Jalen Rose to Chicago. Since Rose departed, O'Neal has pulled the Pacers into the sixth seed for the playoffs.

The season after O'Neal and Bryant, Tracy McGrady came into the league. Nearly a Chicago Bull until Michael Jordan nixed a deal that would have sent Scottie Pippen packing, McGrady ended up in Toronto.

Despite cousin Vince Carter taking up most of the spotlight, McGrady proved devastating when he commanded the offense. His third year, his playing time was finally increased to 31.2 minutes and he responded with a 15.4-point average. With McGrady threatening his job security, Carter was forced to constantly elevate his game, which made Toronto a better team.

After McGrady became a free agent in 2000, he signed with Orlando to form his own team. He instantly put up huge numbers, averaging 26.8 points in 40.1 minutes.

Even without Grant Hill, McGrady was still able to lead the Magic to the playoffs. Not only did he lead the team in scoring and make the All-Star game, but he also played a significant role in the development of Mike Miller.

One of McGrady's strongest areas is taking defenders off the dribble and taking it to the rack. When the defense collapses, Miller finds himself open for a lot of threes. If Garrity and Miller continue to give McGrady all the help he needs, Orlando could be a dark horse to come out of the East in the playoffs. Like Kobe Bryant, college couldn't have turned McGrady out any better.

The past couple of seasons, numerous incredibly talented athletes have passed on college-level ball to play in the NBA. Darius Miles, taken third overall in the 2000 draft by the Clippers, plays a more ominous style, particularly in the open court. A superior fast-break skywalker with a huge wingspan, Miles has never feared taking it to the rack on