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Columbia College Chicago

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Convocation '02



Stacie Freudenberg/Chronicle

Vice President of Student Affairs Mark Kelly addresses students and faculty at the student convocation held in the Congress Plaza and Hotel, located at 520 S. Michigan Ave.

○ Near-capacity crowd turns up for speakers, music

By Fernando Diaz

Staff Writer

Speakers at Columbia's Fourth Annual Student Convocation stressed that new students make the most of their time in college by getting involved and using the college's resources to the fullest.

Students packed the second floor of the Congress Plaza Hotel to capacity at lunchtime on Oct. 11. The event, by some accounts the most heavily attended in its short history, had much more to offer than the freebies.

Students who showed up early milled about the many booths sponsored by student organizations and college services and departments.

By 12:15 p.m., students were lined up out the door, waiting to file into the Great Hall where the bulk of the event would take place. Inside, empty seats were scarce, leaving some students standing during the speeches or moving into the balcony to find a seat.

"Today is a day to celebrate Columbia talent," said Mark Kelly, vice president of Student Affairs, who emceed the assembly. The convocation originated as an event to foster a community environment in a commuter school and to showcase home-grown talent.

This year's assembly included a performance by Columbia President Warrick L. Carter on drums.

Carter accompanied the Columbia College Jazz Ensemble through a rendition of Thelonious Monk's "Thelonious." After the performance, he joked that he thought it would be a "head gig, not a reading gig," because the band was playing a set arrangement rather than improvising.

The convocation featured speeches by members of the college faculty and administration. The presidents of the Student Government Association and Student Organizations Council also spoke.

SGA President Klaas Van Der Wey and SOC President Crystal Profit addressed the audience and introduced a student-produced work "Eleven," which was screened to impart 11 crucial points of advice to new college students.

Procrastination topped the list of advice. "Procrastination is an evil, evil thing," said one student in that portion of the segment. At the bottom of the list was a plea, "Be patient and persistent with the administrative offices." The piece, produced by the Television Department, was well received and added a touch of humor that the audience applauded.

Lisa Gottlieb, a Columbia graduate and recent addition to the Film school faculty—as well as an award-winning filmmaker—cut the assembly a slice of real life in her keynote address. She shared her experiences and insights about the film industry, discussing what an artist does and does not need. She also explained why she left Los Angeles, saying she was effectively "trading an ocean for a lake."

Gottlieb admitted that she would miss some things about her life on the West Coast, but not its corporate lifestyle. "No one needs to travel to California [to make films], you can [be successful] here," she said.

Following the speeches, the Columbia College Jazz Ensemble ripped out an electrified version of the Brian Setzer Orchestra's arrangement of Duke Ellington's "Caravan" as students headed toward the expo.

Across from the expo in the Gold Room, the hot free food was quickly devoured—leaving cookies, cheese and vegetables and dip for stragglers.

Students wandered from booth to booth in the main room, where they were able to pick up trinkets, mingle with other students and snack on candy.

The music of Paven Everett and Séance Divine! picked up as students hit the dance floor in the Gold Room. After the group's performance, a staged combat took place to the *Mortal Combat* soundtrack. Teaching assistants in David Woolley's Stage Combat classes acted out elaborate choreography with sharp weapons, and included a simulated death sequence.

"It's a hell of a party, there's good food," said Sean Milnamow, 20, a film directing major and new transfer student. "With all these clubs around, it's very useful," said Kathy Gresey, 20, a journalism major and recent transfer.

Some of the many student organizations present were the International Student Organization, the nascent Columbia chapter of Amnesty International and Columbia Urban Music Organization, which helps students wanting to get into the music business.

André Azoubel and Miguel Silveira, new transfer students from Brazil, said they were hoping to start something at Columbia without a booth.

Although Renee Hansen, president of the Columbia College Faculty Organization, mentioned during her "Words of Inspiration" speech that the college was OK without a football team, Azoubel and Silveira said they want to start the first soccer team.

Mark Kelly mentioned the established Frisbee "tradition" at the college to reassure new students that there were some—albeit limited—athletic opportunities already available.

"[This year's Convocation] is simply bigger and better, as it should be" Kelly said.

Security tight after string of sex crimes

○ Part 1 of the Chronicle's Campus Safety Series looks into recent sexual assaults in the area

By Angela Caputo

Assistant Editor

A string of sex crimes, including two criminal sexual assaults and five documented indecent exposure incidents in the South Loop, have prompted Columbia to step up security measures.

Thursday, Oct. 3, a Loop employee returning to work from lunch was attacked while taking a short cut through the alley behind 224 S. Wabash Ave.

The unknown perpetrator, who has been described as a 25- to 35-year-old African-American male with a medium complexion with a missing front tooth has not yet been caught.

The same man is suspected of sexually assaulting a Roosevelt University student Thursday, Sept. 19 in a parking garage stairwell at 15 S. Michigan Ave. Both attacks occurred at approximately 4 p.m.

"The way the crimes were committed, compatible descriptions of the attacker and the time of day both crimes occurred lead us to believe the perpetrator is the same in both cases," said Chicago Police Department News Affairs Officer Patrice Harper.

Until the second assault became public, Columbia's campus safety office was not notified of the first attack.

"The ball was dropped after the first assault because the detective division called to the crime scene didn't communicate the crime to First District community relations police officers who we get our information from," said Martha Meegan, Columbia's director of campus safety.

In response to the attacks, campus security efforts have been increased. Perpetrator profile fliers have been posted throughout the campus to help students identify the attacker.

Columbia is also hosting additional public-safety seminars for students. Safety-awareness seminars are designed to help students avoid victimization while navigating their way through the city. Free self-defense classes that teach martial arts to students are also available through Roosevelt University.

"This individual is not targeting students, this individual is targeting opportunity," Meegan said. "The best way to avoid being attacked is to be prepared."

Additionally, police escorts are available to students through the Chicago Police Department's First District. According to Meegan, an unrelated string of indecent exposure sex crimes have also occurred on campus. All five incidents occurred in the 623 S. Wabash Ave. building between 12:30 and 2 p.m. on the 4th and 7th floors.

The perpetrator's pattern is to strike nearly once a month at a time when the building is crowded. Since school started, he has struck only once, Sept. 25.

"I would think he is due to come back. He's ready for a fix," said Derrick Nelson, Columbia's director of security.

The offender has been described as a professionally dressed, 30-to-35-year-old, 5-foot-6-inch, 140-pound, African-American male who wears glasses. However, many of the victims have been unable to clearly identify him, according to Nelson.

None of the victims have filed a police report.

See **Campus safety**, page 8

Next Week in the
Campus Safety Series:
Safety Statistics in the
Columbia area

CAMPUS NEWS

2

Briefly News and Notes

Film programs visit campus

Want to work and study at the Cannes International Film Festival or learn the Hollywood terrain one-on-one? Be part of the American Pavilion/Kodak Student Filmmaker Program or the American Pavilion's L.A. Intensive Program. For more information attend the meeting on Tuesday, Oct. 15 at 12:30 p.m. in the 1104 S. Wabash Ave. building, Room 302. Representatives from the American Pavilion will discuss their student programs and answer questions. The event is sponsored by the Career Center for Arts and Media and the Film and Video department.

Both offices are also sponsoring a presentation on the Assistant Director's Training Program from John Slosser of the Director's Guild of America on Tuesday, Oct. 15 in the 1104 S. Wabash Ave. building, Room 302, from 4:30-5:45 p.m. and Wednesday, Oct. 16 in the 1415 S. Wabash Ave. building, Room 114, from noon-1:15 p.m. The training program is currently accepting applications for the 2003 program. Events are free and open to all students.

Hokin Honors Exhibition features artwork & photos

The Hokin Center's "10th Annual Hokin Honors Exhibition" is an invitational exhibit that features Fine Arts and Photography majors of outstanding artistic achievement nominated by Columbia faculty.

Artwork must be new and not previously exhibited at Columbia. Local arts professionals will judge the work and will choose first, second, and third place awards, as well as two honorable mentions. The exhibit runs through Oct. 2. For more information, call (312) 344-7696.

Wednesday film series to feature experimental films

The Film and Video Department's Wednesday Screening Series will feature this week the Lucky Bum Film Tour with Portland-based filmmakers Vanessa Renwick (alumna) and Bill Daniel. Vanessa Renwick presents *Go, Baby, Go!* a "powderkeg" of short experimental and documentary movies.

Also to be screened is *Rodeos, Naked Bicycling, Inspirational Obsessivists, Creepy Peeping and Panting Poochies!* in addition to Bill Daniel's hobo campfire and video installation on the secret world of hobo graffiti: *The Girl on the Train in the Moon*.

The screening will be on Oct. 16 at 6 p.m., in the 1104 S. Wabash Ave. building, Screening Room 302. For more information, call (312) 344-6708. The event is free and open to the public.

Art installation examines schizophrenia and street life

Columbia will showcase "The Chronicle of a Schizophrenic and His Reluctant Helpers" at the Glass Curtain Gallery in the 1104 S. Wabash Ave. building. Writer Peter von Ziegesar and photographer James Syme, both Columbia alumni, created this project, which documents the life of Ziegesar's younger stepbrother, who is living on the streets with schizophrenia.

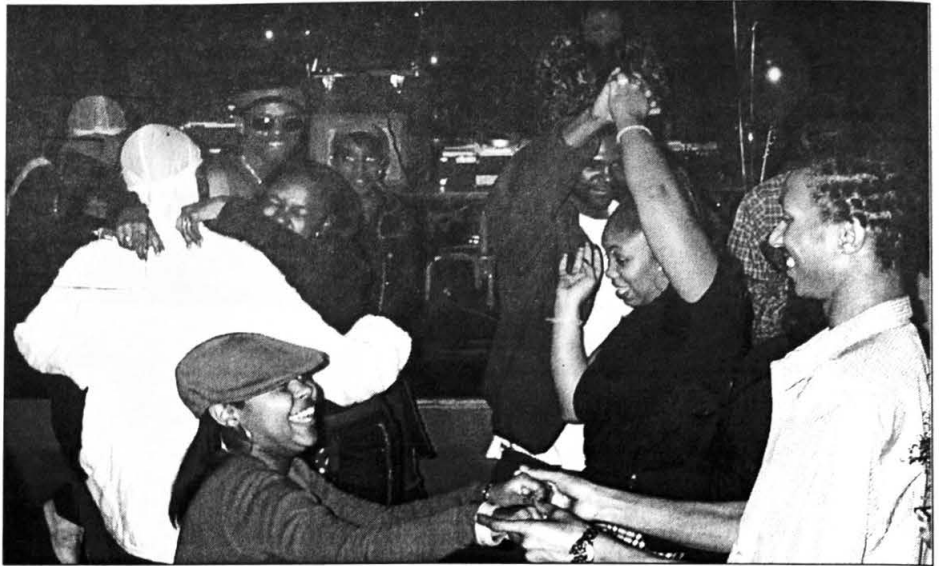
On Friday, Nov. 1, the artists will be present for the opening reception from 5-8 p.m. The exhibit and reception are free and open to the public. Gallery hours are Mondays and Thursdays, 10 a.m.-7 p.m., and Tuesdays, Wednesdays and Fridays from 10 a.m.-5 p.m. The exhibit is open Saturdays by appointment only. The exhibit runs from Oct. 25-Nov. 22. For more information call (312) 344-6650.

Library presents book forum

A book discussion forum for the One Book, One Chicago fall selection, *My Antonia*—open to students, faculty, and staff—will take place on Oct. 16 at 4:30 p.m. in the Columbia library, 624 S. Michigan Ave., Weisman Reading Room, second floor.

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

Around Campus



Dwayne M. Thomas/Chronicle

Columbia students share a dance Oct. 10 in the Hokin Annex, 623 S. Wabash Ave., during the Jam of the Year. The Jam was sponsored by the Student Programming Board.

First student event in Carter house

SGA, SOC honored at informal reception in presidential mansion

By Georgia Evdoxiadis
Co-Editor-in-Chief

Columbia President Warrick L. Carter invited student leaders and faculty advisers to an informal reception at the college mansion Wednesday, Oct. 9, from 11:30 a.m. to about 1:30 p.m. The president's office, along with the office of student leadership, directed by Dominic Cottone, organized the sandwiches-and-soda lunch to honor the contributions of student leaders to the college.

The mansion, located at 1258 N. LaSalle St., was purchased by Columbia for use as both a public facility and a private residence for Carter. Recent estimates by the president's office of the cost of the house and its renovations put the total at just over \$3.7 million. This reception marks the first event in the home to which students have been invited.

Cottone said about 50 students were invited to the reception, about 45 of whom attended. Laurel Carter, President Carter's wife, was also at the gathering. Several top officials in the president's office and the office of student affairs attended, as did the leaders of several campus organizations, including Columbia Pride, the International Student Organization, Fusion and RAW multimedia, among others.

Speakers at the event included Provost Steve Kapelke, Vice President of Student Affairs Mark Kelly, Acting Dean of Students Sharon Wilson-Taylor, Carter, Cottone, Student Government Association President Klaas Van Der Wey and Student Organizations Committee President Crystal Profit.

A short lunch, catered by Taste America, the only catering company Laurel Carter allows for events held

in the home, began at noon and continued for almost an hour. Afterwards Kelly called the guests into the front room of the home to listen to the day's speakers.

Carter opened the event with a short speech about the value of participation in extra curricular activities. He reiterated a previously articulated desire to make Columbia the pre-eminent "student-focused arts and media school in the world by the year 2010." Carter is beginning his third year as Columbia's president.

"I guess time flies when you're having fun," Carter said.

Kelly spoke about his goal for Columbia to become a "student-oriented college." He also thanked the former director of student leadership, Dana Ingrassia, for getting the preparations started for the reception, which was originally scheduled to take place in May of 2002. Ingrassia left at the end of the 2001-2002 school year.

Kelly, who had been acting vice president of student affairs for two years, was promoted Monday, Oct. 7, to the position of permanent vice president.

"Anytime someone gets a promotion," Kelly said, "it's an odd thing if they're not happy. I love Columbia and I love the students. I'm going to die here with my boots on."

Van Der Wey, who spoke jointly with Profit, appealed to the student leaders to recruit senators for the SGA. The student government remains paralyzed to formally act until nine additional positions are filled in the senate.

Many of the attendees expressed gratitude to the Carters for inviting them to the reception, but some had criticism about the house.

"It's impressive. I just wish it were closer to campus and that students had access to it," said At-Large Senator Bill Leubsher, "I mean, I have access to it, but that's just because I'm in SGA."

"I'm warming up to it," said RAW founder Keanya Toran, "It's all new to me."

CAT offers prizes to involved students

Program offers chance of winning up to \$500 in books

By Ana Hristova
Staff Writer

In an effort to encourage student attendance at on-campus events, the Student Programming Board and the Student Affairs Office have launched the Columbia Activity

Track Program. The program—in which students are issued a card to track the school-sponsored events they attend—will give four participating students the opportunity to win up to \$500 in books at the end of each semester.

Columbia students can participate by picking up a CAT card at one of the Student Activities offices or at the events themselves. The card is organized into five categories—Workshop/Panel Discussion, Performing Arts, Cultural Activities,

Social Activities and Leadership/Career Development. The card also has three free spots for events in duplicate categories or for any other CAT-designated events or advising sessions.

In order to be eligible for a prize, a student must attend eight events total—at least one in each category—and have his or her card stamped with a CAT sticker. Once

See CAT card, page 6

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Panel continues debate on 'Barbershop' controversy

Discussion explores issues raised by remarks made by Cedric the Entertainer's character in movie

By Angela Caputo
Assistant Editor

On Oct. 8, more than 75 people gathered at the Burnham Plaza Theater to engage in a screening and discussion of the film *Barbershop*.

Released a month ago, *Barbershop* is a comedy that gives viewers a glimpse into the day-to-day happenings of a barbershop on the South Side of Chicago, where the film was shot. The film's producers, George Tillman Jr. and Robert Teitel, are graduates of Columbia's film program.

Controversy arose last month over defamatory remarks made in the film, about civil rights figures. *Barbershop* is the first African-American film to criticize icons from the Civil Rights Movement. The Revs. Jesse Jackson and Al Sharpton requested the lines they deemed inappropriate be omitted from the film when released in DVD and video form. *Barbershop* producers refused to alter the film.

"I think there is a big generation gap," said Film and Video Department Professor Ron Pitts, "I think the older generation is being oversensitive and should be. We've been places you've never been and never will be."

A panel of speakers comprised of Dr. Aldon Morris, professor of Sociology at Northwestern University; Bruce Sheridan, chair of Columbia's Film and Video Department; Laura Washington, columnist for the Chicago Sun-Times and Dr. Cheryl Johnson-Odim, dean of Liberal Arts and Sciences at

Columbia, led the event's discussion. The Office of Alumni Relations and the College of Arts and Sciences organized the screening.

Two prominent themes were highlighted in the debate: Will *Barbershop* have the ability to deconstruct power within the black community and what is the importance of the dialogue about it?

Some critics, like Morris, felt the film has the potential to be damaging to the psyche of African-Americans. "I believe that this just comedy routine is naïve and shortsighted," Morris said "During the Jim Crow period, black people exacerbated their own oppression and negative stereotypes in art reinforced their oppression."

"If we were taught inclusive history, the film wouldn't be powerful enough to deconstruct black history," said Johnson-Odim.

"It's the ripple effect that concerns me," said actor Saralynne Crittenden, who played Big Mamma in the film "What if a white artist comes out and says something, what are you going to do then?"

"There seems to be a fear in the black community that if we discuss our flaws we will arm the enemy. So traditionally, political and so-called leaders try to keep things secret. It's the 'dirty laundry syndrome,'" Washington said.

The panelists and audience embraced the idea that without a discussion, there can't be progress.

"The movie is flawed and I don't agree with everything in it but I'm happy it brought so many people together to talk," Washington said.

"I think *Barbershop II* will be different. I don't think those types of comments would be in it," Crittenden said.

A *Barbershop* sequel is currently in the planning stages.



Dwayne M. Thomas/Chronicle

Columbia Film and Video Department Chair Bruce Sheridan and Chicago Sun-Times columnist Laura Washington field questions during a panel discussion on the controversy surrounding the movie.

Council challenges U.S. stand on Iraq

Teachers discuss ways to get college community involved in foreign affairs

By Renee Edlund
Staff Writer

On Friday, Oct. 11, Columbia's College Council voted to send a message to Washington D.C. when the organization passed a resolution protesting the escalating actions against Iraq.

"Iraq is a country, Iraq is not Saddam Hussein," said Liberal Education Department faculty member Louis Silverstein, who drafted the resolution. "[Iraq is made up of] fathers, mothers, sons, daughters and teachers."

Most of the council members agreed with Silverstein's stance and debated the best ways for the college community to become involved in the issue. Some said students should be more active in general.

"Students are not motivated or informed," said Jay Wolke of the

Art and Design Department. Wolke said he noticed more Columbia College faculty than students at a recent anti-war rally.

"Where's their rally?" Wolke asked. "Why aren't there a thousand kids having their own?"

"[Students] don't know what to do—they need a program and planned agenda," said Barbara Iverson of the Journalism Department. "As educators, we need to supply lists of representatives of who are for and

against issues and distribute those to the dorms."

In other council business, members were given both good and bad news about the college's growing enrollment.

Earlier this month, the college reported that the enrollment had grown 4 percent to more than 9,800 students.

Mark Kelly, vice president of Student Affairs, reported that there was a 14-percent increase in incoming freshmen this year.

"We are doing a far better job at welcoming students," Kelly said.

The growth, however, has presented "a challenge" as far as space, according to Executive Vice President Bert Gall. "Some departments are maxed out as far as space," Gall said.

Gall suggested that the college may begin renting space and that "noninstructional programs may be moved off campus." He also emphasized that Columbia would be a "different" institution once the new housing for 1,400 students is complete in the fall of 2004.

"And be it further resolved that the College Council urges all members of the Columbia community to give life to the college's mission by engaging in acts of civic engagement and responsibility to shape the public's perception of issues and events relating to this resolution."
(Excerpt from resolution)

The Editor's Desk



Georgia Evdoxiadis
Co-Editor-in-Chief

Adam Palinski peeked his head around the corner of the walkway, smiled, and then sauntered into Room 4004 of the DuPage County Courthouse to meet his lawyer. It was 9 a.m. on Monday, Oct. 7, and I had come to see one of Columbia's more infamous former students appear for a status report on his trial.

Palinski was arrested at a Metra train station on March 21 on his way to class at Columbia, where he was a film major. Now he sits in the DuPage County Jail, awaiting trial on two counts of felony arson and one count of solicitation of murder for hire.

Police say he set fire to a church and a residence on March 18 in Wheaton, where he lives, and then attempted to pay an undercover police officer to kill one of the witnesses in the case. DuPage police charged him in connection with solicitation of murder on Aug. 16. Palinski has pleaded not guilty on all counts.

The status report was supposed to be a run-of-the-mill affair. Palinski would merely appear before the court, and he and his lawyer would comment on the status of the case.

I got there at 8:30 a.m., when one of the first defendants was brought into the room. The sheriff, a petite woman with highlighted hair and no gun, merely swept her hand forward to show the prisoner where to walk.

In addition to Judge Perry R. Thompson and the sheriff, the court employed both a court reporter and a clerk.

Thompson was thin and had salt-and-pepper hair. He looked to me like a man who might hunt on weekends.

The clerk was a young man, with blond hair gelled stiff. He wore a suit and tie, and sat at a bench-style desk with papers piled and organized all around him.

The white-haired reporter, a woman, looked straight ahead all morning, only occasionally turning to acknowledge instructions from the judge to put statements "on" and "off the record." I couldn't see any recording device or typing instrument. Maybe she's memorizing it all, I thought.

The courtroom was cold and the atmosphere hectic. Lawyers would walk in and out, new ones every two minutes, and a new pile of papers would be thrown down on each desk. One lawyer would be off to the side of the room studying pictures; another would be looking into the hallway for a late client. At any given time, six lawyers, all working different cases, might be in the same room.

The first prisoner (all of the defendants scheduled for the day were men) was a black man in his late 20s with a goatee and a beer belly. His wife or girlfriend—I couldn't tell which—waited near the back of the room with her coat on. When he saw her, he smiled and waved. She waved back and giggled quietly. More forms were passed around. The judge gave an orange one to the defendant.

"I'll see you Oct. 21," the judge said to the man.

"Yes sir."

Every defendant addressed the judge as "sir" or "judge." The lawyers laughed heartily—and for a little too long—at all of his jokes. I wondered then what I often wonder about police officers—do they know that people are afraid of them? Do they like that feeling?

An older man, stout with gray hair and a blue plaid shirt, sat down next to me. It seemed that he was waiting for Palinski. I glanced at the man out of the corner of my eye.

Palinski's dad? I didn't think so. Was he a member of the congregation at the church that was completely destroyed? Maybe.

He was in his mid to late 50s, and looked supremely tired and sad. He waited with hands folded between his knees, his head down.

The sheriff walked to one of the clerks. She whispered something to him and then moved back to her desk.

"Palinski," she called, mispronouncing his name. He stepped out of the corridor and, after a quick peek, walked to the front of the courtroom. The sheriff was pulling out some forms from a pile on her desk.

His skin was pale and his eyes were half-closed. Around his wrists were black handcuffs, and he was wearing an orange DuPage Jail jumper. But Palinski didn't seem to get the severity of the charges. As he walked in, he was smiling.

He looked around the room, and stepped up to the bench in front of the judge and waited. His lawyer, red-faced and white-haired, stood to his left. The prosecutor stood to the left of Palinski's lawyer.

The judge set a date for the next status report, and handed a few more papers to the clerk. Palinski walked out of the courtroom, back to jail, the faint smile still on his face. The waiting man got up and left. So did I.

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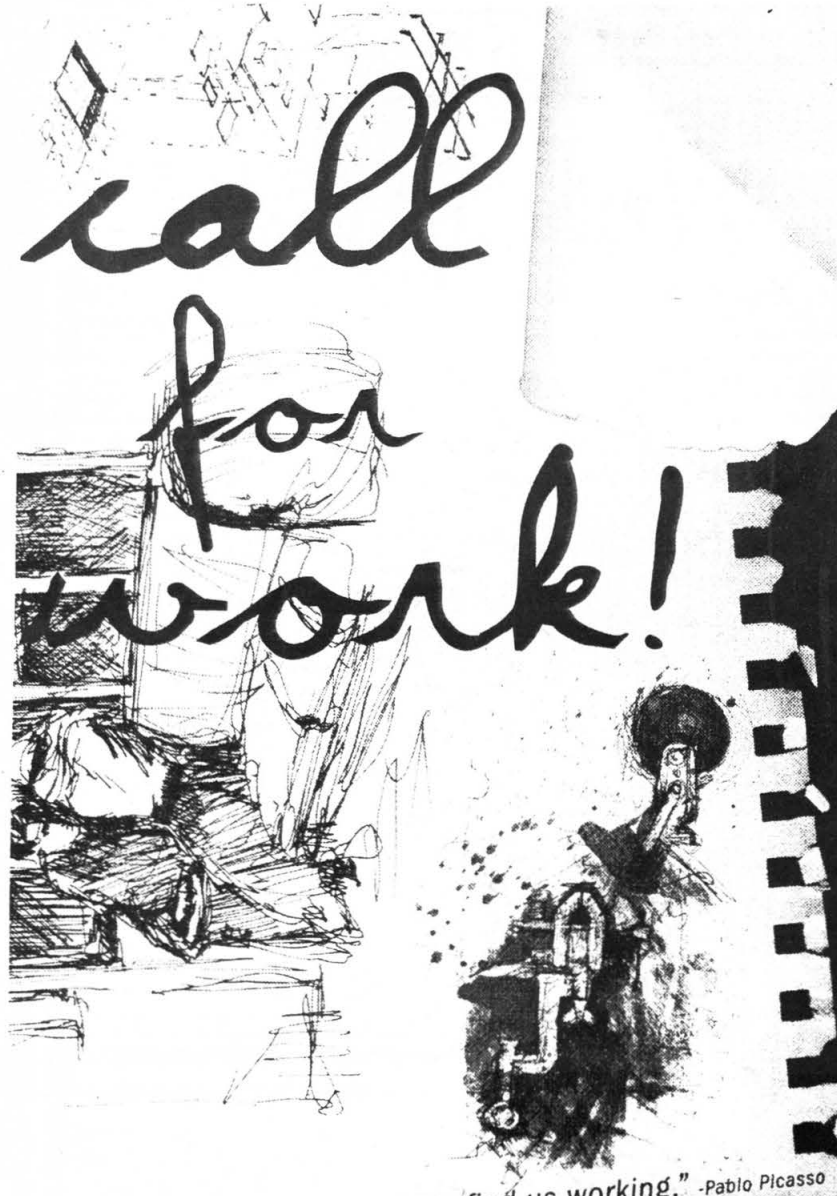
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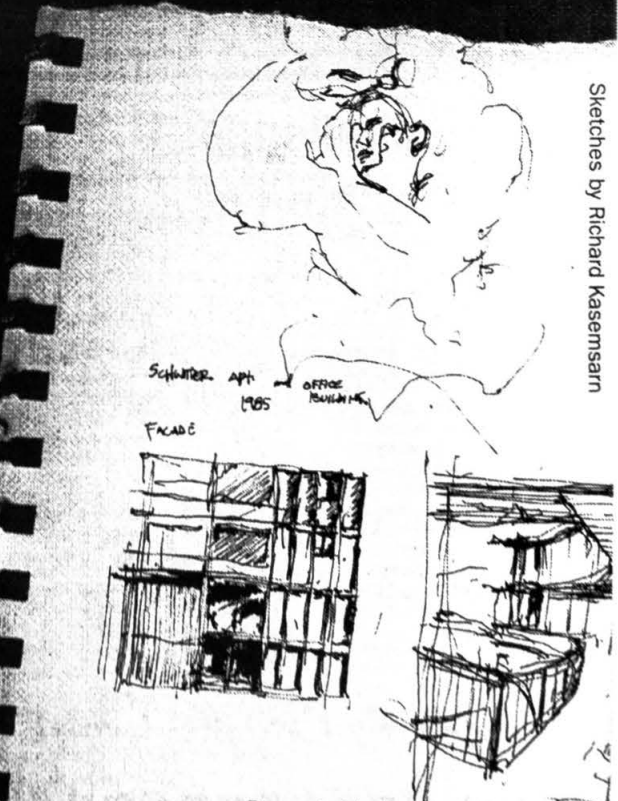
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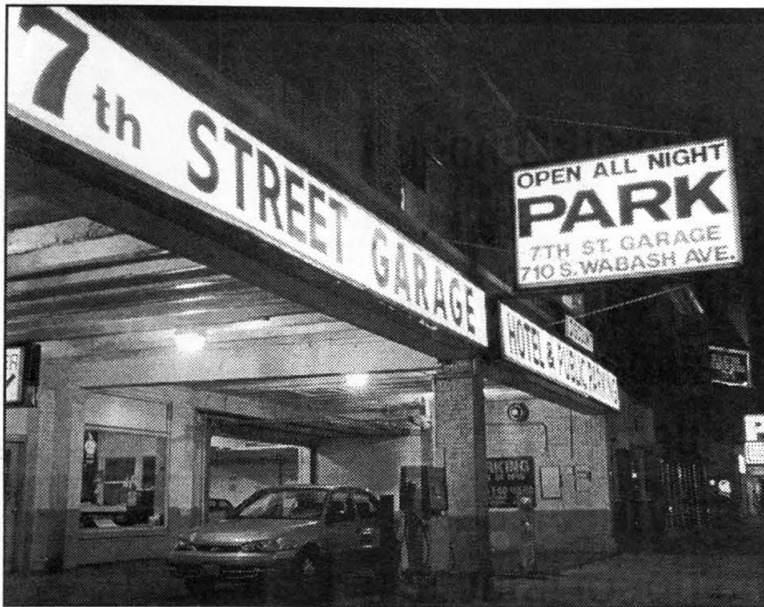
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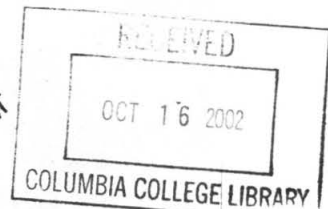
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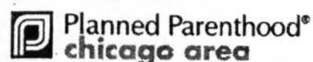
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Harrison Street closure more than nuisance; area safety on students' minds

○ **Part 2 in Campus Safety Series—New concerns about walking at night**

By Renee Edlund
Staff Writer

Concern for student safety is growing in light of recent crime reports in the South Loop—and the detours created as a result of local construction projects only add to students' fears.

According to the Chicago Police Department, in the 13 days from Sept. 17 to Sept. 30, there were a total of 38 reported crimes in the area around the State Street/Harrison Street intersection alone. These crimes included five accounts of battery, three of assault and one each of robbery and criminal sexual assault. Property crimes were also reported, including 11 instances of theft, two of criminal trespass, two of motor vehicle theft and one of burglary.

With Harrison Street closed until March 2004 between State Street and Wabash Avenue due to construction of the "superdorm," pedestrian and automotive traffic must detour around the site. In particular, the street closure affects regular users of the Harrison Red Line stop, who must walk around the entire block to reach the entrance of the train.

"Not only is it a pain to walk around the entire block to get the train, now I'm even considering never taking a night class," said Tara Nebe, a senior marketing major.

Becky Burlette, a senior broadcast journalism major, said the crimes have heightened her awareness. "I used to live in the

dorms last year, and was afraid to walk past the mission house on Harrison at night," Burlette said. "But now I'm still cautious to even walk during the day."

In addition to the possible dangers of the Harrison closure, Chicago police released a sketch of a man who they said sexually assaulted a young woman in the Loop and attacked a female college student in the same area three weeks ago. Universities in the surrounding area have taken these acts into consideration by increasing security.

Roosevelt University has hired four off-duty police officers to escort students to and from their cars, cabs, buses or trains from 4 to 10 p.m. DePaul University has posted fliers around campus.

Martha Meegan, director of campus safety at Columbia, explained that they are also making an effort to protect students. "We posted notices on every single floor," Meegan said. "I have contacted CC.TV, to air the description of the suspect to display on the televisions around campus, and we already offer security escorts at a student's request."

SDI security officer Capt. Ron Dorsie has also been posted in a campus security vehicle on the corner of Balbo Drive, to look after the students passing on Harrison Street.

Furthermore, Sgt. John J. Risley, the commanding officer for the First Police District, reassured students that an effort has been made to keep Harrison Street safe since the closure. "Since the street will be closed for at least a year, we have reshuffled our manpower to the area that we want to concentrate on," Risley said. He also mentioned that his district is still distributing lots of fliers in the area where the sexual assault cases occurred.



Stacie Freudenberg/Chronicle

The Harrison Street closure causes Columbia students to walk around the construction in order to get to the el's Harrison stop on the Red Line

CAT Card

Continued from Page 2

completed, the card should be taken back to the Office of Student Activities to be entered into the drawings, which will be held at the end of each semester.

Individual students are permitted to turn in more than one card. The more cards a student turns in, the better his or her chances to win one of the awards—and every participant with a full card will receive a small prize that the SPB wants to keep a secret.

"We don't want to interrupt the already heavy student schedule, but we want to make sure that students do understand that there is a sense of community here," said Sheila Carter, director of student activities. "There are events [and] there are many ways for them to be involved. CAT serves as not only a way to inform them but it gives them a little something back if they go to events."

A result of brainstorming and research, the CAT Card Program was proposed by Danielle Billups, a member of the newly founded SPB. According to Billups, similar programs have been launched with a very positive response at other schools. "We decided to give it a try

because it seemed like a good idea," Billups said.

In a letter sent in July, SPB informed the college community of the initiative and encouraged them to identify their events as CAT events. Each student who attended orientation and registration received a card. A help desk, sponsored by the Student Affairs Office during the first week of school, provided cards along with other informational materials.

The Columbia event calendar began the second week of school and, so far, has been marked with CAT events until March. Each department organizing an event is responsible for categorizing the specific event and distributing the appropriate CAT stickers.

"I have had a tremendous response from the academic departments," said Ebome Saunders, Student Affairs information coordinator facilitating the program. "We are at a point where there are students coming into the office asking 'Can I have a CAT card?'"

Mark Kelly, vice president of Student Affairs, said the program has already shown some positive results. The events taken place so far have been well attended.



Dwayne M. Thomas/Chronicle

Artist Sara Miller (Left) and Columbia's Library Director Jo Cates display a bust of Chicago Sun-Times columnist Irv Kupcinet. The bust is part of the college's 'Art of the Library' showcase.

Library art series features staff work

○ **Columbia begins revolving exhibition of community pieces**

By Lisa Balde
Staff Writer

Perhaps the biggest accomplishment of Columbia's new "Art of the Library" exhibit is its declaration that the stereotypical view of libraries today is changing.

Stepping out of the elevator on the third floor of Columbia's library, things initially look pretty standard. Students diligently study amid shelves of books and several computer terminals, trying hard to uphold the institution's predetermined code of quietness. But, beyond this rather mediocre setting, is what could pass as the site of an art gallery.

Evenly hung across three of the room's far walls are several colorful paintings created by previously unknown artists, all of whom are on the library's staff. Among them, bold images of women's bare legs and thighs stare out under the horizontal lighting structure that houses them.

The showcase kicks off the first rotation of the Art of the Library exhibit, which display work by teachers and students in the Columbia community.

"I've been struggling coming up with a unique and relevant program for the library," Library director Jo Cates said. "And once I found out that 70-75 percent of our staff is involved in some sort of artistic pursuit, I thought they ought to be showcased in some way."

However, the exhibit's efforts don't simply end with a couple of paintings

on the walls. As soon as one enters the library, encountering a foyer of glass cases full of some of the most striking and meticulously detailed black-and-white pop-up book designs created by Larry Oberc, it's obvious that this display is going to be unique.

The first round of featured art consists of Oberc's books, paintings by Tracy Leonard and Reggie Kirkwood, drawings by Ivan Brunetti and a sculptured bust by Sara Miller.

Once the idea was conceived for using the library as an actual place for displaying and viewing pieces of art, Cates appointed a committee to put it all into action. Curator Thomas Stubblefield headed the team of library staffers—composed of Tarshel Beards, Roland Hansen, Zera Holladay and Larry Oberc—who, collectively, began to piece together the plans for the college's newest exhibition space.

Since then, the project has taken off in so many more directions than originally expected.

For one, Stubblefield has been working with the Museum of Contemporary Photography to display a variety of different photography pieces throughout the library.

"There are a lot of stale photographs that have been on the walls here for years," Stubblefield said. "It is our hope to trade some of them for new pieces in order to rotate a new body of work."

Also, although the first rotation in this year's series of artists is made up of staff members, the committee's goal is to eventually include Columbia's students.

See **Library**, page 8

Say It Loud!

I'm Black and I'm Proud

Symposium on Black GLBT Politics In Chicago and Nationally

October 19, 2002

8:30 A.M. – 6:00 P.M.

Hokin Hall and Annex – 623 South Wabash

Columbia College Library – 624 South Michigan

Welcome the Columbia College Chicago's Symposium, "Say It Loud: I'm Black and I'm Proud." This symposium celebrates the publication of the groundbreaking report on Black GLBT communities and their politics entitled, "Say It Loud, I'm Black and I'm Proud: Black Pride Survey 2000 (BPS)," published by the *Policy Institute of the National Gay and Lesbian Task Force*.

The symposium consists of three panel discussions:

- The opening panel will focus on the finding from the report, "Say It Loud, I'm Black and I'm Proud."

Panelists: A lead researcher from the project, a research director from the National Gay and Lesbian Task Force, the originator of the project.

Moderator: Dwight McBride, chair of African American Studies at Northwestern University.

- The second panel will focus on the history of organizing among Black GLBT groups and individuals in the Chicago area.

Panelists: A number of long-time activists in Chicago's Black gay community will share their memories and insights.

Moderator: Dr. Glennon Graham, Director of Freshman Seminar at Columbia College Chicago.

- The third panel will focus on the role of the church in the Black GLBT community.

Panelists: Four pastors from Chicago-area churches.

Moderator: Lora Branch from the City of Chicago's Office of Gay and Lesbian Health.

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DanceAfrica brings beats and rhythm to Chicago audiences for another year

○ Religion, tradition and ritual focuses of troupe

By Lisa Balde
Staff Writer

Celebrating its 12th year in Chicago, DanceAfrica has evolved into a year-long celebration that works to educate audiences of all ages about the traditions and customs of the African culture that have influenced aspects of societies throughout the world.

This year's program, entitled "Carnaval! Blessing of the Drums, Rhythmic Echoes," focuses specifically on uniting diverse communities through the unique language of the drum and its connection to nature and African heritage.



A DanceAfrica performer on stage. The troupe will appear at Chicago's Auditorium Theatre from Oct. 25-27.

Four internationally acclaimed dance companies have congregated from Brazil, Cuba and the United States to interpret rituals through the communication of music and dance.

Ballet Folclorico Do Brasil from Bahia, Brazil will use "wild acrobatics," contained within a form of movement called the Capoeira martial arts, to evoke Brazilian culture. And Chicago's Muntu Dance Theatre will perform varieties of rhythms and chants from the production "Vo-Du Macbeth."

With the use of intricate choreography, costumes and staging, the African American Dance Ensemble plans to draw its audiences into the authenticity of its work under the group's motto, "peace, love, respect for everybody."

Conjunto Folklorico Cutumba from Santiago, Cuba is composed of 50 dancers and musicians scheduled to present the folkloric form of Afro-Franco-Haitian-Cuban origin. Cutumba, however, has been prevented from leaving Cuba by more restrictive immigration laws enacted after Sept. 11, said DanceAfrica Chicago program manager Halcyone Hoagland.

"The companies that we're presenting bring religion, tradition and ritual to the forefront, allowing the audience into a world that often goes unseen," said Hoagland. "It's meant to open people's eyes."

The DanceAfrica staff has been working all year to prepare for a plethora of events surrounding and leading up to its main performances on Oct. 25, 26 and 27. Starting at the end of August, it began a two-month-long sequence of lectures, panel discussions and performances throughout the city and its surrounding suburbs. This includes the free humanities series, "Transforming Ritual: African Echoes in the Americas," which will hold its last workshop, "Who Are the Orishas?" on Oct. 21 in the Hokin Annex.

One of DanceAfrica's biggest focuses is on the education of children. This year, with the help of the Office of Community Arts Partnerships and the Illinois State Treasurer, DanceAfrica Chicago produced a 29-page education-



Photos courtesy of DanceAfrica

Members of the Ballet Folclorico Do Brasil from Bahia, Brazil demonstrating their acrobatic techniques.

al curriculum packet for Chicago schools that could be used as a reference guide to learn more about the "interconnected nature of music and dance," "communal participation," and "cultural memory" that make up this year's Carnival theme.

The guide is full of historical facts, pictures and activities—all intended to facilitate students' first-hand participation in the DanceAfrica process.

DanceAfrica has come a long way since Baba Chuck Davis, the program's artistic director, founded it 25 years ago in New York. He brought it to Chicago several years later, introducing it to Dr. Woodie T. White, Columbia's vice president of institutional advancement and DanceAfrica Chicago founding producing director, and to Julie F. Simpson,

OCAP executive director and DanceAfrica Chicago executive producer.

The main performance premiered at the Dance Center in 1990 and moved to the Medinah Temple before it came to this year's venue at the Auditorium Theatre at 50 E. Congress Parkway, a 4,000-seat theater.

"We expect to see a more diverse audience this time," Hoagland said. "We've promoted throughout the city and expect to see some Caribbean nationals and some people from Jamaica and Haiti."

To purchase tickets and to find out more information on DanceAfrica, check out their website www.danceafricachicago.com or call (312) 344-7070.

Library

Continued from Page 6

dents. "There just isn't enough exhibition space for students to display their work," Cates said. "And already a number of folks not associated with the library have considered using the space."

With artists in place and publicity in check, "The Art of the Library" opening took place Oct. 3 on the library's third floor. Among those in attendance was Columbia President Warrick L. Carter, who helped launch the event by unveiling Sara Miller's bust of Chicago Sun-Times columnist, Irv Kupcinet.

The sculpture not only honored Kupcinet as he turned 90 this past summer, but it also served as recognition for the scholarship that was formed under his name for Columbia's journalism, radio and television students.

According to Carter, \$160,000 was raised for the scholarship that will be offered sometime during the 2002-2003 school

year. "I'm a big admirer of Kupcinet," Miller said of her motivation to sculpt the piece. "When I heard he was going to be 90 and that he was going to give a scholarship to Columbia, I immediately volunteered to do it."

Already in the line up for future display is an exhibit by the Asian student center. Sometime in November, there will be a computer dedicated to the interactive website, www.mc.clintock.com, which follows the building of one man's house. A model of the house will be displayed next to the computer.

"The Art of the Library" committee will continually be taking submissions from staff and students who are interested in submitting their work. Guidelines, application forms and additional information on the program can be found on the program's website, www.lib.colum.edu/artofthelibrary.htm.

Campus safety

Continued from Front Page

The flasher is suspected to be someone who works in the area, ducking out at lunch to commit the crimes. Campus security is frustrated with their inability to catch the suspect.

"We need more than just me. There are 10 floors in this building. When I'm on

my way up, he's on his way down," said Laquita Greer, security officer at the 623 S. Wabash Ave. building.

"It's a waiting game, you just can't do anything until he comes in," Nelson said.

"We are dying to get this guy. We have had it," Meegan said.

'33-five' Open House



Stacie Freudenberg/Chronicle

A student picks up information on the National Academy of Television Arts and Sciences during the floor-wide open house on the fifth floor of the 33 E. Congress Parkway building, Oct. 10. Participating departments included the Office of Community Arts Partnerships, Chicago Center for Arts Policy, School of Liberal Arts and Sciences, Center for Asian Arts and Media, Independent Feature Project, N.A.T.A.S., Early Childhood Education, Equity Issues and Security.

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Introduction to Library Catalog Sessions

ATTENTION STUDENTS!

Learn how to use our new online catalog in **20 minutes or less!**

- Every Tuesday, Wednesday and Thursday in October 2002 at
**10am, 11am, 12noon
1pm, 2pm, 6pm, 7pm**

- Location: Library 2nd floor east stage (ask at Reference Desk)



Library Tour Schedule

ATTENTION STUDENTS!

Learn about the library's collections and services

- Every Tuesday, Wednesday and Thursday in October 2002 from
**12:30-1:00pm
5:30-6:00pm**

- Meet guide at Library Circulation Desk on 1st floor

FREE TICKETS!



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Stop by the Chronicle Office (Room 205, Wabash Building)
 and pick up a complimentary pass to attend a special showing of
GHOST SHIP on Monday, October 21st at the 900 N. Michigan Cinemas.

This film is rated "R" for strong violence/gore, language and sexuality.
 No one under 17 will be admitted to see this film unless accompanied by a parent or adult guardian.

Passes are available while supplies last on a first-come, first-served basis. One pass per person. No purchase necessary. A photo ID will be necessary to receive a pass.
 Employees of all promotional partners, their agencies, and those who have received a pass within the last 90 days are not eligible.

IN THEATERS FRIDAY, OCTOBER 25TH!

Call For A Student Curator

The Hokin Center would like to help you fulfill your vision.

Do you have an idea for an exhibition? Is it a good one?
We are seeking student proposals for a fall and a spring visual art exhibition.

Please submit a proposal to the Hokin Gallery at 623 S. Wabash by Monday, October 21 for the fall exhibition.

Your proposal should include:

- ✓ Organizing principle for the exhibition: theme and media focus.
- ✓ Possible titles
- ✓ How to obtain the work - ie: Open call for work or Invitational
- ✓ Why is this idea important to you?
- ✓ Suggested timeline to accomplish your curatorial vision.
- ✓ How does this exhibition fit in with your artistic progress?
- ✓ Include your academic major and year in school

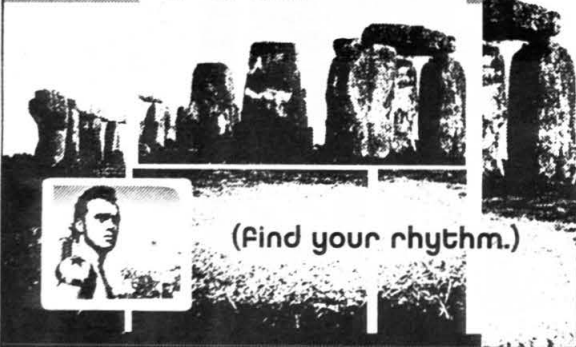
If your proposal is selected you will receive an exhibition at the Hokin and a \$150 stipend.

Questions? Call 312.344.7696 or email hokincenter@colum.edu
Drop off your proposal at the Hokin Center or email: hokincenter@colum.edu

Fall Exhibition is December 4-January 2 / Spring Exhibition is in March or April
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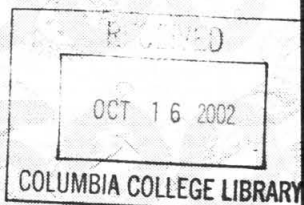
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food, batteries, liquor and cigarettes.*

Student Organization Council (SOC) Recognition meeting!

October 16th, 5 pm
1104 S. Wabash,
Conference Room
 (down the hall from the Glass Curtain)

Tell the Columbia Chronicle what you think and

WIN
\$500



As a way of saying thank you for being a reader of the Columbia Chronicle you could win \$500 in cash as the 1st prize, tickets to Blue Man Group as the 2nd prize and a gift certificate to the Columbia College Follett Bookstore as a 3rd and 4th prizes for giving us your opinion. Tell us what you like and don't like about the paper. Help us get the advertising you want to make local shopping decisions. Please take the time to help us serve you better. Your input will be used by the Columbia Chronicle to improve the paper. Your response will be held in strict confidence.

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The online survey is fast, fun and easy to do. Just type the web address and answer the questions. Your opinion is extremely important to us.

Thank You **COLUMBIA CHRONICLE**

All prizes offered by the Columbia Chronicle newspaper. Winners will be selected from all survey respondents in a reader survey being conducted by this paper. One prize per place will be awarded.

COMMENTARY

Columbia Chronicle Editorials Avoid crime by staying alert

The South Loop is an interesting neighborhood. In recent years it has become a bustling, growing residential area where new condominium high-rises are being constructed on every available, empty plot. It also caters to the college population with four major schools located within its limits.

But despite the influx in population and businesses drawn to the area, the South Loop can also be a dangerous place to be. Not unlike other major cities, crime is always a factor in metropolitan hubs like Chicago. The South Loop has long been considered one of the safest places to live and work in the city of Chicago.

Recent incidents, however, have cast a dim shadow on the city's thriving downtown area: Two random young women were sexually assaulted in the past two weeks, just blocks from Columbia's main campus. Both attacks took place in broad daylight at about 4 p.m., according to Chicago Police. The most recent attack was on the 200 block of South Wabash Avenue, where a man grabbed a 19-year-old woman who was walking through an alley and sexually assaulted her, police reported.

These random attacks have shocked the community due to the fact that no one heard or saw anything, especially during a time which is considered rush hour in the city.

The reported assaults have resulted in several students' fear for their safety in the area. Columbia is unique, unlike most colleges in the country it is an urban school and its campus is the South Loop. Nearly every student attending Columbia has, more likely than not, felt uneasy or nervous

while commuting between classes. That's to be expected with a college community smack-dab in the middle of a major city.

Students will also find themselves making a special detour to get to the Harrison Red Line stop for the next year and a half, as construction continues on the University Center of Chicago. The city is also fixing the curve in the el as well as beginning construction on the SRO. All three projects have closed Harrison Street between State Street and Wabash Avenue, making commuters take a detour around the block, which can be intimidating in the evening.

There are lessons to be learned from the recent assaults in the area as well as avoiding trouble. Above all, use common sense. As obvious as it seems, go with that nagging feeling in the pit of your stomach. If you sense something is wrong or out of the ordinary, you just may be right. Tell someone.

Especially in light of these recent attacks, students need to utilize the on-campus security officers here at Columbia. They are not here just to monitor the buildings, they are responsible for the safety and security of the college's students, faculty and staff. If you could use that extra company walking to the el in the evening, just ask. Be aware of your surroundings, including who is in front, behind, and to the side of you.

Contact the Office of Campus Safety and Security at (312) 344-7729 for further tips or for information about the upcoming safety workshop. Use the resources Columbia has to offer. Getting to class should never make you nervous—unless there's a test that day.

Tribune's Schmich off-target

The Chicago Tribune is reportedly set to launch a primarily entertainment-focused, "edgier," tabloid-format edition aimed at young adult readers, tentatively called the Red Eye. According to articles in the Tribune itself, the forthcoming Red Eye will target the 18-34 age demographic—which makes sense since newspaper readership numbers are down for that audience and advertisers aggressively target that age group.

What doesn't make sense, however, is why the Tribune allowed columnist Mary Schmich's patronizing article on the topic to run in its Oct. 6 issue. In said article—which can currently be found by scrolling down to Schmich's "recent columns" link at www.chicagotribune.com/news/columnists—she pigeonholes the demographic as slang-wielding morons incapable of deciphering the importance of news.

Given the condescending tone of her article, "If you're 18-34, you're truly old enough to read," it seems as if Schmich confused the beginning age of the demographic. The youngest people in the Red Eye's demographic are 18 years old—not 8. And we, as students at a renowned media arts college, should be offended that Schmich saw fit to reprimand and lecture the members of our demographic as if we're insolent children.

If Schmich and the editors of the Chicago Tribune are really interested in retaining readers in the desirable 18-34 age demographic—a group to which the majority of Columbia students belong—perhaps they shouldn't presume that we're all celebrity-obsessed, quasi-illiterate lovers of Internet porn.

That younger readers might be interested in popular culture and the dissection thereof does not mean we are incapable of understanding the importance of real news—something of which Schmich appears to have no real grasp herself, considering her repeatedly insipid comments in column after column.

As college students—some of who study journalism and many who read multiple newspapers daily—do we really need advice from someone who admits she didn't begin to understand the importance of newspapers until her late 20s? Evidently, Schmich did not stop to think that perhaps not every 26-year-old is as ignorant as she was at the same age.

In her article, she says she started reading newspapers in order to do the work she does. What is that exactly? Grazing newspapers in order to "research" topics on which to spout uninformed opinions isn't exactly the noblest of callings—in our edgy, highly desired opinion.

Do you suppose she bothered to run her prejudices by any of the younger journalists and copy editors at the Tribune—who are likely better writers—before disparaging them? Doubtful. So much for those stellar research skills, Mary.

In Schmich's world, you're either a young TV-watching nitwit or an aging out-of-touch parent—never both. In what alternate reality does she live?

It obviously never occurred to Schmich that perhaps we in the 18-34 demographic are hesitant to read newspapers because we're so often stereotyped as a collection of slacker Gen-Xers lacking any semblance of a sociopolitical conscience. She doesn't seem to understand the irony that maybe the 18-34 demo craves style over substance because—as wonderfully proved by her column—true substance is exceedingly rare.

She is right about one thing: Indeed, younger adults should read papers—if for no other reason than to act as watchdogs to guard against the sweeping generalizations spouted by closed-minded columnists.

That the Tribune is taking action to "target" us in the first place—especially by apparently jazzing up and dumbing down future content—is insulting. And more offensive is the decision of Tribune editors to print Schmich's ill-considered drivel at all.

Exposure



Stacie Freudenberg/Chronicle

Bush touts abstinence

By Nicholas F. M. Josefowitz
Harvard Crimson

(U-WIRE) CAMBRIDGE, Mass. — President George W. Bush doesn't do sex. Before marriage, that is.

In its most recent budget proposal, the Bush administration has tried to increase spending on abstinence-only sex education programs by \$73 million, to \$135 million per year. Nominally, these programs are supposed to help prevent the spread of sexually transmitted diseases and help teens avoid unwanted pregnancies. In reality, only the conservative action groups will benefit from these programs.

Organizations funded through the abstinence-only program usually focus on classroom teaching and are forced to adhere to very strict federal guidelines. They are not allowed to discuss contraception, except to point out that condoms are not 100 percent effective in controlling pregnancy and do little to stop the transmission of some STDs, such as genital warts.

The proposal would force organizations that receive government funds to teach that "sexual activity outside of the context of marriage is likely to have harmful psychological and physical effects" and that "a mutually faithful monogamous relationship in the context of marriage is the expected standard of human sexual activity."

Yet there is no evidence that abstinence-only programs encourage chastity until marriage or even delay sexual activity. Although few studies have been done many abstinence-only organizations argue that simply asking questions will encourage teens to have sex. It seems that abstinence education only gives men a good excuse not to wear condoms.

Human Rights Watch, a Washington-based advocacy group, has claimed that several federally funded organizations have sponsored media campaigns that exaggerated the limitations of condoms, and the Washington Post has reported that teens who participate in "virginity pledge" programs are less likely to use contraception when they finally do have intercourse.

Almost every mainstream medical or public health organization, including the American Medical Association, the Centers for Disease Control, the American Academy of Pediatrics, the National Academy of Sciences' Institute of Medicine has criticized abstinence-only programs and favor more traditional, secular sexual education programs.

However, skepticism about the abstinence crusade extends beyond the medical community. A survey conducted by the Sexuality Information and Education Council shows that more than 80 percent of low income parents want their children to learn how to use birth control and how to protect against HIV/AIDS and other STDs.

So, why have the spendthrift Republicans dumped more than \$250 million into unproven abstinence-only programs in the past five years? Because they wanted to reward the religious and right-wing groups that brought them to power. Nearly every group that receives abstinence funding is either faith-based or staunchly conservative and has campaigned for the Republican party during the past few elections. In addition, many pro-life groups have begun to market themselves as providers of abstinence education to start receiving taxpayers' money. Abstinence funding is simply another way to channel federal funds to reactionary groups.

Top Republican lawmakers argue that their goal is merely to fund abstinence education and secular sex education equally. However, the funding that the administration says goes to "programs that teach about contraception use" is in fact dispersed to groups as varied as teen contraception clinics and HIV/AIDS hotlines, while abstinence funding is geared specifically towards classroom instruction. In addition, Bush has been slowly siphoning funds away from HIV/AIDS-prevention programs and into abstinence education.

There is nothing wrong with teaching abstinence as part of a wide-ranging sex education course. But if abstinence education comes at the expense of programs that teach students about the benefits of contraception, it is harmful and serves only to aggravate the very problems it is trying to solve.

Smoker says 'show me the money'

By Katie Walsh
Commentary Editor

Earlier this month a Los Angeles jury handed down a record-shattering, jaw-dropping decision against a tobacco corporation. Philip Morris, the largest and best-known tobacco giant was ordered to pay—get ready—\$28 billion to one woman who smoked her way into lung cancer.

This is the largest punitive award ever given to a single plaintiff in a tobacco lawsuit; the previous record was \$3 billion—chump change, comparatively speaking.

Six Superior Court jurists ruled in favor of Betty Bullock, who started smoking when she was 17, and was diagnosed with malignant lung cancer a year ago, which has spread further into her liver. Last month, the same jury finding Philip Morris liable for negligence, fraud and product liability awarded Bullock \$850,000 in compensatory damages.

This entire lawsuit—and others like it—are absurd for two reasons, first the amount of punitive damages being awarded by hostile juries and second the idea that the plaintiffs are not responsible for the effects of their bad habits.

Many Americans probably fell off their chairs when news broke of the \$28 billion award no doubt. That is an astronomical amount of money that no one could ever actually spend in a lifetime. Let's put it in perspective. If Bullock were to actually collect the \$28 billion, and analysts say she more than likely will not, that would make her the third richest American behind Microsoft's Bill Gates and investor Warren Buffet—all for smoking cigarettes.

The money was awarded as punitive damages, which means this amount—in addition to the compensatory sum—was ordered to punish Philip Morris and nothing else. The compensatory damages cover legal fees and pain and suffering, which the jury decided was only worth several hundred thousand dollars, but a punishment apparently needed to be in the billions.

There is a developing pattern, mainly in Florida and California, of anger and hostility toward tobacco companies and it is understandable to an extent. Smoking kills people, there is no doubt. It has killed thousands who never knew the dangers of smoking. The bottom line is that, just as every other decision people make about their body is, it is an individual's choice—no one else's. Regardless of how cool it looked to smoke back in the '50s and the fact that no one knew that smoking was bad for

them does not warrant punishing companies to such a degree. The tobacco companies were responsible for not informing the public of the dangers 30 years ago, but since then warning labels are posted everywhere and people like Bullock, continued to smoke in spite of the dangers.

Two more lawsuits were filed in California last week—one a wrongful death suit—cited it is impossible to quit smoking because of the addictive nature of nicotine.

showed cool images about smoking, she still chose to light up. No one at Philip Morris made her buy cigarettes, no one made her inhale tobacco and nicotine into her lungs for more than 40 years. She managed all of that on her own.

Bullock is not the only one. In Florida, a jury awarded a thousand or so Florida smokers \$145 billion in punitive damages from big tobacco companies. This award is still in appeal.

The record award prior to the Bullock suit involved a former admitted heroin addict who sued Philip Morris for destroying his health. The jury awarded him \$3 billion in punitive damages, though the amount was later reduced to \$100 million. The reduced amount is still excessive. The man shot heroin in his veins, smoked cigarettes and abused his body in God knows how many other ways, but a jury still saw fit to give him an outrageous amount of money.

Cases like these set precedents, which is cause for concern. It is likely a snowball effect will occur and everyone who has ever smoked a cigarette will be demanding someone else pay and take responsibility—and it does not stop there.

Alcohol is life-threatening and can cause liver disease. Is America going to begin to see a wave of lawsuits filed against Anheuser-Busch and the Miller Brewing Company, because alcohol is addictive and these companies still advertise to people of all ages? And what about fatty foods, like french fries and McDonalds hamburgers? Everyone knows they are bad for your health and can cause heart blockage and obesity—which is becoming more and more of a problem. It can easily become the norm to sue companies that market fatty foods if a precedent is set by punishing big companies for selling bad products to Americans.

It's a never ending cycle—people will continue bad habits no matter how much they are warned of the dangers.

At some point people have to be held accountable for indulging these bad habits. Juries must set the tone and send the message that cases like these will not be tolerated.

If people want to smoke, go right ahead, but don't cry about it and demand someone else be held accountable 20 years down the road because you are dying from lighting those Marlboros, or whatever your fix might be.

Present-day America seems to have lost its ability to hold people responsible for virtually any of their actions. Nowhere is this lack of accountability more prevalent than in the smokers versus tobacco-industry lawsuits.

This country has gotten into the habit of allowing its citizens to run around irresponsibly blaming others at all costs, in this case at the cost of \$28 billion. Testimony was given in Bullock's case that numerous physicians warned her for 40 years that smoking was hazardous to her health. According to court records she told her daughter, "I am an adult and this is my business."

But now that she has lung cancer, it is supposed to be everyone's business—like the courts' and Philip Morris'?

Bullock does not believe she is responsible for her actions, and essentially neither does a jury of her peers. Bullock smoked because she wanted to. Whether or not the ads during her youth

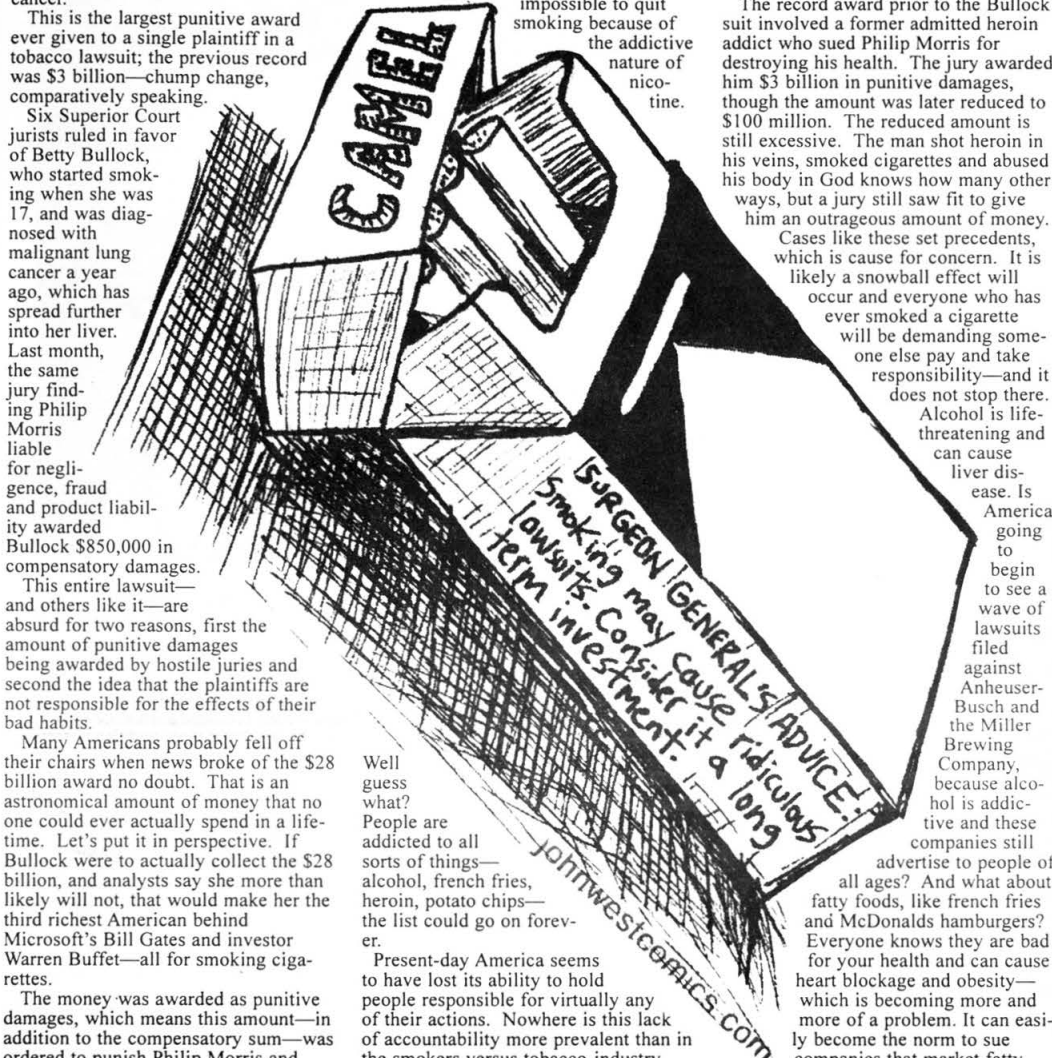
Well guess what? People are addicted to all sorts of things—alcohol, french fries, heroin, potato chips—the list could go on forever.

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COLUMBIA'S VOICES

Middle East violence unjustified

Most people do not understand why the Middle East is plagued by violence. It is because Israel effectively stole vast land and property from the Palestinians and now Israel is attempting to steal much more.

The reason Israel gives for moving in on the Palestinians is entirely inadequate. That the United Nations, Britain or France gave Jews Palestinian land is inadequate, it was not theirs to give.

That the land originally belonged to Jewish ancestry is inadequate, there had been centuries of discontinuation in possession, except of a scant portion.

The Old Testament is not the universal law of man. That the Jews were victimized during World War II is inadequate, one victimization does not justify another. Finally, that they had no homeland of their own is inadequate, other people should not be dispossessed of their homes in order to provide the Jews with one.

—Jennifer Winkler/Reader

Young voters apathy due to lack of choices

Georgia Evdoxiadis writes that young people need to vote in order to be heard ("The Editor's Desk," Oct. 7, 2002—though shouldn't it really be "The Co-Editor's Desk"?)

It's true that too often young people are apathetic about voting, though one wonders whether encouraging those who are the least educated about the issues to vote is a good way to improve public policy.

Regardless, young people's lack of interest in politics should be no mystery. Anyone who witnessed the travesty of a gubernatorial debate between the two major-party candidates last week plainly saw that neither has any serious plans to deal with the state's budget crisis.

Asked to name one program or special interest he would cut or challenge, Republican Jim Ryan begged off.

Meanwhile, Democrat Rod Blagojevich has promised an expensive prescription drug program the state has no money to pay for, all the while pledging to hold the line on taxes.

Twice Ryan tried to send a man to death row knowing another man had confessed to the crime. Blagojevich was (at best) a phantom payroller in his father-in-law Ald. Dick Mell's office in the 1980s, and continues to be a wholly owned subsidiary of the Chicago political machine.

What kind of choice is this? Libertarian Party candidate Cal Skinner has polled as high as 4 percent and yet was not invited to the debates. As Ms. Evdoxiadis mentioned, there is no Green Party candidate this year.

Unfortunately, just voting won't solve the problem. Biting your tongue to choose between the Democrat and the Republican won't send any kind of message except that you're gullible enough to think it makes a difference.

Younger voters must demand greater choice in electoral politics, and that requires changes in the law and the willingness to look beyond the mainstream media to discover true electoral alternatives.

But in this writer's view, no vote is better than a vote for either of these jokers.

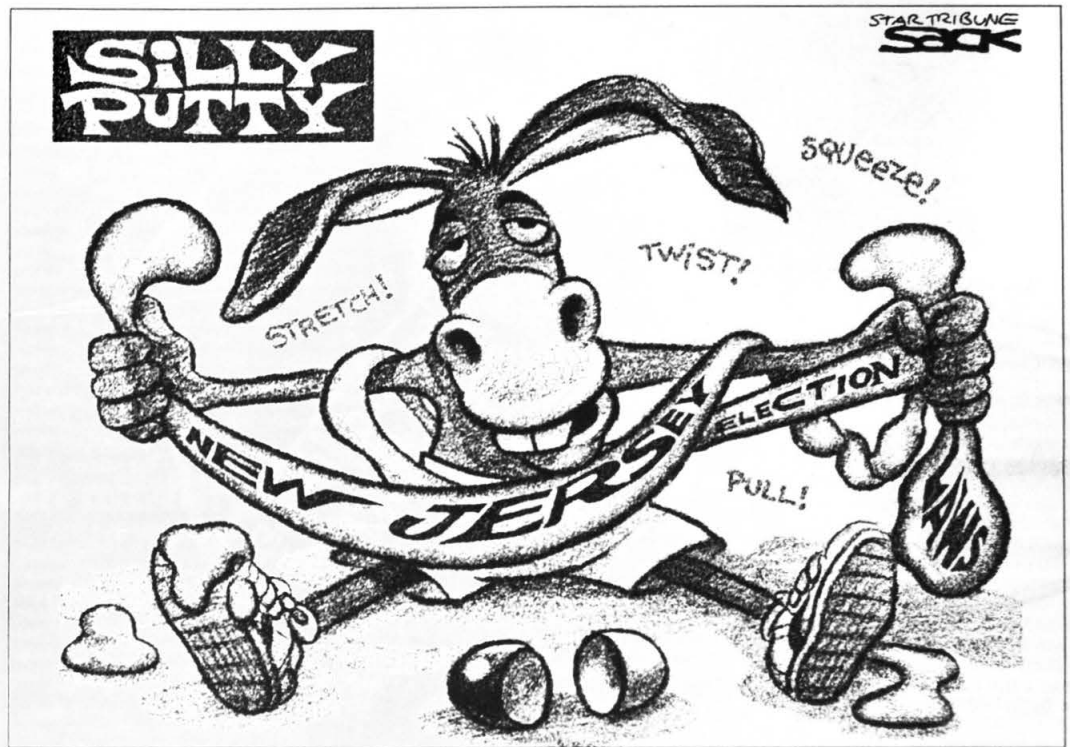
—Kevin B. O'Reilly/Alumnus

Praise for the Chronicle

Congratulations on making the finals for the Associated Collegiate Press. That is pretty cool, being one out of only three in the state of Illinois. You have my wishes for continued success.

—Linda Naslund/Faculty, Fiction

Tell us what you think of what we're giving to you. The Chronicle would like to hear from you!
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The Columbia Chronicle photo poll

Question: What is the worst thing you ever did at work and got away with?



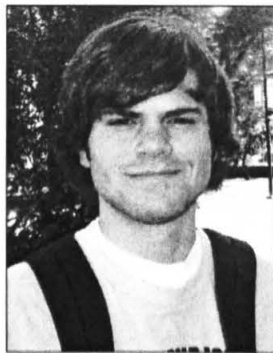
Amanda Brennan
Senior/Advertising

"Smoking in the back room."



Kyle Johnson
Sophomore/Music

"I took food from the restaurant I worked at."



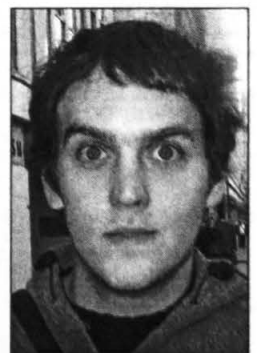
Andy Roberts
Junior/Film

"I stole \$150 worth of pizzas over the course of a year."



Joy Cooper
Junior/Art

"I stole cartons of cigarettes."



Travis Brown
Senior/Music

"I slept with my boss' wife."

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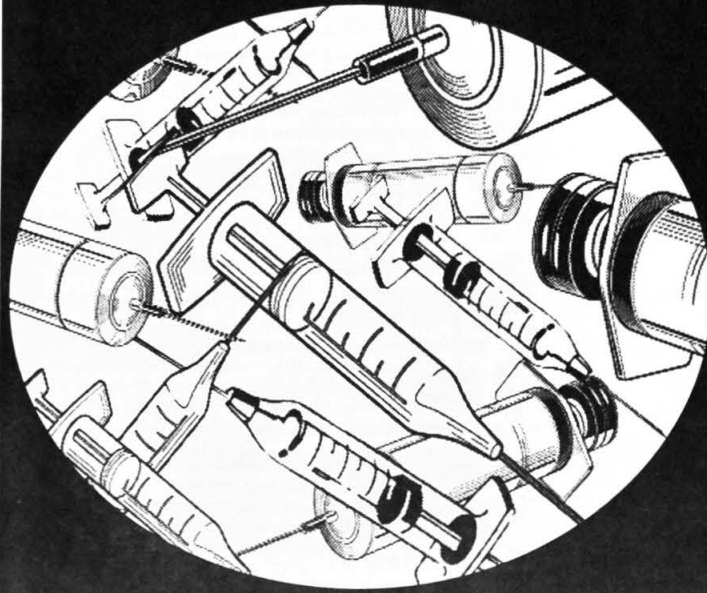
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Friday, October 18

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Friday, November 15

Last Day to Withdraw from Classes

9/11 photos chronicle destruction, history

o Historical Society offers glimpse into Magnum

By Chris Coates
Assistant A&E Editor

If last autumn's terrorist attacks carried a granule of good fortune, it came to the Magnum photographers.

The consortium of accomplished photojournalists held its annual conference on, of all days, Sept. 10, 2001, in its New York City headquarters near midtown Manhattan. And when a commandeered plane sliced into the north tower of the World Trade Center the next morning, 11 of Magnum's staff—many of them seasoned war journalists and international photographers—found themselves at a fulcrum in American history. It would become, according to some, the most photographed event in the history of the medium.

Such photographs are part of the Chicago Historical Society's latest exhibit, "Remembering September 11." The installation archives the wounding and ultimate collapse of the World Trade Center through the eyes and lenses of dozens of artists.

One such Magnum photographer is Paul Fusco, a U.S. Army Signal Corps photographer during the Korean War and former *Look* magazine contributor.

Fusco snapped his most celebrated photos aboard the funeral train that carried Robert Kennedy's body in 1968. He captured the images of thousands of mourners along the winding railroad tracks, through back yards and main streets, from New York to the nation's capital. With the click of a shutter, Fusco froze the reactions of the masses: a Boy Scout saluting, a housewife weeping, a hand on the heart, an unfurled flag. His photos would come to embody the fleeting era.

On Sept. 11, Fusco positioned himself uptown, away from the action, to capture the reactions of those witnessing the smoldering Trade Center towers. As he did with RFK's funeral procession, Fusco captured not the actual destruction of the towers, but rather the faces of the onlookers.

At a panel discussion presented by the Chicago Historical Society Oct. 6, Fusco described how he connects with subjects.

"I want my photographs to tell you about the people in them," Fusco said. "I feel, without our doing, we were thrown into something."

Another Magnum photographer, Thomas Hoepker, found himself miles away from the World Trade Center on Sept. 11. With black smoke billowing out



Larry Towell/Magnum Photos

This photo of a minister surveying Ground Zero is part of 'Remembering September 11' by Magnum Photographers, which runs through Jan. 20 at the Chicago Historical Society.

of the 30-foot gash in the side of tower one, Hoepker was trapped on the Manhattan Bridge. From his vantage point, looking south toward New York Bay, Hoepker snapped images of the Trade Center from afar.

One such photo in the exhibit captures a group of young adults chatting away along a bridge in Brooklyn, seemingly unaware of the burning towers in the background. In another, Hoepker photographs the Queen's Cemetery with the Armageddon-like skyline behind it.

"I felt, in this case," Hoepker said, "photographs have a therapeutic effect."

The traveling exhibit includes 37 photographs from the Magnum archives, many of which graced the covers of magazines. The collection of wall-sized color and monochromatic photos, along with a 20-minute silent video, were originally

part of a New York Historical Society exhibit before coming to Chicago on Sept. 6.

"It's the only medium that snaps a slice of life and freezes it forever," Hoepker said. "Life changes between these little clicks."

The works of Chicago Historical Society photographer Jay Crawford, who captured Chicago's reaction to the attacks of Sept. 11, are also displayed. Crawford photographed neighborhoods draped in flags and Loop business vendors' attempts to demonstrate their patriotism. Another photo shows the Chicago Sun-Times building with newspaper copies of the American flag taped to the glass of each window.

The installation also features the works of students from three area schools.

On Oct. 15 at 7 p.m., the Historical

Society will also present "Looking at Built Environments," an examination of Sept. 11's effects on our urban skylines. Jane Ramsey, the director of the Jewish Council on Urban Affairs and Evan McKenzie, a Political Science professor at the University of Illinois at Chicago, will discuss the degree transportation and architecture changed after Sept. 11 with moderator Steve Edwards, host of WBEZ-FM's "848." Admission to the lecture is \$5.

"Remembering September 11" runs through January 20, 2003 at the Chicago Historical Society, 1601 N. Clark St. The museum is open Monday-Saturday, 9:30 a.m. - 4:30 p.m. and on Sunday, 12 p.m. - 5 p.m. Admission is \$3 for students. For more information, contact the Historical Society at (312) 642-4600 or visit www.chicagohistory.org.

Kitchen warms up to this old 'House'

By Rob Duffer
Correspondent

Molly Bluhm needs a change. She hasn't sung in the eight years following the death of her four-year-old son, Arjay. She imagines the freedom she felt on the coast of Maine, where she and her husband Leo used to spend their summers, how she could belt out the lyrics of her favorite traditional Irish tunes into the expanse of the surf. Perhaps another sojourn in Ireland may remedy her discontent; she imagines stitching her heritage together with the threads of songs woven through the generations of her ancestors.

"Anywhere would do," she thinks, "as long as it was not the house on Eccles Road." Therefore spending her 13th anniversary with Leo—who is sure that he is forgetting something—may rattle some change into her life, if only she can track him down.

In *The House on Eccles Road*, Judith Kitchen introduces a cast of seemingly ordinary characters in the course of a less than extraordinary day. She explores, through them, the fears, ambitions and questions of love, duty, and the inevitability of death that involve us all in the human experience.

The novel begins—and ends—in the suburb of Dublin, Ohio, with Molly wondering about her anniversary evening with Leo. As the characters develop, we begin to see the differences between the two and how opposite their approaches to grieving have created a gulf between them.

Molly vows to stop reliving the past, "really, there was more to be doing with her time, which was running out like everyone else's." Leo, an English Lit professor, chooses to immerse himself in books and the noncommittal nature of ideas, which Molly faults as an escape: "Ideas were one thing and involvement is another." Kitchen's narrative often shifts seamlessly between characters point-of-view from paragraph to paragraph, enabling the reader to apply the differences and tensions between Molly and Leo to many relationships in which the effort of love is in question.

Daily chores propel Molly out of the house and onto the unavoidable road of life. At the market, the young actress/clerk asks Molly if she will participate in an upcoming musical audition, a part made for Molly's voice. This conjures up memories of her old director friend Ted, whose affection for Molly is more intimate than professional or friendly. Her neighbor from across the street asks the usu-

ally aloof Molly to watch her two boys while she shuttles off to the hospital to deliver another. After babysitting, Molly decides to meet with Ted to discuss the audition and catch up on his life, before tracking Leo down at the office.

On the monstrous expressway leading into the city, traffic is stalled and Molly eventually passes a horrendous accident, in which there were "three bodies laid out on the narrow strip of grass. Covered with sheets" which requires of her another decision.

Kitchen invites, "She'd been singing (in the car), thinking her own strange thoughts, and she was alive. It was time to think of her own life. What did she want from it? Too fragile a thing to let slip through the fingers. She was alive on a perfect day in June and her hands would not stop shaking." Molly may sing again after all—she knows that life is getting shorter every day.

At points in the earlier chapters, I couldn't help but wonder where this plaintive tale could possibly go and why it won the lauded S. Mariella Gable Prize awarded for thoughts eventually resonated with me. Leo's masculine insecurity in the hospital waiting room and his

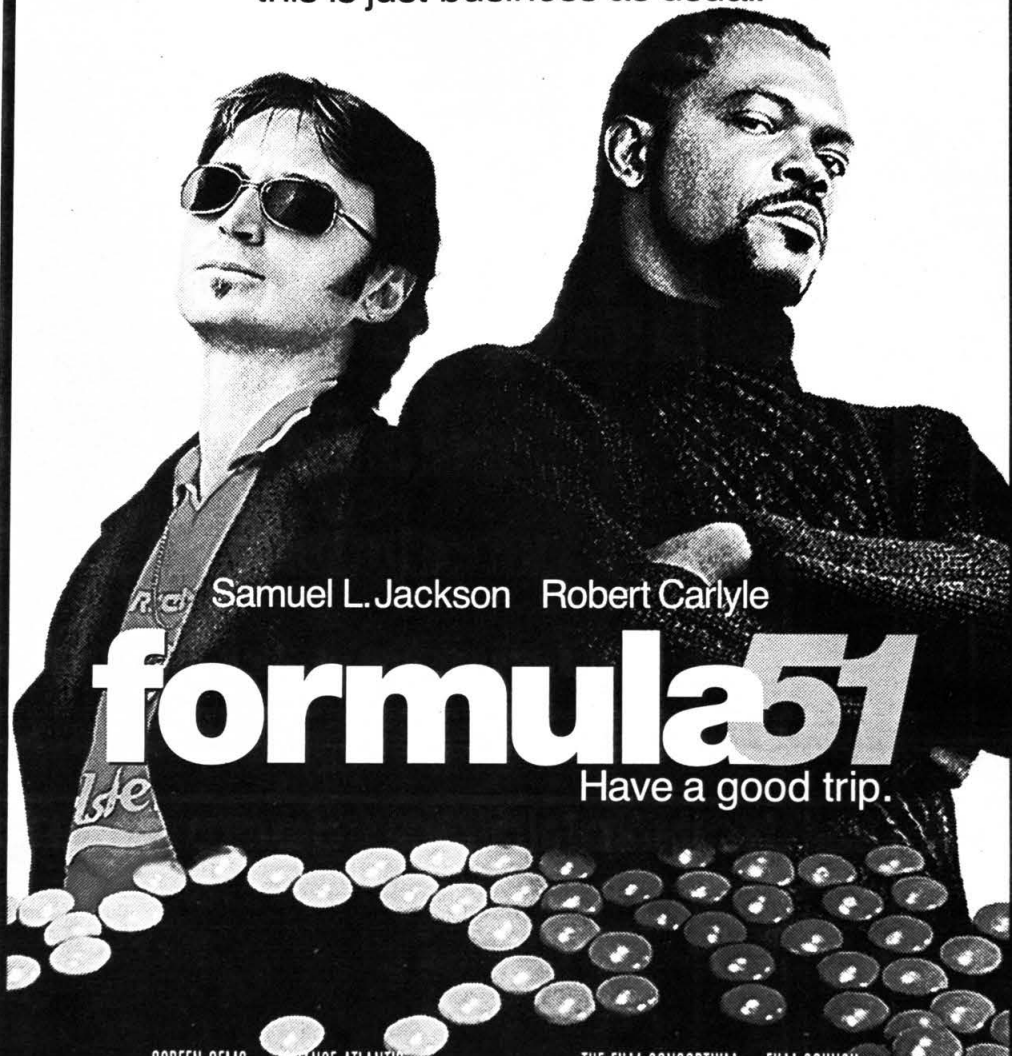


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Stop by the Chronicle Office (Room 205, Wabash Building) and pick up a complimentary pass to attend a special showing of FORMULA 51 on Thursday, October 17th at the
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This film is rated "R" for strong violence, language, drug content and some sexuality.

Passes are available while supplies last on a first-come, first-served basis. One pass per person. No purchase necessary. A photo ID will be necessary to receive a pass. Employees of all promotional partners, their agencies, and those who have received a pass within the last 90 days are not eligible.

IN THEATERS FRIDAY, OCTOBER 18TH!

Film fest premieres work of Columbia alumni

○ 'Lana's Rain' debuts at Chicago International Film Festival

By Chris Coates
Assistant A&E Editor

Of the four independent feature premieres at this year's Chicago International Film Festival, the only Chicago-based release is the product of two Columbia graduates.

Lana's Rain, written and directed by Michael S. Ojeda and produced by Joel Goodman—both alumni of Columbia's Film and Video Department—makes its world debut Oct. 14, at the Landmark's Century Centre Cinema, 2828 N. Clark St.

With 78 filming locations around the world, *Lana's Rain* is set chiefly in the city of Chicago.

The picture revolves around a brother and sister—Darko (Nikolai Stoilov) and Lana (Julia Orlenko)—in post-Balkan war Yugoslavia. In a quest to escape his criminal past, Darko convinces his sister to seek refuge in the United States, leaving their war-torn country in the wake. The duo pays \$10,000 each for transport aboard a freighter to Baltimore and a cross-country trip to Chicago.

There, the brother and sister encounter the desolate and impersonal city: a locale in which Darko hopes his criminal past will dissolve into the background.

But the duo's dream of prospering in America is short-lived. While Darko learned to speak English in the military, the naïve Lana knows only her native tongue. She must rely on her brother—a prospect that spells disaster for the childish Lana.

Unable to secure a job and living in the squalor of a transient hotel, Darko forces his sister into prostitution.

In the meantime, Darko must stay ahead of his pursuers who are, by this time, in Chicago.

It's only as Lana realizes that her very future hinges on the fact that she must overcome—and ultimately abandon, her brother—that she begins to contrive an escape.

"At its center, it's a film about the resiliency of the



Photo by Matt Dinerstein

Columbia alumni Michael S. Ojeda, writer-director, and Joel Goodman, producer, working on the set of their film 'Lana's Rain.' The film premieres at The Chicago International Film Festival on Oct. 14.

human spirit," Ojeda said. "Hopefully, people will connect with the story in some way, to feel Lana's pain and loneliness and struggle, as well as her eventual triumph and redemption."

According to Ojeda, the film's plot was pulled from the headlines, in particular, a Time magazine story about the rise of eastern-European immigrants working as prostitutes after the fall of communism. Of course, the news streaming from Bosnia-Herzegovina of tremendous losses—a time Ojeda called "the second Holocaust"—was all but impossible to ignore.

Ojeda also applied liberally his familiarity with the immigrant population in the development of *Lana's Rain*. As a cinematographer for a Chinese soap opera, Ojeda interacted with non-native speakers, an experience he used to write the script of *Lana's Rain*.

"The whole idea of being in America, not knowing how to speak the language, was what

intrigued me," Ojeda said.

Another inspiration came from Ojeda's own grandparents, Polish Jews who fled Germany prior to WWII. The connection between Hitler's reign on Germany and Bosnia's 1992 quest for freedom from Serb control struck Ojeda.

With solid inspiration, the film took nearly seven years to develop: a script was drafted in 1995, funds were raised over a two-year cycle and six weeks of filming took place over a year.

Of course, being from Des Plaines, Ill., Chicago provided the most suited backdrop for Ojeda's piece.

"[Chicago] seemed to me like a perfect setting," Ojeda said. "It just had everything to offer."

The Chicago International Film Festival world premier of *"Lana's Rain"* is Oct. 14, 9:15 p.m., at Landmark's Century Centre Cinema, 2828 N. Clark St. Additional showings are Oct. 15, at 4 p.m. and Oct. 16, at 6:45 p.m. For more information on the Chicago International Film Festival, call (312) 332-3456. For more information on *"Lana's Rain,"* visit www.lanasrain.com.



Photo by Matt Dinerstein

Darko Lucev (Nikolai Stoilov) and his sister Lana (Julia Orlenko) arrive in Chicago in a scene from 'Lana's Rain.'

Events Around Town

Haunted Pub Crawl

Drink your way across town—through some of Chicago's haunted watering holes. Chicago historian and ghost hunter Richard T. Crowe narrates the excursion for private parties. Tickets are \$44 and available at Chicago Supernatural Tours, (708) 499-0300.

Andy Warhol

The artwork of Andy Warhol—such works as "Uncle Sam," "Red Lenin" and "Chairman Mao"—is on display at KL Fine Arts, 1843 Second Ave. in Highland Park. The free event runs through Oct. 31. For more information, contact KL Fine Arts at (847) 266-0555.

'Skins'

Skins is the second film by director Chris Eyre, the first Native American to... a film theatrically released in America. Set in at the site of the battle at Wounded Knee, the Pine Ridge Reservation in South Dakota, *Skins* tells the two Indian brothers struggling in one of America's poorest counties. *Skins* opens Friday, Oct. 18 at Landmark's Century Cinema.

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IN THEATRES EVERYWHERE OCTOBER 18

Local H really not that local

By Randy J. Klodz
Staff Writer

If you are one of those music fans who still can't tell Britney Spears from Britny Fox, here's an update for you: With the fall of the Smashing Pumpkins, Local H has quietly become one of Chicago's successful rock bands—but don't call them a local band.

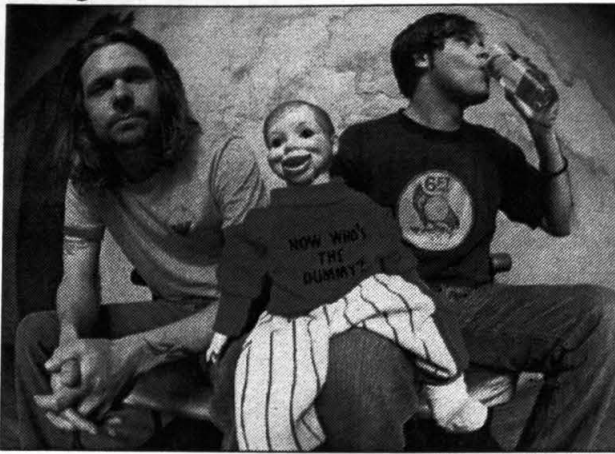
"I don't want to be like a local band, we tour everywhere," said Scott Lucas, front man and guitarist for Local H. Lucas is from Zion, Ill., where he grew up listening to classic rock—mostly Pink Floyd and Led Zepplin—he calls "pretty standard stuff for a teenage kid." Joining a rock band seemed like the right thing for him to do. "I couldn't really think of anything else, nothing else really interested me," Lucas said.

As happens to many bands, Local H has seen its attempts at success mired in record label conflicts and lineup changes. Local H has recently switched from Island Records—which released three albums: *Ham Fisted*, *As Good As Dead* and *Pack Up The Cats*—to Palm Pictures, which released *Here Comes the Zoo* in February.

According to Lucas, Local H's record company struggles started when Polygram (Island's parent label) was purchased by Universal Records.

"We didn't know anybody there anymore; we didn't have a support group and the people that we did know went to Palm. We just kind of followed them over there," he said. "It was just a case of knowing people and feeling comfortable with them and working with them already."

Though most bands have at least three or more members—nine if it's Slipknot—Local H remains a two-piece. But, Joe Daniels, who manned the drum kit for all three albums released under Island, is no longer a member and was not involved on *Here Comes the Zoo*. The new man beating the drums behind Lucas is Brian St. Clair.



Local H are no dummies. (L-R) Brian St. Clair and Scott Lucas.

Photo by Clay Patrick McBride

"I wouldn't want to keep the band going if I couldn't have found a great drummer," Lucas said. "I don't think a two-piece works unless the drummer is phenomenal."

That's right, the thunder of noise in recordings such as "Bound for the Floor"—that "You just don't get it / You keep it copasetic" song—"Eddie Vedder," "Fritz's Corner," "All the Kids are Right" and "Hands on the Bible" is created by a two-man band. How is the noise a larger band created by two? The logistics are technical but Lucas makes it sound as if it's child's play.

"I'm playing out of three different amps. We mix up the amps and the parts—one amp is for the bass, another amp is for the clean guitar and another amp is for the distortion," he explained. "I try to think of it as three different things, use dynamics, and we just turn it up really loud."

The current tour—which brought Local H through the Double Door, Lakeview Links and the Canopy Club in Champaign—hit a few stumbling blocks along the way. Three different buses broke down, two trailers have

fallen off, many PAs have blown and the band had to cancel a show because it was too loud.

During the sound check, Sept. 22, about 15 minutes before Denver's Bluebird Theater was open, Local H was forced to cancel its show because Lucas and St. Clair couldn't get their sound level below the club's noise limit. "We did everything we could do to get quieter," Lucas said.

St. Clair even tried turning around so his back would be to the audience, and turned Lucas' amps around, but nothing would keep the sound under the limit. "We did all this stuff and then we finally realized that there's no way to do this and make it sound good," said Lucas.

Though there have been some stumbling blocks along the way for Local H, the tour picks up again on Oct. 16 at the Middle East in Boston and will continue through Oct. 29 at the Southgate House in Newport, Ky.

For more information on Local H, visit their website at www.localh.com.

House

Continued from Page 19

humble deference to women rang true to me, even though I'm not a father. The balance of the thoughts of the characters—both male and female—with one another and the world gave the novel an undeniable universality. It's a quick read with beautiful prose that elevates outstanding works of fiction by Graywolf Press. But Kitchen takes the reader deep into the minds of the characters, balancing the narrative's up-close, third-person point of view between husband and wife; daughter and father; adorer and adored; man and wife. It is this balance that is most striking, plunging the novel deeper into mind and heart by equally representing the thoughts and emotions of characters faced with birth, death, and love—both unrequited and non-nurtured. Whether or not the reader has dealt with the death of a child; or the anxieties of childbirth; or worried about the durability and duty of love—Kitchen invites us into the intimacies and idiosyncrasies of



Judith Kitchen

the characters in such fine detail that one can't help but to share in the experience.

Normally, a story about an upper-middle-aged couple reconciling their lives after the loss of their child wouldn't appeal to me. But Kitchen's poetic prose poignantly captures the ghosts that both haunt and lay in waiting for Molly, who had Arjay when she was about 40 years old. "Poor little Arjay pricked and poked and growing thinner and thinner, as though he might simply slip away from them. His strange passivity. Growing old before his time, with that strange wisdom of children who are ill and know it. His little eyes gone solemn until she could hardly bear to look at him for what they told her."

Kitchen's intimate disclosure of his characters a story that would otherwise have a limited appeal.

THE HOUSE ON ECCLES ROAD
By Judith Kitchen
Graywolf Press
880 pp.
\$22
ISBN 1-55597-368-X

"A romantic comedy as wonderful as it is strange that expands the genre to its absurdist outer limits and makes us believe..."
Kenneth Turan, Los Angeles Times

"Two thumbs up."
Ebert & Roeper

"Boogie Nights" and "Magnolia" auteur Paul Thomas Anderson saw something most critics missed in Adam Sandler. Better yet, he brings it out onscreen...Sandler can act, beautifully. That's that."
Peter Travers, Rolling Stone

"Adam Sandler is absolutely perfect. Emily Watson is sublime. Punch-Drunk Love is an extraordinary experience."
Bruce Kirkland, The Toronto Star

"Punch-Drunk Love" is sweet and strange with an ending whose heart-melting sincerity had several tough critics (including this one) in tears."
A.D. Scott, The New York Times

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David Ansen, Newsweek

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Jack Matthews, New York Daily News

"Punch-Drunk Love" is not only one of the edgiest romantic comedies ever made, it's a romantic comedy on the edge: on the edge of being a comedy, on the edge of being romantic, on the edge of sanity and on the edge—the leading one—of American movies themselves."
Geoff Pevere, The Toronto Star



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'Rapture' less than divine

By K. Ryann Zalewski
Assistant A&E Editor

The Remy Bumppo Theatre Co. opened its sixth season Sunday, Oct. 6 with the drama "The Secret Rapture." The play, written by David Hare, premiered at the Victory Gardens Theater.

"The Secret Rapture" is the story of a family falling apart after the death of its father. Opening the afternoon of his death, the audience watches as the two sisters Isobel (Kati Brazzda) and Marion (Laura T. Fisher) struggle to understand their relationship with one another and with their significant others and their father's alcoholic young widow.

"The Secret Rapture" also explores the effect that greed and goodness have on relationships. The play also examines how individuals deal with their grief after the death of a loved one. The problem with "The Secret Rapture" is that it tries to do too much.

During the troubles between the sisters—Isobel ending her relationship with her boyfriend Irwin (Kevin Christopher Fox) and trying to be helpful to her stepmother Katherine (Susan Bennett)—the play's character shifts and personality changes often go underdeveloped. The role of Marion's husband Tom (Nick Sandys), an executive with a Christian corporation who often refers to the healing powers of God, seems only to have been written in to give the audience a little relief.

The audience watches as Isobel is taken advantage of by Katherine's manipulation.

Marion's good intentions, and Irwin's desire for her to stand up to them both—even as he pushes her to be what he wants.

At first, I felt sorry for Isobel, but by the second act I was frustrated with her inability to stand up for herself. Irwin's mood shift after Isobel ends their relationship seems to appear from nowhere.

The play's inability to take time to draw a more concise picture of the characters is the cause of its problems. The cast, however, does a very good job building with what little material that they have. One stand-out performance comes during the second act, when Katherine opens up to Isobel about her self-doubt. In this one scene, Susan Bennett saves her character, Katherine, from being a one dimensional caricature. Unfortunately, the rest of the talented cast does not have the chance to do the same.

If "The Secret Rapture" had been more developed, instead of unfolding like a staged reading of an unfinished outline for a play, this would have truly been a wonderful piece of theater. Hopefully next time, Remy Bumppo will find a more deserving script for their talented cast.

"The Secret Rapture" plays at the Victory Gardens Theater, 2257 N. Lincoln Ave., through Nov. 10. Student tickets are \$22 on Wednesdays and Thursdays and \$26 Fridays through Sundays. \$10 priority tickets available on hour—see show times. For more information call (773) 571-3000.



Michael Hirtzer/Chronicle

Alexander Barch, one sixth of Jazzanova, DJ-ing, Thursday, Oct. 3 at the Metro.

Jazzanova, Koop splice styles

By Michael Hirtzer
A&E Editor

Jazzanova has been heralded as the new Kruder & Dorfmeister. Where K&D excelled in making dubby, ethereal downtempo rhythms for the fashion elite, Jazzanova excels by fusing danceable Brazilian samba rhythms into smoky jazz.

The group's sound can best be described through its namesake record label, Jazzanova Compost Records. Forgotten jazz and funk records from the late '60s and early to mid-'70s were left decaying in a compost pile of sorts. Jazzanova then used those as fertilizer to grow something entirely new, through both organic and electronic means.

That idea was perfectly illustrated when Jazzanova took the stage, Oct. 3, at the Metro. In its customary DJ set, Jazzanova highlighted its members' many current and past influences in an eclectic set, which comprised classic jazz, straight samba, deep house, early '80s funk and other rarities—as if John Coltrane, Nina Simone and New York house impresario Joe Clausell had met on the dance floor.

Jazzanova was represented by two of its six-large Berlin-based group. Rather than playing a greatest hits set, which would have been perfectly feasible as Jazzanova has an extensive catalog, Jürgen von Knoblauch and Alexander Barch played only a handful of their own music. "Another New Day" combined breakneck jazz drumming, a subtle rhythm guitar chord and disco-esque

strings that propelled the song into introspective yet dance-floor friendly brilliance.

Jazzanova and labelmate/opener Koop are responsible for two of this year's most intriguing electronic albums. Jazzanova's *In Between* is exactly that—an album sitting between genres, subtly touching on electronic jazz, samba, R&B and broken beat, which is a genre based around awkward and offbeat drumming. Koop's *Song For Koop* is such a 1950s bebop reverie, it's hard to tell it was even made with electronics.

Magnus Zingmark, half of Koop, didn't delve into his fit-for-Sunday-morning jazz that night. Instead he played contemporary tracks like Reclouse's "Changing" and a remix of Blaze's "My Beat." After his performance, Zingmark said he wasn't happy with his performance.

While Koop's and Jazzanova's mixing was, at times, strained, that was to be expected. Unlike most dance music DJs, these performers break the mold by venturing into different time signatures that don't always segue way as easily as cookie-cutter, four-to-the-floor rhythms. Besides, it was more about the track selection than about seamless 20 second mixes. Jazzanova's and Koop's record collections were likely coveted by everyone in the audience, especially the chin-stroking, stout-drinking guys wearing Groove Distribution T-shirts on who could be heard asking each other, "What track is that?"

Jam of the Year encourages students to participate

By Polina Goldschtein
Staff Writer

The Jam of the Year on Thursday, Oct. 10, was a successful student organization expo. Held in the Hokin Annex Gallery—as well in as lobby of the 623 S. Wabash Ave. building—the Jam provided an opportunity for Columbia students to socialize and participate in college life.

Each participating organization had a booth and offered students fliers, brochures and applications for those interested in becoming members.

At the event, students also had the opportunity to fill out the new Columbia Activity Track card, which offers students a chance to win up to \$500 in books for attending school events. There were also CDs, posters and stickers available for anyone interested to grab.

Anni Holm, the president of International Student Organization was also encouraging students to join the ISO. "This is our chance to let new students know that we are out here, willing to help," Holm said. "We don't get enough exposure, and a lot of international students have never heard of us." Everyone involved in the making of

the Jam were helping out in whatever ways they could. Tim Gordon, the director of Columbia's Freshman Center was giving out snacks, sodas, and popcorn. And Danielle Billups, one of the Student Programming Board's founders was walking around, answering students' questions and making sure everyone was having fun.

Student participation at the Jam was also apparent. Anthony Crobck, a student and a musician himself, passed out fliers for an upcoming get-togethers music professionals and students can attend.

The SPB sponsored the event as a way to bring Columbia students together and let them know about student organizations they might be interested in.

The SPB is a new organization founded by a handful of students under the supervision of Sheila Carter from the Student Affairs Office. "[The SPB's goal is] to give students a say in the kind of events that go on at Columbia—and by doing so to have a positive experience while participating in college life," Carter said.

Carter said the SPB is hoping to plan more large-scale events at Columbia in the future, once it has acquired more student members.

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British Sci-Fi show leads DVD releases

○ This month's batch looks at old and new shows

By Doug Nye
Knight Ridder Newspapers

The latest trend in home video—DVD sets of TV series—continues this month as more and more shows, both old and new, become available in attractive collector's editions.

Among the newest to arrive are a pair of adventurous voyages from two different time periods.

One, "Space 1999" (A&E Home Video, 1974-76, \$199.95), takes a futuristic journey to the far reaches of outer space in a magnificent 16-disc mega-set. The other, "Horatio Hornblower: The Complete Adventures" (A&E Home Video, 1998-2000, \$79.95), sails the high seas of the late 19th century in a collection that includes six discs.

When the original "Star Trek" was canceled in 1969 by NBC after three seasons, sci-fi fans howled in protest. That sparked some studios to come up with shows in an attempt to fill the void left by the Enterprise's departure. One of the better efforts was "Space 1999," a British production starring the then husband-and-wife team of Martin Landau and Barbara Bain.

While it is no "Star Trek," it does have some moments, notably special effects that are superior to those encountered by Kirk and Spock. In "Space 1999," Landau plays Commander John Koenig, who commands Moonbase Alpha, which along with the moon itself, was launched on a long journey into deep space after a nuclear explosion test went awry. Along for the fantastic trip are Dr. Helena Russell (Bain) and Professor Victor Bergman (played by Barry Morse, who had gained fame a decade earlier as Lt. Gerard on "The Fugitive").

During their journey, Koenig and his crew encounter the usual assortment of weird aliens and strange worlds. The DVD set contains all 48 episodes presented in the order each was produced. Among the extras are vintage interviews with the cast, an original behind-the-scenes documentary for the second season and theatrical trailers for *Destination Moonbase Alpha* and *Alien Attack*, two movies that were edited for "Space 1999" episodes.

As is always the case with A&E Home Video, the prints are of pristine quality with rich, vibrant colors.

"Horatio Hornblower" originally premiered on A&E as a miniseries of four 100-minute movies in 1998. Two years later, two more films aired on A&E. All six are included in this set.

Based on the books of C.S. Forester, the films follow the exploits of the young Hornblower and his fellow midshipmen aboard the frigate *Indefatigable of His Majesty's Royal Navy*. The first four movies take place in the 1790s during the first years of the Napoleonic War, which pitted Britain against France and Spain.

The heroic Hornblower is terrifically played by newcomer Ioan (pronounced Yowan) Gruffudd, whose transformation from young, shy, uncertain sailor to

confident ship commander is one of the many highlights of these marvelous productions. Also turning in a fine performance is Robert Lindsay as Captain Sir Edward Pellew, Hornblower's commanding officer.

The adventures include "The Duel," "The Fire Ships," "The Duchess and the Devil," "The Wrong War," "Mutiny" and "Retribution." There's not a bad one in the batch. Perhaps the DVD set shouldn't carry "The Complete Adventures" subtitle because Gruffudd will set sail again as Hornblower in another movie, "The Hotspur," scheduled to dock on A&E in 2003.

The appeal of TV shows being available on DVD is obvious. Every digitally remastered episode is uncut and commercial-free.

It's not just old shows that are getting the collectors edition treatment. Many new series are becoming available, too.

For example, last season's most innovative series "24" (Fox, 2001-2002, \$59.98) is available in a six-disc set that contains all 24 episodes. It is a terrific way to watch the series, especially because there are no commercials to interrupt the relentless pace of the taut thriller. Each episode represents one hour of one day.

Kiefer Sutherland plays FBI agent Jack Bauer, who heads a counter-terrorist unit that learns an assassination attempt will be made on presidential candidate David Palmer (Dennis Haysbert). Bauer and his team race against the clock in hopes of thwarting the attempt.

The job becomes even more difficult when his wife and daughter are held hostage. Dennis Hopper makes a memorable appearance as terrorist leader Victor Drazen.

The DVD set contains only a couple of extras, including an introduction by Sutherland that also serves as teaser for the second season, which begins Oct. 29. The other extra is more appealing: an alternate ending to season one.

Also new on DVD: "Friends: The Complete Second Season" (Warner Home Video, 1994-95, \$69.98) This is the one where Tom Selleck makes several guest appearances as Dr. Richard Burke and strikes up a relationship with Monica (Courteney Cox Arquette). Other guest stars include Julia Roberts, Jean-Claude Van Damme and Charlie Sheen. The first season on DVD is also available at the same price. Extras on both are never-before-seen footage.

"The Outer Limits" (MGM Home Entertainment, 1963-1964, \$79.96) After Rod Serling's original "The Twilight Zone" became a hit on CBS, it didn't take long for other TV sci-fi anthology shows to pop up on television. "The Outer Limits" was one of the best, and all 32 episodes of its first season are available on this four-disc DVD set.

Included in the collection are some of the series' most famous episodes including "The Galaxy Being," where a deadly alien is accidentally transmitted to earth by radio beams; and "The Zanti Misfits," where evil aliens who resemble talking insects land on our planet.

Webcasters receive royalty reprieve

○ House approves delay in payments

By Anick Jesdanun
Associated Press

Smaller Internet music broadcasters would owe thousands of dollars less in copyright royalties under rate revisions the U.S. House approved unanimously Monday.

If the revisions become law, the webcasters would get a few more years of reprieve from per-song, per-listener payments. That they complain, could put them out of business when royalties become due Oct. 20.

The revisions in the House bill were based on a last-minute deal reached between the webcasters and the recording industry Oct. 10 after nearly a week of intense negotiations.

The deal, which still needs Senate and presidential approval, would let smaller webcasters like Ultimate-80s calculate rates based on the size of their cash flow.

Larger and medium-sized webcasters would still have to pay a fee based on songs played and the size of their audiences.

The smaller webcasters say they were generating little revenue to begin with and would need larger audiences to attract more advertising dollars. But as they built audiences under the old formula, they say, royalties would proportionally increase, making their businesses impossible to build.

"A station like Ultimate-80s would have to pay for its own success," said founder David Landis.

The per-song formula—already slashed in half by the U.S. Copyright Office in June—amounted to 70 cents for every song heard by 1,000 listeners, retroactive to 1998. Landis estimates that would cost him \$24,000.

Under the revisions, he and other webcasters earning \$1 million or less since 1998 have the option of paying the greater of \$2,000 per year of operation, 8 percent of gross revenues or 5 percent of expenses.

Landis estimates he'd owe \$7,700, a savings of more than \$16,000.

In either case, the fees are split between the recording labels and musicians, who say they must be fairly compensated when others build businesses based on their works.

The deal lets some webcasters continue paying as a percentage of revenues or expenses until 2004.

Kevin Shively, director of interactive media for Beethoven.com, said the revised rates "provide some relief for a significant number of webcasters" but will still be tough for webcasters to pay, even with installments allowed for some.

"It's very difficult for any company to negotiate under threat of being forced out of business," Shively said. "When you do that you can't be expected to get the terms you are fully comfortable with."

The Recording Industry Association of America called the new rates the product of a compromise that should ultimately benefit fans.

Ann Chaitovitz, director of sound recordings for the American Federation of Television & Radio Artists, also praised the deal, even if it means smaller fees for artists.

Traditional radio broadcasters have been exempt from paying royalties to recording labels and performance artists on grounds the broadcasts had promotional value.

The record labels, in a copyright law passed in 1998, won royalties when many of today's webcasters weren't yet in existence.

An arbitration panel proposed rates of \$1.40 per song heard by 1,000 listeners, and the U.S. Copyright Office halved them in June and set an Oct. 20 deadline for payments.

Legislation sponsored by House Judiciary Committee Chairman James Sensenbrenner, R-Wisc. would have postponed that deadline for six months but was pulled last week to encourage negotiations.

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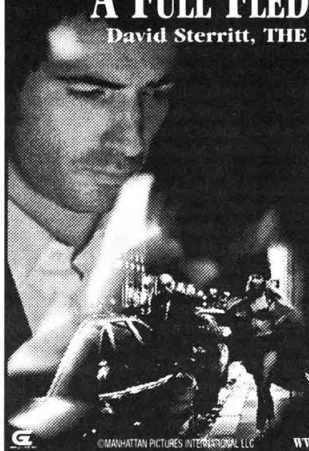
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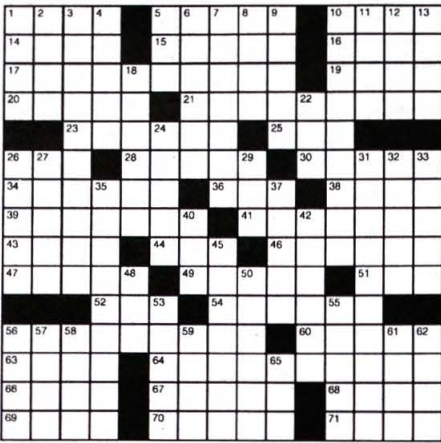
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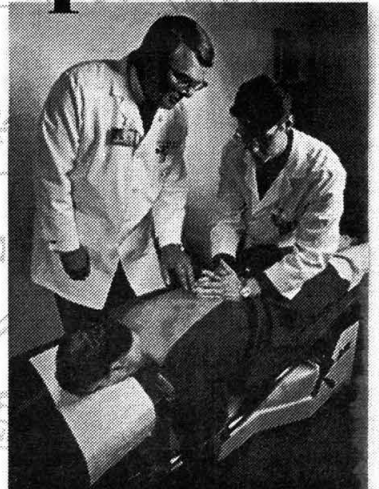
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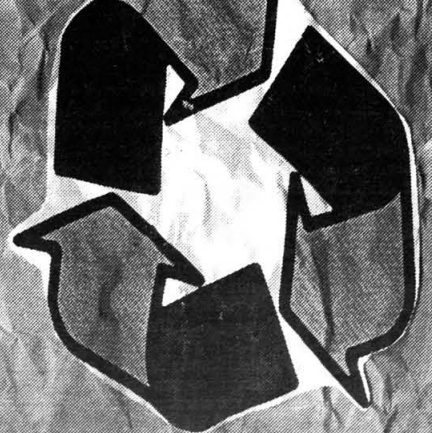
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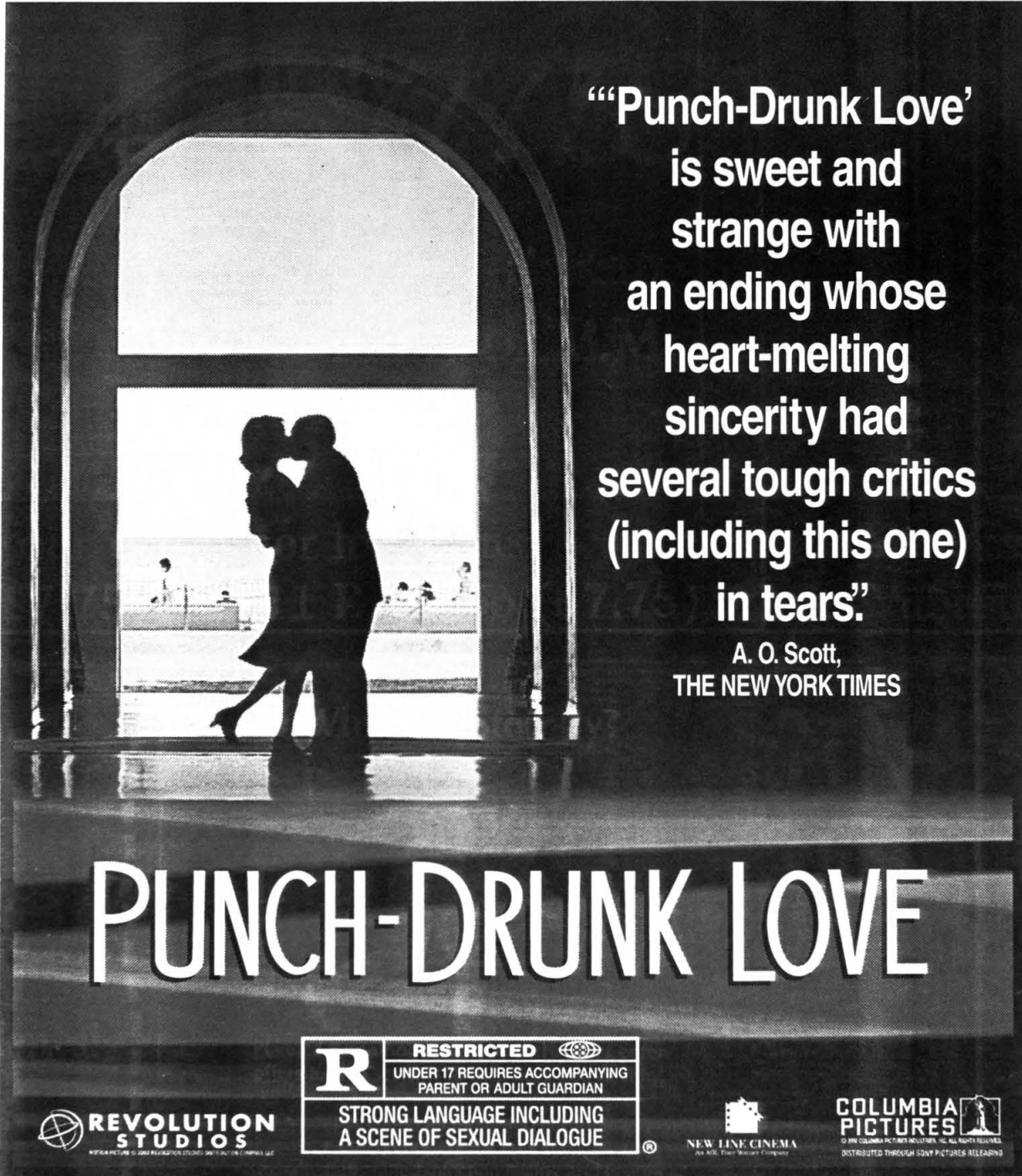
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is sweet and
strange with
an ending whose
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A. O. Scott,
THE NEW YORK TIMES

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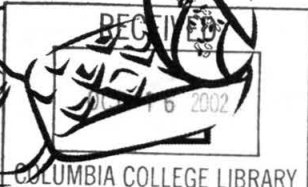
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Sports News and Notes

Student-athlete graduation rate reaches 18-year high

Division I student-athletes have a 60 percent graduation rate, which is the highest in the 18 years that the NCAA has researched the topic. 54 percent Male athletes are graduating, which is 3 percent higher than last year. Their study of female athletes, 60 percent of whom graduate, remained steady. The survey covered scholarship athletes who started college in 1995 and graduated within six years.

Fan sues Cubs over high ticket prices

A baseball fan has filed a lawsuit against the Chicago Cubs saying that the team used local ticket brokers to sell overpriced tickets. Peter John Cavoto Jr. has accused Wrigley Field Prime Ticket Services of selling \$36 tickets for \$130, rather than charging face value. The lawsuit seeks \$100 in damages for every ticket sold, and prohibits the Cubs from selling tickets outside of its box office.

Olajuwon opts to retire rather than have surgery

Two-time world champion and 12-time all-star, Hakeem Olajuwon reportedly will retire from the NBA instead of undergoing back surgery and going through a long rehabilitation. Olajuwon is expected to announce his retirement on Nov. 2. The 17-year veteran spent 16 seasons with the Houston Rockets before signing a three year \$18 million contract with the Toronto Raptors before last season. He helped lead the Raptors to the playoffs last year and was ousted in the first round by the Detroit Pistons. The surgery would have forced Olajuwon to miss nine to 11 months. Olajuwon averaged 21.8 points per game and was named to the all-defensive first or second teams nine times.

Little League begins running adult background checks

Little League officials announced last week that they will begin running background checks on all managers, coaches and volunteers to ensure they are not listed as convicted sex offenders. According to The Associated Press, Little League is the first youth sports organization to implement these guidelines. Little League officials have been trying to implement background checks on its adult employees who work in close contact with children since 1996, after USA Baseball suggested the policy.

Rights to Bonds homer ball to be decided in court

The legal battle over the ownership of Barry Bonds' 73rd home run ball moved to court last week after the third attempt at mediation failed. Alex Popov and Patrick Hayashi have been embroiled in a dispute over the record setting homer since Oct. 17, 2001. Popov claims to have caught the ball only to lose it to Hayashi when the crowd surged for it.

Hayashi has stated that he wants to sell the ball and does not oppose splitting some of the proceeds with Popov. Popov wants the ball for nostalgic reasons. Neither is willing to part with it without exhausting their respective legal options.

The ball, which has an estimated value of \$1 million, is currently secured in a safety deposit box as mandated by a court order.

Commentary

MLB managers taking the blame for team failures

○ Kimm, Valentine, Narron, McRae, Royster and Pujols get the ax

By Mario Scalise
Contributing Writer

Since Sept. 30, the official start of the off-season for 22 of the 30 major league teams, six managers have been relieved of their duties. Bobby Valentine of the Mets, Jerry Narron of the Rangers, Bruce Kimm of the Cubs, Luis Pujols of the Tigers, Jerry Royster of the Brewers and Hal McRae of the Devil Rays all were given their walking papers in less than two weeks.

What else do these coaches have in common? They all managed hopeless teams run by hopeless organizations.

The Mets spent their entire off-season acquiring a lot of brawn, but little brains (see Jeromy Burnitz). The Rangers have spent the past two seasons trying to figure out a way to build a team around Alex Rodriguez' \$20-million-a-year contract—as if they didn't know that before they signed him.

The Cubs have been bad since, oh, 1980-something, and continue to dilute their poor past and dim future with false promises. The Tigers haven't had a winning season since 1993, and have won 79 games just twice since. The Devil Rays had a good excuse at first—that they were an expansion team—but only so long can that excuse be valid. As for the Brewers, they have done nothing, literally.

The combined record of the Mets, D-Rays, Rangers, Cubs, Brewers and Tigers for the past three seasons is a shameful 1,270-1,642. Take out New York's 94-win, World Series berth 2000 season and the record drops to

1176-1574. To make things worse, there have been a total of four 100-loss seasons and eleven 90-loss seasons.

So, six managers were fired because they simply weren't capable of leading their poorly constructed teams to the Promised Land. Huh? Are these six men, along with the many canned before them, really the problem? According to the GMs and owners around the league, yes. After all, the Tampa Bay Devil Rays did supply Hal McRae with a rotation consisting of Paul Wilson, 28-year staff "ace" with a career ERA of 4.86 and record of 20-37, and 31-year-old Tanyon Sturtze (the one who went 4-18), while the lineup had such names like Aubrey Huff, Steve Cox, and Ben Grieve in the middle.

Nothing against the guys listed, but let's be realistic here. Managers can only work with what they are given. If you give them minor-league talent, while the rest of the teams have major-league talent, you're asking for failure.

Yet, despite this, coaches are brought in, blamed and booted without any admittance of failure on the part of the organization. It's a like corporation that goes through countless marketing and advertising directors, only to fail at promoting a less-than-superior product.

When will teams realize that it can't possibly be the manager's fault every time? If you hire five managers you thought were good choices, and a team struggles in each of the tenures, wouldn't you have to look in the mirror instead of out the window when assigning blame? In the end, it is either the organizations' inability to supply managers with talent, or their inability to hire good managers. Either way, the fault is their own.

SIU loses Jabkiewicz for season

○ Game proves too difficult for redshirted freshman

By Todd Merchant
Daily Egyptian

(U-WIRE) CARBONDALE, Ill.—The Southern Illinois University men's basketball team was dealt yet another big blow Wednesday when it was announced that freshman Stefan Jabkiewicz would not play for the Salukis this season and would transfer out of SIU at the end of the fall or spring.

Jabkiewicz, a 6-foot-10, 250-pound center from Milwaukee, Wis., redshirted last season for the Salukis and was expected to be a key contributor off the bench this year.

"[Jabkiewicz] came to me a couple weeks ago and said he didn't know if it was the right situation for him, he wasn't making the progress that he thought he could," said SIU head coach Bruce Weber at the team's media day Wednesday, Oct. 9. "I don't think basketball was fun for him. It was too hard."

"On big guys, you take a chance and we knew that he had some deficiencies. He just never rose to the level that we expected or he expected."

The loss of Jabkiewicz comes just five weeks after it was announced that junior college transfer Levy Jones had not met eligibility requirements and would not compete at SIU this season.

Without Jabkiewicz and the 6-foot-11 Jones, the Salukis now only have four players that stand 6-foot-7 or taller: Brad Korn (6'9"), Jermaine Dearman (6'8"), Josh Warren (6'8") and Sylvester Willis (6'7"). Weber said all of the big men will need to step up if SIU wants to return to the NCAA Tournament this year.

"I told [Korn and Willis] and Josh Warren that if we're going to be special, one of those guys has got to be the most improved in the league," Weber said.

Warren has the most room for improvement. He came to SIU two years ago but rarely played due to a lack of conditioning, and last season he redshirted.

During the summer Warren played in Europe with

Dearman and gained a lot of valuable playing experience. Depending upon what kind of scheme Weber chooses to use, Warren could see his share of action as a starter.

"The pressure's going to be there," Warren said. "You've got to be scared a little bit coming in from not playing and starting right away. The only thing I can do is prepare for it and try my best at it."

Weber may decide to start only two players in the post and have three guards in the backcourt, with senior Kent Williams and sophomores Stetson Hairston and Darren Brooks seeing the most playing time.

Hairston and Brooks both stepped up last year as freshmen, and Weber hopes to see some of this year's new recruits make valuable contributions to the team. He said junior college transfer Bryan Turner could be a key player off the bench, but he is not sure what to expect out of freshmen Blake Schoen, Tony Young and Ryan Walker.

According to Weber, if the Salukis see career years from Dearman and Williams as well as big years from some of the other older players, then SIU may have a season as special as last year.

Last season the Salukis shared the Missouri Valley Conference crown with Creighton and lost to the Bluejays in the championship game of the MVC tournament.

SIU went on to gain an at-large bid to the NCAA Tournament, where it defeated Texas Tech and Georgia before falling to Connecticut. The Dawgs finished the year with a 28-8 mark and ranked No. 22 in the final coaches poll.

Weber realizes how difficult it will be to repeat as conference champions and said making a return trip to the NCAA tournament is not guaranteed by any means.

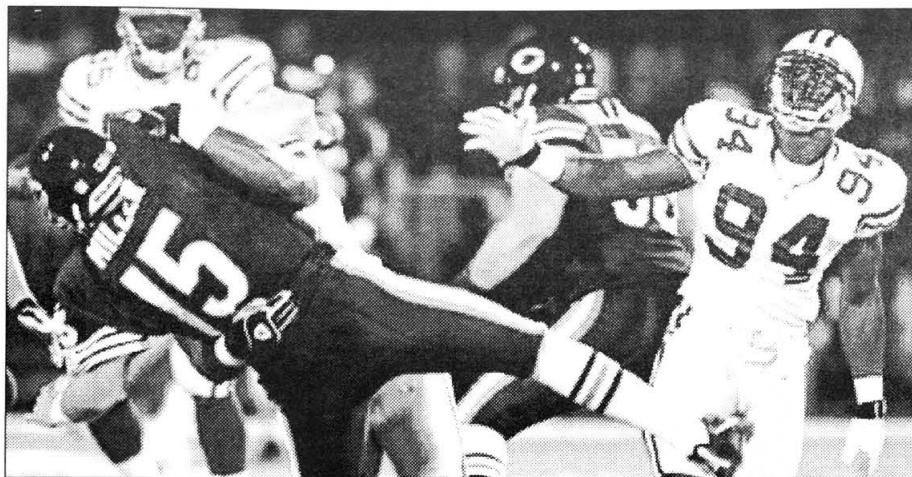
"Creighton's got to be the top pick," Weber said. "They've got the player of the year coming back. There's a lot of teams that could be good. I'm not trying to sit on the fence. That's the strength of our league."

The Salukis open the season Nov. 24 at home against George Mason. Their conference season begins at home when they play host to Drake on Jan. 2.

Weber realizes how difficult it will be to repeat as conference champions and said making a return trip to the NCAA tournament is not guaranteed by any means.

Bears still can't stop Favre, Packers

Chicago hopes to regroup with this week's bye after dropping to 2-3



The Packers' Joe Johnson forces a fumble from Bears QB Jim Miller in their 34-21 loss to Green Bay.

By Rudolph Sanchez
Contributing Writer

The Chicago Bears continue to find themselves on the losing end. They have lost three straight games and the number of players lost to injuries continues to grow. Hopefully with the bye week the Bears can start to find some answers.

The week off could not have come at a better time, and the Bears know they need to make significant adjustments.

"It's not the way we wanted to go into our bye. However, the bye does come at a good time," coach Dick Jauron said. "We need to improve and we'll use these extra three days of practice to work on that. We also need some guys to heal up."

Their loss to the Green Bay Packers gave the Bears another opportunity to suffer more injuries. Left guard Rex Tucker is out for the season after he dislocated his ankle early in the third quarter. Tucker is the second Bear lost for the season. Linebacker Warrick Holdman will also be gone for the rest of the year.

Wide receiver David Terrell was another injured in the humiliating loss. He suffered a stress fracture and it is still unknown how long he will be out.

The Bears were forced to make some changes to the starting offensive line. Rookie Marc Colombo will start for Bernard Robertson at tackle. Robertson has failed to perform as a starter. He has been called for penalties in every game he has played in and he misses blocks continuously. Mike Gandy will replace the injured Rex Tucker. Colombo will need all the time he can get to work on his technique. The Detroit game will be his chance to step up. Unfortunately all the other Bears asked to do the same have failed.

"I've learned a lot, especially sitting back and working on all my stuff," Colombo said. "I feel with this

extra week, I've got a lot of extra time to work on the things I am doing wrong."

It is impossible to find another player who has had more success during his career against the Bears than Brett Favre. His current record against the Bears is 17-4. The Bears have lost 15 of the last 17 meetings between the two teams.

The Bears may have seen their chances of making the playoffs fade away after the loss to Green Bay. With the win, the Packers stretched their division lead to two games. The chance of making the playoffs is even slimmer due to the fourth division that was created this year. That meant the elimination of a wild-card entry.

The Bears began the season with high expectations. But the first five games have been nothing but a disappointment. They could have easily lost all five games and they need to make some changes.

Benching Jim Miller is not a very good idea and it will not solve anything. One of the only things the Bears have going for them is the chemistry Miller has with Marty Booker. Miller has not made many mistakes. He lacks mobility—but with the likes of Bernard Robertson on the offensive line, I doubt an increase in his speed would really help. It really doesn't matter who you put in as quarterback if John Shoop is still calling the same plays. For some reason, Shoop continues to run an offense that is suited for a Chicago blizzard—predictable running plays, and lame passes. To his credit he did try to open it up against the Green Packers, but after the Packers opened up the Bears and gutted them.

The Bears' defense does not even slightly resemble the team of one year ago. How can quarterbacks continue to have their way week in and week out? Injuries have played a major part. But the secondary needs to do a better job of closing in on the receivers.

The Bears have done many things this season—none of them are good.

ON THE BASELINE

Ryan Saunders
Sports Editor

Greetings Columbia sports fans, and welcome to *On the Baseline*, a new weekly column brought to you by yours truly, Ryan J. Saunders, Co-Sports Editor of a little rag I like to call the Columbia Chronicle. Some of you may remember me from my previous column, SLAPSHOTS!, which though dead, still lives on in hearts, minds and ColumbiaChronicle.com archives everywhere.

Why *On the Baseline* you ask? Metaphorically speaking, it's from the baseline where you have a view of the whole court. Where you have the strongest defense against your opponent, and where you can unload on your foe with absolute brute force. But also because I've dreamt of having a sports column called *On the Baseline* ever since "Hooked on Phonics" started working for me. I was 12.

So, I woke up the other day and turned on the telly, unplugged the phone, grabbed my roommate's chips, my other roommate's whiskey, locked the door so my girl couldn't bother me, and tossed a bucket in the corner for... um... urinary reasons. In other words, I was ready for some serious baseball playoff action.

After un-autoprogramming mundane channels like Lifetime, E! and CAN-19 from my television, I flipped rapidly between the remaining sports networks and didn't see any New York Yankees. A Clemens-less Fox SportsNet. ESPN sans Jeter. No Bernies—Williams or Mac—on Fox. "S Club 7" was back on ABC Family, but had the network decided to continue MLB coverage into the Championship Series games, it would have been without Posada, Giambi or Soriano. Could this be right?

I felt lightheaded and giddy as my head snapped right to my Sports Illustrated Swimsuit calendar. Daniela Pestova verified with a seductive scowl that it was indeed October.

The Giants. Of course. Cardinals. Sure. Twins. Well, they deserve it. But the Anaheim Angels instead of the Yankees? A Joey Lawrence-sized "WHOA!"

I can't even remember the last time the Yankees (who put the nasty in dynasty) didn't survive past the regular season. 1993? That was my freshman year of high school. I was 14. And don't forget, Bostonians and any other Yank-haters out there, have had to endure the previous four—nearly predictable—Series with the beefy bankrolled Bronx Bombers since 1998. I didn't even watch the "Subway Series" of 2000. As refreshing as it was, the D-Backs' win last year over the Yankees could only have been better if it had been against the small market A's who couldn't stop the pinstriped ones from clinching the ALCS in 2000 or 2001.

It's about time. Variety, they say, is the spice of life. And even though I was seen around campus last week in a San Francisco Giants cap—the motive only to boil my Co-Editor Dustin's Dodger Blue blood—this is the first year in over a decade that I've found myself rooting for virtually all four contenders. I think this is baseball's most interesting, unpredictable and emotionally charged postseason since either 1989, or the homer-fueled October nights of 1998.

St. Louis wants to make it happen as a lasting tribute to Darryl Kile and Jack Buck. The Giants have yet to win a World Series in the City by the Bay. The Twins have already proven to the world and MLB commissioner Bud Selig that they can't be knocked off, but winning the Fall Classic would only sweeten the sentiment. And should the Disney-owned Anaheim Angels go all the way, it would be their first championship and the perfect storybook ending to a fairytale season. I wish they could all win.

The strike in 1994, the talk of a strike this year, and the annual success of the Yanks almost completely soured my—and others', I'm sure—taste for the game. I thank the 2002 Anaheim Angels for bringing us back.

Next Week: The International Skating Union's attempt to legitimize figure skating, and why it won't work.

Supplements

Continued from Back Page

had taken the over-the-counter supplement with his asthma medication months before his death.

Ultimate Orange, which contains the stimulates ephedra and guarana, in combination with the asthma medication was considered to be the potentially deadly formula that led to Wheeler's death.

Ohio State head football trainer Doug Calland said he does not think using certain nutritional supplements to help gain an edge is worth the risks involved.

"The biggest fear is that you don't always know exactly what is in the product you buy," Calland said. "The industry isn't regulated and a lot of times you think you're taking one thing, when in fact it might contain small amounts of something not even listed on the label."

According to the NCAA, on Aug. 1, 2003, the NCAA Executive Committee plans to ban the stimulant phenylpropanolamine (PPA). The drug is an ingredient used in many over-the-counter and prescription cold medications including Alka-Seltzer Plus Cold and Flu, Contac Cold and Flu, Dimetapp and Tavist-D antihistamines. According to the NCAA, athletes that test positive for an illegal substance are suspended for a year and forfeit one year of eligibility.

Gardner said PPA probably is being banned for similar reasons that ephedra and guarana were made illegal.

"I believe it [PPA] concerns cardiac issues again," Gardner said. "There is a general worry in the national public and I think the NCAA is trying to safeguard itself to avoid any problems in the future."

NCAA officials said athletes will be given advanced warning to remove any products containing PPA from their homes.

Substances Banned by the NCAA

- Stimulants Anabolic Agents
- Caffeine (guarana)*
- Androstenediol
- Ephedrine (ephedra)*
- Dihydrotestosterone (DHT)
- Phenylpropanolamine (PPA)**
- Norandrostenediol
- Strychnine Testosterone***

* - Found in Ripped Fuel and Ultimate Orange products

** - Found in over-the-counter cold medications

*** - If concentration of testosterone to epitestosterone in urine exceeds 6:1 ratio

Source: NCAA

Commentary

Cards prevail despite tragic season

○ The losses of pitcher Darryl Kile and long-time announcer Jack Buck inspire playoff run

By **Dustin Klass**

Sports Editor

This baseball season has been a roller coaster ride to say the least. The small-market Minnesota Twins, the underdog San Francisco Giants and the surprising Anaheim Angels have all made it to the League Championship Series in their respective leagues. However, the best story could be the determined St. Louis Cardinals.

Regardless of how well the Cardinals do in the postseason, they have to be proud of themselves for overcoming the two tragedies that plagued the team earlier in the season. The deaths of Hall of Fame announcer Jack Buck and pitcher Darryl Kile took place within two weeks of each other in June.

Buck, the legendary voice of the Cardinals for 43 years, died at age 77 on June 18 while the team was at home playing the Anaheim Angels. The Cardinals were in Chicago to play the Cubs on Saturday, June 22 when Kile, 33, passed away in his sleep in his hotel room. The game was cancelled that day, but the two teams squared off in an emotional Sunday night game that same weekend.

After facing adversity, the Cardinals were able to stay on top of the National League Central Division. Although they suffered a seven-game losing streak in late July and into early August and almost surrendered their first-place spot to the Houston Astros, St. Louis was able to hang on and finish the season with a 97-65 record.

Cardinals Manager Tony La Russa said that it was not always easy for the team to keep their heads up.

"Our guys had to search for new ways to get themselves ready," La Russa said. "After we lost Darryl, there were a lot of days where they probably didn't feel like playing. It's tough to play with a hole in your heart, when you're sad as hell. These guys helped each other out. And as a result, this club is like glue. There isn't anything someone could do to us, or we could do to ourselves, that would break us apart."

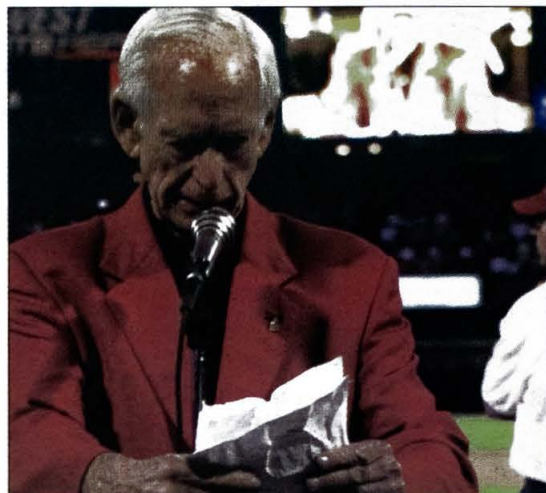
Players from opposing teams have respected the courage and determination of the Cardinals.

"They've got a bunch of really good guys over there," said Houston catcher Brad Ausmus told the St. Louis Post Dispatch after being eliminated from the postseason last month. "The kind of people everybody in baseball respects, and they have been through a lot."

Although the Cardinals are the Cubs' biggest rival, Cubs fans as well as base-



Reuters Photo/Jeff Topping



AP Photo/Tom Gannam



AP Photo/Diane L. Wilson

Clockwise Left: Edgar Renteria celebrates his winning run in Game 2 against the Arizona Diamondbacks; The late Jack Buck was the voice of the Cardinals for 43 years; The Cardinals celebrate their NLDS victory with late teammate Darryl Kile's jersey.

ball fans everywhere must admire the accomplishments of a team that has gone through such an up and down season. That does not mean that everyone has to root for them to win the World Series, but it would be a happy ending to what has been a rough season.

After winning the NL Central the Cardinals swept the National League Division Series against the World Champion Arizona Diamondbacks.

True, the D-Backs did have some key injuries, but St. Louis still beat Randy Johnson and Curt Schilling.

During that series, a despicable Phoenix radio disc jockey made an on-air prank call to Kile's widow Flynn to ask her if she had a date for game two, which was held at Bank One Ballpark. The incident angered fans, the Cardinals, fans and major league baseball—and embarrassed the station enough to fire

the DJ.

The St. Louis Cardinals are a prime example of team play. There is no player bigger than the team, and its performance on and off the field is evidence of that. The organization lost two parts of their family when Buck and Kile passed away. They played with a lot of determination all season long, and would love to win a World Series title for their departed friends.

Debate continues on performance-enhancing supplements

○ Northwestern football player's death leads NCAA to re-evaluate the use of nutritional aids

By **Johnathan Kane**

The Post

(U-WIRE) ATHENS, Ohio—The use of nutritional supplements in college sports is nothing new, but it appears to be the newest concern for NCAA officials.

With many anabolic performance-enhancing substances already deemed illegal in intercollegiate competition, the debate between what is an acceptable nutritional, performance-enhancing sub-

stance and what is considered a banned nutritional, performance-enhancing substance is now the issue of focus.

As a whole, the NCAA does not strictly regulate nutritional supplements. Certain ingredients contained in nutritional substances are banned by the NCAA and can be bought over the counter. Ephedra and guarana can be found in Ripped Fuel and Ultimate Orange and can be bought at many nutrition stores, but are banned by the NCAA.

Ohio State University head physician and NFL Adviser on Anabolic Steroids Dr. John Lombardo said there is a link

between ephedrine (ephedra) and fatal heart rhythm difficulties, thermo-regulatory problems, strokes and seizures.

According to a 2001 survey conducted by the NCAA, almost 60 percent of college athletes said they used nutritional supplements that might have contained a banned substance. The use ranged from ephedrine (ephedra) to anabolic steroids and amphetamines. Of those athletes, 15 percent reported receiving them from a team doctor or athletic trainer.

Ohio University assistant athletic trainer Scott Gardner said the biggest scare with ephedrine is the unpredictable risk it

has on the heart.

"The primary reason ephedra-based products are banned is because of the effects on the heart rate," Gardner said. "You don't want the heart being stressed any more than it has to while participating under strenuous conditions."

Northwestern football player Rashidi Wheeler's fatal collapse in August of 2001 drew attention to one ephedra-based product known as Ultimate Orange. In a story reported by the Los Angeles Times, Wheeler supposedly