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## Columbia Chronicle (11/11/2002)

Columbia College Chicago

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# COLUMBIA CHRONICLE

Volume 36, Number 8

Columbia College Chicago

Monday, November 11, 2002

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this week



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'Nona a 'get-out-of-  
jail-free' card

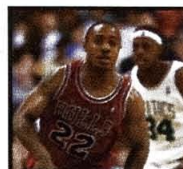
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# Police outnumber protesters



Joe Tambarello/Chronicle

Chicago police line up in full riot gear along Washington Avenue in preparation for protesters expected to arrive in Chicago last Thursday and Friday. The demonstrations, mostly low-key, were in reaction to the TransAtlantic Business Dialogue meeting scheduled for Nov. 7 and 8. The city sent out 1,000 police officers, along with dogs and gas, to prevent the kind of riots that occurred at the 1999 World Trade Organization meeting in Seattle.

## Online registration on target for spring '03

○ OASIS to line up next fall's classes

By Randy J. Klodz

Staff Writer

Columbia is making efforts to smooth out class registration by adopting a feature many colleges and universities across the nation have been using for years: online registration. Officials plan to have the system in place by April 2003 for fall semester registration.

The software, OASIS, was designed to give students a hassle-free registration process, one that students and faculty have asked for many times. OASIS, which stands for Online Administrative Student Information Systems, received its name last year through a student voting process.

Bernadette McMahon, chief information officer for Columbia, said the current plan is to have online registration take place much as it normally would in spring 2003, but for there to be a change in some procedures.

The plan involves a pre-registration consultation with a faculty member in the student's department of study, followed by a separately assigned registration time frame. Students will then complete the registration process in a new computer lab on Columbia's campus. Officials aim to create a lab with 100 new computers. The goal, according to McMahon, is for the registration lab to eventually become an open student computing lab during the times when registration is not being conducted.

See Online, page 2

○ City prepares for worse, comes up looking a tad paranoid

By Angela Caputo and Chris Coates

Assistant Editor and Assistant A&E Editor

An estimated 1,000 activists—including at least two dozen Columbia students—protested a meeting of global business leaders Nov. 10, effectively shutting down much of Chicago's downtown loop and creating what one protester called "a police state."

The protesters gathered to denounce the TransAtlantic Business Dialogue, a two-day, closed-door session of executives developing international policy that aims to ease trade regulations in an effort to bolster businesses' profits.

Demonstrators contend the TABD policies exploit the poor to the advantage of wealthy business interests.

"This protest is an attempt at dialogue between people making policies and the workers they affect," said University of Chicago student Ella Hereth, an organizer and Student Labor Action Project leader.

"We have to wake up our politicians and we have to wake up as people," said Angela Garcia, a community organizer for Illinois Peace Action.

Two Columbia activist organizations, Not in Our Name and On the Ground, participated in an impromptu march from 623 S. Wabash Ave. to the rally's starting point at Boeing World Headquarters, 100 N. Riverside Plaza. Accompanied by three plainclothes officers from the Chicago Police Department's Organized Crime Unit, the group of a dozen protesters beat upon makeshift drums fashioned from overturned plastic buckets.

At Boeing headquarters, Chicago police in full riot gear flanked Washington Street, closing off the hundreds of protesters from the building. Between the echoes of chants ("the world is not for sale"), demonstrators excited the crowd and exchanged placards.

Demonstrators marched from Boeing headquarters, east on Washington Street, to Michigan Avenue where they concluded in a rally at Tribune Plaza.

For three tourists, the scene became like a parade. "It's kind of exciting," said Michela Bahansky, who heard about the march the night before. "Obviously, you never see this in Lincoln, Neb."

Along the route to Tribune Plaza, hundreds of officers stood shoulder to shoulder, blocking off each intersection. Buses—both CTA and Cook County sheriff's prisoner transports—and a variety of Chicago Police Department vehicles blocked off each street behind police. Two concentric rings of officers and bicycle racks surrounded Daley Plaza from Dearborn Street to Clark Street on Washington Street.

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Dwayne M. Thomas/Chronicle

Chicago police put a demonstrator into a paddy wagon on the corner of Washington and State streets.



## Briefly News and Notes

### Television Department teacher Tom Sullivan dies

Tom Sullivan, an instructor in the Television Department, died on Thursday, Oct. 31 at the age of 43. He taught in the department for six years and is described by colleagues as a wonderful and caring teacher. A funeral was held on Sunday, Nov. 3 in Palos Heights, Ill.

Sullivan's family has requested donations be made to the American Cancer Society in lieu of flowers.

The American Cancer Society  
17060 Oak Park Ave.  
Tinley Park, IL 60477

### Weekly screening series highlights animated films

This week's Wednesday Screening Series will feature of 13 of the best animated films and videos created over the last 20 years by Columbia animation students. Several of the filmmakers have indicated they will attend. The evening will feature the screening of two 35mm prints of animations created by Andrew Hodges's (stop motion) *Hue*, and Sean Fennell's (Maya computer-animated) *Pieces of Man*.

The event is at 6 p.m., in the 1104 S. Wabash Ave. building, Room 302. For more information call (312) 344-6708.

### Faculty member speaks on recent film, current work

BGB Distinguished Lecture in Oral History Award 2002—Mehrnaz Saeed-Vafa, Columbia College faculty member and independent filmmaker, will give a talk on her film *A Tajik Woman* and her current work on the theme of "Home and Self-exile" on Thursday, Nov. 14, at 5:30 p.m. in Room 401 of the 600 S. Michigan Ave. building. For more information, or if you would like to bring a class, please e-mail or call Erin McCarthy (ext. 7296). The award was sponsored by BGB Network, Inc., of Liberal Education Department and the School of Arts and Sciences.

### TV instructor hosts program on own book's creation

Columbia's Television Department and the college's library present "How to Make Your Dreams Come True! The Story of the Hero in Us All." Dr. Barbara Yanowski, an instructor in the Television Department, has authored a new children's book, *Sam the Hero Cat* and is hosting a program geared toward parents and educators about the book's creation.

The event is on Thursday, Nov. 14, from 7 to 9 p.m. on the third floor of the Columbia library, in the 624 S. Michigan Ave. building. The discussion is free and open to the public. Space is limited so RSVP by Wednesday, Nov. 13, by calling (312) 344-7347.

## Columbia Gallery Events

### Hokin Gallery (623 S. Wabash Ave.)

#### Title: Sketchy

Exhibition of student, faculty and staff sketch-books

Dates: Now through Nov. 21

### Hokin Annex (623 S. Wabash Ave.)

#### Title: Optic Verse

Exhibition of student poetry from participants of the poetry program in the English Department.

Dates: Now through Nov. 21

### C33 Space (33 E. Congress Parkway)

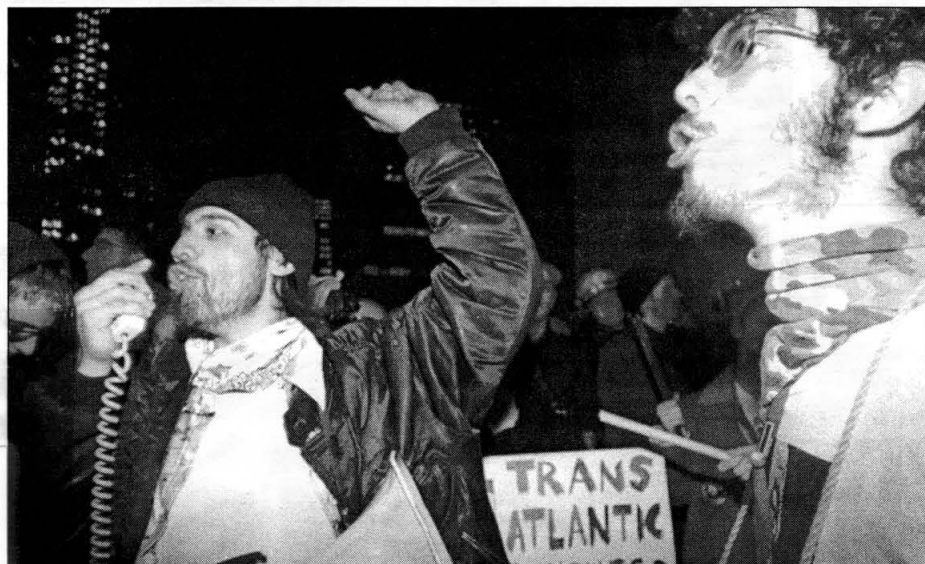
#### Title: Día De los Muertos

Day of the Dead Altar Exhibition

Dates: Now through Nov. 21

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

Students voice their opinions during a protest held in front of the Boeing building, 100 N. Riverside Plaza, in downtown Chicago on Thursday, Nov. 7. Police enacted a parking ban over the entire Loop as a precaution.

## Online

### Continued from Front Page

Although the initial run of online registration may seem tedious due to the fact that it will still occur on campus, McMahon said that was a necessary precaution.

"Just in case the students run into problems, we want to make sure [they] don't get frustrated this time through," McMahon said. "We want to do this in a controlled environment so the students won't have problems with registration." McMahon also said that problems with transfer credits might cause the most confusion. "We can't just release it and say, 'OK students, just go and register,'" McMahon said.

In previous semesters, students have been required to present a course grid with several class combinations to a faculty adviser in their major's department at a designated time. The faculty adviser would then simply check that course prerequisites had been met and manually enter course number codes for each student's courses.

With this new process, McMahon and her team hope to give students what she calls a "quality session with an adviser," where "the faculty can concentrate on advising [students] as opposed to being a data-entry clerk."

With OASIS, purchased by Columbia from Jenzabar last December, McMahon is confident that students and faculty will not encounter the same problems that occurred with Mascot, the school's previous software.

Mascot was only in use for a short time in the fall of 2001. The program offered students access to a student directory, message boards and other student-oriented activities. As previously reported in the Chronicle, the Mascot program cost Columbia \$30,000, but the company that owned and developed the software went bank-

rupt after only a few weeks of use by students.

McMahon said OASIS differs from Mascot because the school owns the software and currently houses it on Columbia's servers. With Mascot, the school didn't own the software and did not have control of the server the program was stored on. When the company went under, so did all of its services.

Although Mascot no longer exists, it did offer students a range of services they could access from their home computer. Columbia officials are exploring plans that would allow OASIS to offer students more than online registration. Possible ventures include expanding the range of services the software would provide to online access to registration schedules, financial aid reports and tuition bills.

McMahon said she hopes that being able to track financial aid reports will allow students to monitor the processing of paperwork over the summer periods.

The plan is to have all aspects of OASIS up and running by April 2003 and teams are entering previous student data.

"It's a huge goal for 10,000 students and converting all the records to a new system, it's a challenge but everybody's excited about it," McMahon said.

In addition to the services of OASIS, another feature of the Jenzabar software will allow students to view course information online. Faculty will begin training in January on the portion of the program that will enable them to place class syllabi and handouts online for students' use. The staff of the Center for Instructional Technology will instruct the faculty on the software.

## Protests

### Continued from Front Page

On the Chicago River, police boats patrolled beneath bridges while mounted officers escorted the marchers along the designated route. The scene took on an air of a war zone.

The sheer number of police officers—estimates reached as high as 1,200—was an effort to curtail outbreaks like those at the World Trade Organization summit in 1999. That event, in Seattle, resulted in widespread protests and vandalism—a scenario Chicago officials were wary of.

The march resulted in one arrest directly tied to the protest. Richard Dixon, 38, of Chicago was arrested for disorderly conduct, according to a marshal with Jobs for Justice.

"[The march] is going exactly as we had planned," said Pat Camden, deputy director of news affairs for the Chicago Police Department.

That planning began some months ago, with a mock training session at O'Hare airport with local police officials.

At the corner of LaSalle and Washington streets, Steve Siwiski, a freshman television major, watched the police preparing for the marchers.

"I've never seen something so calm, but not calm," Siwiski said, who supports the efforts of the TABD.

"It's surreal."

That sentiment echoed among the protestors.

Aaron Lorence, a member of both of Columbia's activist organizations, said the variety of police officers was intimidating.

"The fact the [police] have helicopters and the fact they have boats—it was omniscient [sic] of a police state," Lorence said.

Andy Thayer, executive director of the Chicago Coalition Against War and Racism said, "This intimidation is aimed at oppressing our freedoms...and we will not stand for it."

At the main protest at the foot of the Tribune tower, several groups splintered off, pouring into the meridian of Michigan Avenue. Standing shoulder to shoulder, officers blocked off Michigan Avenue and sealed the eastern edge of the plaza.

The crowd began to disperse after organizers said the Chicago Police Department refused to allow the group's sound system into the plaza.

"This is a movement for peace, social justice and workers rights," said Michael McConnell, the Great Lakes regional director of the American Friends Service Committee. "We need to get together and harmonize our movement for peace and justice."

# Columbia's 'minority report'

○ Recruitment and retention receive college funds

By Lisa Balde

Staff Writer

Columbia plans to dedicate 25 percent of the college's total media advertising budget toward the recruitment of minorities, according to a 17-point outline of the school's new plan.

The allocation of funds occurred as a result of the percentage drop in undergraduate minority enrollment from 34 percent in fall 2001 to 31 percent in fall 2002, according to the Office of Planning and Institutional Research.

"New student minority enrollment has stayed static," said Vice President of Student Affairs Mark Kelly. "But, as a whole, it has decreased."

In other words, the number of incoming undergraduate minority students has stayed the same over the last few years, but the percentage of minority students attending Columbia as a whole has decreased.

The 17-point plan being put into place in order to solve this problem was written by Director of Admissions Murphy Monroe. In it, he lists many "direct recruiting" and "media" recruitment strategies that will be executed by the enrollment and admissions staffs at Columbia.

"We need to put a premium on making this college as diverse as possible," Monroe said.

This summer, according to Monroe, the admissions office took a "critical look" at their budget, making drastic cuts in funds for supplies and printing in order to transfer more money into attracting minorities. They also re-addressed their staffing priorities in order to get more people involved.

A proposal was recently submitted requesting the college hire a specialist in minority recruitment who can re-examine admission's current strategy and make efficient as possible. According to Monroe, this proposal is "likely to be approved," and, if it is, the position will be filled quickly.

"When I became the director of admissions back in May [2002], Dr. Carter made it clear that minority recruitment should be one of my top priorities," Monroe said. "Even the smallest drop in a number is my responsibility."

Despite the percentage change, Columbia still remains the most diverse college in the country, and the admissions office staff feels that it will be effective in keeping it that way.

Some of the techniques that will be implemented in order to raise minority enrollment include regular advertising in Exito, LaRaza and N'Digo; launching a radio campaign on B96, which is considered to be one of the most diverse radio stations in Chicago; and having minority recruiters visit Chicago Public Schools and college fairs throughout the country.

"It's important not to see this as a marketing tool but as an essential educational component," Monroe said.

# Poster-art legend speaks as part of Art and Design series

○ Prominent art directors, editors and artists to be featured

By Fernando Diaz

Staff Writer

Every seat and square inch of floor space in Room 203 of the 623 S. Wabash Ave. building was taken as Art Chantry, a living legend in the history of poster design, spoke to students as part of the Art and Design lecture series.

A sign posted on the door of the room directed those who couldn't catch a glimpse of Chantry's presentation to the Hokin Annex, where they could catch the talk on closed-circuit television.

Chantry talked about his posters and album covers and his signature low-tech approach to creating them. He started creating the posters on short notice for "50 bucks and a case of beer," he said. He also talked about the history of rock posters, having started his career in Seattle during the '80s punk scene.

"[Posters] went from scrappy fliers hung on telephone poles, then with the advent of silk screen presses, rock posters became collector's items," Chantry said. "In the old days, you got hired to do the poster. Now you can make several grand [from one]. Now they probably don't go up on a wall out-

side—they just get collected."

This year the talks were open to the public, but the crowd is always large, according to Debra Parr, the series organizer and a faculty member in the department.

Kicked off in October by Stephan Pascher, one of the department's artists-in-residence and editor of Merge: Sound Thought Image, and followed by Chantry, the series will close on Dec. 4.

"The series is all new. We wanted to expand the series to include designers and artists and wanted to invite people who were blurring the boundaries between the two," Parr said.

On Nov. 20, Giuseppe Lignano and Ada Tolla of New York-based LOT/EX will present Urban Scan, a "high-speed tour of the New York City that seduced them into staying in America," Parr said.

Their work has been exhibited at the San Francisco Museum of Modern Art, and has been written about in Metropolis, Wired and other design-oriented magazines.

On Dec. 4, Joseph Holtzman, art director and chief editor of award-winning Nest magazine, is scheduled to appear. On the magazine's website, film director John Waters says, "I subscribe to 92 magazines a month and I always open Nest first."

All lectures will be held in Room 203 of the 623 S. Wabash Ave. building on Wednesdays, from 6 p.m. to 7:30 p.m.

# Art student forced to halt painting

By Georgia Evdoxiadis

Co-Editor-in-Chief

○ Police cite lack of permit and order stop to class project

Chicago police officers shut down an artistic exhibit on Nov. 8 by Columbia student Sonja Ljubinkovic due to "ordinance violations," according to Sgt. Robert Cargie of the Chicago Police Department.

Ljubinkovic and fellow art students Trace Johnson and Alan Garland set up an 18-foot-tall American flag and were intending to paint on its surface when police approached them at about 2:30 p.m. and demanded they take it down. The flag was stretched over a canvas and erected in Grant Park in front of the Torco building at 624 S. Michigan Ave.

Police presence in the Loop area was increased dramatically for expected anti-globalization protests on Nov. 7 and 8.

Cargie said painting in the area is against city ordinances. Leslie Kish, special events manager for the park district, said, "any structured event would require a permit." Permit rules posted on the Chicago Park District's website list an "event" as an activity that includes more than 50 people.

Ljubinkovic organized the painting for an assignment in her Time Arts class at Columbia. She said she called the Chicago Park District to request a permit, and was told she would not need one. Ljubinkovic said she wrote up a proposal anyway, and when officers showed

up, she said one had a copy of the request in his hand. "It was a very debatable topic, but they would not debate," Ljubinkovic said.

Ljubinkovic estimated that she spent \$400 on the project. She purchased paint and brushes and tarp-like material to work on. She also sent out flyers to media organizations advertising the painting. Johnson promoted the exhibit through chicagoindependencia.com, and sent out e-mail invitations. They had planned to paint until 8 p.m. and began setting up the canvas at 1 p.m.

"The concept behind this particular piece makes the public space an imperative element," Ljubinkovic said in a press release. "The process is more important than the finalized art project."

A photographer from the Chicago Tribune came to take pictures of the exhibit, but arrived after the students had taken down the piece.

Johnson said he spoke with District Cmdr. John Risley, one of the officers who approached them, and asked to see the ordinance that they were in violation of. Johnson said Risley told him that he could see the ordinance in jail, if he wanted to.

Johnson also said Risley told them that they could not get a permit for any event in the Grant Park area because of the riots in August of 1968. Demonstrations during the '68 Democratic National Convention turned violent and 641 people were arrested as a result.

"Any event has to be in an approved part of Grant Park," Kish said. Kish said that getting a permit starts with the petitioner submitting a "letter of intent" to the park district, after which the city will determine the cost of renting the space.

# The Editor's Desk



Georgia Evdoxiadis

Co-Editor-in-Chief

Attention Jim Ryan, future candidates for governor and all Illinois Republicans: You won't have to beat Rod Blagojevich in the next election. He's already beaten himself.

In the middle of Blags' rambling and obsequious victory speech Nov. 5 (in which he called Mayor Richard M. Daley the "best mayor in the country"), he made one huge, enormous, massive mistake. He detailed specific promises about what he would accomplish in his tenure as governor.

Oh, Rod, hasn't your father-in-law taught you anything? Or the first President George Bush? Only make vague statements like "I support women," or "I would like people to have jobs." The second you say something cute like "Read my lips," journalists' pens start flying. They will remind you later of what you said, and you will probably regret it.

Well, like many other journalists, I happened to have been writing down those unbidden promises as they flowed from Blags' lips, so now we all have a permanent record of what exactly he must do in the next six years.

Blags promised to:

Support and enhance education with "more than just lip service." And I thought lip service was the best way to get ahead in politics.

Stop the "price-gouging of our seniors" and provide them with affordable prescription medication. Man, I wish there were some sort of National Association of Middle-Twenties Voters. Would Blags call us "juniors"? Attract new capital to the state of Illinois. Maybe we should just have a new capital altogether. I mean, come on, Springfield? Maybe it was an important city back when Lincoln was president, but...

Create jobs. Fascinating. Sounds almost magical, doesn't it?

Increase the minimum wage. By a nickel? A quarter? Pass and sign pay equity legislation for women into law. This one might get Rod into a heaping mess of trouble. I personally won't ever detach another Chad for him if this doesn't happen.

Change the corrupt budget process in Springfield. (To be a corrupt Democratic process instead of a corrupt Republican one.)

Not "force taxpayers to bail out a system that has failed them" I think that means he won't raise taxes, but there are sufficient loopholes that perhaps he can wriggle out of this one.

End "petty partisan politics." (Nice alliteration in that one, don't you think?)

And, last, but certainly not least—put people first. What does that mean? Has Illinois been putting farm animals first? Or orange juice? Sigh.

I wonder, did anyone tell him he already won the election? Because that sounded more like a campaign speech than a victory cry. Now he has no more excuses. With a Democratic lieutenant governor, attorney general, Senate and House of Representatives, there is nothing our governor would be incapable of accomplishing. So now it's time for Rod to put up or shut up. He made the promises, he certainly better keep them.

On the national election front, I find myself increasingly happy to live in the state of Illinois. It appears to be the last bastion of rational (i.e. liberal) thought. If secession were possible, I'd certainly vote for it. When Rush Limbaugh is brought on NBC as a "political commentator," you know it's time to bail out of this whole United States thing.

And why are we going to have to suffer through at least two more years of Republican fascism? Because George W. Bush flew all over the country, propping up the weak candidates who couldn't win their races on their own merits. The highlight of Bush's pathetic last-minute trip to Chicago was him hollering into the microphone that when people in Illinois counted out Ryan, they "spoke too soon." Or not soon enough.

But it's really the Democrats' fault. If they had come out full-force against the Republican juggernaut, voted against the war, invented some issues and united their party against the tiny Bush dictator, this Republican sweep would all be a bad dream.

Instead, the party of Ann Coulter rules our country. A Democrat's only hope, just like the only hope of Illinois Republicans, is that the ruling party screws up so mightily that the next election is a rout. After all, just a year ago, President Bush's approval ratings were up around 90 percent. Now, they're in the 60-percent range.

So, to Blags and George, remember this: American voters have long memories but the press's memory is even longer. It was probably the Chronicle's endorsement of Rod that put him over the edge, so it's only fair that the Chronicle hold him to some of the campaign promises that got him where he is. Remember MAP grants, Rod?



# Scholarships

For Undergraduate Students At

# Columbia

C O L L E G E C H I C A G O



## Thalne Lyman Scholarship

\$1000 maximum award for the Fall, 2003 semester. This scholarship is for full-time **television** students who have at least 24 credit hours earned at Columbia.

**Deadline:**  
**March 14, 2003**

## Edward L. and Marsha E. Morris Scholarship

\$3000 maximum award for the Spring, 2003 semester. This scholarship is for outstanding full-time junior and senior level **television** students.

**Deadline:**  
**November 22, 2002**

## Al Parker Scholarship

\$1500 maximum award for the Spring 2003 semester. This scholarship is for outstanding full-time junior and senior level **radio** students.

**Deadline:**  
**November 22, 2002**

### Applications are available at:

Student Financial Services,  
600 S. Michigan, Room 303

Office of Enrollment Management,  
600 S. Michigan, Room 300

Academic Advising,  
623 S. Wabash, Room 300

[www.colum.edu/scholarships](http://www.colum.edu/scholarships)

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PRESIDENT BUSH has declared: "you're either with us or against us." Here is our answer :

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A STATEMENT OF CONSCIENCE

## LET IT NOT BE SAID that people in the United States did nothing when thier government declared a war without limit and instituted stark new measures of repression.

THE SIGNERS OF THIS STATEMENT call on the people of the United States to resist the policies and overall political direction that have emerged since September 11, 2001 and which pose grave dangers to the people of the world.

WE BELIEVE that peoples and nations have the right to determine their own destiny, free from military coercion by great powers. We believe that all persons detained or prosecuted by the United States government should have the same rights of due process. We believe that questioning, criticism, and dissent must be valued and protected. We understand that such rights and values are always contested and must be fought for.

WE BELIEVE THAT PEOPLE OF CONSCIENCE MUST TAKE RESPONSIBILITY FOR WHAT THEIR OWN GOVERNMENTS DO. WE MUST FIRST OF ALL OPPOSE THE INJUSTICE THAT IS DONE IN OUR OWN NAME. Thus we call on all Americans to RESIST the war and repression that has been loosed on the world by the Bush administration. It is unjust, immoral, and illegitimate. We choose to make common cause with the people of the world.

WE TOO WATCHED with shock the horrific events of September 11, 2001. We too mourned the thousands of innocent dead and shook our heads at the terrible scenes of carnage even as we recalled similar scenes in Baghdad, Panama City and, a generation ago, Vietnam. We too joined the anguished questioning of millions of Americans who asked why such a thing could happen.

BUT THE MOURNING had barely begun, when the highest leaders of the land unleashed a spirit of revenge. They put out a simplistic script of "good vs. evil" that was taken up by a pliant and intimidated media. They told us that asking why these terrible events had happened verged on treason. There was to be no debate. There were by definition no valid political or moral questions. The only possible answer was to be a war abroad and repression at home.

IN OUR NAME, the Bush administration, with near unanimity from Congress, not only attacked Afghanistan but arrogated to itself and its allies the right to rain down military force anywhere and anytime. The brutal repercussions have been felt from the Philippines to Palestine, where Israeli tanks and bulldozers have left a terrible trail of death and destruction. THE GOVERNMENT NOW OPENLY PREPARES TO WAGE ALL-OUT WAR ON IRAQ, A COUNTRY WHICH HAS NO CONNECTION TO THE HORROR OF SEPTEMBER 11. WHAT KIND OF WORLD WILL THIS BECOME IF THE U.S. GOVERNMENT HAS A BLANK CHECK TO DROP COMMANDOS, ASSASSINS, AND BOMBS WHEREVER IT WANTS?

IN OUR NAME, within the U.S., the government has created two classes of people: those to whom the basic rights of the U.S. legal system are at least promised, and those who now seem to have no rights at all. The government rounded up over 1,000 immigrants and detained them in secret and indefinitely. Hundreds have been deported and hundreds of others still languish today in prison. This smacks of the infamous concentration camps for Japanese-Americans in

World War II. For the first time in decades, immigration procedures single out certain nationalities for unequal treatment.

IN OUR NAME, the government has brought down a pall of repression over society. The President's spokesperson warns people to watch what they say. Dissident artists, intellectuals, and professors find their views distorted, attacked, and suppressed. The so called Patriot Act along with a host of similar measures on the state level gives police sweeping new powers of search and seizure, supervised—if at all—by secret proceedings before secret courts.

IN OUR NAME, the executive has steadily usurped the roles and functions of the other branches of government. Military tribunals with lax rules of evidence and no right to appeal to the regular courts are put in place by executive order. Groups are declared terrorists at the stroke of a presidential pen.

WE MUST TAKE THE HIGHEST OFFICERS OF THE LAND SERIOUSLY WHEN THEY TALK OF A WAR THAT WILL LAST A GENERATION AND WHEN THEY SPEAK OF A NEW DOMESTIC ORDER. We are confronting a new openly imperial policy towards the world and a domestic policy that manufactures and manipulates fear to curtail rights.

THERE IS A DEADLY TRAJECTORY to the events of the past months that must be seen for what it is and resisted. Too many times in history people have waited until it was too late to resist. PRESIDENT BUSH HAS DECLARED:

you're either with us or against us. Here is our answer: We refuse to allow you to speak for all the American people. We will not give up our right to question. We will not hand over our consciences in return for a hollow promise of safety. We say

NOT IN OUR NAME. We refuse to be a party to these wars and we repudiate any inference that they are being waged in our name or for our welfare. We extend a hand to those around the world suffering from these policies; we will show our solidarity in word and deed.

WE WHO SIGN this statement call on all Americans to join together to rise to this challenge. We applaud and support the questioning and protest now going on, even as we recognize the need for much, much more to actually stop this juggernaut. We draw inspiration from the Israeli reservists who, at great personal risk, declare there IS a limit and refuse to serve in the occupation of the West Bank and Gaza.

WE ALSO DRAW ON the many examples of resistance and conscience from the past of the United States: from those who fought slavery with rebellions and the underground railroad, to those who defied the Vietnam war by refusing orders, resisting the draft, and standing in solidarity with resisters.

**LET US NOT ALLOW the watching world today to despair of our silence and our failure to act. Instead, let the world hear our pledge: we will resist the machinery of war and repression and rally other to do everything possible to stop it.**

FOR A LIST OF THE 30,000+ SIGNERS OF THIS STATEMENT AND TO DOWNLOAD PRINTABLE VERSIONS IN SEVERAL LANGUAGES, VISIT [WWW.NION.US](http://WWW.NION.US) YOU CAN ALSO SIGN THE STATEMENT ON THE WEBSITE OR BY WRITING TO THE ADDRESS BELOW. HELP PRINT THE NOT IN OUR NAME STATEMENT OF CONSCIENCE IN PUBLICATIONS ACROSS THE COUNTRY AND INTERNATIONALLY. MAKE YOUR TAX-DEDUCTIBLE CONTRIBUTION PAYABLE TO THE BILL OF RIGHTS FOUNDATION AND MAIL TO NOT IN OUR NAME, 158 CHURCH ST., PMB 9, NEW YORK NY 10007. WE SUGGEST A \$200 CONTRIBUTION, BUT ALL CONTRIBUTIONS LARGE OR SMALL HELP TO MAKE THE GOAL POSSIBLE. YOUR CONTACT INFORMATION WILL BE KEPT CONFIDENTIAL.



# Filmmaking and media examined post-Sept. 11

○ International moviemakers discuss stereotyping in industry

By Fernando Diaz

Staff Writer

The world of cinema has changed in profound but subtle ways since the events of September 11, 2001 argued members of a discussion held Friday Nov. 1 at the Herman D. Conaway Center, 1104 S. Wabash Ave.

At "Cinema after 9.11," panelists and audience members talked openly about their work, their reactions, and the role of the media since the attacks.

"The enemy is not necessarily an abstract entity somewhere else. Maybe it's time this and them split should be removed," said moderator Mehrnaz Saeed-Vafa, a Columbia Film Department faculty member, referring to the portrayal of ethnicities in mainstream movies and mass media.

Joined by visiting Iranian director Bahman Farmanara, documentary filmmaker Caveh Zahedi, and film critic Godfrey Cheshire, Saeed-Vafa questioned the merits of living in a world where cultures are portrayed as polar opposites, and of the forces that make those distinctions.

"People in general are open to the truth," said Cheshire. "The problem is that there are no alternative forces that people can watch. [People believe] the media is evil," he said.

Saeed-Vafa cited this as one of the reasons why myths supersede truths when it comes to conceptions of other cultures.

Audience members offered their viewpoints throughout the discussion rather than waiting until the end. Several talked about how the media perpetuates stereotypes by selectively showing images or reporting stories that portray other cultures unilaterally.

Farmanara and Cheshire also talked about the very small percentage of foreign language films that are distributed in the United States. Cheshire noted that since the '70s that number had fallen

from 7 percent of the total films to less than 1 percent.

"It's easier to think the other person is crazy than to try to understand them," said Caveh Zahedi. He talked about the making of *Underground Zero*, a documentary feature response to Sept. 11 that was co-produced with director Jay Rosenblatt. Frequently the subject of his own documentaries, he placed his own video camera next to his microphone, and talked about his initial worry that World War III had begun.

Bahman Farmanara, some of whose films were currently screening as part of the Gene Siskel Center's Festival of Films from Iran, spoke about the obstacles certain filmmakers have faced in coming to the United States.

While not all issues surface in their films, some changes are directly impacting filmmakers and other artists. Just last month, two Iranian directors who were invited to screen their work at film festivals here in the United States were denied visas.

Bahman Ghobadi, an Iranian director who was awarded a Gold Plaque at the recent Chicago International Film Festival for his film "Marooned in Iraq," sent his award to President George W. Bush to protest the denial of his and Abbas Kiarostami's visas. Kiarostami is also an Iranian director.

"There are a lot of contradictions to confront," said Spencer Kingman, 22, a film major who attended the event. "Sixty-five per cent of the population [of Iran] is under 25," and we should interact with them he said.

"We need to decide what the next millennium is going to be like. Are we going to annihilate each other or are we going to get along?" he said.

During the discussion, one of Zahedi's short films, *The World is a Classroom*, was screened. Documenting the course of a graduate class he taught at the San Francisco Art Institute, it showed how a potentially violent conflict between Zahedi and a student was resolved after he said "the magic word."

"Please." That's all it took," said Zahedi.

# Career Center gets makeover, additions

○ New Fall Review program offers students a chance to get their work critiqued by pros

By Michael DesEnfants

Staff Writer

Columbia reopened the Career Center for the Arts and Media in September with the hope that it will better assist students looking for work after graduation. The remodeled center, which is located in the 623 S. Wabash Ave. building, in Room 318, now has eight computers for students to use on which they can look up job listings or work on and send resumes.

Center director Keith Lusson talked about some of the other improvements made to the center.

"It used to be a converted classroom. We re-carpeted and repainted, hoping to make it a more inviting, more secure place," Lussan said. "We moved most of our books to the fifth floor of the library, to what is now called the Career Corner. It is a collection of career-related books that we thought would be better in the library. [The library] has a better budget and more power to order new books than we do. We kept the trade magazines and pertinent industry magazines but moved most of our books to the library."

The center, which was remodeled this summer, also now has windows that open up to the third-floor hallways, along with new desks designed to make the center more appealing.

Lusson said the improvements made to the Career Center make it easier for students to look for a job in their chosen fields. With the new software, which Lussan called the Columbia Works program, current students and alumni can search for jobs by job title or company. Students can also download portfolios and resumes and forward them to the company directly.

"Students really seem to be enjoying it, they [students] are getting some serious work done using the computers for construction of resumes and portfolios," he said.

According to Lussan, the center has had no problems getting companies to list jobs.

"Companies are coming to us," he said, "and Columbia is also reaching out to companies for listings."

Also new is the Fall Review, the center's program for seniors and recent graduates. The program allows students to show their portfolios to professionals currently working in the students' chosen fields. The Fall Review, which started Friday, Nov. 8, and will continue on successive Fridays, Nov. 15 and 22, will feature representatives from at least 20 companies.

"Students will have a one-on-one format that mirrors an interview, to discuss work and get feedback," Lussan said. He added that, although some jobs may be available, the meetings are more to give students some constructive criticism. Lussan said he hopes to continue the program every year and already has another review scheduled for the spring semester.

For more information about the Fall Review, students are urged to call their career advisers at (312) 344-7280 or visit [www.colum.edu/careers/thefallreview](http://www.colum.edu/careers/thefallreview). The Career Center for Arts and Media is open Monday through Thursday, from 9 a.m. until 6 p.m. and Friday from 9 a.m. until 5 p.m.

# Alumna wins \$25K teaching award

○ Teacher says she once considered not continuing her education beyond high school

By Lisa Balde

Staff Writer

Columbia alumna Rosa Covarrubias just got \$25,000 richer—and she didn't do it by winning the lottery.

On Oct. 15, the Milken Family Foundation awarded Covarrubias, an elementary teacher at Niños Heroes Elementary Academy, its National Educator Award, which named her one of the best teachers in the country.

The award, which is given to 100 teachers a year throughout the United States, is an accomplishment based on hard work and compassion within the education field. And with a monetary prize of \$25,000, the award is prestigious.

But, there was one problem. Covarrubias didn't know she had won until she received the award in front of her entire school.

"I knew that the superintendent was coming to our school on the 15th, so we put together an assembly, but I thought that he was giving funds to our school," Covarrubias said. "Everything was kept a secret."

She said she knew that something important was going on, though, as soon as news cameras started arriving at her school.

"They said that one of our teachers had won a great prize," she said.

And that's when they announced it, bringing in her husband and her daughter to help celebrate.

"It's really an honor to know that I won that great recognition among the millions of teachers in the nation," Covarrubias said.

Such recognition reflects the many years that Covarrubias has invested in her own education, as well as in the education of others.

Born and raised in Mexico City, Covarrubias moved to the United States when she came to Chicago after graduating high school.

At 18, she began working as a lab technician at what is now Trinity Hospital on Chicago's

South Side.

Covarrubias said she never considered continuing her education beyond high school until Trinity was taken over by a new management team that required its employees to have college degrees.

"That was my wake-up call to go back to college," she said. "My husband supported me a lot in my return...we already had two children [3 and 6 years old] by then."

She took night classes and continued to work at the hospital until she received her associate's degree in Child Development from Olive-Harvey College.

She then went on to get her bachelor's in Bilingual Education at Chicago State University in 1992.

By then, she had already spent a year working for the Chicago Public School system at Washington Elementary School and had begun working as a teacher's aide at Niños Heroes.

The whole process took her about six years to complete, which she said was not easy while taking care of a family and working another full-time job.

After Covarrubias received her B.A., she became a bilingual teacher at Niños Heroes, but she still wasn't satisfied.

Covarrubias said she sought her master's degree at Columbia in order to "upgrade herself" even further back when the school still held class sessions for the master's program on the weekends.

"During the first year, school was one or two intensive weekends, Thursday through Sunday, at the end of the month," Covarrubias said.

She graduated with a degree in Multicultural Education and International Studies while she continued her work at the elementary school.

So now there's one major question left to ask: How is she going to spend the money?

"I was going to donate some to the school and some for uniforms for needy children," Covarrubias said. "My sister has cancer and she needs very expensive tests. They cost \$3,000, and I'm going to pay for them."

Of course, she said she also plans to spend a little on herself, but she would like to set up a college fund for her children.



Dwayne M. Thomas/Chronicle

A first grader at Niños Heroes Elementary Academy receives guidance at the whiteboard from Milken Award winner Rosa Covarrubias.



## Spider snacks for sleeping students

○ Night crawlers find new venture

By Matt Gardner

FSView & Florida Flambeau (Florida State U.)

(U-WIRE) TALLAHASSEE, Fla.—There was an old lady who swallowed a spider, it wiggled, and jiggled and tickled inside her. She swallowed the spider to catch the fly, but what's everyone else's excuse?

It is said that each year, the average person swallows up to eight spiders in his or her sleep. This is quite an alarming idea. In people's most vulnerable position, drooling on a pillow, they are prone to an arachnid invasion.

"I think I'd know if I had swallowed a spider," said Aaron Catz, sophomore.

Many students are skeptical about this fun fact, which may not be completely valid. Like the cousin who was left in a tub of ice with his kidneys removed, spider swallowing could easily be the next big urban legend. Like other urban legends, the details vary incredibly. Some say four spiders, some 17 and others swear by 57 per year. Also, there is no origin of this statistic.

"My room could be loaded with tarantulas and barking spiders," said Dave Gutos, junior, "just waiting to attack me as I lay peacefully."

Who is at risk for a mouthful of eight-legged sleepmates?

For one, the sleeper must lie with his or her mouth open. For a spider to land in a person's mouth, it would have to drop from a long distance. Spiders are afraid of breath, which also lessens the probability of a creepy-crawler sneaking into the mouth. But what about those who breathe through

their nose with their mouth open?

"Spiders scare the bejeezus out of me," said Mandi Aldridge, senior.

The horrific image of a large spider slowly descending from the ceiling into a sleeper's unaware mouth is possible, although the odds are still pretty slim.

Just when slumbering students thought they were safe, biology offers an unsettling proposition: ballooning. When an egg sac hatches indoors, hundreds of baby spiders leap into the air and attempt to ride air currents to a spot where they can land.

If a sac were to hatch in a bedroom, dozens could be swallowed at a time. Fear not, unsuspecting sleeper. These baby spiders would be under a millimeter in size; so small that they wouldn't be felt even if a person were awake.

Plus, the air would have to be blowing just right for a bunch to end up in front of an open mouth.

Even if science proves just how improbable it is to swallow one, the thought of a spider crawling into one's mouth is enough to really freak out many students.

"I squish all insects like bugs, even in my sleep," said Florida State graduate Jayson Virostek.

Although the possibility of unknowingly inhaling arachnids may frighten some students, it should not cause rampant insomnia. After all, that peanut butter sandwich before bed had its share of insect parts.

Specifically, 30 insect fragments are in a 3.5 ounce jar. Eleven rodent hairs sit inside a 1 ounce jar of ground cinnamon in the cupboard. No, this isn't America's filthiest household. Rather, it's the minimum allowance of animal parts allowed by the United States Food and Drug Administration.

Suddenly, swallowing eight spiders a year doesn't seem that improbable.

## SIU students among protesters in D.C.

○ Students take protests to Bush's front door

By Kristina Herndobler

Daily Egyptian (SIU)

(U-WIRE) CARBONDALE, Ill.—A 28-hour car drive, peanut butter sandwiches, warm bottled water and many armed police officers is what 10 Southern Illinois University-Carbondale students endured, all in the name of peace.

These students were among 200,000 protesters who made their mark on Oct. 26 in Washington during a march against the United States going to war against Iraq. Cassandra Folder, a sophomore studying psychology, described the march as massive protest with a large array of diversity.

"There were people as far as you could see and signs everywhere," Folder said. "It was really very beautiful."

The protesters gathered in the National Mall, where they listened to speakers such as Susan Sarandon, Rev. Jesse Jackson, and Ben from Ben and Jerry's, who then led them on a ten-block march through the city that ended at the Washington Monument.

After enduring the long drive that started after classes on Oct. 25 and ended just in time for the march, the group crowded into a single room at the Comfort Inn in Washington. They were allowed a little sleeping-in time on Sunday morning before they turned around and made the long journey back to Carbondale.

Valerie Sieth, a sophomore studying political science, said the trip was a little easier on the way back.

During the trip to Washington, somewhere in Kentucky, one of the cars in their group hit a deer and had to turn back. Not too big of a surprise, according to Sieth, who said the same thing happened in Indiana when the group made the same voyage last April to protest the war against terrorism.

"It's pretty ridiculous," she said. "Next time, we will just have to take a bus."

Sieth said that although she is a pretty cheap traveler, she spent her entire \$80 paycheck on the trip. Still, she said it was well worth it.

Folder agrees.

"I would have spent way more, as much as it cost to be there," Folder said. "It was totally worth it. In fact, it was priceless."

They said that although there were closer protests, such as one in Chicago, they had to go to Washington.

"This was an international thing," said Will Bowling, a sophomore from Libertyville studying speech communication, "On Saturday, Oct. 26, people protested all over the world. But we went to D.C., because D.C. was 'the' protest."

"The" protest might have taken place in Washington, but the president didn't attend. In fact, he wasn't even on Capitol Hill. President George Bush was in Mexico, but Bowling is still convinced Bush got the message.

"He had to have heard us," Bowling said. "There were 200,000 people yelling, so how could he not have heard our voices? He heard them, all the way [in] Mexico."

The group said they couldn't help but talk about politics during most of the trip.

All claiming third party preferences, they said they are disappointed in the American government and its position on world affairs.

"We [Americans] say we want to liberate people, but once we liberate them, we leave them worse [off] than they were when they started," Folder said. "And the American people think that is liberating?"

Folder said she knows that protesting against the war doesn't guarantee that it will not happen, but she said she has changed at least one person's mind by educating them on the issues.

And according to the protesters that is enough.

"We are all level-headed people," Bowling said. "We know it might not change the world, but even the smallest headline in the news might get some attention."

They said if the demonstrations that took place last Saturday don't prove to be successful, it doesn't mean they have lost the battle. It only means they have more work to do.

"If we do go to war with Iraq, we will go back," Bowling said. "And we will yell three times as loud."

## SEVIS creates more difficulties for international studies

○ Immigration policies cause problems

By Wes Schmidgall

The Daily Vidette (ISU)

(U-WIRE) NORMAL, Ill.—A new computer tracking system keeps up-to-date records of all visa holding students, tourists, diplomats, religious workers, international stars, politicians and others entering the United States.

The Office of International Studies, along with many other educational institutions in the United States, is working on problems associated with the new Student and Exchange Visitor Information System that goes into effect Jan. 30, 2003, Sarah Jome, associate director of International Studies, said.

"There are a variety of minor problems to figure out," Jome said, commenting on SEVIS.

SEVIS requires a permanent home address, as well as a record of an I-20 card from international students, Jome said.

"The deadline is unrealistic [Jan. 30] and many institutions won't be able to meet it," said Thomas Pegelow, chair of the International Student Concerns Committee for the National Association of Graduate and Professional Students.

Approximately 74,000 international students must be recorded into SEVIS before the system goes into effect, Pegelow said. Only 258 institutions were using the SEVIS software that has problems, including viruses, since it was available to the public July 1.

Since 1996, the U.S. Immigration and Naturalization Service has been in the process of computerizing its system, keeping records of international student information on paper, Jome said. This process sped up after 9/11.

"Getting all of your paper work in a computer system is overwhelming," Jome said.

Pegelow said, "It is supposed to gather and track information on foreign students and exchange visitors, monitor schools and programs and facilitate compliance with regulations."

Unless INS changes its criteria of what international student information to collect, they will end up with a lot of data no one will be able to use or update, Pegelow said.

Information entered in SEVIS will include the international student's name, date of birth, nation-

**"The State of California brings in \$3 billion every year from international students," —Kevin Dixler, immigration and visa attorney**

ality, passport information, level of studies anticipated beginning and ending dates of schooling, source and amount of funding, and other personal information

Two computer systems are required for SEVIS, Ke Li, graduate assistant for the OIS, said.

ISU is awaiting certification to use real-time, a system used for entering student information one by one, and is currently creating a batch system used for uploading XML to transfer data to the government's database.

In the past, international students have waited up until the 10th day of class before reporting to OIS because of either a late arrival or problems entering the country, Jome said.

With SEVIS, international students will be required to report to the OIS 20 days before the start of the semester.

"The government would be able to enhance enforcement, receive accurate and timely data, improve efficiency and save a lot of money by eliminating the old paper-based procedures and storage problems," Pegelow said.

According to Pegelow, universities that do not report information on their international students will have their authorization to issue I-20s and other important paper work taken away by the INS, meaning those universities will lose a great number of their international students.

A considerable fee will be required to finance SEVIS and its services, which international students will be responsible for paying in addition to their tuition and fees, Pegelow said. As a result, many international students will decide to study elsewhere.

"The state of California alone brings in \$3 billion every year from international students," Kevin Dixler, immigration and visa attorney, said.

Many institutions, including high schools with foreign exchange students, will not be aware of SEVIS when it goes into effect unless they read the national registries, Jome said.

SEVIS will not be in effect at ISU and most other universities until fall of 2003 because their spring semester begins before the computer tracking system is implemented, Jome said. "SEVIS will be a disaster for schools starting in February," she said.

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MONDAY, NOVEMBER 11, 2002

- > Faculty reading featuring: **Garnett Kilberg Cohen**, **Sharon Darrow**, **Patricia Ann McNair**, **Don De Grazia**, **Howard Schlossberg** and **Sharon Bloyd-Peshkin**, 2:00pm

TUESDAY, NOVEMBER 12, 2002

- > An intimate, open conversation with **Chris Offutt**, **Jacki Lyden** and **Laurence Gonzales**, 1:30pm
- > "The Craft of the Columnist" featuring **Laura S. Washington** (*Chicago Sun-Times*), **Brett McNeil** (*Chicago Journal*), **Salim Muwakkil** (*In These Times*, *Chicago Tribune*), **Steve Rhodes** (*Chicago Magazine*), **Jessica Hopper** (*Punk Planet*), **Jennifer Vanasco** (*Chicago Free Press*), 3:00pm, Ferguson Theater, 600 South Michigan
- > Reading and conversation with **Chris Offutt** (*No Heroes: A Memoir of Coming Home*), 6:30pm

This event honors journalist and travel writer **Sylvia McNair**.

WEDNESDAY, NOVEMBER 13, 2002

- > Reading and conversation with author and NPR reporter **Jacki Lyden** (*Daughter of the Queen of Sheba*), 2:00pm
- > Student reading open mike, 3:30pm
- > Reading and conversation with **Laurence Gonzales** (*One Zero Charlie: Adventures in Grass Roots Aviation*) and **S.L. Wisenberg**, 6:30pm

THURSDAY, NOVEMBER 14, 2002

- > "Writing Rock 'n Roll" presented by *Gravity* magazine, featuring **Dave Chamberlain** (*Newcity*), **Jim DeRogatis** (*Chicago Sun-Times*), **Greg Kot** (*Chicago Tribune*), **Peter Margasak** (*Chicago Reader*), 3:00pm
- > "See Your Name in Print," Creative Nonfiction Editors' panel. **S.L. Wisenberg** (*Another Chicago Magazine*), **Todd Stocke** (Editor Director, Sourcebooks), **Becky Bradway** (*Pink Houses and Family Taverns*) and others discuss publishing in books, magazines, literary journals, and online, 7:00pm

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# TELL IT TO THE BOX

presents last month's \$50 winner

Art & Design student, Suanne Rayner, asked:

"Mass confusion exists in the world of lockers...is it just me? Can't a uniform policy be made?"

& we say: YES

This semester the facilities committee of the Student Government Association has a directive from the Vice President of Student Affairs: to examine the current locker system -- or lack thereof -- and devise a solution. The goal is to have a consistent and well-managed locker system that will end unnecessary runaround and frustration for students by this time next year.

do you have something to say?  
**TELL IT TO THE BOX**



# COMMENTARY

## Columbia Chronicle Editorials

### Lack of multiculturalism affects minority retention

Columbia prides itself on being a cutting edge, multicultural school; a reputation it isn't living up to.

The statistical make-up of faculty at the college, especially among African-Americans and Latinos, demonstrates a dearth of multicultural teachers. Approximately 10.5 percent of the teaching staff at Columbia is black and 3.5 percent Latino (compared with a 76 percent white teaching corps).

This phenomenon is not limited to Columbia. Institutions of higher education across the nation are lacking multicultural instructors. "This is a really big issue. It starts from the process of how education works in the nation," said Carmelo Esterrich, director of Columbia's Cultural Studies Department.

African-Americans and Latinos are not climbing the academic and professional ladder as easily as whites. According to data from the American Council on Higher Education, through the 1990s African-Americans and Latinos, combined, represented only 12 percent of faculty at predominantly white institutions (the vast majority of colleges).

The absence of multiethnic teachers on college campuses negatively affects the education of all students.

"A diverse teaching staff broadens all students' perspectives on the world they live in and enhances their sensitivity to multi-

culturalism," said Art Burton, Columbia's director of African-American cultural affairs. The Multicultural Affairs Office was developed to address these issues at Columbia.

Perhaps a more diverse teaching force would be the key strategy to retaining minority students—an issue the college struggles with. On average, 4 percent of African-American males and 7 percent of all African-American females graduate from Columbia in four years. Similarly, 4 percent of male Latino students graduate within four years and 11 percent of Latinas graduate by the end of their fourth year.

How will we encourage the growth of a diverse teaching corps if we are not even getting students through their undergraduate curriculum? They may never move into graduate and doctorate programs. According to the National Research Council, less than 5 percent of people earning doctorates in arts and humanities, annually, are of color, and less than 6 percent of individuals earning doctorates in arts and sciences are of color.

Columbia is further impeding this growth by not employing a model of success and diversity for all students. The institution needs to make changes and become a national leader of multiculturalism. Introduction of more multiethnic teachers could close this rift and bolster Black and Latino student retention.

### Protests educate, inform

Large groups of protesters from various activist groups huddled together in the Streeterville neighborhood of Chicago last week with one common goal: to voice their opinions against the Trans Atlantic Business Dialogue.

Two activist groups from Columbia gathered at the protest and brought several Columbia students with them.

This is a good thing—regardless of whether you agree or disagree with what the groups protested against or you simply don't care. Everyone should care that people like this are allowed to gather and voice their opinions, wherever and whenever necessary.

Chicago papers speculated that these protests would go down as something similar to those against the WTO meetings in Seattle in 1999. However, history shows that protests against the TABD are not as successful. The protests against the TABD in Cincinnati in 2000 were considered flops.

The success of a protest is almost irrelevant. The most important thing to remember is that Columbia students, some of them anyway, care about something. And that they care enough to go out in the cold and protest something they may or may not be able to affect, is noble.

Many people today are ap-

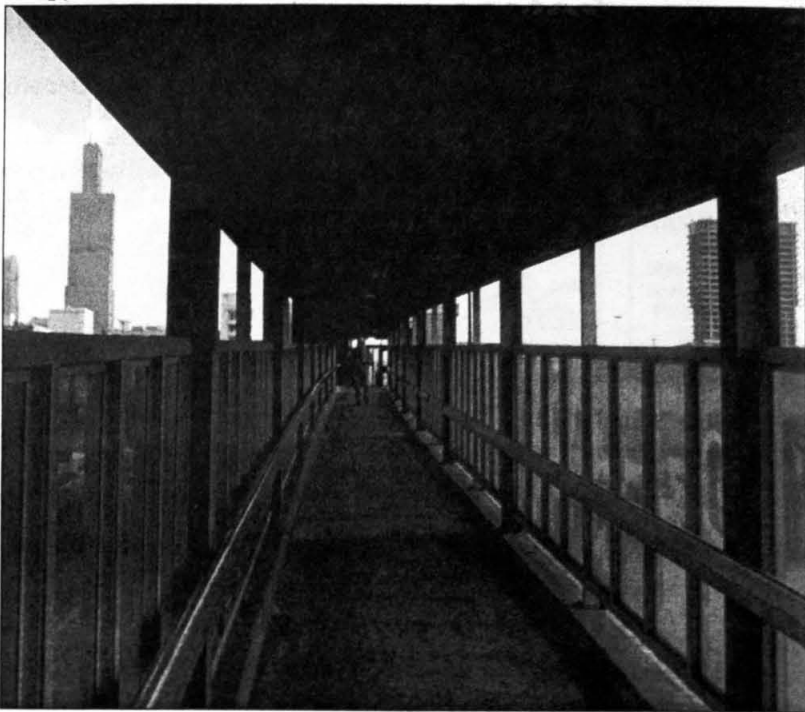
thetic about political issues that affect our world. Young people, especially in recent years, do not particularly show much interest nationwide. Columbia itself has had a difficult time drumming up support for activism, and the school has not seen its students thrown into the political war zone as much as it should, being the largest private "liberal" arts school that it is.

Columbia's two main student activist groups, On the Ground and Not In Our Name, should be applauded for trying to draw student interest in world events, and should be encouraged to continue to spark interest. It is important to stimulate debate whether the majority support or disagree with the issue at hand.

Informing students is key at times when issues that do not get the proper attention desperately need to be addressed. Student groups have the power to educate the rest of the student body on the issues that big government tends to overlook.

Students should seek out whatever medium they feel comfortable with—liberal or conservative—and express their views. It's inspiring to see Columbia students educating themselves on what is going on in the world in order to make informed decisions.

## Exposure



Stacie Freudenberg/Chronicle

### The coulda, woulda candidates make for lousy turnout rates

By Andrew Graham  
Daily Vidette

(U-WIRE) NORMAL, Ill.—Most youths did not vote in Tuesday's election. This is neither surprising nor noteworthy, because it has been happening every year since the '60s. Skeptics maintain young men and women are irresponsible and bog the government down with their apathy. One could, however, argue a more optimistic perspective.

Those who ignore their voting privilege want good politicians in office just as much as those who take to the polls every election. The problem, it seems, is that there's simply nobody for young voters to vote for.

I'm sick of the "go ahead and vote for the lesser of two evils if you don't like the candidate" argument. Yeah, that will really show those politicians who's boss.

Not really.

Giving your vote to someone you think stinks is more irresponsible than not voting at all.

So when one considers the voting rate, which is close to 50 percent, no candidate is receiving a majority of the U.S. population because the majority—or close to it—don't even cast a vote. I guess this means we should have no politicians.

But it's not that youths don't want to vote—the candidates running for office just don't offer us a reason to.

Most students at Illinois State University and similar universities were in the same boat, not really having a clear candidate to support in this year's state elections. Sure, gubernatorial candidate Cal Skinner had some good ideas. He supported eliminating cigarette and liquor taxes. Understandably, this is congruent with the beliefs of some students around campus who are sick of paying \$25 for a pack of smokes and a case of booze.

But did Skinner have a real shot at winning? No, a third party candidate never does. At least Skinner ran his campaign reason-

ably well. Secretary of State candidate Matt Beauchamp took his completely over the top. Running on the Libertarian ticket, Beauchamp campaigned with the following promise: You'll get your driver's license in 15 minutes or less or it's free.

Several news releases by Beauchamp's office (which, actually, consists of him and his home computer, according to his website) acknowledge his prior use of marijuana and tendency to overindulge in alcohol during Cubs games. Photos on Beauchamp's official website depict him being advised by three dogs, but he also points out what he terms "shady land deals" made by opponent Christine Cohn that allegedly gave her free office space from a real estate owner who owned property she is pushing to develop.

The fact of the matter is Beauchamp actually had some good policies in his campaign. He said he would implement new technologies in the DMV, drastically decreasing time spent waiting in line. He also proposed to extend the renewal period to five years for some drivers.

Above all, Beauchamp pointed out that Illinois has a great opportunity to research what works and what doesn't around the DMV by monitoring the 49 other states. He cited Michigan's policy that places a greeter at the front door of their license registration center to make sure patrons have the required paperwork. No more waiting in line for a half-hour only to be told you need some obscure document to register.

And, as he points out on his official campaign website under a photo of him posing with three attractive females, "babes vote for me, so you should too."

Truth be told, Beauchamp turned his campaign into a farce, but his policy lingers as the best out of all the candidates.

His campaign, when you think about it, isn't more ridiculous than "real" campaigns.

Other politicians use buzz words, tricky rhetoric and half-truths in their campaign ads.

Beauchamp replaces all this with a type of humor that makes fun of his candidacy

# Celebrities need to be accountable

By Katie Walsh

Commentary Editor

In America, it pays to be a celebrity—in more ways than one. Celebrities get to make obscene, unwarranted amounts of money, for one, and they get preferential treatment just about everywhere they go. They can even commit felonies and not serve any prison time. In fact, some celebrities don't even have to worry about a prosecutor trying to seek prison time for felony cases.

Such is the case with Winona Ryder. This cute, self-labeled Generation-X actress was found guilty of felony grand theft and vandalism last week, but will most likely serve no prison time. In fact, the prosecutor in the case said he won't even seek out any form of prison sentence for Ryder.

Must be nice, considering that felony crimes practically never go without prison time for the convicted. Unless, of course, you are Ryder—or maybe Robert Downey, Jr., or Rebecca Gayheart or Paula Poundstone.

Ryder's case is just another example of how ridiculous America has become, though it is not surprising.

Just take a step back if you can, and imagine this scene: A working-class woman from a small, working-class neighborhood decides to take a shopping trip to Saks Fifth Avenue.

Now imagine that this moderately dressed woman, wearing jeans and an Old Navy shirt with its logo plastered in cheap iron-on fashion, actually manages to get in the door without being asked or told to leave because this is not the store for her "kind of people."

She waltzes in, spends some time trying on clothes, scoping out exactly what she wants to take home. But, instead of paying for the items she wants, she just tries to walk out the door with them.

Somehow, I don't see police or prosecutors being very forgiving in this scenario and accepting a mere guilty plea as a fair exchange for prison time.

But the scenario I just described is exactly what happened in Ryder's case. Prosecutors apparently felt sorry for her and said they do not plan to seek jail time. This coming after Ryder first claimed that she was framed by the store, and then said that the more than \$5,000 worth of expensive clothing was planted in her bag.

When that didn't work, Ryder said it was the drugs, an opiate found on her at the time of her arrest...no wait, she meant



John West/Chronicle

to say that it was her kleptomaniac tendencies that caused her to steal.

Though Ryder should be given points for trying, none of her excuses worked and a jury found her guilty on two felony counts.

Ryder's name can be added to an ever-increasing list of celebrities who get a pass for committing crimes that the average citizen would most likely serve some form of hard time for.

It took three drug convictions for our wise judicial system to put actor Robert Downey Jr., in prison. The first two convictions landed him in a rehab center that obviously didn't have the effect the courts were hoping for.

Only when Downey Jr., was found passed out in a neighbor's house (on their child's bed) was he finally given some prison time, post-conviction. He was released in a few months and was convicted yet again on drug charges.

Mediocre actress Rebecca Gayheart, who had a small role on "Beverly Hills 90210" more than five years ago, and starred in a Train music video, killed a child while behind the wheel. She served no prison time, and instead cut a deal with prosecutors and the victim's family, (for a large sum no doubt) and pled guilty to vehicular manslaughter.

She continues to work in Hollywood, looking for more bad roles while a family is without a son today.

One-time comedian Paula Poundstone, who used to be funny and dressed like a man, pled no contest to child endanger-

ment and served no prison time.

Poundstone was charged with three counts of lewd acts upon a child. She was arrested and taken away in handcuffs for what police said was a bizarre lifestyle that harmed children.

Prosecutors deemed celebrity child abuse doesn't warrant prison time, so Poundstone walked, her punishment being the removal of her children from her custody.

Celebrity immunity from our prison system must end. They are not exempt from the punishments everyone else faces when they break the law. They arrogantly believe that they should be treated differently for committing the same crimes that a poor person would commit on a much smaller scale.

That is because they can.

Most celebrities see what happens to those like Ryder, Downey Jr., and Gayheart and they know that our system will tolerate their disgraceful behavior.

Celebrities should be held to the same—if not higher—standard than regular people, considering so many young people look up to them (as sad as that might be).

It is not cool or glamorous to commit felonies. But if there is no form of punishment or retribution for celebrity crimes, they will continue to be above the law, and that sets a dangerous precedent for the next wave of young celebrities, as well as for the next wave of young Americans.

## Audit process unknown to prospective graduates

By Randy Klodtz

Staff Writer

Think back to the time you got started at Columbia—arriving early in the morning for the orientation, listening to some speakers, waiting in line and then finally, registering for your first semester. Easy enough right? Once you've completed orientation you have a firm base to start your academic career at Columbia. What's next? Sign up for more classes each semester, pay tuition—run the rat maze. Hit your senior year and now what? It's time to start the process of graduation—wait there's a process for that?

Yes, and although there is a process for graduation, it is not well advertised, thoroughly explained or widely known. Prospective graduates must go through an audit process—which starts by filling out an audit form in the academic advising office in the 623 S. Wabash Ave. building. The audit is the procedure by which the adviser informs prospective graduates on what classes they have taken, and more importantly what classes need to be completed in order to graduate.

Columbia needs to do more than post fliers in the hallways to alert students of graduation deadlines and due dates. Nobody has time to read the fliers posted all over Columbia's buildings anyhow. The process for graduation should be as smooth and painless as orientation. Though orientation may not be well-liked, most students can admit that it's beneficial to build a firm foundation—no student can register for classes without attending orientation. There should be a similar procedure in place that allows students to exit Columbia as easily as they enter.

So here's the catch. Though many students are unaware that an audit process exists, students cannot graduate without completing the audit. The problem is that the auditing process can take six to eight weeks. So, if you planned to graduate in the Spring 2003 semester and you filled out the audit form today, the results might reach your hands by the end of December.

Priority registration begins Dec. 2, which means students could receive the audit after they have already set their schedules. If it turns out you are missing a class and you planned your schedule

thinking that you had already fulfilled that requirement, you would have to jump through hoops to incorporate the class into your new schedule.

But, failing to fill out the necessary forms in order to complete the audit before your last day of classes may not be the end of the world. The process must be completed for you to officially graduate, but you can still have your graduation status posted on your transcripts, which proves to be more of a legal document than the actual degree itself. Students who plan to graduate after the Spring 2003 semester—and would like to receive their degrees on time—are encouraged to apply before April.

If students were more informed of the process, it might be easy come, easy go, instead of an endless rat maze. Register for classes, complete your requirements, apply for the audit in a timely manner and take your cheese before the maze gets too complicated.

The whole process of the audit is designed as a beneficial service to students, but it is useless if its results are received after classes are scheduled or filled.

## COLUMBIA CHRONICLE

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# COLUMBIA'S VOICES

## Columbia officials work hard

As a former journalist, I commend the Chronicle staff for its initiative in reporting the college's highest paid administrators and educators—yet another reason why the Chronicle has become one of the nation's best college newspapers.

However, as the chairman of the Columbia Board of Trustees, I am disappointed that your editorial ignored the vast contributions the people on that list have made to Columbia over many, many years—in some cases, decades—and continue to make on a daily basis today.

It's also discouraging that a paper with the Chronicle's reputation for high journalistic standards would present such flabby arguments against Dr. Warrick Carter's value as Columbia's president. Comparing Dr. Carter to the head of Enron or Columbia to some foundering corporation may have sounded like amusing analogies to the editorial writer, but those remarks simply have no foundation in fact.

Only three weeks earlier, the Chronicle reported that student enrollment has reached an all-time high. We also know that retention rates have improved dramatically over the past few years. Expansion of student services and facilities are going strong, as you can see by walking down Wabash Avenue.

And, perhaps most importantly, Columbia graduates are finding great success in their chosen fields—from *Barbershop* producers George Tillman and Bob Teitel to the Emmy-award winning "Alias" art director Cecile DeStefano to critically acclaimed "Samurai Jack" animator Genndy Tartakovsky, to name just a few high-profile examples of late.

Somebody among Columbia's top administrators and faculty must be doing something right.

The fact is that Columbia has never been in better shape and the 11 professionals whose salaries you listed are largely responsible for bringing about those changes. Each and every one of them works hard every single day to earn his or her paycheck. Some of these professionals, in fact, accept salaries lower than their counterparts at other colleges because they have a passionate belief in the mission and values of Columbia.

President Carter, in particular, has made a number of significant contributions. He was instrumental in securing \$2 million in state funding for the renovation of the Ludington Building. He worked closely with the Arts, Entertainment & Media Management Department to secure

a three-year, \$450,000 award from the Coleman Foundation to fund a named professorship.

He is leading the administrative team's efforts as a participant in the University Center, or "superdorm" project; is planning for Columbia's future by putting together a significant amount of property in the South Loop; and has been involved in beefing up Columbia's operations in L.A. All of those initiatives directly benefit Columbia students.

In the editorial, the Chronicle asks, "[H]ow can we afford to pay our president this kind of salary?" As the chairman of Columbia's Board of Trustees, I say, With all that President Carter has accomplished in just two years and with other state colleges suffering even further cutbacks while Columbia continues to grow, how can we afford not to? The same holds true of every Columbia official mentioned in your news story.

—Bill Hood/Chairman, Columbia Board of Trustees

## Where does the fault lie, Skinner?

Your candidate responses featuring the Democrat and Republican candidates for governor ("Election 2002: Candidates respond on important issues") only highlighted the arrogance of the Libertarian candidate on the ballot, Cal Skinner.

Though under-funded and left out of the televised debates, this smug, self-satisfied renegade was apparently so pleased with his 4 percent showing in an Oct. 29 Tribune poll that he didn't even bother to answer the Chronicle's incisive questions.

At least, that's what must have happened. Certainly, one cannot fathom that the Chronicle's editors—who say that "student votes really do matter"—would not send their questionnaire to Skinner so Columbia students could be made aware of the full range of voting options.

For shame, Cal. For shame.

—Kevin B. O'Reilly/Alumnus

*Editor's note: The Chronicle sent a candidate questionnaire to Cal Skinner. He did not respond.*

## Columbia students dissatisfied with service

I could not disagree with David Lotito's complaints more (Columbia's Voices Nov. 4).

Film and photography majors DO

have to pay more. It comes in the form of extra class fees, and even that will not cover the entire cost of the projects required. The rest is out of pocket.

Having all of the prerequisites is what makes Columbia a good school. It forces the students to learn (or re-learn) everything from the basics. Even the Gen-Ed program is a fantastic idea, especially because of the "open admission" policy. Not only are the students going to learn their craft, they are going to learn about other worldly things.

Worried about elevators? Give me a break! It's not hard to show up to the building an extra five minutes early to insure an elevator ride. Even the disabled can handle that.

I am disgusted that this was Lotito's self-proclaimed "dignified" list of complaints. There is no validity behind any of them. If he honestly believes that he is not getting enough for his money, then he should take the money elsewhere. State colleges are a much cheaper form of education that will provide an English major as well as food.

—Mark Sansone/Freshman

## Military should be lauded, not attacked

It's Vietnam all over again. Why does everyone seem to think that our government and military are creating violence? Military doctrine clearly states that war is a last resort to achieving peace. It disgusts me to see people disrespect our country by burning flags.

My father's blood was engraved in that flag during his effort to fight for Americans' rights, those very same rights that allow "protesters" to publicly proclaim what they think is "right." My father served in Vietnam and was shot seven times; yet, he luckily survived.

My family now has to suffer with the troubles of the typical Vietnam vet, Post-Traumatic Stress Disorder. We recently lost our home and our car because my father was losing his mind and his sense of being. He'll be going to D.C. with a group of 50 Vietnam vets this coming Veteran's Day to say a final farewell to his lost friends at the Vietnam Veterans Memorial Wall.

However, during this desperate attempt for healing, he was informed that Barbara Streisand would be leading an anti-war protest, just like in the '60s. Now that's quite ironic that while we are trying to avoid exposing my father to

things that happened in the "past," people are continuing to give our true heroes—our veterans—a despicable lack of respect.

I truly dream that when I [earn my] commission as an Air Force Officer in 2005, that I get more respect than my father did in his day. He once told me that all he wants is a simple "thank you for serving our country." How difficult would it be to have a Thank You Veterans march? Now that, in my opinion, would be proclaiming peace.

—Alfred Velasquez Jr./Reader

## Leave past disputes behind, work on future

First of all, in response to Georgia Evdoxiadis' column last week, nobody from On The Ground has ever proposed stealing papers off the racks or censorship of any kind. That's a ridiculous accusation.

Whatever silly hostilities exist between the Chronicle and the On The Ground group, can we please just forget about them? We are on the verge of a global catastrophe. It should be obvious from events of the last month that violence is spreading over the planet like a virus. This is not just a war on Iraq and its people, this is a war on 50 years of (at least, nominal) internationalism and diplomacy.

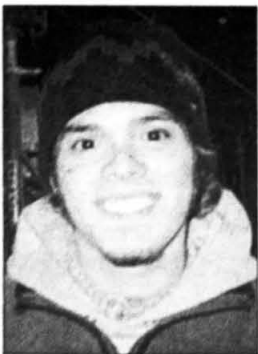
In the context of simultaneous, multiple, "pre-emptive" wars threatening the whole world, with the logic of "pre-emption" sinking into domestic police departments, with all the nuclear potential of the powerful states on hair-trigger alert, it seems really silly for tiny campus anti-war groups and school newspaper editors to fight over who's a better "liberal." I apologize for anything I might have done to perpetuate this.

Now is the time to build strong links and relationships in the Columbia community, which is itself under attack. Tuition is skyrocketing, forcing people out and changing the character of the school. How can we defend our community from this kind of gentrification and corporatization [sic]? I'm not sure, but for starters we can recognize the common self-interest we all share in an affordable education. Perhaps this is something that the "conservatives" and "liberals" can get together on? In the interests of openness, anticensorship and a diversity of opinion, I propose an open town-hall meeting of students, faculty, staff and administrators on the subject.

—Spencer Kingman/Senior

## The Columbia Chronicle photo poll

**Question: What do you think of the RedEye/Red Streak?**



Mike Alianello  
Freshman/Animation

"I like how the articles are so short. I hate reading long stories."



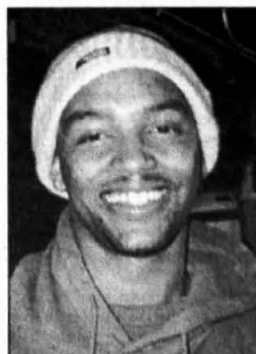
Amanda Clifford  
Freshman/Film

"I really like it. I read the article about Kurt Cobain. Paying 25 cents is better than paying \$1.50 for a regular paper."



Kate Gritmon  
Freshman/Film

"I've never heard of it. I don't know that I would pay for any newspaper anyway, I'm a college student."



Michael Wilson  
Freshman/Music

"I like it. It's short and straight to the point. I like the front page, it gets my attention."


























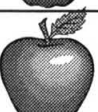





Vincent Monzon  
Freshman/Film

"I've seen both, but I've never picked up either of them. The RedEye looks like it touches on some relevant issues."

# An Apple A Day Just Doesn't Cut It...

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*Prerequisite: Junior or senior standing, 3.0 GPA or permission from faculty advisor or general manager. Must have completed Reporting for Print and Broadcast with a "C" or better.*

If you have any questions please call Jim Sulski at 312-344-7584 or Chris Richert at 312-344-7432

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 PIGS (Project Innovation Group of Students)  
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(1104 S. Wabash HUB office B, soc@colum.edu, 312-344-6656)

### Student Organization Office

(1104 S. Wabash HUB office A, Chante Stepney, HUB Manager, studentorganizations@colum.edu 312-344-6655)

### Office of Student Leadership

(1104 S. Wabash Office D&E, Dominic Cottone, Director, dcottone@colum.edu, 312-344-6791, Rachel Johnson, Coordinator, rjohnson@colum.edu, 312-344-6792)

# Chronicle of a schizophrenic

By Michael Hirtzer

A&E Editor

**L**ittle" Peter von Ziegesar is the subject of an upcoming movie; he is also homeless and schizophrenic.

The documentary movie is a work-in-progress, but an exhibit documenting Peter's struggle with schizophrenia is on display at the Glass Curtain Gallery, 1104 S. Wabash Ave. The exhibit, entitled "The Chronicle of a Schizophrenic and His Reluctant Helpers," is based around still photographs by Columbia alumni James Syme and text by Peter's stepbrother and former Columbia student "Big" Peter von Ziegesar.

Peter wasn't always homeless. He grew up privileged, attending private schools, classical music lessons and going on European vacations. He was also a troublemaker. He stole money, got into fistfights and set fires. His parents thought he was simply bad, von Ziegesar said.

"It's hard to tell a growing schizophrenic kid from a bad kid," he said in an interview at the exhibit's artist's reception, Nov. 1. As Peter got older, his behavior got exceedingly worse. Peter's parents—unaware of his disease—became burnt out. Peter started abusing drugs and, by age 20, was living on the street.

Schizophrenia is basically a psychotic disorder distinguished by delusional and erratic behavior.

Like many schizophrenics, Peter lived a vagabond lifestyle, traveling from place to place eating out of garbage cans and spending all the money he had on drugs. He hit an all-time low when his hands were severed after a combine mowed over him as he slept in a Montana field. His hands were re-attached in Salt Lake City, von Ziegesar said, but Peter believed a doctor implanted a computer chip in his brain.

A bit later, von Ziegesar, who hadn't seen Peter for about 15 years, started to look for Peter near his old stomping ground. After Peter heard about this, he called him and arranged a meeting. Von Ziegesar said he was shocked at his brother's disheveled appearance and took him home, gave him some food, but was afraid to let him stay in his house, where he lived with his wife and three kids. That was in 1995.

Von Ziegesar, a Kansas City Art Institute grad and documen-



Photo courtesy of the Glass Curtain Gallery

"Little" Peter von Ziegesar and his brother "Big" Peter von Ziegesar riding New York City's F Train.

tary filmmaker, started documenting their interactions in order to explore Peter's illness and their relationship. He filmed and wrote about Peter with the help of his longtime friend James Syme, who graduated from Columbia with a degree in film and photography in 1974.

The exhibit, which runs through Nov. 22, shows many sides of Peter. There's the normal-looking Peter sitting with his mom in Idaho and hiking in the mountains who is pictured in color photographs. There's the crack-smoking Peter captured during a binge on the streets of Miami. Most striking of all, there's the lost Peter pictured with a straggly dog at Canyon de Chelly National Monument, Ariz.

Syme wrote: "Peter and the dog, two lost souls. Their only nourishment comes from scraps left by a world that does not want to know them."

"The Chronicle of a Schizophrenic" is a short exploration into the schizophrenia phenomenon. In a way, it's helped all the parties involved to come to

terms with the disease.

"Peter has some awareness of what we're doing," von Ziegesar said. "In some cases he likes the idea of holding the camera. He feels he's been videotaped all his life by police, so if he can hold the camera and point it back, it's a powerful thing."

He added that Peter is often difficult to be with, but von Ziegesar looks "for those moments when you can sit down and have a good interaction.... He's an interesting guy; he's fun to be with."

Syme said he's constantly riding Peter's emotional roller coaster. "Half the time you're just sensing what he's feeling," he said, "and schizophrenics aren't in touch with their feelings, so it's a very complex situation."

He continued: "I'm getting familiar with the disease and I'm getting familiar with why it's so complicated and why the medical community hasn't come up with a good plan on how to deal with schizophrenia."

## Book Review

# Home is for the heartless

By Julia Borcherts

Contributing Writer

"Kentuckians have a long tradition of going west for a new life and winding up homesick instead. Some went nuts, some got depressed, and some made do. I did a little of all three, then got lucky. I finagled an interview for a teaching position at the only four-year university in the hills. It was more of a high school with ashtrays than a genuine college. I should know. Twenty years ago I graduated from there."

So begins Chris Offutt's memoir, *No Heroes*, which brings him full circle from *The Same River Twice*, his 1992 account of leaving those same hills. Now in his 40s, Offutt, an award-winning fiction writer, has convinced his skeptical yet supportive wife that they need to move back to Rowan County, Ky., where the signs read "Hogtown" and "Grassy Lick," so that he can become a role model for his students at Morehead State University and uplift the disadvantaged Appalachian community that raised him.

"I knew the difficulties that young people in the hills faced in realizing their ambition of education," he writes. Offutt has a Carver-esque style so stripped-down it reads like poetry.

"My goal was to teach writing in a region where 30 percent of the people were functionally illiterate," he says.

So he and Rita pack up their two young sons and head for the hills. Using sparse prose that elegantly depicts his hill-dwelling subjects, he describes how even though everyone is right where he left them 20 years ago—unless they've died or gone to prison—there is no longer much common ground.

He runs into an old acquaintance at the video store who announces that he hated the movie *Deliverance*, but not for its condescending portrayal of mountain boys. What he objects to is a scene where the victim of a crossbow shooting ends up with an arrow sticking out of his chest, when "everyone" knows that at close range, the arrow would go right through you.

His first-grade teacher, the only touchstone between his past and his dreams, is now afflicted with Alzheimer's. His siblings are barely mentioned, and his lunches out with each parent are so uncomfortable that both times, he can't finish his food and has to escape to the bathroom to splash cold water on his face. Offutt depicts these encounters with honesty and restraint and his refusal to wax sentimental about "home" or "the good old days" rendering them all the more poignant.

His career at Morehead State is also a disappointment. He is rejected by the faculty, who insist on being called "doctor." His graduate students try to impress him by pointing out what's wrong with his books. He attempts to mentor two freshmen, one a talented writer with whom he bonds but can't rescue from the

# Indie rock takes Manhattan

By Sean Silver

Correspondant

**NEW YORK**—The 22nd annual CMJ Music Marathon brought the music industry's top independent label acts along with tomorrow's up-and-comers. The four-day festival (Oct. 30 – Nov. 2) ranged from daytime film screenings and seminars to record label showcases at virtually every Manhattan and Brooklyn club.

Event-goers were able to purchase College Media Journal festival badges in advance, giving them access to all events, with a special discount given to college students. Having always wanted to attend, I jumped at the early student registration price of \$150. (Those who waited paid \$295.)

Two highly-anticipated label showcases the first night were Kindercore and Jade Tree Records. Not wanting to get wrapped up in subway navigation my first night, I decided to

check out the Kindercore show.

Out of Lawrence, Kan., Kindercore Records is home to '60s retro pop bands like Dressy Bessy, Of Montreal and Essex Green, all of which headlined and injected those in attendance with a nearly lethal dose of *Pet Sounds*-era pop.

The panels started Oct. 31. I decided on two: Mom & Pop Marketing in the morning and a Q-&A session with former Smiths guitarist Johnny Marr in the afternoon. The Mom & Pop Marketing seminar dealt with the plight of the indie record store battling the corporate giants and how they can still compete while trying to sell lesser known artists. Moderated by Patrick Jordan, associate director of alternative marketing for BMG, the discussion ranged from how majors snatch up indie bands, only to eventually spit them out when they don't go platinum, to ways independent record stores combat the Tower Records and



Photo courtesy of CMJ

Karen O., lead singer of the Yeah Yeah Yeahs, performing at the CMJ Music Marathon.

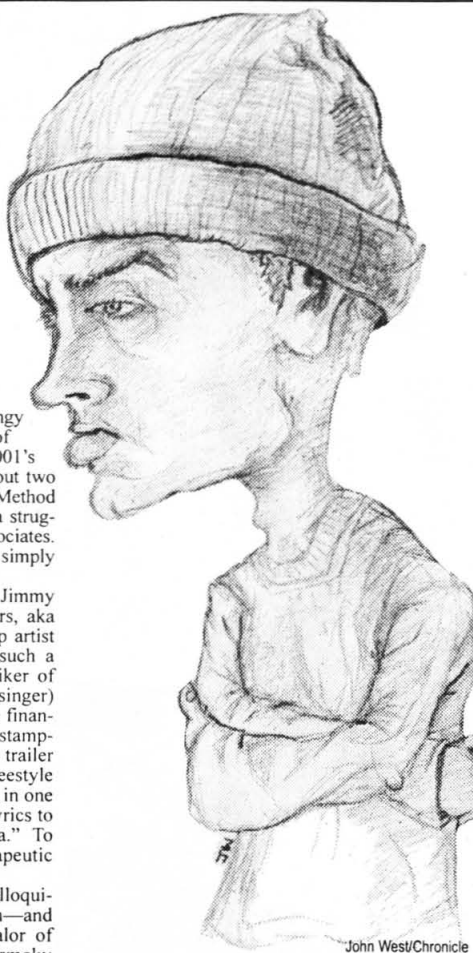
See **Music Marathon**, page 25

See **Offutt**, page 24



# Eminem drives '8 Mile'

By Chris Coates  
Assistant A&E Editor



John West/Chronicle

Compared to *Crossroads*, Eminem's grungy *8 Mile* is a venerable *Dr. Strangelove* of modern cinema. Even in contrast to 2001's *How High*—a marijuana-laced picture about two collegiate teens (featuring the esteemed Method Man)—*8 Mile* is a heartwarming tale of a struggling urban lad and his rambunctious associates. Nevertheless, when *8 Mile* stands alone, it simply has no obvious leg to rely upon.

*8 Mile* chronicles the efforts of one Jimmy Smith Jr. (Eminem, aka Marshall Mathers, aka Slim Shady), a 20-something aspiring rap artist in mid-1990s inner-city Detroit. With such a banal surname, Smith takes on the moniker of Rabbit—a nickname his mother (Kim Basinger) bestowed upon him as a tyke. With little financial security from his monotonous job at a stamping plant, Rabbit temporarily lives in a trailer with his mother and younger sister. He freestyle raps with his motley group of friends and, in one memorable scene, constructs alternative lyrics to Lynrd Skynrd's "Sweet Home Alabama." To Rabbit, such rapping provides a therapeutic reprieve from his dire environment.

That Rabbit can rhyme phrases and colloquialisms fosters the belief it may provide him—and his pals—the chance to escape the squalor of dead-end jobs and lost dreams. In the smoky basement of a tattered club, Rabbit faces off against fellow rap artists, each trying to outdo the other with fits of abusive rhymes. After the 45-second battles cease, the winner is determined by applause from the onlooking and often rowdy audience.

To the astonishment of few, Eminem shines in scenes in which the illustrious artist can weave a tapestry of dense verses. What will surely surprise viewers of *8 Mile* is Eminem's performance as a whole. His portrayal as a concerned brother—singing nursery rhymes instead of violent epithets—and a prankster (Rabbit and his pals shoot at pedestrians with paintball guns) make Rabbit, and thus Eminem, nearly believable.

That said—Rabbit is the sole source of character depth, for the film makes quick work of misgauging its supporting cast. Like a live-action Saturday morning cartoon, *8 Mile* features expert stereotyping of Rabbit's clan: the studious DJ Iz (De'Angelo Wilson) fretful over the group's fiscal security; the optimistic, and appropriately named, Future (Mekhi Phifer); the pudgy and comical sidekick, Sol George (Omar Benson Miller); the bumbling and naïve Chedder Bob (Evan Jones) who, in one scene, shoots himself in the crotch with a concealed weapon. With pigeonholes securely in tact, the group—deemed Three One Third (after the 313 area code of urban Detroit)—provides fodder for nearly two hours of pure silver-screen charm. The result is a cast of entirely one-dimensional characters.

And lest we forget Brittany Murphy and her portrayal of Rabbit's love interest, Alex, as an longing aspiring model that wants nothing more than to move to New York. Alex's role acts as the film's sole subplot. Like Murphy's portrayal, Alex's path is overly conventional—as are the rest of the supporting cast.

Alas, all is not lost.

It is Detroit proper—the hulking mass once the nation's Arsenal of Democracy—that plays the signature role in *8 Mile*. The picture's namesake is the divided, eight-lane highway that partitions Detroit from its suburban environs. And that border—complete with roving prostitutes and seedy strip clubs with pulsating neon marquees—is not only a physical perimeter; it is the ideological boundary for the stumbling Metropolis. For nearly 20 miles, 8 Mile Road provides the northern border for Motown, separating it from the inner sanctum of Detroit's suburban neighbors. It is this "8 mile"—a metaphor for Detroit's blatant segregation—that director Curtis Hanson builds upon. And Rabbit—along with his roving crew—fit perfectly within the culture.

And that's about all the perfection *8 Mile* musters. Predictable from the start, *8 Mile* leaves audiences feeling lost. Although *8 Mile* is chock full of hairline faults, its biggest mistake is letting the audience in on its secret: Rabbit doesn't sever his roots with the underclass, he clinches them, utilizing the pain to improve his music.

And with this, Eminem racks the focus off of Rabbit and onto himself—effectively turning *8 Mile*'s plot into another humdrum pop-music entry. In fact, *8 Mile* even features a popular culture swap: Rabbit's ex-girlfriend is portrayed by none other than Taryn Manning, a cast member of—you guessed it—Britney Spear's *Crossroads*.

## 8 MILE



Run Time: 111minutes  
Rated: R  
Featuring: Eminem, Brittany Murphy, Kim Basinger, Mekhi Phifer  
Director: Curtis Hanson



Eli Reed/Universal Studios

(Left to Right) Mekhi Phifer, Eminem, Evan Jones and De'Angelo Wilson in a scene from '8 Mile.'

## Hellbilly comes to the Metro

By Kevin B. O'Reilly  
Correspondent

After Hank Williams III opened his Schubas show two years ago with a couple of no-nonsense, hard-core honky tonk tunes, he announced that he and his band AssJack would play some "country s—" for a while, have a break, and then come back and play "some s— that ain't country."

That other "s—" was what the grandson of country legend Hank Williams and son of country embarrassment Hank Williams Jr. (you know, the "Are you ready for some football?" guy) likes to call "hellbilly"—an inspired amalgamation of country and Misfits-style hardcore punk that nearly defies description.

It was truly an amazing transformation. Hank III looks and sounds eerily like his grandfather, and among his original songs and covers of country songs by his favorite performers like Wayne "The Train" Hancock, he threw in a few covers of his granddad's songs.

So when he sang "Move it on over, 'cause the new dog's movin' in," near the end of his country set, much of the audience could not have known how prescient those words were.

All the instruments went electric, including the fiddle!

As the punk portion of the show grew even more intense, Hank III shed layers of his honky tonk persona. First went the cowboy hat to reveal the shaved sides of his head and a long pony tail. Then went the cowboy shirt, revealing a torn Misfits T-shirt.

Chicagoans will have a chance to see the honky tonk to hellbilly metamorphosis in action Nov. 19

at the Metro.

Like his grandfather, who died at 30 of a lethal brew of morphine and whiskey, and father, who drank like a wild man until he literally fell from a cliff and tore half his face off, Hank III is an erratic personality, to say the least.

Several attempts to contact his management for an interview for this story went unanswered.

It is this fierce independence and stubbornness which have prevented Hank III from really making any headway in Nashville's rigid country circles. He was deeply unsatisfied with the production of his first album, *Risin' Outlaw*, which sat on the shelf for two years and was finally released in 1999.

Hank III produced his second album, *Lovesick, Broke & Driftin'*, which was released last January. The production is much more raw and displays Hank's fledgling but promising songwriting in a much more flattering light. The album includes a fascinating cover of Bruce Springsteen's "Atlantic City." Both of his albums were released by Curb Records.

What does Hank III sing about? The usual. Love, heartbreak, alcohol, driving, drugs and if he has time to get back around to it in the last verse, alcohol.

So while songwriting and recording clearly are not Hank III's strong suits, his performances are legendary among his cult of devoted fans who equally enjoy his country music and hell-spawned punk.

It's difficult to tell what the show at the Metro will look like, but given the reputation of that venue, one should expect that Hank III will not feel any reservations about letting off some steam.

## Poetry Magazine celebrates 90th year

By Renee Edlund  
Advertising Assistant

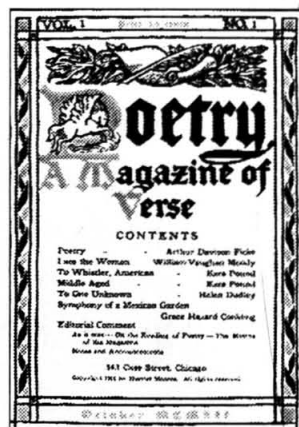
Aspiring poets who hope to get published in the world of verse can find guidance in Poetry magazine. One of the oldest published poetry magazines, Poetry—which was founded in Chicago in 1912 by Harriet Monroe—is celebrating its 90th year in publication. The influential magazine has been instrumental in discovering and promoting well-known poets, such as T.S. Eliot, Marianne Moore, Robert Frost, William Carlos Williams, Ezra Pound and other previously unknown but now-famous authors.

Poetry's editors, Joseph Parisi and Stephen Young, recently published *The Poetry Anthology 1912-2002* and *Dear Editor: A History of Poetry in Letters*, a collection of letters and poems by dozens of poets who detail their relations with Poetry's editors during its 90-year circulation.

On Nov. 14, author and Poet Laureate of the United States Billy Collins will host a program for the magazine's 90th birthday at St. James Episcopal Cathedral. Collins recently launched the Poetry 180 website ([www.loc.gov/poetry/180](http://www.loc.gov/poetry/180)), which encourages everyone—especially high school students—to read a new poem every day simply for enjoyment.

The Nov. 14 program will include Collins' work and dramatic readings from *Dear Editor*—theatrical embellishments that actors will perform from the book. The letters reveal the untold stories, the personal struggles, the rivalries between aspiring authors and the inspirations behind the poems published in Poetry. Collins' appearance at the 48th Annual Poetry Day will begin a yearlong celebration of Poetry magazine.

According to Poetry's assistant editor Aaron Fagan, the magazine is composed of freelance poems and it



### Poetry Magazine's first issue.

receives more than 90,000 submissions a year. The submission guidelines state that there is a limit of four poems fewer than 10-pages-long, which Fagan said is standard in publication procedures. "Everything that is sent to us is read, which can be a great deal," he said.

Fagan said he considers Poetry magazine to be the premier venue for poets who wish to circulate and distribute their work. The late Gwendolyn Brooks, Pulitzer Prize winner and longtime Chicago resident, once described Poetry as the goal for poets who want to become established, Fagan said.

Young said he welcomes everyone to submit work to the magazine. "We reply within five months and publish three hundred to three-hundred and fifty poems a year," Young said. He also offered this advice to beginning poets: "Read widely and entirely and don't get discouraged with rejection."

The Annual Poetry Day festivities will take place Nov. 14 at 6 p.m. at the St. James Episcopal Cathedral, 65 E. Huron St. Tickets are \$15.



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Stop by the Chronicle office, Room 205 Wabash Building, to pick up a complimentary ticket to see “Far From Heaven” at the Landmark Century Cinemas on Thursday, 11/14.

Rules: No purchase necessary. Tickets are first come, first serve and available while supplies last. Limit one ticket per person. Employees of all promotional partners and their agencies are not eligible.

**"Far From Heaven" opens in Chicago on November 15th!**

## 'Revolución' has a universal meaning

By Fernando Diaz  
Staff Writer

Maná rolled into Rosemont's Allstate Arena on the eve of the Night of the Dead to rock the last night of their U.S. tour. After a five-year recording absence, the Mexican group released their seventh album, *Revolución de Amor*, in late August and traversed 11 cities in almost a month in support of their latest effort to get to Chicago on Halloween.

To say the Guadalajara-based rockers are the most influential Latin rock band on the globe would be an understatement. Their Oct. 10 show in L.A. at the Universal Amphitheatre sold-out in 10 minutes, and when the second show at the same venue for the next day also sold-out, they scheduled a third.

They manage to attract a wide demographic with a range of songs that deal with love, loss, struggle and revolution. They won two Latin Grammys for work on Carlos Santana's *Supernatural*, and one for their "MTV Unplugged" album, considered by many to be one of their finest performances.

When they took the stage, the anticipation that had been building through the opening act exploded into a thunderous welcome, and they used it to jump right into the first track, "Justicia, Tierra, y Libertad (Justice, Land and Liberty)" off their latest album.

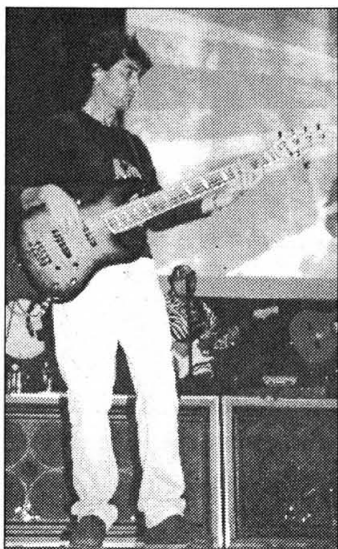
While Fher Olvera chanted the refrain, the call of the Zapatista guerrillas, a projection of the likenesses of revolutionaries faded in and out on a slowly spinning background of the rising sun flag on a large screen behind drummer Alex González.

The two other screens, which had been running images of S.W.A.T. teams and riots, were now also showing the face of masked Subcomandante Marcos, leader of the Zapatista guerrillas, on the same background. His image was followed by a succession of others—those of Che Guevara, Mohandas Gandhi, Pancho Villa, Bob Marley and Jesus. In many ways, the piece reflected the many facets of Maná's own activism.

They have supported indigenous communities in the Chiapas region of Mexico, founded an organization for the ecological preservation of nature and wildlife in Latin America, and on this tour have pledged a portion of the proceeds to support Latino immigrant students here in the United States through the Hispanic Association of Colleges and Universities.

At about mid-show, all but González left the stage. While Olvera, Sergio Vall'n (guitar), and Juan Calleros (bass) took a mini-intermission, González got down to business. He went into a seven-minute monster-trash solo set as he hit everything within reach. At one point, the screen behind him jumped between shots of the two cameras positioned somewhere among his drum kit. As he played, the images flickered in time. As he sped up, so did they.

One screen split into four, and then into eight, and then into 16, and every time he



Jamie Godfrey/Chronicle  
Juan Calleros, bassist for Maná, during their Oct. 31 show at the Allstate Arena.

hit the drums or cymbals, another shot was logged showing a chronological sequence of shots and strikes in time, one after another. It was mesmerizing with the lights and angles catalogued from a moment like a morphing contact sheet, and afterwards, he politely stood on his drum set, and put a hand to his ear hoping to hear the audience give him his props.

They gave him all they had, and as they cheered the rest of Maná made their way back to the stage.

They played an even mix of songs from their new album and all of their previous ones. While they performed "Ana (tiene 15) (Ana is 15)," from an earlier album, a video ran about HIV, and white condom-shaped phalluses floated up on a red background. The words across the screen read: "36.1 million people live with HIV."

When González started out "Fé (Faith)" from *Revolución*, they let their new ska sound loose in an edgier tone than it is recorded on their album.

They stayed until just before 11 p.m., and saved "Corazón Espinado," the song they recorded on Santana's album for their first encore, and "En el Muelle de San Blas," one of their most beautiful songs, which they performed acoustically—just as they did on "MTV Unplugged"—for their second encore.

Before they left for who knows when is next time, Olvera pulled out a Mexican flag, a roadie appeared from the side stage with another, and the Mexican flag was joined to an American one with a white one in the middle that bore a peace symbol.

Olvera took the opportunity to offer his two cents, "We are against the war, in a country where there are children, so many innocent people."

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## Free Events

### Stanley Mouse

Known for his psychedelic promotional poster art, Stanley Mouse, the man who designed the Grateful Dead's skull and roses, is the subject of an exhibit at the S2 Art Gallery, 300 W. Superior St. "Stanley Mouse: The Man Who Drew The Face On Rock 'n' Roll" is running until Nov. 30. For more information call (312) 943-8500.

### Peter Jennings

ABC News anchor Peter Jennings will be signing copies of his new book *In Search of America*. The signing is at 12:30 p.m. on Nov. 12 at Borders, 150 N. State St. For more information call Borders (312) 606-0750.

### The Shortest Distance

The Counterpoint Theater is currently presenting one-act plays by Israel Horovitz, Katherine Snodgrass and Romulus Linney through Nov. 20. Showtimes are Mondays-Wednesdays at 8 p.m. The performances are at the Boxer Rebellion Theater, 1257 W. Loyola Ave. For more information call (773) 279-8316.

### New European Union Literature 2002

On Nov. 12, the Chicago Cultural Center will host six European Union authors to discuss their work including Ray Loriga and Ulrich Peltzer. Each reading will be in its original language and in English. The Brainstorm event will be at the Studio Theater in the Chicago Cultural Center, 78 E. Washington St. at 7 p.m. Call the Instituto Cervantes de Chicago at (312) 355-1996 or visit [www.cervantes1.org](http://www.cervantes1.org) for more information.

### The Last Expression: Art and Auschwitz

Art from the World War II era is currently on display at the Mary and Leigh Block Museum of Art, 40 Arts Circle Drive, Northwestern University, Evanston. The over 200 works of art, created by concentration camp prisoners and collections from around the world, will be on display until Dec. 8. For more information call (847) 491-4000.

—Compiled by K. Ryann Zalewski

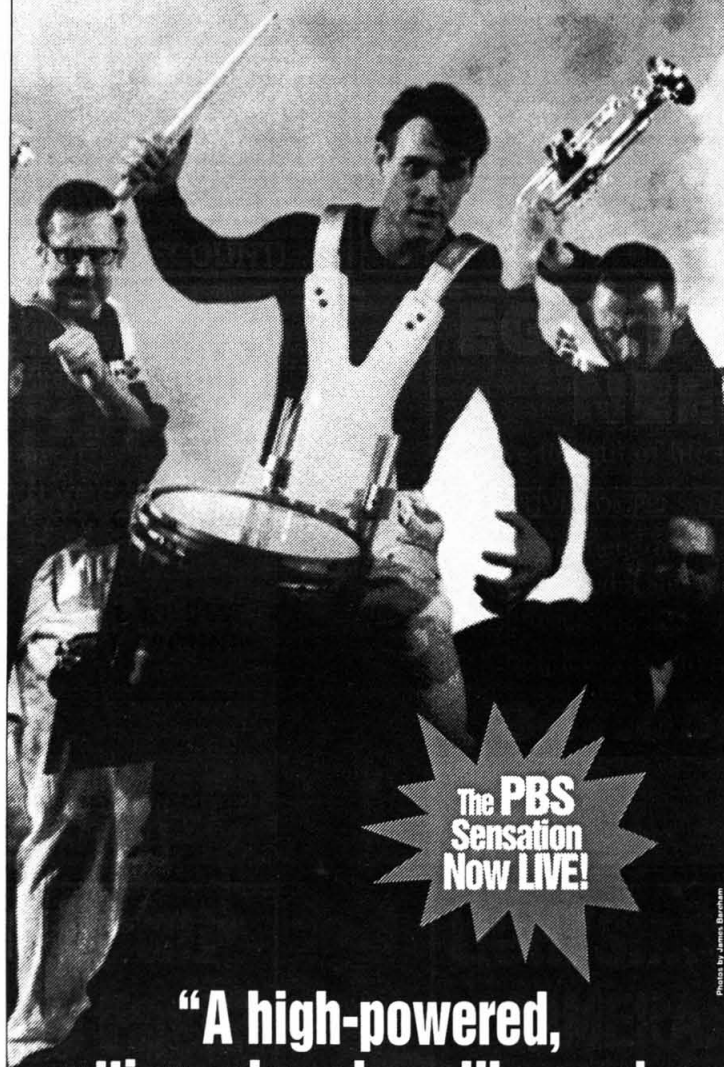


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## Theatrical fluids drown audience



Ann Nelson/Chronicle

Two members of the theatrical band GWAR at The Vic Theatre on Nov. 1.

**By Barry Southerland**

Correspondent

Friday night Nov. 1, at The Vic Theatre offered a pleasant surprise as well as a disappointment. If you happened to be thirsty, the headlining act was more than willing to spray you with any of their favorite fluids—like fake blood, urine or semen. There were contrasts in performances and sound as well as a progression of each with every set.

Opening the show was a 25-minute set from San Diego quartet Cattle Decapitation. Cramming as many songs as they could in their set, Cattle Decapitation's performance suffered from a lack of stage presence and musical creativity. Instead of inviting a newer, fresher sound into the death metal genre, the band came off as a clone of early Sepultura. As the set carried on, the band continued to repeat the same hasty, loud sounds with small breaks between each track to signify when a new song was beginning. Not that it mattered much, seeing as how every song appeared to sound the same.

Following the trail of noise left by Cattle Decapitation was Bloodlet. Instead of relying on the intensity and eardrum-shattering levels of their music, Bloodlet seemed to let the music guide their performance. Without delay, each song followed the one previous without any effort or signs of exhaustion from the band.

From the opening song, "Holy Rollin' Homicide," vocalist Scott Angelacos roamed the stage like a man on a mission. At times, Angelacos' hand was extended to the crowd as if he were preaching to nonbelievers. Other times, his dreadlocks flailed around in unison with the heads of bandmates. More importantly, the instrumental elements of their recent release, *Three Humid Nights in the Cypress Trees* were allowed to shine. Unconstrained by their lo-fi recordings, the music came through more forcefully and rhythmically. New life was breathed into the songs as the music became as passionate as the artists performing them.

Rounding out the night was headlining

act, GWAR. GWAR's music has always straddled the line between brilliance and ridiculousness. However, it is their World-Wrestling-Entertainment-meets-1970s-Godzilla-flicks that fuels their sets—Friday night's was no exception.

Dismembering an effigy of President George W. Bush as a means of anger management and defacing a Saddam Hussein doll were only a few highlights of their fake-blood-and-urine-drenched, hour-plus set. Things beyond imagination occurred: cutting up a fake Mike Tyson and band members losing their disturbingly enhanced fake genitals. The only thing messier than the band's props was the floor after their set ended.

As GWAR's set evolved, more of their enemies came on stage to battle the menacing five-piece band and their slaves. The bizarre choreographed battles added a visually comical element to GWAR's music and ended with dismemberment and a fluid-soaked audience. When not spraying their fans with fluids or beating up bad guys, GWAR took the time to showcase the talent behind the theatrics. Songs such as "Saddam A Go-Go,"—a song whose performance was accented by the Hussein character getting sodomized—and "Happy Death Day" provided the band with the musical ammunition to carry out a performance without assuming that this was another extravagant scheme by Vince McMahon. But despite GWAR's musical skills, the real highlight of their set was their extremely effective theatrics—audience members will remember as they clean their clothes and hair the morning after the show.

One thing was proved by Friday night's concert. A concert can only be as good as the performing bands. With GWAR, the audience got a good show loaded with the theatrics that only fans of Roger Corman films and the WWE could enjoy.

However, Bloodlet proved that not all performances need theatrics and props. A good performance without theatrical elements is always good, but it takes a great band to pull it off and make it great. And nothing beats getting sprayed with fake bodily fluids.

## Offut

Continued from Page 19

pervasive environment of ignorance and shame, and another who is less talented but more ambitious, and who he can best serve by assisting her transfer to another college.

His sense of displacement brings him closer to his 80-year-old in-laws, Arthur and Irene Gross, Holocaust survivors who live in New York. He begins to interweave his experiences about returning home with their stories of being forced to leave theirs: the sense of community and the rules they developed based on their hardships, the ways they coped with survival in the Jewish ghetto and later in separate concentration camps.

While initially confused by the integration of the two narratives, it became subtly apparent that Offutt was processing their experiences, which he transcribes from taped interviews, to come to terms with his disillusionment. He begins to realize that there is no such thing as a hero. He accepts that Rita will forever be rejected as an outsider. He can no longer deny that their son has fallen victim to the archaic school system, and that the only alternative is a Christian academy.

"I had come home to help my people and wound up hurting my son," he realizes shortly before he also comprehends that he has worked through his midlife crisis and accepts a position at the University of Iowa.

Offutt's razor-sharp scenes and barebones narration eloquently bring to life the repressive and insular society that drove him away in the first place, as well as the honest, eccentric people who shaped his formative years.

His simple stylings rise above the frequently stereotyped rural culture, as well as above the oft-generalized reportage of Holocaust tragedies, to become vivid yet quietly personalized expressions of human fear and courage.

His ultimate failure to achieve his dream at any level causes him to reach out to his father-in-law, Arthur, which helps him to convey a larger message—that home is an illusion one can never return to once it's left behind, and that life, with both its cruelty and loveliness, is a worthwhile journey, no matter where it takes you.

# Eugenides explores hermaphroditism

By Polina Goldshtein  
Staff Writer

As a part of several sessions called "Brains and Beauty," which were organized by the Chicago Humanities Festival, Jeffrey Eugenides talked about his new novel *Middlesex* to a crowd of about 120 people. They gathered to listen to the award-winning author at the Harold Washington Library on Sunday, Nov. 3.

He appeared in Chicago as part of the cross-country tour promoting *Middlesex*, which came out just a few months ago. Eugenides graduated from Stanford University in 1986 and published his first short story in 1988. He gained attention when his first novel, *The Virgin Suicides*, was turned into a movie. He is a winner of numerous awards, including fellowships from the Guggenheim Foundation and a Whiting Writer's Award.

Eugenides came out looking serious but humble, and received the applause with what appeared to be pride and appreciation. He first read three passages from his book, then sat down with the executive director of the Illinois Humanities Council, Kristina Valaitis, for a Q-and-A session.

At the end, Eugenides answered some questions from the audience. He seemed touched by the audience's deep understanding and interest in the book. Those interested could buy the book in the lobby and get it signed by the author just before he left.

*Middlesex* is a book about a teenage girl named Callie, who inherited a genetic mutation through three generations of ancestors. Her Greek-American family lived in an isolated community back in Greece. As a result of inbreeding (Callie's grandparents were brother and sister), the genetic trait for hermaphroditism passed down through three generations and flowers in Callie's body.

Hermaphroditism means that a person has both male and female genitalia, and until a certain age it is hard to tell whether it is a boy or a girl. It is an ongoing war between free will and destiny for Callie. In this case, Callie's body was unable to respond to male hormones until puberty, so she looked more like a girl. At age

14, Callie's body starts to change and look more like that of a man, so he decides that it would be easier to operate in society as a boy.

According to Eugenides, while writing *Middlesex* he wanted to go past the medical mystery and explore the personal experience of a hermaphrodite. Eugenides said the hardest part of writing the book



Jeffrey Eugenides

was the first couple of pages and the title. "I had to find the right voice for the book and I didn't know whether I should tell the story from a first or a third person. First person was great in dramatizing the story and showing the transformation act, but I also wanted the third person to show family history," Eugenides explained. "At the same time I wasn't sure if my character should sound as a man or a woman. When Cal (a name Callie took after she decided to live as a man) is telling the story, he is 41 years old, and therefore should sound as a man," Eugenides added.

As a title, he tried to come up with different words to explain Callie's condition, but none of them seemed right. A coincidence brought his mind back to his childhood home in Grosse Pointe, where his family lived on Middlesex Boulevard. Right then he knew he found the title for the book.

Eugenides researched on leading theoreticians in sexology and read books written by hermaphrodites. He also read a memoir of a 19th century hermaphrodite who was a convent schoolgirl, and therefore didn't give the author enough insight and details about her body and state of mind. Eugenides found another link he needed in Greek mythology, in which the god Zeus and his wife Hera were brother and sister.

The book is a funny, and at times sad, story of a family that is bedeviled and blessed with a number of transformations—immigrating to the United States, Callie's sexual and adolescent transformation, and society's judgment of hermaphrodites.

# Music Marathon

Continued from Page 19

Virgin Megastores of the world.

After checking out the mid-1980s Stones sounds of the Oranges Band and Ted Leo & the Pharmacists' pop-radio-ready hooks at the day stage, it was off to the Johnny Marr Q-and-A session, which was probably the most anticipated seminar of the weekend. Marr touched on everything from the Smiths, The The, Electronic and the Pretenders to his forthcoming solo record, due in February. Upon leaving, we all received an advanced copy of his debut solo project.

That night, the Touch & Go showcase at Irving Plaza featured Blonde Redhead, !!! (sometimes pronounced "chik-chik-chik") and the Yeah Yeah Yeahs. Blonde Redhead's noisy guitars and alternate tunings have often been compared to early Sonic Youth. !!! somehow fused soul and punk between its numerous band members, while the Yeah Yeah Yeahs' arty-yet-sexy take on garage needs to be seen to be believed. I managed to finagle a free Foo Fighters ticket earlier that day, so I got to Irving Plaza as !!! was hitting the stage, second to last with Yeah Yeah Yeahs headlining. Other standout shows that night included the Teenbeat Records showcase at Luna Lounge, and the Lookout Records showcase at the Warsaw in Brooklyn.

On Friday, after a decidedly fan-only Q-and-A session with Tori Amos, the Heart of Rock 'n' Roll seminar was scheduled to take place at 4:30 p.m., but was cancelled. This seminar was to be an all-star panel on New York rockers discussing what it takes to make it in the Big Apple.

Ugly Casanova, a side project of Modest Mouse frontman Isaac Brock and Jason Loewenstein, formerly of Sebadoh, played the day stage on Friday. This was probably the best one-two punch on the festival's day stage. Ugly Casanova showcased the distinct lyrical style of Brock, but not the angular, jagged guitar parts that Modest Mouse fans are accustomed to. Loewenstein played fast-paced, straight ahead guitar rock that his

Sebadoh fans are familiar with. Both acts were also part of Saturday's Sub Pop showcase.

There were quite a few shows to choose from on Friday night, but I finally settled on the Kill Rock Stars showcase at the Knitting Factory. Slumber Party, Bangs, and The Gossip all played that night. I'd wanted to see Slumber Party's self-proclaimed "slow femme doom rock" since they opened for Belle & Sebastian here in Chicago last Spring. Bangs played an infectious pop-punk sound, in contrast to the garage riffs and bluesy vocals of The Gossip.

Saturday night, the last night of the festival, was the evening of the three most anticipated showcases of the entire event: Saddle Creek Records at Irving Plaza, Merge Records at the Knitting Factory and Sub Pop Records at the Mercury Lounge. I decided that I really wanted to catch Desaparecidos, the "rock band" side project of Conor Oberst's, lead singer of Bright Eyes and co-founder of Saddle Creek Records.

Desaparecidos opened the show and played a half-hour set, derived almost directly from their lone recording, *Read Music/Speak Spanish*. This side project is the antithesis of Bright Eyes: high-energy vocals and power chords compared to the acoustic guitars and delicate vocals of the former.

Quickly hailing a cab after their set, it was off to the Knitting Factory to see the Merge show, which I'd been looking forward to all weekend. Headlined by Imperial Teen, the showcase also included Portastatic, the much more mellow side project of Superchunk lead singer Mac McCaughan, and Crooked Fingers, which is the new project of former Archers of Loaf frontman Eric Bachmann. Bachmann's throaty, Neil Diamond-meets-Tom Waits vocals really came off well in the small room, and he played more than a few songs without any mic. Imperial Teen went on at 12:30 a.m. and kept the weary yet still enthusi-

astic crowd alive with their boy/girl harmonies and cheerleader-like antics. Definitely the highlight of my experience at CMJ.

After wanting to attend this marathon for the last three years, the CMJ Music Marathon definitely lived up to and surpassed my expectations. It's a hectic atmosphere, and one can really sense the almost desperate, make or break situation that many of these bands are in. There are some mainstream bands at CMJ who have had the shoe on the other foot at one time, trying to catch a break, but it's primarily indie bands on display. They are showcasing themselves to the throngs of people that keep their bands alive, and keep their record labels in business.

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HAIR "THE"



# Adults-only 'James and the Giant Peach'

By Ana Hristova

Staff Writer

"James and the Giant Peach," a musical presented by the Inequity Theatrical Collaboration, opened Oct. 25 at the Conservatory, 4210 N. Lincoln Ave. Based on the famous children's book by Roald Dahl, the production is true to the original story, but retold exclusively for adults. The musical has been rated R for language and drug content.

The show's young director, Lewis Lain Jr., kept some of the basic components that propel the storyline, while changing the atmosphere by implementing humor relevant to today's society.

The story starts with Dahl's familiar characters, James and the giant insects deciding to present a musical that they call "James and the Giant Peach." This is an interesting change to the story's framework.

In the book, James reflects on his experiences in a book that he later writes, while in the production, he presents to serve the same purposes in the musical.

In the musical, as in the book, James Henry Trotter, played by Bucky Cross, is an orphaned boy living with his two mean aunts until magic happens and a giant peach starts growing on the top of the only tree in their garden.

Trying to escape his miserable life, he enters the peach and encounters a world inhabited by giant insects. Together, they push the peach down a slope and undertake a dangerous, but exciting, journey that ends on the top of the Empire State Building.

The characters' experiences are presented through the haze of alcohol and pot smoke, seasoned with pop-culture humor, music and dance. Created on an obviously very small budget, the set designed by Nancy Freeman and the costumes by Joan Pritchard still accomplish everything that words do in the book. Imaginative and easily changed, the set is a comfortable background that accommodates characters, special effects and musical performances.

The costumes, many of them everyday clothes, capture the most important features without being too theatrical. The Earthworm wears a muddy maroon tracksuit and black sunglasses implying his blindness, the Old Green

Grasshopper sports an old-fashioned, greenish plaid suit. The Centipede's many feet are represented with socks attached to his clothes by safety pins. If the insects' costumes are very creative but still close to Dahl's vision of the characters, Freeman's aunts, hung-over and dressed as hookers, are as far from a child's fairy tale world as it gets.

The constantly smoking and drinking seagulls, who wore the most imaginative and humorous costumes, overcome the genre's challenges and create an illusion without taking the easy way out of changing the story. The seagulls are on stage most of the time—and yes, they do fly.

The original music by Joseph Stearns and choreography by Christina Harris go along with the general atmosphere and complement the characters, as well as the visual tricks. Talented performances by Stearns (who both composes the music and narrates), and Ryan Lawrence (the Centipede) draw the limelight without overshadowing the story. The rest of the cast blends together to support the leading performances and convey the idea of a festive and magical journey.

The ending comes sooner than the book's last page, and leaves audiences hanging. The characters reach New York and go to Central Park, "to do what people do in Central Park." Though consistent with the general humor and atmosphere, it falls short of concluding the story.

What they are going to find in the park is suggested, but it doesn't justify the journey. And even if there is a thread going from the beginning to the ending, it is a little vague. The humor is genuine and captures the attention, but the main idea needs emphasis.

Taken as a whole, "James and the Giant Peach" is a very good production. What money and space present as a challenge is overcome by imagination and love for theater. The young company, founded only a year ago, shows quality and vision that come only with talent and incredible drive to be on stage.

"James and the Giant Peach" runs through Nov. 23, and is shown Friday and Saturday at 11 p.m. Memorize the address, or write it down, because the theater is small and easy to miss. And bring your own beer.



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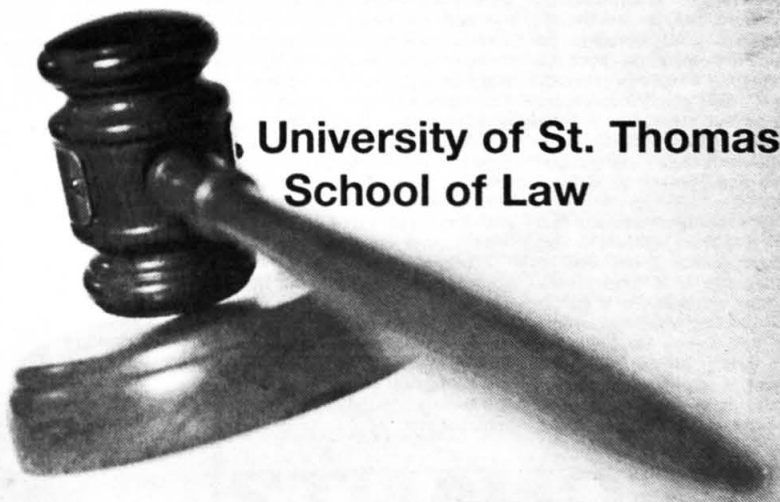
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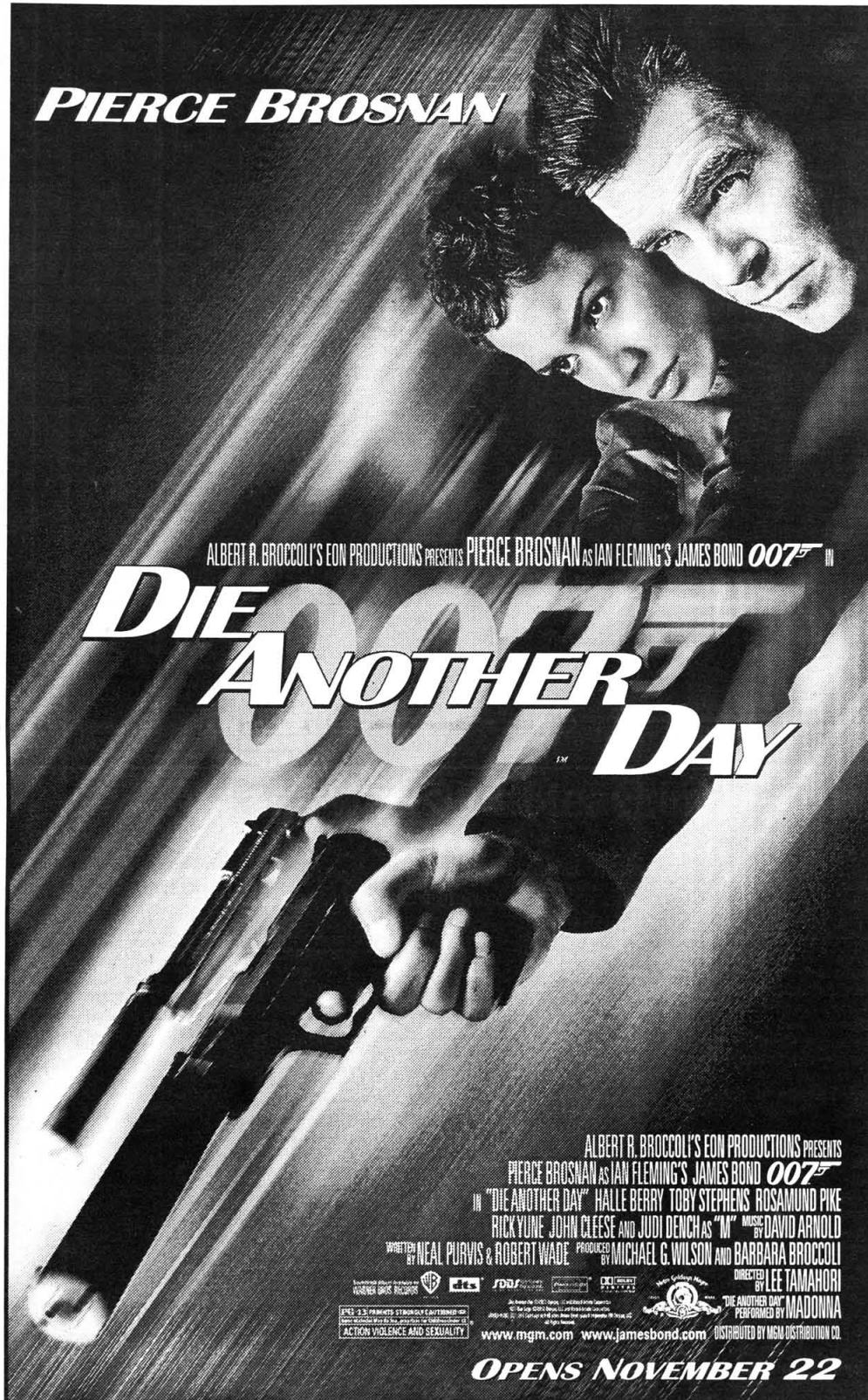
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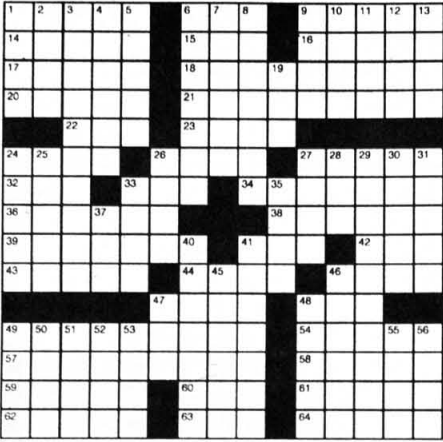
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Crossword

- ACROSS  
1 Goldman and Lazarus  
6 Lout  
9 Loathe  
14 Rover holder  
15 Lofty poem  
16 Nonsensical  
17 Gap in time  
18 Appoints  
20 Improvise  
21 Superlatively chilly  
22 Continental NASA partner  
23 \_\_\_ not and say we did  
24 Work station  
26 Immaculate  
27 Deserve  
32 One of Alcott's women  
33 Author Stout  
34 One of Roseanne's TV kids  
36 Life's work  
38 Smile coyly  
39 Silvery rare-earth element  
41 \_\_\_ My Party  
42 To \_\_\_ is human...  
43 Tasty  
44 Bullets, briefly  
46 Actress Blanchett  
47 Study at the last minute  
48 Heavy imbibor  
49 Pupil of Plato  
54 Diet guru Jenny  
57 Oslo man  
58 Ann \_\_\_ MI  
59 Three Musketeers' creator  
60 Classified \_\_\_  
61 Valletta's nation  
62 Irish poet  
63 Caustic solution  
64 Appeal's
- DOWN  
1 Cinder ending?  
2 Hoover Dam's lake  
3 Sweet topping  
4 Lend a hand  
5 Ancient Yemen  
6 Juncture of two streams  
7 Worshiper  
8 Reduced in rank  
9 "It \_\_\_ Me Babe"  
10 \_\_\_ Brith  
11 Loathe  
12 Washington bills  
13 Take ten  
19 Orbiting loc.  
24 Treaties  
25 Nebraska city  
26 Lima's land  
27 Med. scans  
28 "A Nightmare on \_\_\_ Street"  
29 Worth saying again  
30 Totally unreactive  
31 \_\_\_ Haute, IN  
33 Tim or Beryl  
35 Regarding  
37 Actor Wallach  
40 Of war  
41 Gargantuan  
45 Ailment  
46 Cowboy's parking lot?  
47 Gear tooth  
48 Rascal  
49 Capp of the comics  
50 Libertine  
51 Cookbook author Rombauer  
52 The Sultan of \_\_\_ (Babe Ruth)  
53 Actress Harper  
55 Jot  
56 Mardi \_\_\_



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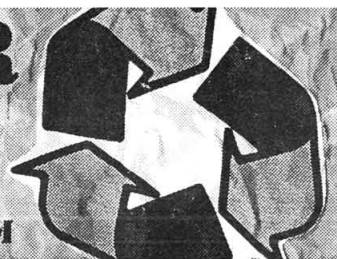
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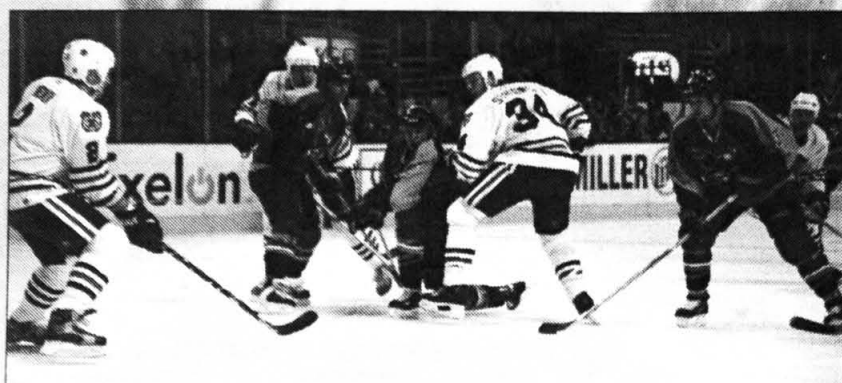
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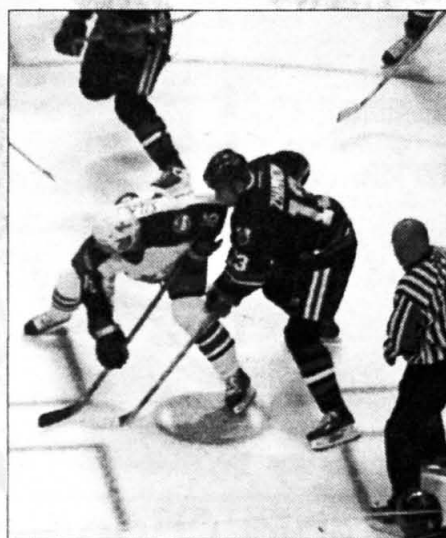
Dwyane M. Thomas

Chronicle photographers Dwyane M. Thomas, Michael Schmidt and Joe Tamborello have been taking snapshots of slapshots at the United Center for the last couple of weeks. This is what they scored from behind the glass...

# BLACK & WHITE HAWKS



Michael Schmidt



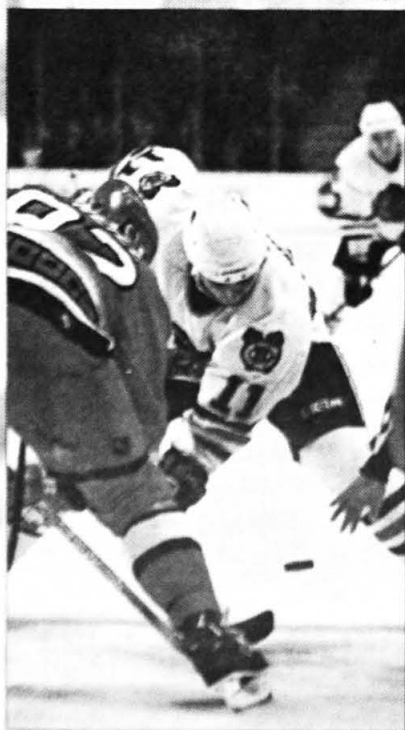
Joe Tamborello



Dwyane M. Thomas



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Michael Schmidt



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## Sports

### News and Notes

#### MLB announces post-season awards

Last week Randy Johnson was awarded his fourth straight, and fifth overall, Cy Young Award, tying Greg Maddux's record for consecutive wins. The Big Unit, 24-5 in 2002, recorded a 2.32 ERA with 334 strikeouts.

In the American League, Oakland left-hander Barry Zito won his first Cy Young award beating out three-time winner Pedro Martinez for the honor. Zito went 23-5 with a 2.75 ERA in 2002.

Toronto Blue Jays third baseman Eric Hinske was awarded the AL Rookie of the Year honors. Hinske, who was acquired from the Oakland A's in an offseason trade for closer Billy Koch, hit .279 with 24 home runs and 84 RBI.

The NL Rookie of the Year went to Colorado Rockies pitcher Jason Jennings. He had a 16-8 record and a 4.52 ERA.

Anaheim Angels skipper Mike Scioscia was named AL Manager of the Year, after his third year with the franchise.

The NL Manager of the Year award went to Tony La Russa of the St. Louis Cardinals. The award was La Russa's fourth, an MLB record.

The AL and NL MVPs will be announced this week.

#### Dave Sarachan picked to lead Fire

The Chicago Fire hired Dave Sarachan as head coach last week. Sarachan served as the top assistant coach for the U.S. national team, that in June, reached the World Cup quarterfinals. Sarachan has held the assistant coach position of D.C. United, helping them to their third MLS Cup in 1999. He also coached at Cornell from 1988-1997 bringing the Big Red to the NCAA tournament in 1995 and 1996 and the Ivy League title in 1995.

Sarachan is only the Fire's second coach, and is replacing Bob Bradley who left the team in October to coach the MetroStars.

#### Hockey Dad sues over MVP award

A Canadian father is suing his 16 year-old son's hockey league because his son did not win the MVP award.

Michael Croteau has filed a lawsuit against the New Brunswick Amateur Hockey Association asking for \$200,000 in psychological and punitive damages. Croteau also wants the winner of the MVP trophy to give it to his son, Steven.

Steven reportedly scored 42 goals and had 45 assists, while the MVP had 21 goals and 39 assists. Croteau told the Globe and Mail newspaper that his son has lost his desire to play hockey and was heartbroken when he was not named the MVP of the league.

#### O.J.'s recent arrest warrant withdrawn

A Florida judge scratched an arrest warrant against former Buffalo Bills star O.J. Simpson. Simpson was accused of speeding through a manatee zone in a powerboat on July 4 in Biscayne Bay, Fla.

Had Simpson decided to pay a fine of \$65, the charge would have been dropped, according to Ed Griffith, a spokesperson for the Miami-Dade state attorney's office. Instead, he pled not guilty in September instead of paying the fine for the second-degree misdemeanor.

## College hoops prepare for tip-off

### Blue Demons gain new head coach, Fighting Illini lose key players

By Rudolph Sanchez

Contributing Writer

Preseason predictions aren't worth too much when it comes to NCAA basketball, but everyone is starting to get excited about the season. Some teams lost players to the pros—which will definitely hurt—others are poised to be near the top when all the dust settles.

Closer to home, the DePaul Blue Demons have a new coach who's trying to pick up a team that's fallen on some hard times in the last few seasons.

Former coach Pat Kennedy left the school last spring, and the university did not have people begging for the job. While teams in their conference, like Cincinnati, have gained a national reputation, the Blue Demons continue to struggle. Most prospective coaches have questioned the DePaul administration's commitment to the program.

After lots of looking, DePaul found a head coach in Dave Leitao. Leitao was on the coaching staff at the University of Connecticut, where he worked under Jim Calhoun. He also coached Northeastern University in the mid-1990s for two years, and won a total of 24 games.

"The good thing about coming from UConn is that this is a difficult job, in a difficult league, but the same held true at UConn," Leitao said. "[UConn] has been made into a very good job now, but it wasn't always like that. Being around, going through the trials and tribulations, building and all the things we had to go through to make things work was a tremendous experience."

Leitao is known as a great recruiter. He brought many of the players on board at UConn who went on to win the National Championship in 1999. And he knows that he can get some good players right here in Chicago.

DePaul is not an extremely talented team, but they do have experienced players. Six-foot-9-inch, 230-pound junior Andre Brown and 6-foot-9-inch, 260-pound senior Sam Hoskin both average double digits. That kind of size is a definite plus.

One place DePaul will have to find some answers is in the backcourt. They do not have a No. 1 point guard. When Imari Sawyer left the team, Leitao had to go out and find

someone. That someone was Chris Exilus.

Exilus played for Virginia Tech two seasons ago, but played last season at a community college in Butler County, Kan. DePaul fans are hoping that Leitao's eye for talent will show up in Exilus.

If Exilus is a complete bust, DePaul has three other guards with some experience running the point. Marlon Brooks, Marlon London and Drake Diener have all handled the point, but none with much success.

Look for Leitao to emphasize defense and turnovers—hallmarks of the UConn program. It will be especially important with an offensively deficient squad.

Another team with a number of hurdles is the University of Illinois. U of I has two freshman guards, Dee Brown and Deron Williams, who will have to prove that they can handle the pressure of Big Ten basketball. They don't have the experience of Frank Williams any more, and returning forward Brian Cook will be asked to pick up a lot of the slack.

With the loss of four seniors, U of I will have a tough time, but look for their excellent bench players to step up and carry the squad for most of the season.

Nationally, many, including those in the Coaches Poll, are picking Arizona as the No. 1 team in the nation. Why? This team is deep. Almost 100 percent of the team is returning. In addition, Arizona has an excellent recruiting class. Coming off a Sweet Sixteen appearance, this team is definitely a force.

The coaches in the ACC are definitely losing some sleep. Nine of the 10 players that made up the ACC's first and second teams are no longer in the league. So don't ask where Juan Dixon, Jay "don't call me Jason" Williams, Mike Dunleavy, Jr., and Carlos Boozer are. They're all gone.

That said, don't think coaches like Mike Krzyzewski and Pete Gillen cried during the offseason. The ACC has some of the best freshmen in the nation—gamers like Raymond Felton (UNC), Shavlik Randolph (Duke) and J.J. Redick (Duke).

The chance of an ACC team winning the national championship isn't likely, but with a good crop of recruits you never know.

## Wolverines banned from postseason

### Current players paying the ultimate price for the Fab Five's mistakes

By Michael Rosenberg

Knight Ridder Newspapers

DETROIT—It's Over.

The University of Michigan imposed sanctions on its basketball program Nov. 7 after investigating booster Ed Martin's loans to players on the team during the '90s. And one of those sanctions will make this a tough season. The school has banned the team from postseason tournaments, eliminating a huge incentive for most players.

The Wolverines, 11-18 last season, weren't expected to make the NCAA tournament anyway, but the players expected to make it.

Now it can't happen.

Earlier this fall, U-M freshman Lester Abram was asked what the team would do if it were ineligible for the NCAA tournament.

"You just play for pride," Abram said. "As long as we're winning, we're going to have fans coming in."

Senior LaVell Blanchard, who arrived at Michigan as a McDonald's All-American in the fall of 1999, likely will leave having played in just one postseason game—an NIT loss to Notre Dame in his freshman season.

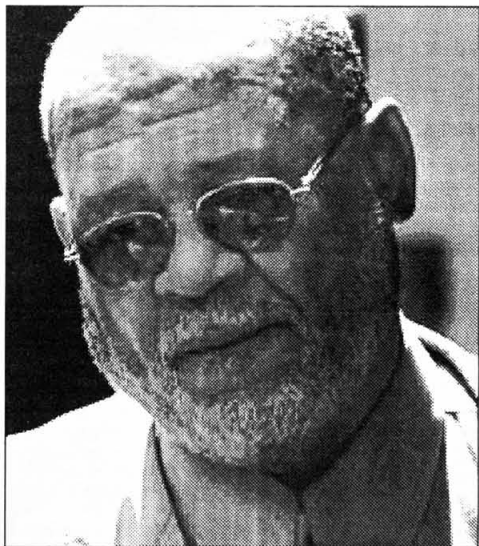
The careers of Blanchard, Gavin Groninger and Rotolu Adebisi will end the second weekend in March at the Big Ten Tournament in Chicago.

Blanchard and Groninger are eligible for redshirt years—meaning they could return to the court in 2003-04, when U-M theoretically would be tournament-eligible again. But coach Tommy Amaker said he had not given any thought to that, and both players are expected to compete this season.

Amaker met with his team late Wednesday night to tell them the news. He said he was impressed with their resolve. It was the first time some Wolverines gave heavy thought to the Ed Martin situation.

"I really don't follow it," Abram said earlier this fall. "I don't say I don't care about it. It's just, it's not on my mind right now. My mind is on winning games—way more than they have been winning games in past years."

The Wolverines can still do that, but they won't be



AP Photo/Carlos Osorio  
Former booster Ed Martin gave Michigan players loans totaling \$616,000 a decade ago.

rewarded for it on Selection Sunday. No NCAA tournament victories for this team.

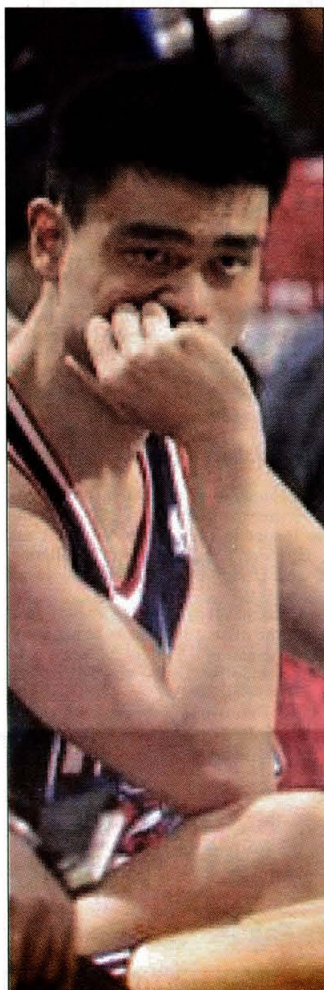
Strangely, no Final Four victories for the Fab Five, either. The 1992-93 season and all games from fall 1995 to spring 1999 have been forfeited. Former Fab Five star Jalen Rose, now a Chicago Bull, was informed Thursday that the banners his team earned a decade ago will no longer hang at Crisler Arena.

"What banners?" he asked. "Ours? Wow. Until I get a chance to digest it, I don't want to comment on it."



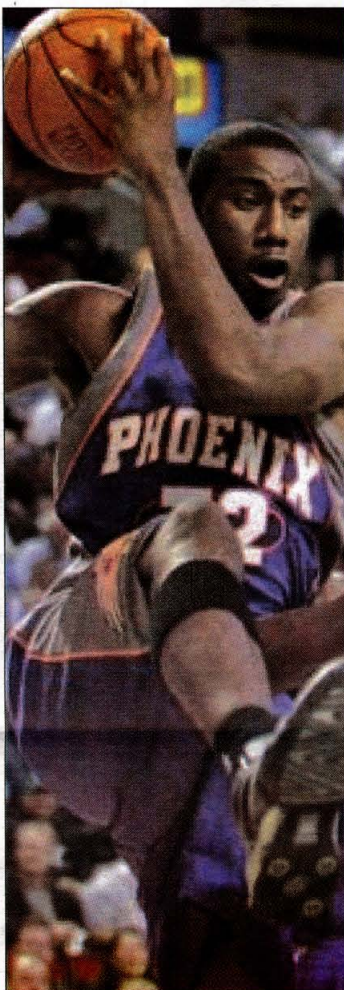
# Rookies start off slow

○ Top picks show promise, need time to polish skills

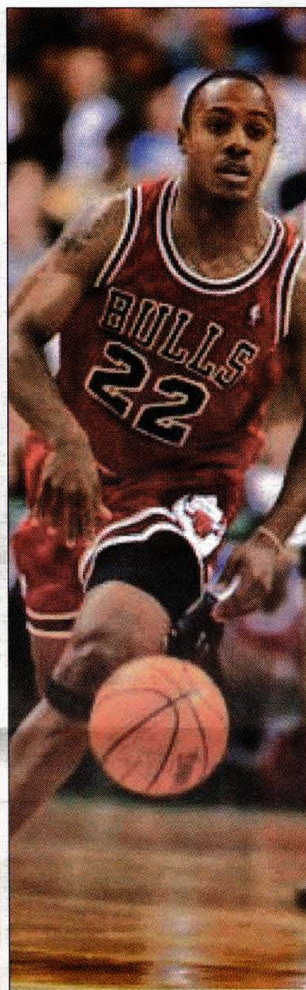


AP Photo/David Zalubowski

Left: Houston Rockets' No. 1 draft pick, Yao Ming was a superstar in China, but has had a rough start in the NBA. Amare Stoudemire was the only first round pick out of high school, but has become a key offensive component for the Phoenix Suns. Bulls' rookie Jay Williams is already showing leadership as a starting point guard.



AP Photo/John Froschauer



AP Photo/Winslow Townson

**By Andrea Hill**  
Contributing Writer

This year's NBA rookies just might have what it takes to turn heads this season. The talented class of 2002 has already made an impression in the league, and the season is barely under way.

First round draft picks, Jay Williams, Drew Gooden, and Caron Butler began the season starting for their respective teams, unlike most rookies who experience season openers from the bench.

Jay Williams won the starting point guard spot for the Chicago Bulls over second-year player, Jamal Crawford, after impressing the coaching staff in numerous practices and in the preseason. Although Williams continues to suffer from the free throw line, he insists on being a leader and looks forward to doing his part to help reconstruct the Bulls.

"If I'm the point guard, I'm going to be a leader. I'm used to that. That's what I do. And I have this crazy determination to win every game I play in. Just to succeed no matter what I'm doing," Williams said in an interview with *Slam* magazine.

Memphis Grizzlies forward Drew Gooden had the most impressive stats in the preseason, leading all rookies averaging 18 points and 11 rebounds. Gooden's nickname, "the truth" might

be an indication of his confidence.

"My game is real, it doesn't lie to you," Gooden said. He is ranked among NBA leaders for points and field goals. Despite the talent and energy Gooden brings to the team, the Grizzlies are off to a very dismal start.

Powerhouse Caron Butler has found himself in the middle of the heat literally. After being drafted 10th this summer by Miami, Butler vowed to make the teams that passed on him pay. So far, Butler has made a strong case for himself. He is quick, tough and very aggressive. He has averaged the most minutes for a rookie at 36.8 per game, in addition to 13.8 points. In order for the Miami Heat to become a threat, Butler will have to produce, especially in the absence of Alonzo Mourning. Butler insists he is up for the challenge.

"I just want to be a piece of that puzzle where they say 'They brought Caron in and he was a key factor in them winning,'" Butler said in an interview with the *Miami Herald*.

Other rookie sensations this season include Mike Dunleavy Jr., Amare Stoudemire, Jared Jeffries and the No. 1 draft pick Yao Ming.

Yao Ming had teams, fans and even NBA veterans in awe this summer. At 7 feet 5 inches, Ming is recognized as "the next big thing." Although Ming has not put up big numbers for the Houston Rockets yet, expect large contributions from the rookie as the sea-

son progresses and continues to improve.

The Golden State Warriors selected Mike Dunleavy Jr. as the third pick in the 2002 draft. Although he has seen little playing time, he is ranked among NBA leaders in steals. Dunleavy is a high scorer and has excellent ball handling skills. While the team has an abundance of young players on their roster, the Warriors are hoping Dunleavy will be a significant part of the rebuilding process.

The Phoenix Suns got this year's only high school draft pick in the first round with Amare Stoudemire. Overall, Stoudemire has been impressive. The Suns were pleased early on in summer leagues and the preseason. Although Stoudemire lacks on defense, he more than makes up for it on offense. As the Suns try to rebuild into a younger team, he is an excellent addition with unlimited potential and plenty of room to grow and improve.

Talent and patience is a good way to describe the Washington Wizards' Jared Jeffries. Although he has yet to start, he is seeing significant playing time from the bench and is becoming a strong playmaker. Jeffries along with rookie Juan Dixon, are continuing to benefit from the team's veterans.

Other rookies around the league are still finding their niche and adjusting to their NBA settings. It might take a little while, but this group is definitely worth watching now and in the future.

Commentary

## Dusty Baker a necessity for the Cubs

○ Former Giants manager would bring much needed spark to ailing team

**By Dustin Klass**  
Sports Editor

The San Francisco Giants officially let manager Dusty Baker go by not giving him a contract extension, clearing the path for the Cubs to sign the three-time NL Manager of the Year.

Baker has spent the past ten years as the manager of the Giants. It has been well documented and discussed that the Cubs have been holding out to interview Baker for their managerial vacancy. As of press time on Friday, the Seattle Mariners had not found a replacement for departed manager Lou Pinella. However, they have made it clear they are not interested in Baker's services.

The Cubs should do everything in their power to bring Baker to Wrigley Field as their manager. The Tribune Company has given Cubs General Manager Jim Hendry the go ahead to open up the checkbook to do so.

However, Baker has made it clear that money is not the factor that is going to attract him to a team. He wants a commitment to winning. Baker wants to work for a franchise who will spend enough money to put a World Series contending team on the field. After 94 years without a championship, it does not take a rocket scientist to figure out the Cubs ownership has not been generous to its managers and fans when it came to putting a winning team on the field. That could be a major hurdle to signing Baker.

Managers like Baker do not grow on trees. And the Cubs are not going to find another manager of his caliber. In San Francisco, he was able to win consistently with minimal talent, except for Barry Bonds.

In his tenure with the Giants, Baker was 835-715. That equals a .539 winning percentage. He has the second most wins in franchise history, trailing only John McGraw who won 2,604 games.

Baker led the Giants to the World Series this past season, and did not have a starting pitcher who won 15 games. They had a fairly strong bullpen, and had a team ERA of 3.64.

With the exception of Barry Bonds and Jeff Kent, their offense was not anything special. They had a .267 team batting average.

The point is that the Giants played like a team. There were some small quarrels in the locker room early in the season, but those were resolved quickly and the team moved on. When a team has a winning chemistry, the manager deserves a lot of credit.

Baker is known for motivating his team and getting his players to pour every drop of talent they have onto the field. That is exactly what the Cubs need, other than another bat or two.

Last season, the North Siders looked like a team who did not want to be on the field. They shamelessly went through the motions, just waiting for the season to come to a conclusion.

If Baker becomes the manager of the Cubs, and the team signs a big time free agent like, say Jeff Kent and maybe a pitcher like Tom Glavine, the Cubs could be playing ball next October.

They have an extremely young but talented pitching staff. However, a veteran like Glavine could bring a lot of leadership to those guys. If they had a bat like Kent hitting in front of Sammy Sosa, the middle of the line up would be solid. Getting the supporting cast to mix with the big guys would be up to Baker.

Baker is a proven winner and a fierce competitor. Losing is not an option. He would be the shot in the arm that the Cubs have needed for a long time.