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## Columbia Chronicle (01/13/2003)

Columbia College Chicago

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this week**



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Everything you never wanted to know about hot dogs

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Chicago rushes to action-packed arena football

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# Council floats plan to increase student support services

○ College discusses how to address medical and psychological problems of Columbia students

By Renee Edlund  
Staff Writer

At an open forum at College Council on Jan. 10, members discussed how best to help students in crisis. Faculty and staff were encouraged to increase concern and provide available support for students suffering from emotional or behavioral problems.

Mark Kelly, vice president of Student Affairs, spoke of the importance of having a support system for distressed students.

"In a sense we're a small city, and students lead complex lives," Kelly said. "Students who are sick or depressed have special needs. There must be a collegewide support."

Depression, anxiety, eating disorders, panic attacks, grief, suicidal matters, alcohol abuse and dealing with sexual orientation are many of the problems students may face.

Dr. Blair Odland for the Health Center said a majority of students came to the center for emotional issues.

"There are two things we take care of. The simple services are sore throats and earaches, Odland said. "And the larger amount of service may be medical, but more often it is emotional."

He explained that most of the crises involve drugs, gender, financial pressures and problems at home.

"A lot of the intervention happens downstairs [in the Health Center] but we refer students to outside of the school for further counseling," Odland said. "We're there to help."

Student support is also aimed at

incoming freshmen. Tim Gordon, director of the Freshmen Center, said the shift from high school to Columbia might raise cause for concern.

"Our freshmen are making a huge transition," Gordon said. "Their transition, in essence, is a crisis and how they manage it is up to us."

Faculty members were asked to contact the Freshmen Center advisers if any behavior changes were noticed in their freshmen students because, according to Gordon, "We can help manage their life and academic planning."

Sharon Wilson-Taylor, dean of students, said, "We will turn over any rock to make sure a student reaches their academic goal."

The Student Health Center is located at 731 S. Plymouth Court, (312) 344-6830 and the Services for Students with Disabilities is at 33 E. Congress Parkway, Suite 603 (312) 344-8134. In the 623 S. Wabash Ave. building, the Counseling Services Office is in Room 305, (312) 344-7480 and the Freshmen Center is located in Room 307, (312) 344-7925.

Taunya Woods, adviser for the Office of Counseling Services, said students who still need therapy after graduation will be referred to outside counseling opportunities.

Other council announcements included Bert Gall, executive vice president, saying that Wabash Avenue between Congress Parkway and Harrison Street will go from four to two lanes by February. "This has nothing to do with us [Columbia]," Gall said. "The CTA track relocation is to blame."

See Council, page 3



# Bush comes to Chicago

(Above) President George W. Bush's motorcade makes its way to the Sheraton Chicago Hotel and Towers on Columbus Drive. Bush was in town on Tuesday, Jan. 7 to announce his plans for the nation's economic recovery.

He said he chose to visit Chicago while revealing his stimulus package because it "is one of America's greatest cities," also praising Mayor Richard M. Daley.

The president said his economic plans would cut Americans' taxes by \$98 billion this year and \$670 billion over the next 10 years.

Democrats in Congress say Bush's plan will mainly benefit the rich, with 45 percent of the tax cuts going toward Americans who make more than \$350,000 a year.

Mayor Daley played host to Bush during his brief visit, even taking a helicopter ride with the president from O'Hare Airport to Meigs Field.

Bush also met with Democratic Gov.-elect Rod Blagojevich

(Right) Antiwar protesters meet near the Sheraton Chicago Hotel and Towers during the president's speech. Protesters were barricaded nearly a half of a block away from the hotel.

Photos by Michael Schmidt and Brian Morowczynski/Chronicle



# Columbia plans for black history month

○ Monthlong series to incorporate multitude of events with 'The Power of Black Music' as theme

By Angela Caputo  
Assistant Editor

Columbia will kick off a monthlong slate of more than 35 events on Feb. 10 to celebrate contributions African-Americans have made in shaping 20th-century music and culture.

The theme of Columbia's Black History Month "The Power of Black Music" was inspired by a book with the same title written by Samuel A. Floyd Jr., founder and director emeritus of and consultant to Columbia's Center for Black Music Research.

The theme was chosen to highlight some of the most prominent accomplishments of African-Americans in the arts, said Sheila Carter, director of special activities in Columbia's Office of Student Affairs.

"Music is the greatest gift black people have given to America and the world," said Director of African-American Cultural Affairs Art Burton. "It has shaped the way popular music has developed."

All genres of music will be performed and explored throughout the series—from classical and jazz to folk and hip-hop. The first event, which will be held Feb. 11, will feature a musical performance by the All-Star Ensemble of the Association for the Advancement of Creative Musicians. Burton, who will play percussion in the event at the Claudia Cassidy Theater of the Chicago Cultural Center, described the group's performance style as "creative to the max."

In addition to professional performances, students will have the opportunity to share their work in the series. A student art exposition will be displayed in the Hokin Annex Feb. 10 - March 5. Additionally, a student talent showcase will take place at the Columbia's Concert Hall, 1014 S. Michigan Ave., on Feb. 19.

Lectures and workshops seeking to explore the power of black music will also shape the series. "The Birth of Jazz" will be the opening lecture Feb. 12 at 12:30 p.m. in

Columbia's Concert Hall.

Russell Simmons and the Def Poets will help wrap up the monthlong celebration with a performance and fundraiser on March 6. The event titled "A Conversation with Russell Simmons" will consist of a poetry and spoken word show.

Proceeds from the \$20-per-ticket event will benefit financially limited graduates of Chicago Public Schools who plan to attend Columbia. The location and ticket information for the event has yet to be announced.

The roots of America's celebration of black history date back to 1926 when historian Carter G. Woodson designated the second week of February "Black History Week." Historians debate why the date was chosen. Some believe it was selected to coincide with the birthdays of abolitionist Frederick Douglass and 16th U.S. President Abraham Lincoln who declared the Emancipation Proclamation on Jan. 1, 1863.

Other historians counter that February was chosen to

See Black History, page 2



## Briefly News and Notes

### Redefining Latino art from diversity celebration

"Symbols, Myth and Metaphors" is an exhibition featuring outstanding Chicago-based Latin American artists who address meaning, symbolism, beauty and spirituality through the diversity of their visual language. "Symbols, Myth and Metaphor" features final pieces of work as well as preliminary sketches, drawings and other evidence that demonstrate how an artist arrived at his or her final product.

"Symbols, Myth and Metaphors" opens at Columbia's 11th Street Gallery on Jan. 24 and runs through March 8, 2003. The 11th Street Gallery is located at 72 E. 11th St. Gallery hours are 11 a.m.-5 p.m., Tuesday-Saturday. An opening reception will take place on Friday, Jan. 24, 5-7 p.m. The exhibition and reception are free and open to the public. For more information, call (312) 344-6156.

### Spend a semester in Italy

Students interested in studying abroad for a summer should plan on attending the informational meeting for the Columbia Arts Florence Summer Program. Instructors will be present to speak about the classes offered in the program, information on the city and program requirements. The meeting is slated for Wednesday, Jan. 15, at 12:30 p.m., in the 623 S. Wabash Ave. building, Room 819. For more information call (312) 344-7192 or e-mail mgriffin@colum.edu.

### Pictures say a thousand words in new exhibition

"Fractured Lines" is a new media exhibition that addresses the subject of fractured and reconstructed realities. Through the experimental use of video, installation, sound performance and photography, the artists examine a wide range of subjects including insomnia, future cityscapes and bodies, dissection, domesticity and even the origin of a dark super hero. Using digital technologies, these artists reconstruct either a single frame of time from multiple photographic frames or an entire timeline using video footage and invented sound.

"Fractured Lines" opens at Columbia's Glass Curtain Gallery on Jan. 27 and runs through Feb. 28. The Glass Curtain Gallery is located at 1104 S. Wabash Ave. Gallery hours are 10 a.m.-7 p.m. Monday & Thursday and 10 a.m.-5 p.m. Tuesday, Wednesday and Friday. An opening reception will take place on Friday, Jan. 31, 5-8 p.m. The exhibition and reception are free and open to the public. For more information, call (312) 344-6650.

### Clothesline Project tackles violence against women

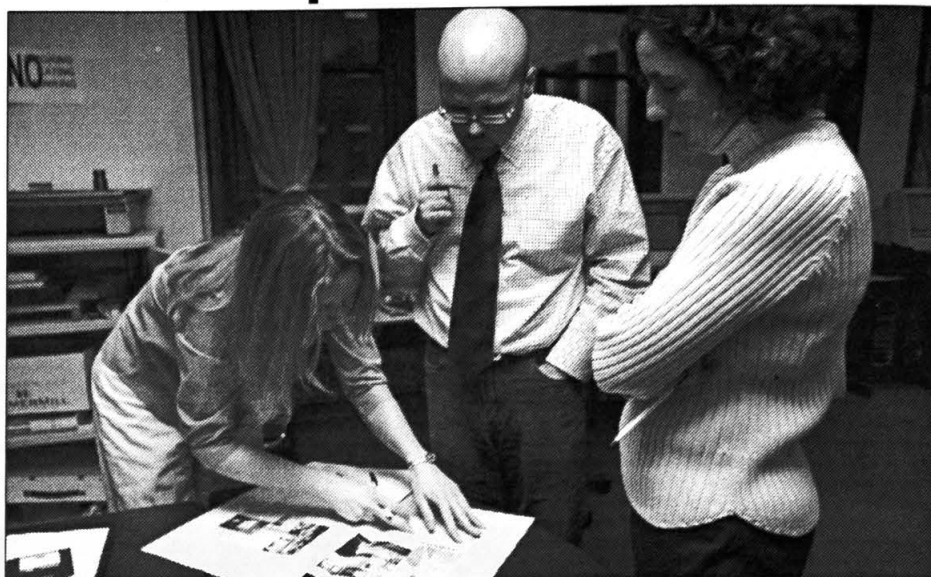
The Women's Opportunities section of Community Service English Comp II will be hosting a display of the Columbia Clothesline Project. The Clothesline Project is a visual display of shirts with graphic messages and illustrations that have been designed by women survivors of violence or by someone who loved a woman who has been killed. The display promotes consciousness of the prevalence of violence against women and encourages women to break the silence about their experiences.

The class hosted several T-shirt workshops in which the shirts were created, but the workshops also served as forums in which women could come to share their experiences with the class and with each other. All shirts that will be displayed are products of Columbia students and faculty.

The Clothesline Project will be on display on Tuesday, Jan. 14 in the Hokin Lobby, in the 623 S. Wabash Ave. building, between 11:30 a.m. and 1:30 p.m. For additional information or questions, please contact Michelle Sayset, instructor, at (312) 344-8208 or e-mail msayset@colum.edu.

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## Around Campus



(Left to Right): Lisa Jevens (Echo adviser), Barry Rice (acting chair of the Journalism Department) and Suzanne Vogel (publications coordinator of the Admissions Office) put some finishing touches on the spring edition of Echo, Columbia College's student magazine. Echo is scheduled to hit the stands in January.

## Students, scholars debate military draft reinstatement as Iraqi conflict heats up

○ If war erupts, draft would occur through lottery drawings, according to the Selective Service System

By Mokneque Clark, Alison Paddock & Kwami Patterson

Contributing Writers

In high school, Barry Romo was president of the Junior Republicans Club, was "actively against communism," enlisted in the military after graduation and was sent to Vietnam in 1967.

Romo and his nephew Robert Romo, both 19, were raised as brothers because of their closeness in age. At 19, Romo, an officer at the time, received a letter from Robert telling him he had been drafted.

Romo, now 55, told of his and other officers' efforts to keep Robert from being sent to Vietnam. According to Romo, Robert failed the qualifying mental test three times, but was drafted anyway under an effort he calls, "Project 100,000."

Under this initiative, "people who couldn't read or write or pass a mental test were drafted under the effort of social and economic uplift," Romo said. "All of this in an effort to keep the Bushes and the Daleys [their sons] from going to war." Romo's voice trembled as he retold his story. His nephew Robert, whom he loved as a brother, was killed in action. Now a member of the Vietnam Veterans Against War, Romo said his views of the draft have changed.

"We turned against war because of what we [the United States] did to the Vietnamese and the rest of the world," Romo said.

During these times of terrorism and taunts of war with Iraq, turning 18 for any male can hold a different meaning. By law, all men are required to register with the Selective Service System within 30 days of their 18th birthday. However, registration does not guarantee an induction into the military.

Today, some Americans question whether young men will be gambled in a selective lottery system, as Romo's nephew was 36 years ago. The last military draft took place in 1973 during the Vietnam War. Thirty years later, the SSS said there is "not a chance" of a draft.

## Black History

Continued from Front Page

mark the month when slaves received word of the proclamation that decreed their freedom if they were living in "rebellious territory" or Confederate states of America. In 1976, during America's Bicentennial anniversary, it was expanded to Black History Month.

Carter said she hopes students will participate in lecture and workshop events to explore the wealth of contributions African-Americans have made to music and the arts and to gain a deeper knowledge of American history.

But some observers believe the potential for war has become increasingly imminent.

According to the SSS, if war erupts and Congress reinstates the draft, it would be enacted through a national draft lottery. The process is based on the birth dates of registrants, in which a random calendar and number selection program would be used to determine the order in which young men are drafted.

Because the lottery is based on birth dates, the first men to be called into action would be those who turn 20 during that year, followed by those 21 through 25 years old. It is unlikely, according to the SSS that 18-year-olds and those turning 19 would be drafted.

Brian Liedtke, 21, a sports marketing major at Columbia, believes participating in the draft is his patriotic duty as an American. "After all of the government options are exhausted, I will be for a draft," Liedtke said. "I want to fight for my country. It would be my way of returning America's blessings. I thought about going into the military, but I wanted to finish school first."

But not everyone is in favor of a draft.

Dr. Wilfredo Cruz, a sociology professor at Columbia, believes the mandatory draft system enacted more than 30 years ago during the Vietnam War was socio-economically biased in its selection process.

"If you look at the last time there was a draft during the Vietnam War, there was a disproportionate number of African-Americans and Latinos who were injured and killed," Cruz said.

According to the SSS, the Vietnam War lasted nine years and resulted in more than one million men being inducted into the military.

An estimated total of 58,000 American men were killed in the Vietnam War, and more than 150,000 were injured. Every major U.S. war within the 20th century (WWI, WWII, the Korean War and the Vietnam War) consisted of a large number of soldiers who had been drafted.

"It wasn't fair for college students to be exempt," said E.J. Chip Talbot, admissions counselor with the Columbia College Veterans Office. "It separated class systems. Those that could afford to go to school didn't have to go to war."

But according to the SSS, the draft that was held during

See Draft, page 3

# Rare book, print exhibit comes to Book and Paper Art center

○ Caxton Club of Chicago offers members' fine-press books and prints for monthlong showing

By Fernando Diaz

Staff Writer

More than 70 examples representing the height of Chicago's fine-press movement are on display at the Center for Book and Paper Arts, 1104 S. Wabash Ave., through Feb. 21.

As part of the "Inland Printers: The Fine-Press Movement In Chicago, 1920-1945" exhibit, books and prints that capture a subculture of artists who pursued an aesthetic apart from their work in Chicago's burgeoning printing industry of the time are showcased.

As the city gained international prominence as one of the printing capitals of the world, these fine-presses turned out limited runs and artistic volumes intended for collections.

The exhibit was organized by one of the nation's oldest book clubs, the Caxton Club of Chicago, which started in 1895 and draws its namesake from England's first printer, William Caxton.

"About 75 percent of the materials are from Caxton members' collections," said Kim Coventry, chair of the Caxton Club exhibitions committee.

The work of 18 fine-presses—most of which were located in the South Loop—is the focus of the show. The early 20th century was a turbulent time in which the city saw many changes arise in immigrant populations, as well as the birth of a distinctive literary style, and other forces that fueled an original art movement that both influenced and

affected by the global shape of publishing.

The Center for Book and Paper Arts is one place where the legacy of Chicago's storied printing past has been kept alive.

In addition to the exhibit, the Caxton Club has awarded its first fellowships to two Columbia students. Emily Reiser and Jill Summers, both MFA interdisciplinary book and paper arts majors, were awarded \$2,500 each and are free to spend the funds anyway they choose.

Bill Drendel, director of the center, insists that while the presses have moved on their roots run deep. "The students we're turning out are starting their own presses," he said. Columbia is the only school in Chicago that offers an MFA in interdisciplinary book and paper arts, he said.

The Caxton Club has also produced a full-color catalog for the exhibit that serves as a mini-encyclopedia of the subject, which includes essays written by club members and more than 40 illustrations.

Brief histories of the presses along with photographs of some of the displayed works are included. The price of the catalog is only \$5 for students and \$10 for everyone else.

"The small presses are underappreciated, not a lot has been written about them," said Coventry.

Most of the work was never intended for mass appeal. One course at Columbia and the fading painted billboards that cling to the walls of buildings around campus are all that is left for the public of these print houses.

The Center for Book and Paper Arts is on the second floor of 1104 S. Wabash Ave. Gallery hours are from 10 a.m. to 5 p.m. Monday through Friday, and 10 a.m. to 2 p.m. on Saturday. Admission to the exhibit is free.

## The Editor's Desk



Georgia Evdoxiadis

Co-Editor-in-Chief

The day began with cornflower blue skies and a brisk wind. Reporters stood in the lobby of the Dirksen Federal Building, waiting. Camerapeople rested their heavy equipment on their shoulders, on the floor and on benches. Television reporters touched their hair. Everyone talked.

"When is she coming?"

"Do they know where the new courtroom is?"

"They can come in the other way—I've seen it before."

One reporter shouted that "she" was on the State Street side of the building. The rest of the press hoisted cameras and microphones and quickly ran to the east side. They were disappointed.

"She's over here!" another shouted, and the herd crowded to the Dearborn Street side. Another false alarm.

It was 10:30 a.m. and the star of the show had yet to appear. It seemed that Betty Loren-Maltese was in no hurry to meet the growing throng of journalists assembled to witness a further step down in her fall from political grace.

Loren-Maltese was convicted last August of stealing at least \$12 million from the town of Cicero, where she served as town president for nine years. On Jan. 9, however, she was to be sentenced, and the interested flocked to watch.

In the elevator ride up to the courtroom, lawyer and Cicero resident Dave Boyle smiled to himself and said to no one in particular (and everyone in general):

"I want to be the first one to throw a glass of water on her and watch her melt." A few people laughed. Boyle also represents Dawn Weleba, the natural mother of Loren-Maltese's adopted daughter. Weleba, who was also at the sentencing, has accused Loren-Maltese of forcing her to give her child up for adoption.

In the courtroom, a group of former and current Cicero police officers happily contemplated the possibilities of the defendant's sentencing.

"I've been waiting for this day for 12 years," said Angel Serabina, who wore a pin on his lapel featuring a black-and-white picture of Loren-Maltese with a bold red slash drawn through it. Serabina, a Cicero policeman once suspended by Loren-Maltese, laughed and wondered what she would get.

"I say 10 to 14 years," Serabina said. He and fellow Cicero policeman Charles Hernandez had come to see Loren-Maltese off.

"She came, she saw and she stole," said Hernandez, who ran against Loren-Maltese in 1997. Did he think this would be the end of corruption in Cicero?

"No. This just cuts off the head, but the body is still there," Hernandez said, looking over at Loren-Maltese. She looked smaller than on television, her hair a little less massive. She wore a fairly conservative brown suit, with just the leopard-pattern trim giving her away.

The press boxes were a virtual Who's Who of Chicago journalists: Eric Zorn and John Kass of the Tribune, Mark Brown of the Sun-Times, Anita Padilla and Dick Kay of WMAQ Channel 5 and Andy Shaw of WLS Channel 7.

And there were lawyers. And lawyers and lawyers and lawyers. Tax lawyers, IRS lawyers, federal prosecutors, defense attorneys, lawyers waiting for their chance to get into the mess, Nathan Dershowitz, brother of Alan, and Patrick Fitzgerald, brother of no one famous.

Directly behind Loren-Maltese was her cheering section: the women who pray and cry for her and the blond Amazon who swats off reporters as her friend Betty makes her way through crowds. They looked straight ahead, quiet.

In the second row to the left, Jane Schlichting sat, saving a space for her husband Marv, who was in the Michael Spano sentencing. Both are retired, and attended most of the trial, from April to August.

"I think we might be groupies," she said, and smiled.

All waited with growing impatience for the judge. Noon passed, then 12:30, soon the crowd began to fidget and grow restless. Serabina began to sing "Hey, hey, hey, goodbye" softly, laughing. His friends warned that he would get kicked out.

"I'm nervous," he said. "Well, I guess I've waited 12 years, I can wait five more minutes."

Finally the bailiff called out:

"All rise." Quiet fell, and, in the same airy and bright courtroom where immigrants are sworn in as new citizens, U.S. District Judge John F. Grady sentenced Loren-Maltese to eight years and one month in prison.

The moment Grady gave out the sentence, reporters hurried from the room to file stories and set up cameras downstairs. The same cameras followed Loren-Maltese out of the Dirksen Federal Building, down Dearborn Street. The sky had turned pale gray, the wind bitter.

Pedestrians stared, and a couple of people laughed, as Loren-Maltese and her entourage crossed Adams Street. She disappeared into a hotel, and the camera holders stood still. They laughed and chatted on the corner for a few moments before walking back to their vans.

"I think I got her," one cameraman said, "but I don't know how it will look."

## Draft

Continued from Page 2

the Vietnam War era has been dramatically altered with reforms that would better represent the local boards that process the registrant claims for exemptions, deferments and postponements from military service. The SSS said it has made the draft significantly fairer and that it allows fewer excuses to avoid military service.

For instance, a college student today can have an inductions postponed until the end of the current semester, rather than grant him a complete student deferment from service. The lottery system is also a somewhat new component to the draft, not implemented until the latter part of the Vietnam War.

One college student, however, would have no problem going to war if he were called to action because of the sophisticated military power. "With the strength of our military these days, the days of front-line battle are over," Liedtke said. "It will be mostly air strikes. Not every position is going to be on the front-line fighting. That's just not true these days."

Perhaps the draft will not be necessary, but the United States has moved one step closer toward declaring war against Iraq. On Friday, Oct. 11, 2002 President Bush finally received approval from congress to use military force against the Middle Eastern country if it does not comply with U.N. weapons inspections when the senate approved a war resolution with a vote of 77 to 23.

The House also voted for a defensive strike against Iraq with a vote of 296-133 the previous day. The resolution then was in the hands of President Bush for approval.

The initial war proposal called for provisions that would authorize the president to exhaust all means of diplomatic resolution before beginning a military attack. It also gives the president power to use force only against Iraq as opposed to the entire Middle East. Furthermore, the president will be required to report to Congress every 60 days if he decides on going to war.

President Bush was reported as being pleased by the House vote, saying a message was sent to the Iraqi regime. Two months ago, it was reported that several U.S. forces positioned themselves around Iraq in an effort to use swift, calculated, effective military actions

against the country. In addition, two aircraft carriers, each with a total of 10,000 sailors and marines were within striking distance with reportedly two more possibly joining by the end of the year.

Four other U.S. battleships, equipped with long-range firing capabilities, moved into the Middle Eastern region. With an already extensive military force prepared for a confrontation with Iraq, the U.S. government still has the capability to employ other military personnel.

A report from the Pentagon stated: "In a full-scale buildup in preparations for war, it would need to mobilize many more forces than it has moved thus far, plus it likely would be compelled to call up tens of thousands of reservists."

"I'm not nervous about being reactivated," said Vionetta Henderson, an inactive reservist. "I'm nervous for other people." Alan Clark, a student financial services worker at Columbia, enlisted and served three years in the army. Clark said he was lucky that he didn't have to go to Vietnam, as he served statewide only.

"If the draft were reinstated, we should send the children of those that reinstate the draft," Clark said, "We should send Bush's daughters."

But the Department of Defense asserts a draft most likely won't happen.

"All four services have met or exceeded their recruiting goals for this year so we currently don't have a need for reinstating the draft," said Major Sandra Troeber, a spokesman for the Department of Defense.

"Since creation of the all-volunteer force over 25 years ago, the force had performed extraordinarily well. The complexity of the missions undertaken today, the level of technical expertise required and the high level of motivation needed all argue against reinstating the draft," Troeber said.

Cruz said he agrees.

"I don't think the United States if it does go to war, will conduct the same type of battle it did in Vietnam. Our troops will use air power rather than ground forces. I really don't think the American public could stomach American boys and girls dying over there in large numbers," He said.

Steve Kapelke, provost and vice president of Academic Affairs said the search for new acting deans and faculty members at Columbia is coming to a close.

"Although the search for deans is still ongoing, it will be decided in the next 60 days," Kapelke said.

## Council

Continued from Front Page

Gall also said he was pleased to announce the state will resume development of Columbia's Film and Video Department.

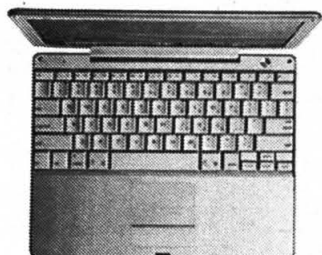
"As they say, 'The check's in the mail,'" Gall said. "But the State Landmark's Commission needs to survey the building before the Film Department is expanded."



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Columbia College Chicago Celebrates African Heritage Month With

Program subject to change without notice.

# The Power of Black Music:

## Schedule of Events

### January 31 - March 22

More than 40 events - most of them FREE - will celebrate, present, and discuss blues, gospel, classical, jazz, soul, hip hop, rap, spoken word - and everything in between. Call 312-344-7459 for further information.

**January 31, Friday**

**TIME: 7 p.m.**  
American poet, essayist and lecturer Nikki Giovanni discusses her new book *Quitting The Black-Eyed Pea*.  
**LOCATION:** DuSable Museum, 740 E. 56th Place  
**ADMISSION:** Free (For additional information 773-947-0600 x236)

**February 2, Sunday**

**TIME: 1:30 p.m.**  
Being Black in America lecture series presented by Professor Willie Dorn that deals with the social and economic issues that African Americans face in today's society.  
**LOCATION:** DuSable Museum, 740 E. 56th Place  
**ADMISSION:** Free (For additional information 773-947-0600 x236)

**TIME: 3 p.m.**

HBO Films present the preview showing "Unchained Memories: Oral Narratives of Slavery."  
**LOCATION:** DuSable Museum, 740 E. 56th Place  
**ADMISSION:** Free

**February 4, Monday**

**TIME: 10:30 a.m.**  
Experience the compelling story of Chicago's first citizen as Chicago State University Theater presents their dramatic presentation, "Black Chief, Legacy of Jean Baptiste Pointe DuSable."  
**LOCATION:** DuSable Museum, 740 E. 56th Place  
**ADMISSION:** \$5 (Reservations required: 773-947-0600 x225)

**February 5, Wednesday**

**TIME: 7 p.m.**  
Performance - Classical: Vocal Journeys - Soprano Janita Lettore performs excerpts from Ricky Ian Gordon's new work "Only Heaven," which features text by poet Langston Hughes.  
**LOCATION:** Chicago Cultural Center, Preston Bradley Hall, 78 E. Washington  
**ADMISSION:** Free; for more information call 312-744-6630  
(A partnership event with The Chicago Department of Cultural Affairs)

**TIME: 7 p.m.**

Performance - Jazz: The Birth of Jazz - The Chicago Jazz Ensemble, the internationally renowned jazz orchestra in residence at Columbia College Chicago, under the direction of William Russo, performs New Orleans-style jazz featuring Fraz Jackson and Johnny Frigo.  
**LOCATION:** Columbia College Chicago Concert Hall, 1014 S. Michigan  
**ADMISSION:** \$15; Call 312-344-6245 for reservations.

**TIME: 8 p.m.**

Performance - World Music: The Queen of Mbira Music From Zimbabwe - Stella Ramalho Chwewe performs on the classic thumb-piano, the instrument used in traditional Shona ceremonies to call on the spirits of ancestors.  
**LOCATION:** Chicago Cultural Center, Claudia Cassidy Theater, 78 E. Washington  
**ADMISSION:** Free; for more information call 312-744-6630  
(A partnership event with The Chicago Department of Cultural Affairs)

**February 6, Thursday**

**TIME: 6 p.m.**  
Lecture/discussion: Africa in America: Memory, Mythology and Historical Re-visioning - Cheryl Johnson-Odim, Ph.D., Dean, School of Liberal Education, Columbia College Chicago, discusses the influence of African Slave Culture on Euro-American culture.  
**LOCATION:** Chicago Cultural Center, 5th Floor East Meeting Room, 78 E. Washington  
**ADMISSION:** Free; for more information call 312-744-6630  
(A partnership event with The Chicago Department of Cultural Affairs)

**February 7, Friday**

**TIME: 12:15 p.m.**  
Performance - World Music: LunchBreak Acoustic Cafe - Master Kora musician, Jali Morikwa Kouyate from Senegal, West Africa performs Mandingo songs and folklore.  
**LOCATION:** Chicago Cultural Center, Randolph Café, 78 E. Randolph  
**ADMISSION:** Free; for more information call 312-744-6630  
(A partnership event with The Chicago Department of Cultural Affairs)

**TIME: 8 p.m.**

Performance - Jazz: The Birth of Jazz - The Chicago Jazz Ensemble, the internationally renowned jazz orchestra in residence at Columbia College Chicago, under the direction of William Russo, performs New Orleans-style jazz featuring Fraz Jackson and Johnny Frigo.  
**LOCATION:** Wheaton College Barrows Auditorium, 501 College Avenue, Wheaton  
**ADMISSION:** \$15; 312-344-6245 for reservations.

**February 10, Monday**

**TIME: 7 p.m.**  
Growing Up King: An Intimate Memoir. Come out and meet the famous civil rights leader's son, Dexter Scott King, as he talks about what it was like growing up as the son of Dr. Martin Luther King Jr.  
**LOCATION:** DuSable Museum, 740 E. 56th Place  
**ADMISSION:** Free Admission with the purchase of the book

**February 11, Tuesday**

**TIME: 11:30 a.m.**  
Interview/Discussion and Performance Demonstration - Blues Center for Black Music Research's Tradition Bearers Series - Howard Reich, Music Critic for the Chicago Tribune talks with Jodie Christian and other master jazz musicians.  
**LOCATION:** Hermann Conaway Center, Columbia College Chicago, 1104 S. Wabash, 1st floor  
**ADMISSION:** Free; for info call 312-344-7459  
(Made possible, in part, by a grant from the Illinois Humanities Council. The National Endowment for the Humanities, and the Illinois General Assembly.)

**TIME: 12:30 p.m.**

Lecture/Performance - Classical: Compositions for oboe, piano and soprano voice from African American Women Composers Undine Smith-Lowmyer, Florence Price, Margaret Bonds, Betty Jackson King, Lena McLin and Dorothy Rudd Moore. Patricia Moorehead discusses researching this music and meeting the women composers.  
**LOCATION:** Columbia College Chicago Concert Hall, 1014 S. Michigan  
**ADMISSION:** Free; for info call 312-344-7459

**TIME: 7:00 p.m.**  
Performance - Jazz: Eclectic Great Black Music: Ancient to the Future. The All Star Large Ensemble of the Association for the Advancement of Creative Musicians (AACM) performs. Musicians include Art Brown (leader, saxophone); Nicole Mitchell (flute); Steve Berry (trombone); Malachi Favors (bass); Ameen Mohammed (trumpet); Dushon Mosley, Art "Turk" Burton and Ameenay Ra Amen (percussion); Taalib-Din Ziyad (voice, flute); Edward Wilkerson (saxophone); and Ann E. Ward (voice, piano).  
**LOCATION:** Chicago Cultural Center, Claudia Cassidy Theater, 78 E. Washington  
**ADMISSION:** Free; for info call 312-744-7459  
(A partnership event with The Chicago Department of Cultural Affairs)

**February 12, Wednesday**

**TIME: 12:30 p.m.**  
Master Class (Not a Public Event)  
Columbia College Jazz Studies coordinator Scott Hall presents a master class for Columbia College students focusing on a stylistic comparison between Louis Armstrong and Billie Holiday, as well as the artists' cultural differences and the impact of their contributions to the world of jazz.  
**Media Contact:** 312-344-7383

**February 13, Thursday**

**TIME: 8 p.m.**  
Performance - Jazz: The Birth of Jazz - The Chicago Jazz Ensemble, the internationally renowned jazz orchestra in residence at Columbia College Chicago, under the direction of William Russo, performs New Orleans-style jazz featuring Fraz Jackson and Johnny Frigo.  
**LOCATION:** DuSable Museum, 740 E. 56th Place  
**ADMISSION:** \$15; 312-344-6245 for reservations.

**TIME: 10:30 a.m.**

The Joel Hall Dancers celebrate Black History Month in their dance production *The Crossing*. This production tells the story of how slaves came over to America.  
**LOCATION:** DuSable Museum, 740 E. 56th Place  
**ADMISSION:** \$5 Admission (Reservations required: 773-947-0600 x225)

**February 15, Saturday**

**TIME: 7 p.m.**  
Performance - Jazz: The Birth of Jazz - The Chicago Jazz Ensemble, the internationally renowned jazz orchestra in residence at Columbia College Chicago, under the direction of William Russo, performs New Orleans-style jazz featuring Fraz Jackson and Johnny Frigo.  
**LOCATION:** South Suburban College, Kindig Performing Arts Center, 15900 S. State Street, South Holland  
**ADMISSION:** \$15; 312-344-6245 for reservations.

**TIME: 8 p.m.**

The DuSable Museum presents A Night of 100 Stars, their annual fundraising gala that pays tribute to outstanding leaders in the African American community and private sector.  
**LOCATION:** DuSable Museum, 740 E. 56th Place  
**ADMISSION:** \$250 (Reservations required: 773-947-0600 x223)

**February 17, Monday**

**TIME: 2 p.m.**  
Film Screening & Discussion - Standing in the Shadows of Motown - This documentary chronicles the Motown experience of the legendary Funk Brothers, who were behind most of the great Motown hits. Post-screening discussion led by Sheila Baldwin of the Columbia College Chicago English faculty.  
**LOCATION:** Columbia College Chicago Hokin Hall, 623 S. Wabash, 1st floor  
**ADMISSION:** Free; for info call 312-344-7459

**TIME: 10:30 a.m.**

The oral and musical traditions of the Blues become an insightful performance by Fernando Joazeiro.  
**LOCATION:** DuSable Museum, 740 E. 56th Place  
**ADMISSION:** \$5 Admission (Reservations required: 773-947-0600 x225)

**February 18, Tuesday**

**TIME: 11:30 a.m.**  
Interview/Discussion and Performance Demonstration - Jazz Center for Black Music Research's Tradition Bearers Series - Howard Reich, Music Critic for the Chicago Tribune talks with Jodie Christian and other master jazz musicians.  
**LOCATION:** Hermann Conaway Center, Columbia College Chicago, 1104 S. Wabash, 1st floor  
**ADMISSION:** Free; for info call 312-344-7459  
(Made possible, in part, by a grant from the Illinois Humanities Council. The National Endowment for the Humanities, and the Illinois General Assembly.)

**TIME: 1-3 p.m.**

Workshop/Performance - Eclectic: Drum Circle - bring your own percussion instrument!  
**LOCATION:** Columbia College Chicago Hokin Hall, 623 S. Wabash, 1st floor  
**ADMISSION:** Free; for info call 312-344-7459

**TIME: 6 p.m.**

Performance & Panel Discussion - Jazz: Performance by the Chicago State Jazz Ensemble followed by a panel discussion on "The Future of Black Jazz" with Trumpeter David Young, Saxophonist Dennis Winslett and Flutist & leader by Eric Ricks, D.J. on WNUF-FM.  
**LOCATION:** The Museum of Contemporary Art,

220 E. Chicago Avenue  
**ADMISSION:** Free; for info call 312-344-7459

**February 19, Wednesday**

**TIME: 12:30 p.m.**  
Lecture/Performance - Classical: 18th & 19th Century Classical Composers from the African Diaspora - Andrew Schultz presents a program of works through instrumental and vocal performance.  
**LOCATION:** Columbia College Chicago Concert Hall, 1014 S. Michigan  
**ADMISSION:** Free; for info call 312-344-7459

**TIME: 7 p.m.**

Performance - Eclectic: Student Spotlight - Talent showcase featuring a diversity of musical genres.  
**LOCATION:** Columbia College Chicago Concert Hall, 1014 S. Michigan  
**ADMISSION:** Free; for info call 312-344-7459

**TIME: 7 p.m.**

Performance - Jazz: The Birth of Jazz - The Chicago Jazz Ensemble, the internationally renowned jazz orchestra in residence at Columbia College Chicago, under the direction of William Russo, performs New Orleans-style jazz featuring Fraz Jackson and Johnny Frigo.  
**LOCATION:** Metropolis Performing Arts Center, 111 W. Campbell Street, Arlington Heights  
**ADMISSION:** \$15; 312-344-6245 for reservations.

**February 20, Thursday**

**TIME: 12:15 p.m.**  
Performance - Jazz: LunchBreak Jazz Cafe - "The Roots of Jazz" with Orbert Davis  
**LOCATION:** Chicago Cultural Center, Randolph Café, 78 E. Randolph  
**ADMISSION:** Free; for info call 312-744-6630  
(A partnership event with The Chicago Department of Cultural Affairs)

**TIME: 6 p.m.**

Performance - Jazz: Orbert Davis Sextet performs "The Roots of Jazz."  
**LOCATION:** Columbia College Chicago Concert Hall, 1014 S. Michigan  
**ADMISSION:** Free; for info call 312-344-7459

**TIME: 8 p.m.**

Panel discussion - Showtime! Black Theatre in Chicago, MVP Series: Multicultural Voices Perspectives. Panelists Douglas Alan Mann, Chicago Theater Company, Val Gray Ward, Kuumba Theater, Okoro Harold Johnson, ETA Creative Arts Foundation, and Jackie Taylor, Black Ensemble Theater join moderator Chuck Smith of The Goodman Theater and Columbia College Chicago to discuss how these Chicago institutions spearheaded the development of Black theater in Chicago. Presented by The HistoryMakers and the Chicago Department of Cultural Affairs.  
**LOCATION:** Chicago Cultural Center, Claudia Cassidy Theater, 78 E. Washington  
**ADMISSION:** Free; for info call 312-744-6630  
(A partnership event with The Chicago Department of Cultural Affairs)

**TIME: 8 p.m.**

Dance Party - Stepper's Set featuring D.J. Wali  
**LOCATION:** Columbia College Chicago Hokin Annex, 623 S. Wabash, 1st floor  
**ADMISSION:** Free; for info call 312-344-7459

**February 21, Friday**

**TIME: 6 p.m.**  
Performance - Eclectic: Big Mouth Open Mic Series presents a student-artist "Band Night" in celebration of African Heritage Month.  
**LOCATION:** Columbia College Chicago Hokin Annex, 623 S. Wabash, 1st floor  
**ADMISSION:** Free; for info call 312-344-7459

**February 22, Saturday**

**TIME: 8 p.m.**  
Performance - Jazz: The Birth of Jazz - The Chicago Jazz Ensemble, the internationally renowned jazz orchestra in residence at Columbia College Chicago, under the direction of William Russo, performs New Orleans-style jazz featuring Fraz Jackson and Johnny Frigo.  
**LOCATION:** Gorton Community Center, 400 E. Illinois Road, Lake Forest  
**ADMISSION:** \$15; Call 312-344-6245 for reservations.

**February 24, Monday**

**TIME: 12:15 p.m.**  
Performance - Classical: LunchBreak Classical Mondays - presents soprano Janita Lettore in a concert of works sponsored by the Musicians Club of Women of Chicago.  
**LOCATION:** Chicago Cultural Center, Preston Bradley Hall, 78 E. Washington  
**ADMISSION:** Free; for info call 312-744-6630  
(A partnership event with The Chicago Department of Cultural Affairs)

**TIME: 2 p.m.**

Film Screening - Jazz: John Coltrane Live Documentary - Installment #1 of the Rhapsody Project Series.  
**LOCATION:** Columbia College Chicago Hokin Gallery, 623 S. Wabash, 1st floor  
**ADMISSION:** Free; for info call 312-344-7459

**February 25, Tuesday**

**TIME: 11:30 a.m.**  
Interview/Discussion and Performance Demonstration - Gospel Center for Black Music Research's Tradition Bearers Series - A conversation between Gospel Queen Queen Albertina Walker and Dr. Margaret Burroughs, cultural historian and founder of the DuSable Museum of African American History.  
**LOCATION:** Columbia College Chicago Hokin Annex, 623 S. Wabash, 1st floor  
**ADMISSION:** Free; for info call 312-344-7459  
(Made possible, in part, by a grant from the Illinois Humanities Council. The National Endowment for the Humanities, and the Illinois General Assembly.)

**TIME: 12:15 p.m.**

Performance - Jazz: R&B, contemporary, LunchBreak Jazz Cafe - Joanie Pallatto, Willie Pickens and Sparrow present "Who Wrote This Song?" - The Composers' a performance of music

by Duke Ellington, Count Basie, Scott Joplin, Dizzy Gillespie, Oscar Brown, Jr., Betty Carter, Stevie Wonder and more.  
**LOCATION:** Chicago Cultural Center, Randolph Café, 78 E. Randolph  
**ADMISSION:** Free; for info call 312-744-6630  
(A partnership event with The Chicago Department of Cultural Affairs)

**TIME: 12:30 p.m.**

Performance - R & B and Soul: From the Old School to the New School - Columbia music student Robert Jones performs "old school - new school" music as well as some original compositions.  
**LOCATION:** Columbia College Chicago Concert Hall, 1014 S. Michigan  
**ADMISSION:** Free; for info call 312-344-7459

**TIME: 3 p.m.**

Film Screening - Soul: Nina Simone - In Concert, a documentary about the popular soul singer.  
**LOCATION:** Columbia College Chicago Library, 624 S. Michigan, 3rd floor  
**ADMISSION:** Free; for more information call 312-344-7459

**TIME: 6 p.m.**

Film Screening & Presentation - World Music: The Robben Island Singers on Film - Documentary Jeff Spitz, of Columbia's Film Department, shares footage of his work in progress (co-produced with Mickey Adoda Dube) about these South African artists/activists. Hear songs and stories by the Robben Island Singers and learn how their incredible journey is unfolding.  
**LOCATION:** Museum of Contemporary Art, 220 E. Chicago Avenue  
**ADMISSION:** Free; for info call 312-344-7459

**TIME: 7 p.m.**

Performance & Panel discussion - Jazz: eclectic What Is The Power of Black Music? features a Jazz Jam performance by Tanya Reed, Art "Turk" Burton and The People of the Sun Collective, an ensemble that fuses African, Latin, jazz and hip-hop genres. Panel discussion, which precedes the concert, addresses the definition of Black music, technology and the future of Black music, and the social, political and economic implications of Black music. Scheduled panelists: musicians Maggie Brown, Art Burton, Amin Muhammad & Dr. Curtis Prince.  
**LOCATION:** Columbia College Chicago Hokin Annex, 623 S. Wabash, 1st floor  
**ADMISSION:** Free; for info call 312-344-7459

**February 26, Wednesday**

**TIME: 12:30 p.m.**  
Performance - Soul: The Cergua Rivera Art Experience: A Tribute to Nina Simone and Other Women of the Black Ethicist, featuring Bobbi Wilan.  
**LOCATION:** Columbia College Chicago Concert Hall, 1014 S. Michigan  
**ADMISSION:** Free; for info call 312-344-7459

**February 27, Thursday**

**TIME: 12:30 p.m.**  
Performance - Soul: The Cergua Rivera Art Experience: A Tribute to Nina Simone and Other Women of the Black Ethicist, featuring Bobbi Wilan.  
**LOCATION:** Columbia College Chicago Concert Hall, 1014 S. Michigan  
**ADMISSION:** Free; for info call 312-344-7459

**TIME: 12:15 p.m.**

Performance - Jazz: LunchBreak Jazz Cafe - The Nicole Mitchell Trio performs.  
**LOCATION:** Chicago Cultural Center, Randolph Café, 78 E. Randolph  
**ADMISSION:** Free; for info call 312-744-6630  
(A partnership event with The Chicago Department of Cultural Affairs)

**TIME: 2:00 p.m.**

Lecture - The Power of Black Music in Commercials and Advertising will be discussed by Brenda and Morris Stewart, co-founders of Copia Records and The Joy of Making Music - a not-for-profit organization dedicated to implementing music programs for students in need.  
**LOCATION:** Columbia College Chicago Concert Hall, 1014 S. Michigan  
**ADMISSION:** Free; for info call 312-344-7459

**TIME: 2:30**

Film Screening - Blues: Chicago Blues History - presentation by a representative of Willie Dixon's Blues Heaven Foundation.  
**LOCATION:** Columbia College Chicago Concert Hall, 1014 S. Michigan  
**ADMISSION:** Free; for info call 312-344-7459

**TIME: 7:30 p.m.**

Concert - Gospel: The Robert Woollen Choral Ensemble. The 50-member choral presents a concert of anthems, spirituals and gospel music.  
**LOCATION:** DuSable Museum, 740 E. 56th Place  
**ADMISSION:** Free; for info call 312-344-7459  
(Presented in partnership with the DuSable Museum of African American History)

**February 28, Friday**

**TIME: 7:30 p.m.**  
Performance - Soul: The Cergua Rivera Art Experience: A Tribute to Nina Simone and Other Women of the Black Ethicist, featuring Bobbi Wilan.  
**LOCATION:** Columbia College Chicago Concert Hall, 1014 S. Michigan  
**ADMISSION:** \$10 students, \$15 general admission; for info call 312-344-7459

**March 2, Sunday**

**TIME: 2 p.m.**  
Performance - Spoken Word: The Last Poets, the original political rappers of the civil rights "era," present an afternoon of spoken word performance.  
**LOCATION:** DuSable Museum, 740 E. 56th Place  
**ADMISSION:** Free; for info call 312-344-7459  
(Presented in partnership with the DuSable Museum of African American History)

**March 3, Monday**

**TIME: 2 p.m.**  
Performance - Spoken Word: The Last Poets,

the original political rappers of the civil rights "era," present an encore afternoon of spoken word performance.  
**LOCATION:** Columbia College Chicago Hokin Hall, 623 S. Wabash, 1st floor  
**ADMISSION:** Free; for info call 312-344-7459

**March 4, Tuesday**

**TIME: 3 p.m.**  
Performance - TBA: Columbia celebrates Mardi Gras with a live musical performance.  
**LOCATION:** Columbia College Chicago Hokin Annex, 623 S. Wabash, 1st floor  
**ADMISSION:** Free; for info call 312-344-7459

**March 5, Wednesday**

**TIME: TBA**  
Film Screening and Panel Discussion - Hip Hop Viewing of the movie *Brown Sugar* and a discussion of "Love's Hip-Hop," which will look at the birth and maturation of hip-hop and its influences on culture and society.  
**LOCATION:** Columbia College Chicago Concert Hall, 1014 S. Michigan  
**ADMISSION:** Free; for info call 312-344-7459

**TIME: 3 p.m.**

Film Screening - Soul: Marvin Gaye - Behind the Legend looks at the life of the Soul/R&B singer.  
**LOCATION:** Columbia College Chicago Library, 624 S. Michigan, 3rd floor  
**ADMISSION:** Free; for info call 312-344-7459

**March 6, Thursday**

**TIME: 7 p.m.**  
Lecture/Performance/Benefit - A Conversation with Russell Simmons & The Del Poets  
**LOCATION:** TBA  
**ADMISSION:** TBA

**March 7, Friday**

**TIME: 8 p.m.**  
Performance - Jazz: The Birth of Jazz - The Chicago Jazz Ensemble, the internationally renowned jazz orchestra in residence at Columbia College Chicago, under the direction of William Russo, performs New Orleans-style jazz featuring Fraz Jackson and Johnny Frigo.  
**LOCATION:** Rockford College Maddox Theater, 5050 E. State Street, Rockford  
**ADMISSION:** \$15; Call 312-344-6245 for reservations.

**March 12, Wednesday**

**TIME: 10:30 a.m.**  
An energetic performance by an all-woman tap dance company, "Rhythm 1st," introduces audiences of all ages to the history of tap dancing.  
**LOCATION:** DuSable Museum, 740 E. 56th Place  
**ADMISSION:** \$5 (Reservations required: call 773-947-0600 x225)

**March 17, Monday**

**TIME: 6 p.m.**  
Performance & Discussion - Traditional - Chorus members and dancers from the Zulu opera Princess Magogo perform traditional songs and dances from their homeland. A discussion will follow featuring Mzikazi Khumalo, composer of Princess Magogo.  
**LOCATION:** Chicago Cultural Center, Preston Bradley Hall, 78 E. Washington  
**ADMISSION:** Free; for info call 312-744-6630  
(A partnership event with The Chicago Department of Cultural Affairs)

**March 19, Wednesday**

**TIME: 10:30 a.m.**  
Enjoy the musical heritage performance about Black women as presented by the all-woman Spiritual Journey Percussion Ensemble.  
**LOCATION:** DuSable Museum, 740 E. 56th Place  
**ADMISSION:** \$5 (Reservations required: call 773-947-0600 x225)

**March 22, Saturday**

**TIME: 11 a.m.**  
Join Nate Clay and other speakers as we celebrate the 20th anniversary of Harold Washington as Mayor of Chicago. Book signings by Dempsey Travis will be available.  
**LOCATION:** DuSable Museum, 740 E. 56th Place  
**ADMISSION:** \$5 (call 773-947-0600 x236)

**EXHIBITIONS**

**"THE POWER OF BLACK MUSIC"**  
Archival Exhibition  
Showcases CBMR materials that evoke the power and spirit of Black music, including photos, record jackets, scores, posters and other artwork.  
Information: 312-344-7346  
**EXHIBITION DATES:** February 1 - April 1, 2003  
**LOCATION:** Center for Black Music Research, 623 S. Wabash, suite 600 (Hours: Monday - Friday 9 a.m. - 5 p.m. or by appointment.)

**Picture The Sounds**

Student photography exhibition, managed by Columbia faculty member Acra Shepp, documents African American musicians and performers on the local music scene. Information: 312-344-7196  
**EXHIBITION DATES:** February 10 - March 5, 2003  
**LOCATION:** Columbia College Chicago Hokin Annex, 623 S. Wabash (Gallery Hours: Monday - Thursday 9 a.m. - 7 p.m.; Friday 9 a.m. - 5 p.m.)

**The DuSable Museum Exhibitions**

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Tune In to Columbia's WORX 88.1 FM - Chicago's Underground for special programming during "The Power of Black Music" African Heritage celebration.



## Oxford eyes Clinton as possible chancellor

By Tom Hundley  
Chicago Tribune

LONDON—The "good ol' boy" from Arkansas is also an "old boy" from Oxford, which is one reason former President Bill Clinton has been mentioned (Sir William?) as an early front-runner for the job of chancellor at Britain's most famous university.

The largely ceremonial post became vacant with the death of Roy Jenkins, 82, a towering figure in British politics who held the job for 16 years.

The Times of London newspaper called Clinton a "realistic prospect who would be a hot favorite among younger graduates and dons dazzled by his star appeal."

The idea seemed to catch Clinton's New York office by surprise. Tammy Sun, a spokeswoman, said the former president "is very busy with his foundation work and this is not something that he is considering."

But if Clinton were interested, it could be a good fit. The former president is widely admired in Europe, and especially in Britain. Late last year, he was greeted like a rock star at the British Labor Party's annual convention in Blackpool then went on to deliver a rousing speech that upstaged everyone else, including his host, Prime Minister Tony Blair.

Clinton's credentials for the job undoubtedly are enhanced by the two years he spent at Oxford as a Rhodes Scholar in the late 1960s.

During a recent visit to the university he said that his years there were the happiest of his life. His daughter Chelsea is studying there now.

In the past, the Oxford chancellorship has been a largely ceremonial plum for one of Britain's elder statesmen.

Before Jenkins beat out former Prime Minister Ted Heath for the job in 1987, it was held by Harold Macmillan,

another former prime minister.

But Britain's university system is in the midst of prolonged financial crisis, and Clinton's relative youth and formidable skills as a fund-raiser could make him very attractive to the Oxford electors.

"I would love to see Bill Clinton nominated. It would be tremendously good fun and extremely useful if Oxford was going into the fundraising business in a serious fashion," Alan Ryan, a professor at Oxford's New College, told The Times of London.

Candidates require only 50 signatures from Oxford graduates to get their name on the ballot. Voting is open to all Oxford graduates, but they are required to vote in person.

A spokesman for the university said he knew of no rules or regulations that would preclude a Clinton candidacy.

In the years since his presidency, Clinton has been raking in large fees on the lecture circuit while casting about for a more permanent job.

He has been mentioned as a candidate to run a major Hollywood studio and has toyed with the idea of hosting his own TV talk show. But the show-biz milieu would serve as a constant reminder of some of the seamier aspects of the Clinton presidency.

Oxford is the personification of dignity. As titular head of the world's most celebrated university, Clinton would have access to political leaders and deep thinkers from every corner of the universe and an unparalleled pulpit to hold forth on the issues of the day.

It also would give him one more chance to flex his skills as a campaigner, although—in the Oxford spirit—one is not expected to campaign too obviously for the job.

Others who have been mentioned as possible candidates are Chris Patten, an Oxford man and presently the European Union's external affairs commissioner, and Michael Heseltine, another Oxford graduate and a former deputy prime minister.

## Northwestern U. names first black female dean

By Jodi Genshaft  
Daily Northwestern

(U-WIRE) EVANSTON, Ill.—Northwestern University's first black female dean will soon head up the School of Music with a focus on expanding funding for the arts.

University officials announced Dec. 17 that Toni-Marie Montgomery, dean of the University of Kansas School of Fine Arts and a concert pianist, will take over the position July 1.

Montgomery succeeds Bernard Dobroski, who is stepping down this summer after serving 13 years as music dean.

Montgomery, 46, said she hopes to see more females and minorities join the university ranks because it is important for students to have diverse role models.

"[My hiring] is a strong statement because it's easier for many institutions to continue with the model," Montgomery said in a phone interview from her home in Olathe, Kan. "Here I am—this is going to be a first for Northwestern. It means that the university is going to be scrutinized more so, and I think the School of Music will get attention."

Dobroski said her appointment is significant because of her qualifications, not her ethnicity or gender.

"It's splendid. I couldn't be more honored to have a successor of her stature and experience to move the trajectory and goals of the school and faculty, and she's the person who can do it," Dobroski said. "She is a real head-turner in the sense of the importance and the impact of her ideas."

The Philadelphia native first told Northwestern she was not interested in the position, but the prospect of becoming dean of the nation's sixth-ranked music school, located in a vibrant urban location, in the end made the offer impossible to refuse.

"I wanted to be dean of a major school of music," Montgomery said. "I am accomplishing that."

Montgomery will come to the Evanston campus on Monday to meet with faculty and students.

During her tenure at Kansas, Montgomery

increased annual gifts to the school from nearly \$400,000 in fiscal year 2000 to more than \$2.8 million in fiscal year 2002.

Topping her list of priorities at Northwestern are improving music facilities and strengthening academic programs, such as arts technology and other joint degrees, she said.

"In the next two to three years, we're not going to have a new building," Montgomery said. "That's going to be a priority I have to address. It's a need—the separation of academic faculty and performance faculty."

She estimates it will take \$30 million to \$40 million to construct a new music building, but "fund raising and friend-raising takes a while."

"I do know that there have been great strides and progress made in renovating [the Music Administration Building]," Montgomery said. "I wouldn't want to describe the facilities as sorely inadequate. I know they are crowded and weren't designed for music."

Because there are few funding sources for the arts, the music school must turn to individual gifts, she said.

"I hear faculty saying it's the life sciences getting the attention," Montgomery said. "That's never going to change. International programs and life sciences are really sexy things."

"We have at our fingertips those people who are lovers of the arts. I see those individuals as the priority."

Montgomery told the Kansas City Star that her new post will involve a substantial increase in salary from the \$135,000 she earns at Kansas but declined to cite the figure. Kansas offered to match Northwestern's salary, but Montgomery had already chosen Northwestern.

Before working at Kansas, Montgomery served in academic posts at Arizona State University, Western Michigan University and the University of Connecticut.

Dobroski said he will help Montgomery during her transition as dean.

"My staff and I are really trying to make sure the baton is ready to be passed, that anything that can be finished will be finished," he said.

## Exonerated prisoners gather to oppose capital punishment

By Campbell Roth  
Daily Northwestern

(U-WIRE) EVANSTON, Ill.—When Ray Krone was being sentenced in 1992 in the stabbing death of a Phoenix woman, the victim's mother stood in the courthouse galley pleading with authorities to sentence Krone to death.

Shortly thereafter, they did.

Ten years later, in 2002, DNA tests revealed that Krone had been wrongfully imprisoned on death row. Soon after, the woman's mother extended her condolences to Krone.

At the National Gathering of the Death Row Exonerated, held Dec. 15 and 16 hosted by Northwestern University's Center on Wrongful Convictions on the Chicago Campus, Krone said he was gripped by one woman's ability to correct her mistakes—but astonished by the state's inability to do the same.

"That woman's apology was the most touching personal experience of my life," Krone said. "I always want to be that forgiving. I never got [an apology] from the state, by the way."

One by one, 35 men stood at the lectern at the Law School's Thorne Auditorium in front of more than 700 people and told stories similar to Krone's—stories of incompetent defense attorneys and indifferent judges, of years spent on death row, of coming hours from execution.

Exonerated men from across the country converged on Illinois, the current battleground for a national debate on the

death penalty's failures. They lit 102 candles—one for each inmate who has been exonerated from death row in the United States—and pleaded with outgoing Gov. George Ryan, who wasn't present, to save others from their ordeal.

The next day, the same men walked 37 miles in a relay, "Dead Man Walking," from Stateville Correctional Center in Joliet, Ill., to the state's James R. Thompson Center in Chicago to deliver a letter to Ryan urging him to "heed the lessons" of their stories.

### TO FIX A 'BROKEN SYSTEM'

Death penalty reform advocates spoke at the forum, criticizing a "broken system" of justice and encouraging Ryan to continue the moratorium on executions he established in January 2000 by commuting the sentences of 160 men and women on death row in Illinois before he leaves office this month.

"Tremendous strides have been made to alert America and the world of the deep flaws that pervade our justice system," Lawrence Marshall, legal director for the Center on Wrongful Convictions, told the audience. "They teach us that the system is incompetent to decide who should live and who should die."

Marshall called Ryan's decision in 2000 a "brave, heroic act" but said any attempts to reform the system short of blanket commutation would be inadequate.

A commission established by Ryan to investigate Illinois' death penalty system concluded that many changes to the system were necessary to produce sufficient

reform. The Illinois General Assembly is currently debating the changes.

"How could anyone trust a system with that track record and those defects?" Marshall asked.

Although the center advocates a blanket commutation policy—which would convert all capital punishments to sentences of life without parole—Ryan's advisers have suggested he consider separating the remaining death-row cases into two groups.

The first group would contain every case in which Ryan is certain of an inmate's guilt. Any inmate whose guilt is doubted would be placed in a second group.

"This sorting exercise is doomed to execute innocent people," Marshall said. "Governor Ryan, no matter how hard you effort, you will miss some people."

The Rev. Jesse Jackson also spoke, alluding to the candles that sat on the stage when he called the exonerated "a source of bright but flickering hope." Jackson called for a change in the nation's political climate in order to continue healing the system.

"The nation's soul is on trial," he said. "We don't need liberals and conservatives. We need liberators."

Kirk Bloodsworth, who spent nearly nine years in a Maryland prison for the rape and murder of a young girl, said he was angry about the state's lack of compassion for exonerated inmates.

"This was all created by a prosecutor who wouldn't admit he was wrong," said Bloodsworth, the first inmate in the country exonerated based on DNA evidence. "I don't understand how you can be that glib with a person's life."

**"The nation's soul is on trial.  
We don't need liberals and  
conservatives.  
We need liberators."**

**—Rev. Jesse Jackson**

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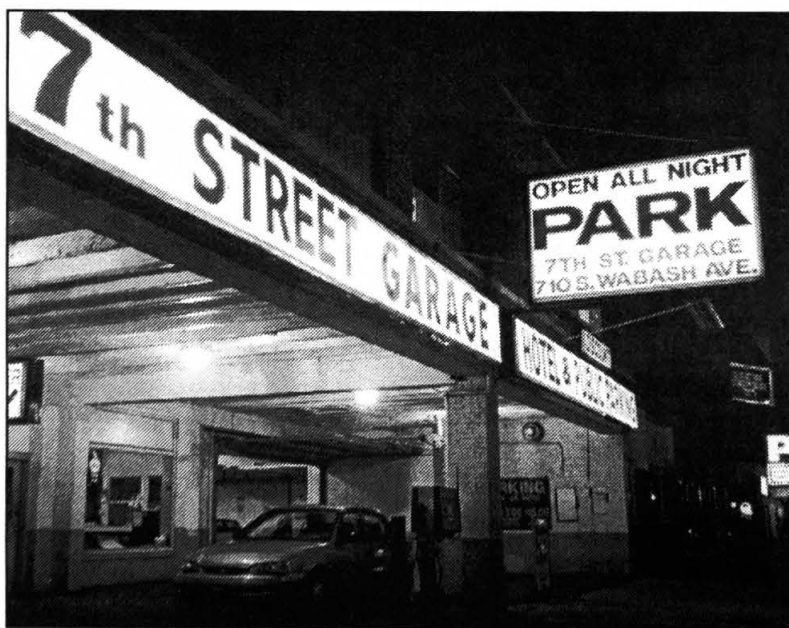


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In the Hokin Annex  
**Picture the Sounds**  
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January 30 - March 5, 2003

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**GLASS CURTAIN GALLERY**  
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A new media exhibition of Columbia College undergraduate/graduate student artists whose works address the subject of fractured and reordered realities.

January 27 - March 14, 2003  
Reception: Friday, January 31, 5 - 8pm

Curated By: Sabrina Raaf

Gallery Hours:  
M/TH 10am - 7pm  
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SA by appointment  
tel: 312.344.6650

**Participating Artists:**  
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Dan Dorsey  
Jason Foraker  
Jon Gitelson  
Justin Knapp  
Nick Krebill  
Jason Lazarus  
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Rob Lombard  
Laura Manney  
Maria Paschalidou  
Kerry Skarbakka  
Matt Siber  
Likalee Tamay

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Photo: Image © Maria Paschalidou

Columbia College Chicago

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**Deadline: March 14, 2003**

#### 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

### David Rubin Trustees' Scholarship

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

**Deadline: April 1, 2003**

### Hermann Conaway Scholarship

\$2000 for one academic year (\$1000 awarded in Fall, 2002 and \$1000 awarded in Spring, 2003). This scholarship is for full-time outstanding students who have demonstrated leadership ability on Columbia's campus or beyond.

**Deadline: March 14, 2003**

### Thaine Lyman Scholarship

\$1000 maximum award for the Fall, 2002 semester. This scholarship is for full-time television students who have at least 24 credit hours earned at Columbia.

**Deadline: March 14, 2003**

### Hillary Kalish Scholarship

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

**Deadline: April 1, 2003**



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



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Wednesday, Jan. 15

11:30 A.M.

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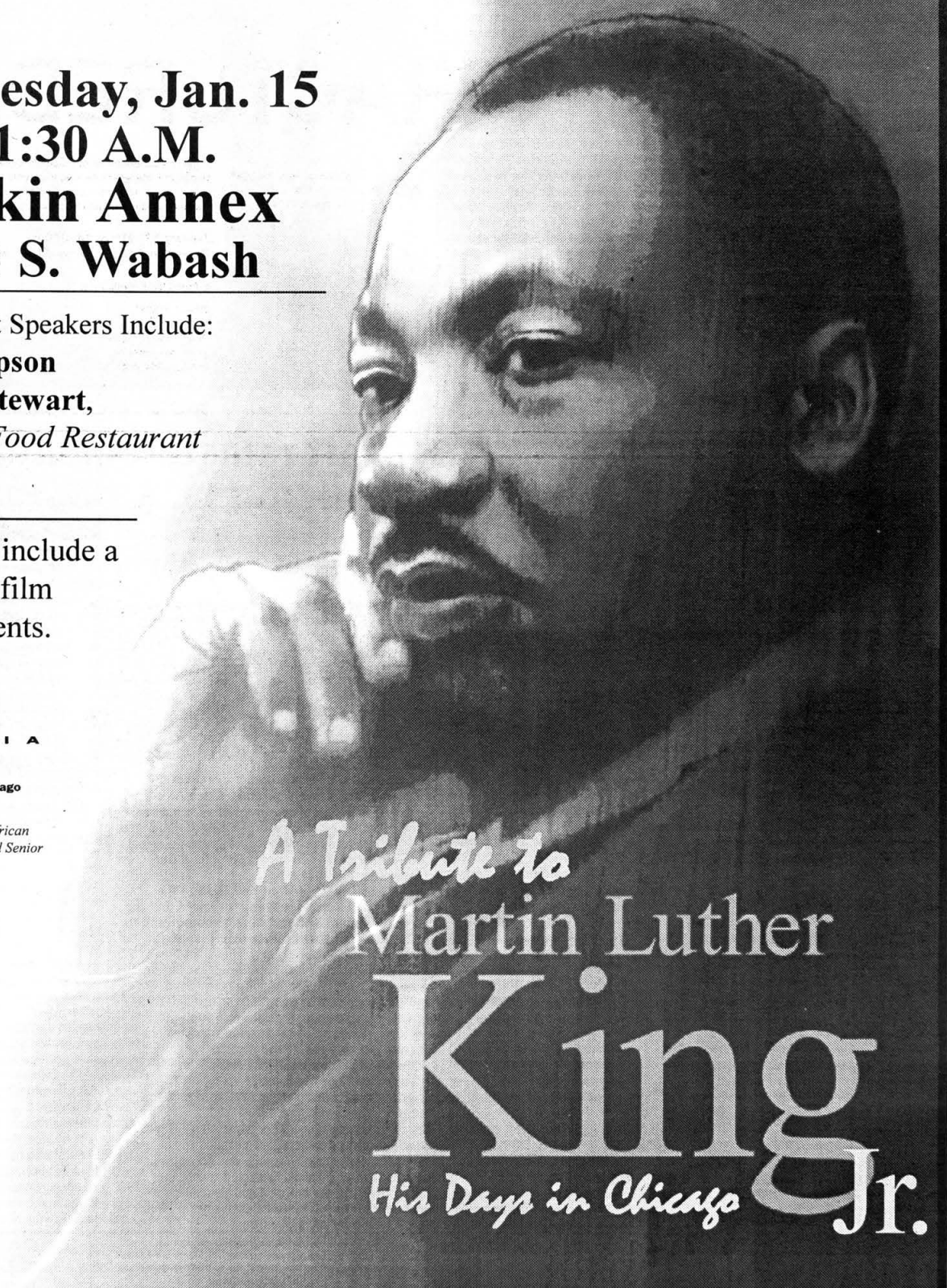
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# COMMENTARY

## Columbia Chronicle Editorials

### Hey, Congress: We want our tax credit, too!

President George W. Bush announced his plans for sweeping tax cuts and reform in Chicago on Jan. 7. His plan calls for accelerated income-tax rate cuts passed through Congress in 2001, increasing the child tax credit, giving middle- and lower-class parents as much as \$400 in rebate checks, and eliminating corporate dividends (which are taxes individuals pay on stock dividends).

Making sure to get their piece in as well, Democrats introduced their own economic stimulus plan last Monday, calling for some tax cuts as well, but not as extensive as the \$670 billion over the course of 10 years that Bush is asking for.

While the American tax code currently reaches pages into the thousands, with new rules only increasing its size, both plans have failed to accommodate young people, mainly college students.

College students across the country are raking up enormous amounts of debt in the form of student loans. Student loans, like the Federal Stafford Loan, all accrue interest. The unsubsidized loans begin tacking on interest the day students receive them, whereas the subsidized loans don't accrue interest until graduation.

Either way students are still paying a fair amount of interest, and in these tough economic times when finding a job may be difficult, paying the principal of a loan is

hard enough.

So we have two suggestions for our national legislators: Allow students to write off their interest on student loans, or grant some form of credit or write off for tuition costs.

Both are feasible, after all anyone who owns a home is allowed to write off the interest paid on their mortgage. The first year's payments on a mortgage is nearly all interest that amounts to a huge write off. Mortgage interest rates are at an all time low, comparable to student loan rates. So why not help out those who will some day own a home? If they can ever pay off their student loans to afford a home.

Earned income tax credit gives low-income families a different set of guidelines to file taxes often resulting in poorer families paying little or no federal income tax at all. The EITC gives low earners a series of write offs and credits. Students tend to be low earners too, so a tuition credit would definitely help those who pay their own way through college.

Republicans and Democrats do not agree on much, but they do agree on two things: a tax cut is necessary, and economic stimulus is a must. How to do it, however, is a matter to be hashed out in Congress. But both parties have failed a big group of tax paying, voting citizens who could use a break. Students.

### Low-fat eating difficult—but helpful in the long run

In a cartoon in the Jan. 6 edition of The New Yorker magazine, Alex Gregory depicts a U.S. map. The entire country is white except for two small black areas at Los Angeles and New York City. No, this has nothing to do with race. The black areas are labeled "Too skinny." The rest of the continental United States is "Too fat."

Obesity is a national problem—and it's getting bigger.

Men's Health named Chicago the second fattest city in the country for the second year in a row. (Houston was No. 1 and Detroit was No. 3.) The survey is decidedly flawed, having based its data not only on the actual weights of the cities' individuals, but also on variables such as commute time, air and water quality and the number of fast-food restaurants and health clubs in an area. However, the survey does highlight a challenge to Chicago residents to perhaps cut down on fast food and exercise more.

Chicagoans could literally eat at a new restaurant every day for a year and still have ground to cover, but that's no reason to go for it. Studies show the number of meals the average American eats out has been on the rise for years.

Still, it's pretty common knowl-

edge that eating restaurant food is rarely as healthy as preparing your own food at home.

Everyone knows it's much easier to grab a McDonald's Extra Value Meal than to prepare your own balanced, low-fat meal. But that heavy, bloated feeling that follows a meal consisting of super-sized double cheeseburger, fries and a Coke could be a sign that maybe these types of foods don't sit right in the digestive tract.

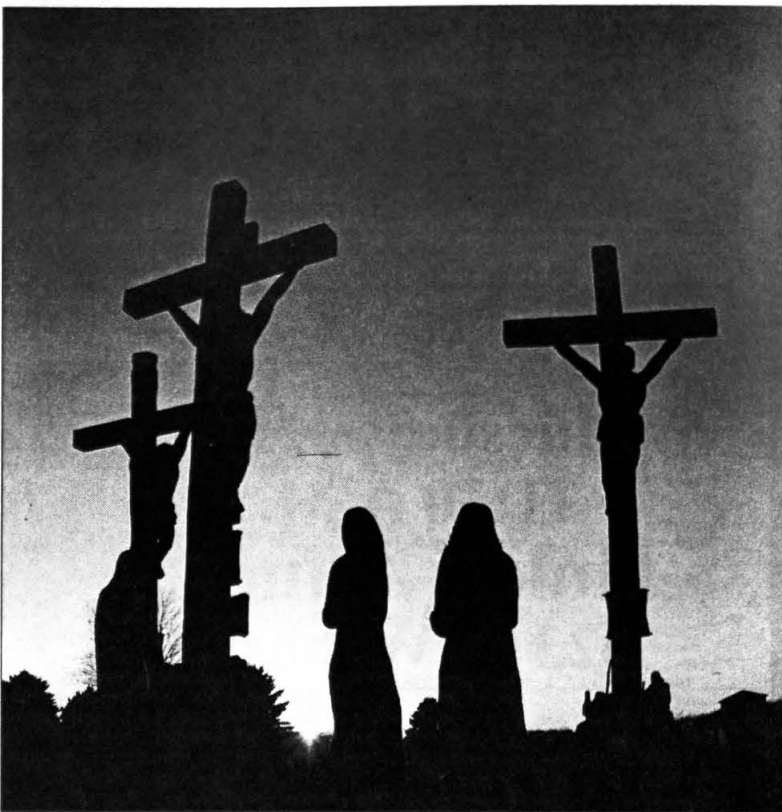
Fast food contains little nutritious value, and those who rely on it as a cornerstone of their diets—whether or not they're obese—are taking part in a recipe for disaster.

A study published in the Jan. 7 edition of The Annals of Internal Medicine states people who are overweight at 40 are likely to die three years earlier than those who aren't and that being overweight is just as risky as being a smoker.

The point is that we all need to think twice about what we eat. With our busy schedules, time to prepare a bag lunch or a healthy breakfast or a dinner chock-full of vegetables can fall to the wayside.

So in this last crammed week of classes, take an extra hour to prepare a decent meal. You'll feel better in the long run.

## Exposure



Mike Schmidt/Chronicle

### Draft reinstatement a mistake

By Ben Kraudel  
Technician

(U-WIRE) RALEIGH, N.C.—In the 25 years from 1948 until 1973 young men were being forced to register to die in a country other than their own—in some field or some jungle—at the request of the country in which they lived. For this quarter-century, our country played a lottery with the lives of young men 18 and older.

Now, two leading Democratic congressmen have requested that America reinstate the draft. The reason that the draft would be helpful at the present, they say, is as a tool to allow lawmakers to see the ramifications of war-making a little more clearly, if their own sons join the fray.

The logic of this argument is severely flawed. The current military machine of America does not require, nor will it even be greatly aided by, a drafted military. Since 1973, a volunteer service has been in effect to create an armed forces to defend our country.

If I had to fly to Iraq and fight in the desert, I think I would like to know that the men fighting with me were as committed to the cause as I was rather than just hoping to survive the battle.

Also, the exemption policies for the draft are not as effective as they were from '48 to '73. More young people over the age of 18 are going to college, but are no longer exempt. Some of them have medical reasons not to fight. If the draft is reinstated, the only people who will end up on the front lines are the middle- to lower-class young men who may not be able to afford college.

The draft still suffers from many flaws, which, while acceptable perhaps to the culture of the early '70s, are not acceptable now. Women have never had to register for the draft. In an enlightened time such as now, the only way to effectively reinstate

the draft would require able-bodied women to register as well. This raises far too many problems that are completely unnecessary.

The men and women already serving in the volunteer service do it because of their pride in country and obligation to the good of mankind. They do their jobs well, and we have no reason to force others into the foxholes beside them. We have adequate military personnel, and this tactic is nothing but an attempt by the Democratic Party to confuse the issue.

The sons of political leaders won't be called to war. If they wanted to be on a plane to Iraq, that's where they would be right now. George W. Bush, our president, wasn't on a plane to Vietnam. He joined the Air National Guard and spent all of his time in the service flying around Texas.

The better question to ponder right now is why President Bush seems so intent on starting a war with someone. If not Iraq, then perhaps North Korea. Sometime next week we may be back in Vietnam. We've already fought a war in Iraq. Likewise, we've already battled Korea.

President Bush seems so intent to build a legacy of war that he's going through the strike list of American wars that were not all-out victories.

I do not support a war at this time, but if a war is necessary, I am completely outraged by two representatives of my government suggesting that we should force men to fight—to die—in order to give their fellow politicians something to think about.

The decision to risk the lives of young American men by putting them in the face of war so that old men can gain political perspective is asinine.

It is time American citizens take a good look at themselves—and the warmongering that is becoming the business of Washington—and to wonder if perhaps there is a better way to approach the problems of the world.



# A few final insults, demands before I leave

By Katie Walsh  
Commentary Editor

The end of the semester is finally upon us. For some, that means a few weeks of relaxation. For others, like myself, it means the end of the college experience and onto the real world.

Since this will be my last chance to throw out my thoughts, I figured I would put everything out there I want to say about this wonderful world we all inhabit. After all, it is highly probable I will never get paid to spout out my opinions again in this type of forum. So here it goes:

I'd like to begin with a letter to President George W. Bush:

Dear Mr. President, Before I say anything, I want to let you know that I voted for you in 2000 and I do not totally regret my vote—yet. But I have to tell you that sometimes you confuse me. For example, what is with your obsession with Iraq and your apathy about North Korea?

I mean come on, I know Hussein tried to kill your father and all, but this grudge you have is getting a little out of hand. You tried your hardest to tie him to Al Qaeda, and guess what? It didn't work. While Hussein undoubtedly wishes he had some nukes, it's pretty likely he doesn't. At best, he has some smallpox and mustard gas, which has no way of getting into this country and harming mass amounts of people.

And what about North Korea? Hello, do you even know Pyongyang exists? I don't think you do. The only person in your administration who seems to notice it is Colin Powell, who has been on every news show to stress that this situation isn't a crisis—yeah right. What does Pyongyang have to do to get your attention? You could parade a nuke down the streets of his capital city? Or maybe you should wait until he uses it against South Korea, which is begging for help from anywhere and seems to be the only country that sees the severity of the situation.

One more thing, that little clause in the Homeland Security Bill that spares pharmaceutical giant Eli Lilly from responsibility in one of the most appalling drug debacles ever is really low. Even for a money-hungry Republican.

Think about this a little, as I'm sure I'm not the first to voice this to you.

Thanks for your time.

I'm glad I got that out of the way. Now for the rest.

I am so thankful the Trent Lott mess is



finally over. He did the right thing by stepping down. What was most shocking about this entire ordeal was how surprised people were that he still thought like that. The man is from Mississippi, a state where many of its residents are still deeply angry over the Civil War. Come on! Did you really think a man who once said he felt close to Jefferson Davis was a modern thinker? Get over yourself.

And Rev. Jesse Jackson, please just go away. Every time you open your mouth, you make the ultra-liberals who actually think you have something interesting to say look dumber. You are one of the biggest hypocrites of our time. No one forgot about your "hymietown" remark so you have no room to speak out about Trent Lott.

Speaking of Jackson, no one should buy a Toyota—ever. You see, Jackson shook Toyota down for—get ready—\$700 million. That's right. He threatened to create a public boycott and label Toyota a racist company if they didn't contribute more to aiding minorities. So to avoid bad publicity, Toyota bowed down to Jackson and then some, giving hundreds of millions to his organizations.

Last but not least, Bill Clinton. There is no doubt in my mind that Clinton constantly caresses his ego, telling himself over and over again, "I was the best president ever." Just keep telling yourself that slick Willie, because I'm sure history will not label you as such.

Where to begin, well let's see, North Korea, is a good place to start to keep with current events.

Though the Bush administration will most likely never publicly say this (they tend to have more class than that), this entire mess is all your fault. While you were busy staining some 20-something intern's dress and giving money hand over fist to North Korea (\$4 billion to build a

nuclear reactor to be exact), the North Koreans were busy lying to your face and laughing at you. Oh yes, and of course building up their arms and weapons of mass destruction. And now you get to sit back and watch some other administration pick up the pieces. Way to go Billy-boy.

Let's move on to your shady midnight pardons. In case you've forgotten, your party, the Democrats, have prided themselves on taxing the hell out of the rich in order to support the poor. Last time I checked, Mark Rich—whom you pardoned—owed millions of dollars in taxes to our government. Just think of how many social programs Mark Rich could have contributed to if he had to pay his taxes to get back into this country, instead of getting off free and easy. Even your own peers thought this was really bad, but hey, it is possible that it was well worth yours and Hillary's while. Cha-ching!

Speaking of social programs, will you ever have to explain the \$15 million in food stamps your administration sent to 26,000 dead Americans? Or how about the \$100 billion your administration erroneously sent in Medicare payments. Tell us about that one. What ever happened to the \$350 million your education department misplaced in 2000? How do you allow your administration to misplace that much money Bill? How come you never cracked down on the Department of Education once?

Will anyone ever make you answer for your actions? Not likely I suppose.

Having said all of this, I have no regrets that I have left anything out in my year and a half writing commentary. Thank you for being such a nice audience. And to those who took offense to everything I wrote, that is what debate and opinions are all about. It is nice to know some people still care about the world around them.

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## Hale creates own reality: Hatemonger on trial

By K. Ryann Zalewski  
Assistant A&E Editor

On Jan. 8, Matthew Hale, leader of the white supremacist World Church of the Creator, was arrested for allegedly soliciting someone to murder Judge Joan Humphrey Lefkowitz. Lefkowitz enforced a ruling by a federal appeals court that said Hale and his church violated the trademark of the Church of the Creator, an Oregon church operated by the TE-TA-MA Truth Foundation which does not endorse the racist views of Hale's church.

If you aren't familiar with the World Church of the Creator—whose motto is "Rahowa" (racial holy war)—allow me to inform you. According to the Anti-Defamation League website, the main goal of the World Church of the Creator is the "survival, expansion and advancement of [the] White Race [sic] exclusively." Members call themselves creators and they do not believe in a god, heaven, hell or eternal life.

The World Church of the Creator believes that nature's greatest creation is the white race. The ADL site said that the World Church of the Creator believes that "every issue, whether religious, political or racial [should be] viewed through the eyes of the White Man [sic] and exclusively from the point of view of the White race [sic] as a whole."

Turns your stomach, doesn't it? But hold on, it gets even better. The World Church of the Creator has a website especially designed for children.

Entitled "Creator Kids" the site contains games, puzzles, print-out coloring pages and stories aimed at young people. The site has graphics of laughing children and pictures of cute babies.

One of the clues in the kid-themed site's crossword puzzle is "\_\_\_\_\_ was the greatest White Leader that ever lived." Abraham Lincoln? George Washington? FDR?

None of the above.

Their correct answer is Hitler.

OK, let me get this straight—Hitler was the greatest white leader and the Jews are "the deadliest enemies of the White Race" (as another crossword clue said)? Excuse me, Matthew Hale and the rest of you creators, but I think you have the world totally backwards. Last time I was in a world history class we were still learning about the Holocaust. You remember that right? When Hitler and the Nazi regime murdered 6 million Jews?

How does such a backward "religion" exist? The greatest asset the World Church of the Creator has is Matthew Hale—aka Pontifex Maximus (or Pontifex Ignoramus, as I call him). The church has been in the spotlight since Hale became the leader.

Hale is a publicity monger who has been quoted in several news articles. Hale has appeared on many radio programs and on TV's "Jerry Springer" and "Ricki Lake" shows. He has been interviewed by Tom Brokaw for NBC's "Web of Hate" report and has sat on an MSNBC panel discussing "Race in America."

But Hale's only real talent is drumming up publicity for his small-minded "church." Hell, I guess even the village idiot has a right to his 15 minutes.

So Hale has been indicted on two counts. I sincerely hope he is found guilty of his crimes. I'm sure he will still work as the leader of the World Church of the Creator. But hopefully if he is incarcerated, it will mean less time that his beliefs will be spread via TV and in print. Perhaps then the World Church of the Creator will crawl back under the racist rock it came from.

# COLUMBIA'S VOICES

## Proud to fight for freedom

In "War may change college life" Angela Caputo touches on an interesting phenomenon across America.

Unlike the Vietnam War, which was seen as futile, the collective war on terror and the potential war with Iraq conjure up quite a bit of support. Could it be because 3,000 of our own—just like you and me—were savagely murdered while going about their lives? Could it be the pictures of Kurdish mothers clinging to their dead children after Saddam unleashed his chemical capabilities? Or is it the giant poster reading "You Reap What You Sow" flagrantly paraded around the streets of Baghdad just hours after the attacks?

Angela Caputo said she's "disconcerted" with the student body's efforts to protest. Maybe the student body realizes the necessity of this war.

Maybe the majority of the student body trusts the intentions of our government and would rather support their own country than that of a dictator who's throne is stained with the blood of many nations. War is a terrible and unfair thing, but certain circumstances demand retribution.

If drafted, I intend to serve. You might say "Why sacrifice your individuality?" My answer is because I love this country, and everything it stands for, and will gladly fight to advance liberty, freedom, and justice to the repressed people of Iraq.

—Brandon Sarmas/Freshman

## Dissent not un-American

Thomas Paine, a true American patriot whose common sense words still speak to the heart of what constitutes freedom, instructed his fellow citizens:

"But such is the irresistible nature of truth, that all it asks, is the liberty of appearing." And that is how it is supposed to be in a democracy such as ours where those who hold differing and alternative perspectives on important public policy issues are to be afforded the opportunity and means to take their cases to the citizenry in order to allow for a collective judgment to be arrived at based on intelligent discourse.

However, the Bush administration—under the guise of protecting our freedoms and way of life, but caught up in a web of self-righteousness and arrogance and convinced that truth and God is on its side—has fomented and propagated a climate in which speaking out in opposition to its warmongering policies and actions are deemed to be disloyal and un-American.

It is in such a context that the decision by the Miramax corporation to restrict to a two-week run in New York and Los Angeles the showing of *The Quiet American*—a film serving to challenge the conviction held by those in our government who see themselves as the good guys, the cowboys in white hats, waging a holy war against the forces of evil—needs to be viewed. Why the limited run? Because, according to a Miramax spokesperson, to widely distribute a film with such a message at this time would be unpatriotic and not in the best interests of the American people.

Let us not be misled. It is not Saddam Hussein and his criminal and cruel cohorts who will bear the brunt of our military might, just as it was not our governmental leaders who suffered the most as a result of the 9/11 horror. Everyday Americans—men, women, fathers, mothers, husbands, wives, sons and daughters—are being prepared to kill the everyday Iraqi men, women, fathers, mothers, husbands, wives, sons and daughters in the name of antiterrorism. Have the Iraqi people not endured enough tragedy and misery from living in a despotic regime and as a result of the U.S.-led boycott that has prevented basic necessities of life from reaching the Iraqi masses?

As a father, if you were to kill my child in the name of terrorism or in the name of antiterrorism, it would make no difference to me. You killed my child. Cognizant of such a reality, Winston Churchill, British Prime Minister during World War II, advocated the need for governments to "jaw, jaw, jaw" rather than to "war, war, war." Yet, such a moral imperative strikes at the heart of every government's national security bureaucracy—be it led by Hussein or Bush—which sees peaceful resolution and the absence of enemies as a threat to its survival.

Where do we go from here? To accept the indisputable fact that informed opinion based on access to

diverse voices on issues of supreme importance to our country and the peoples of the world must be afforded the light of day if truth and wisdom are to prevail.

To suppress such points of view turns us into them in the spirit of Walt Kelly's Pogo: "We have met the enemy and he is us."

The Bhagavad-Gita addresses all those in power: "The mind is restless, turbulent, strong and unyielding ... as difficult to subdue as the wind."

Mr. President, contrary to your wishes, we will shop less and think more.

—Louis Silverstein/Faculty, Liberal Education Department

**The Chronicle would like to hear from you.**

**Submit your thoughts on anything you read in the Chronicle in a letter to the editor:**

**E-mail us at [chronicle@colum.edu](mailto:chronicle@colum.edu)**

## West of Center



John West/Chronicle

**Look for more opinions online at**  
**[www.ColumbiaChronicle.com](http://www.ColumbiaChronicle.com)**

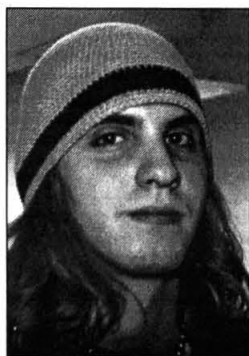
## The Columbia Chronicle photo poll

**Question: What do you think of Columbl's odd semester break schedule?**



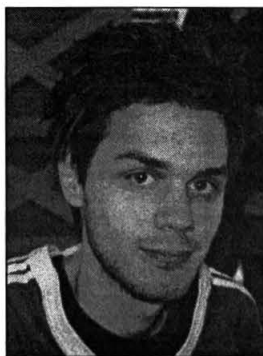
**Melissa Rous**  
Senior/Graphic Design

"It is a blessing and a curse. It sucks because you can't fully enjoy your holidays."



**Justin Griffin**  
Junior/Music

"It sucks. We should have one break."



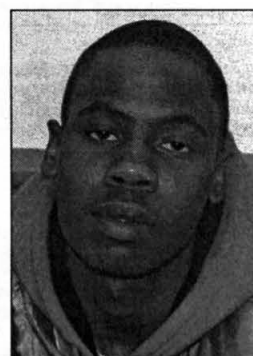
**Jason Schaufele**  
Sophomore/Fine Arts

"I like having two extra weeks to catch up on everything for my finals."



**Cory Papunen**  
Freshman/Photography

"The way the state universities do it would give a lot more time to be home if I we don't live in Chicago."



**Andre Phillips**  
Freshman/Sound

"I could be making more money right now because the last two weeks of the first semester got in the way of a job I could've taken."



***Coming February 10th***

# CITY BEAT

The Columbia Chronicle is pleased to announce its newest section highlighting a mix of community, South Loop, and Chicago news.

## ATTENTION:

### STUDENT WORKERS AND SUPERVISORS

The Student Employment Office Wants You To  
Make A Smooth Transition Into the Spring Semester

#### Students: .....

- February 1, 2003 is your last workday for the fall semester.
- You may start working spring hours on February 3, 2003 if you have been rehired for spring. Ask your supervisor.
- Remember, you must be enrolled for at least 6 credit hours in the spring semester and have at least a 2.0 G.P.A. in order to continue working.

#### Supervisors: .....

- Complete and return fall evaluation forms to Student Employment by the end of the fall semester, January 18, 2003.
- Let your student worker(s) know whether you are "rehiring" them for spring.
- Students work up to 20 hrs. each week during the semester break.
- Send us a Work Authorizations for your new student workers.
- New students may come to the Student Employment Office for payroll processing Monday thru Thursday, 10am - 3pm after January 18, 2003.
- We need jobs to post on the Job Board. Send in Job Openings now!

#### Questions?

Contact Student Employment, 623 S. Wabash, Room 315 312/344-8521 or x8522



# Following

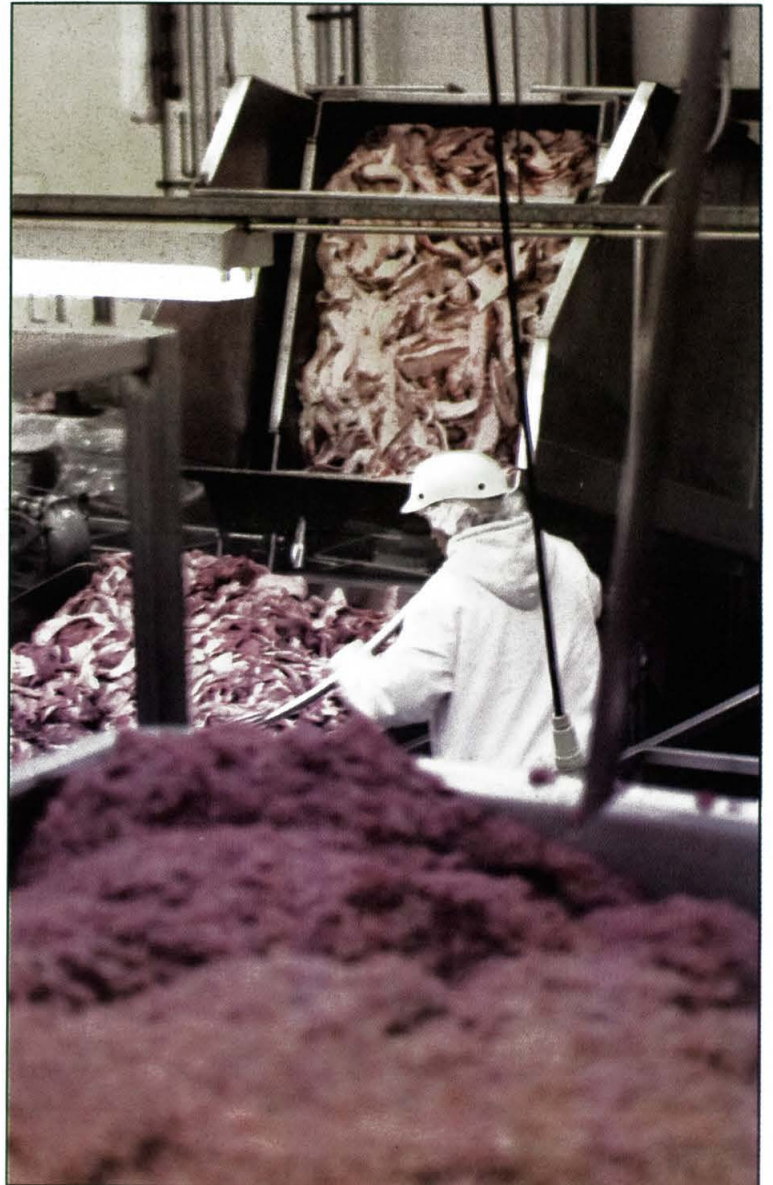
Each day in the mammoth factory on North Damen Avenue, the Beef Packing Company scurry around a production line that seemingly never ends. In the past year, the company has churned out roughly 375,000 pounds of all-beef products. Chronicle photographer Mike Schmidt documented a day in the life of the factory.





# the Line

ue, some 300 employees of the Vienna Beef stretches on for blocks. By day's end they ducts, ranging from hot dogs to corned beef. at the factory.



○ Center: When the meat first enters the plant, it has to be carved into the different 'cuts' and sorted correctly. The leftovers are what eventually become the hot dogs.

Counterclockwise from Top Left:

○ Inspectors test the meat that will eventually be made into hot dogs. The hot dogs here are being inspected during the final stage, just before the meat is packed into the gelatin casing.

○ These raw hot dogs are about to be cooked.

○ Sausages wait in cold storage before shipment.

○ The leftover portions that are eventually ground up and turned into the actual hot dog.

○ After the meat is cooked, it is weighed and portioned out accordingly.

○ Three different stages of the hot dog are visible: completely ground, partially ground and original whole pieces.

○ Some of the meat that is sent to other suppliers or restaurants has to be seasoned first. This drum acts in a way similar as a cement truck to season the meat.





# Wanna ride?

LAURENCE  
FISHBURNE

## BIKER BOYZ

DEREK LUKE ORLANDO JONES DJIMON HOUNSOU LISA BONET BRENDAN FEHR LARENZ TATE AND KID ROCK



*SURVIVAL OF THE FASTEST.*

DREAMWORKS PICTURES PRESENTS LAURENCE FISHBURNE "BIKER BOYZ" A 3 ARTS ENTERTAINMENT PRODUCTION DEREK LUKE ORLANDO JONES  
DJIMON HOUNSOU LISA BONET BRENDAN FEHR LARENZ TATE AND KID ROCK BASED ON THE NEW TIMES ARTICLE BY MICHAEL GOUGIS MUSIC BY CAMARA KAMBON EXECUTIVE PRODUCER DON KURT  
PRODUCED BY STEPHANIE ALLAIN GINA PRINCE-BYTHEWOOD ERWIN STOFF WRITTEN BY CRAIG FERNANDEZ AND REGGIE ROCK BYTHEWOOD  
DIRECTED BY REGGIE ROCK BYTHEWOOD  
PG-13 PARENTS STRONGLY CAUTIONED  
Some Material May Be Inappropriate for Children Under 13  
VIOLENCE, SEXUAL CONTENT AND LANGUAGE  
DOLBY DIGITAL  
SDDS Sony Dynamic Digital Sound  
DREAMWORKS PICTURES  
www.bikerboyz.com  
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**Stop by the Chronicle office to pick up a complimentary ticket to see the new action thriller "Biker Boyz" at the Webster Place Theatre on Thursday, 1/29.**

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

COLUMBIA CHRONICLE

DREAMWORKS  
PICTURES

**"Biker Boyz" revs into theatres on January 31st!**





## Country music, Christian lyrics

(Above): The Christian Country Music Association's vocal group of the year, The Fox Brothers (From Left to Right): Roy Fox, Lynn Fox, Randy Fox, John Abernathy, Brent Fox, Todd Mortl. (Below) Georgia's Scott Brown, a Christian country artist who also performs in rodeos.

By Randy Klodz  
Staff Writer

**R**ap-rock, alt-country, pop-punk, alt-rock—but Christian country? With the ever-present crossbreeding of music genres, one that may not be easily recognized is Christian country. Though a majority of the general public is unfamiliar with Christian country, the genre came in to existence nearly 10 years ago and has had a surge in popularity, within the last two years.

So what is Christian country? Those within the Christian country community generally describe the brand as the combination of a basic country beat and morally positive Christian lyrics.

What separates a contemporary country artist from a Christian country artist? In a musical sense, both artists can be completely alike in rhythm but can be completely different in delivery of the message of their song. "A Christian country artist has no problem singing a straight country song and adding it into their show, as long as it's a positive song," said Lynn Fox, singer and keyboardist of the Christian Country Music Association vocal group of the year, The Fox Brothers. "As long as it's not about bars or cheating."

Fox is joined by his brothers Randy (lead vocals and bass) and Roy (tenor vocals and harmonica), as well as John Abernathy (bass singer and lead guitarist), Brent Fox (son of Randy, and trumpet player) and Todd Mortl (percussion).

Fox said that his band's influences are similar to that of other Christian country acts: country and gospel music, a church background and the Grand Ole Opry. The Fox Brothers have won many awards on the CCMA's annual award show—which usually takes place in November.

These include CCMA Entertainers of the Year from 1999-2001 and Vocal Group of the Year in 1996, 2000-2002.

However, Fox feels that he and his band have a different performance approach than many current Christian country artists, primarily in that they preach to their audience.

"Our group is more of an entertaining-type group that's got variations of some positive country, Christian country and comedy woven throughout the act," Fox said.

Although Fox is not familiar with contemporary artists like Creed or P.O.D.—artists with a reputation for having positive Christian-leaning lyrics—he said, "As long as their message is positive they can be reaching people that country music would not, they would be reaching people for the Lord."

Though comedy is present in the act, it's unlike that of George Carlin or Richard Pryor. "Obviously it's clean, yet entertaining," Fox said of the comedic banter between songs. In fact, Roy was the CCMA Comedian of the Year 2002 and the Country Gospel Music Guild Comedian of the year in 1999. Fox said that the jokes are usually food related. "Roy loves to eat; he's overweight—he's like the overweight brother and proud of it," said Fox. "He eats [a] lot of fattening foods, so it's kind of centered around that."

In a business sense, contemporary country acts and Christian-country acts greatly differ, according to Sherry Ehrenberg, director of radio promotions for Nashville-based Higgins Music Group.

"Compared to normal country artists, Christian artists have their ministry, the faith that they practice...each artist has their particular thing that they do, while the mainstream country acts have their record labels, and that's what they go by,"



Photo courtesy of the Cool Springs Executive Center

Ehrenberg said.

Ehrenberg said that sometimes some country stations will play an artist that other stations won't based on the artist's lyrical content or beliefs. This is similar to how several R&B radio stations refused to play the music of R. Kelly after accusations of pedophilia became a national topic of controversy.

And, similar to how rock and R&B songs get charted in Billboard—which bases its positions on radio play—CCMA has Power Source magazine, which has its own five national charts. "We have reporting stations who report to us either on a weekly or monthly basis and that's how artists move up and down and stay on the charts," Ehrenberg said.

The popularity of the charts has led to the advent of an emerging radio show called "Power Source Top 20," which features

the top 20 songs of the week and is hosted by Rich Miller.

Power Source magazine is a monthly magazine that showcases Christian country artists, contemporary country artists, bluegrass artists, as well as many more, according to Vickie Gardner, who's worked in the advertising department for the magazine for four years.

Scott Brown, a Christian country artist based out of Ringgold, Ga., performs his music in a more typical form of expression for artists of the genre. Brown belongs to his Brand of the Cross Ministry and he spreads his music throughout the country, while performing at churches and other "suitable" venues—like rodeos, where he also performs.

"Sometimes it's a burden," Brown said of his rodeo experi-

See **Christian country**, page 25

## Salvation: one pinprick at a time

By Paul Bourgeois

Knight Ridder Newspapers

FORT WORTH, Texas—While he's sticking dye under his clients' skin, tattoo artist Bobby Doran might also instill a little Christian faith into their hearts.

The Tattoo Shop in Fort Worth is much more than its name suggests, Doran said.

"We minister through tattooing," he said. "The church for years has looked at tattoos as a bad thing. We are trying to show a different side of it."

"Ninety percent of the people who walk into a tattoo shop will never walk into a church. So if we can be the only church that they see, well, that's good."

Recently, Doran drew a little more attention to his ministry.

Doran bested a world record Jan. 4, tattooing friend Bill Davis, 39, for more than 30 consecutive hours. The previous record of 27 hours, 12 minutes fell at 6:58 p.m., but the pair kept going until 10 p.m., for a total time of 30 hours, 15 minutes.

Doran said he had two goals: to see whether he can do it and to attract some attention to the tattoo parlor/ministry.

Doran's shop has become a meeting place. The walls are covered with samples, but unlike most tattoo parlors, the place is brightly lit, almost cheery. There is a large wrap-around couch. Friends and acquaintances stop in just to chat.

Doran and his wife, Tanya, moved to Fort Worth from Houston about a year and a half ago.

"We came to minister," Tanya Doran said. "Here we get to reach out and touch people who would never go to a church."

Most of the time, Doran said, he tattoos and pierces his clients with no mention of religion.

"I don't force anything down anybody's throat, but when God says talk to them, I talk to them," he said.

"We've had people break down and cry and give themselves up to God," Tanya Doran said, again stressing that they never push it. "If it happens, it happens."

Both said that they agree that a tattoo parlor might seem an unlikely place to spread the Christian faith, but Doran cites Bible verses about the need for believers to go out into the world, of which tattoo parlors certainly are a part.

Doran said he knows of no direct tattooing prohibitions in the Bible.

The closest, he said, might be Leviticus 19:28, which says: "Ye shall not make any cuttings in your flesh for the dead nor print any marks upon you."

A strict reading could mean prohibitions on surgery, circumcision and even the wearing of cosmetics. In any case, Doran said, the key phrase for him is "for the dead," and to him that means satanic images.

Tanya Doran said tattooing has long been frowned upon because of its connection to ancient pagan rites, but that some aspects of Christmas and Easter traditions are also rooted in pagan celebrations.

Today, she said, tattooing has gone mainstream.

"It used to be just for bikers, convicts and rock 'n' roll stars. Now it's for everybody," she said.

See **Tattoo**, page 25



# Lullaby in hard rock

By Eric W. Alexy

Contributing Writer

Self-proclaimed hard-rock band A Static Lullaby—which hails from Chino Hills, Calif.—is accustomed to headlining local shows in what is usually a rather warm climate where most in attendance are generally quite familiar with the band's music.

But the quintet's recent stop in Chicago saw the band play the underdog card in a big way.

Huddled near the entrance of the Fireside Bowl, 2646 W. Fullerton Ave., the group, headed by self-appointed group spokesman Phil Pirrone did its best to brave the cold and answer a series of questions both personal and musical-related. Lead singer Joe Brown only made a brief appearance during the interview. He said it was too cold for his liking. Passersby unfamiliar with the band after seeing them outside were introduced shortly thereafter, as the band had to rush to the stage immediately following the interview.

ASL was the opening act, after all. The other bands were considerably heavier, and they were playing a bunch of songs from an album that wasn't even out yet.

Comprised of vocalist Brown, bassist Pirrone, drummer Brett Dinovo and guitarists Dan Arnold and Nate Lindeman, ASL first came to light in the summer of 2001 after the members grew tired of their previous individual projects. After garnering a significant local buzz and recording a handful of tracks that would later see release on the band's independently released *Withered* EP, ASL set out to launch its first tour alongside Drive-Thru Records recording artist Finch.

According to Pirrone, just prior to the tour the band sent a copy of its CD to Rodney Afshari at Freeze Artist Management—who

also manages Glassjaw, among others. "The day he gets the CD he calls us and says 'I'm your manager and I'm going to get you a [record] deal tomorrow,'" Pirrone said.

The next day—literally, Pirrone noted—the band's demo tracks had found their way into the hands of famed metal producer Ross Robinson (Korn, Limp Bizkit), who had become intent on working with ASL on its forthcoming full-length release. After weighing its options for a very little while, the band elected to work with Robinson.

However, the Robinson deal soon flopped because he had inked a band called Blood Brothers to his I AM Records imprint label around the same time, Pirrone explained. ARTISTdirect Records, Robinson's parent label, balked at the idea of releasing material by two heavy acts in the same time frame, according to Pirrone. Instead of waiting around for a year for Robinson to find another label, the band once again decided to try its luck on the open market.

Numerous labels—major and independent alike—began to solicit the young band (its eldest member is 21) to join their respective rosters. But what Pirrone described as an overall "runaround" by the interested major labels eventually led to the band's signing with Ferret Records (From Autumn to Ashes, Killswitch Engage), an independent New Jersey-based hardcore label.

Recording contract in place, the band then made what it called an "easy decision" and picked Steve Evetts (Hatebreed, Sepultura) to produce its Ferret Records debut.

"Going through all the CDs of the different producers, Steve [Evetts] was the best," Pirrone said. "We listened to more of his records than a lot of other producers that were in the running."

With Evetts' assistance, the band completed work on *And Don't Forget To Breathe*, a 10-song album due out Jan. 28. The album is set to feature six new tracks, including "Lipgloss and Letdown" and "Nightmares Win 6-0," as well as four cuts from the band's previous release, such as "A Sip of Wine Chased with Cyanide" and "Love To Hate, Hate To Me."

"We take all different types of music and basically what we want to be viewed as is just a hard rock band cause that's what we feel we are," ASL front man Brown said.

Combining Brown's venomous screams with the soothing croons of co-vocalists Pirrone and Arnold, the band's sound is one second melodic, the next second assaulting. Rapid-fire drum beats infused with hypnotic, yet oftentimes jagged, guitar licks make the band's sound a very difficult one to categorize.

"It seems to be a popular thing now to do the whole 'we got a guy that sings and a guy that screams' [thing] and it's starting to run together and become the same exact thing," Pirrone said. And while the group's brand of emotional and melodic rock will likely be placed in the same bun-



David Maki/Chronicle  
Dan Arnold, guitarist for A Static Lullaby performs with his band at the Fireside Bowl.

dle as bands like Glassjaw, The Used and Taking Back Sunday, the band's prevailing hardcore tendencies make comparisons to acts like Poison the Well and From Autumn To Ashes more feasible.

ASL's lyrics are "very deep-down from the heart," according to Brown. The band's uncanny ability to write metaphor-rich poetic ballads—which lies mostly in the hands of Brown—is best exemplified on the band's track "The Shooting Star That Destroyed Us All": "A star up in the sky, a poem to the dead, let this mistake bring a vivid crystal to her eye / So drain out my lungs before the fluid brings a choke, I cannot inhale the sparkle of your voice."

Since ASL's initial tour alongside Finch, it has played dates with everyone from Homegrown to Codeseven. The band's recently wrapped-up winter stint with From Autumn to Ashes, The Hope Conspiracy and Uneath was its most well-received outing to date, Pirrone said.

The band intends to tour throughout the year, starting with a January trek alongside Vendetta Red, Open Hand and Vaux. The band then plans to tour in support of Snapcase and Finch prior to doing an overseas trek, as well as, at least some portion of Warped Tour 2003.

When asked prior to the show about the ASL live experience and how it relates to and differs from the band's recorded material, Pirrone calmly asserted, "Watch us tonight."

It is with this charisma and clear-cut confidence that Pirrone and company intend "to go to the moon and back."

"We want to go out of our minds, we want to go out of our heads," Pirrone said, "we want to take our music to something that no one's ever heard before."

# Grad's got 'Game'

By Natalija Fijacko

Contributing Writer

Amateur film producers John Vanis and Juan Carlos Buitron, have learned the beauty of turning a script into a visual art form with the making of *Tio's Game*. The film, originally titled *Everyday*, was produced by a group of young artists—including a Columbia graduate—who used their skills and love of the arts to create a piece that is as inspiring as it is entertaining.

The low-budget film cost \$7,500 and was shot on weekends over a period of 30 days.

"Our familiarity with the city of Chicago made it easy to gain access to great industrial areas, rather than just getting gratuitous shots of downtown or Wrigleyville," Buitron said. Armando Ballesteros, a Columbia graduate was asked to shoot the film.

A few fund-raisers and good friends who volunteered to do the original music helped create a productive environment for everyone.

"All [the] different personalities and cultures that helped create the film didn't clash," Buitron said. "Everything flowed and most of the \$7,500 was spent buying food for everyone."

While the film focuses primarily on two brothers and the struggles and disappointment they encounter living on their own, the central theme of the movie can also be seen through a subtler lens. "The main idea is anti-gang, anti-drug and pro-education," Buitron said. "But we didn't want to preach about those things, just offer a different point of view."

Although Vanis and Buitron have worked on films together in the past—such as one entitled *Windy City Romance*—this was their first chance to have creative control and to convey the story from their eyes instead of someone else's.

"Not only were you the producer, writer, director, actor, but you were doing so much more, like putting makeup on people," Vanis said.

The film premiered at Chicago's Vic Theatre in July 2001. "We made 900 programs and I came home with 75 of them," Buitron said. "I was in the back the whole time pacing. John was like the best man at the wedding."

The film was showcased at the San Francisco Digital Underground Film Festival, a subsidiary of the San Francisco International Film Festival and also at the Gene Siskel Film Center at the School of the Art Institute of Chicago. "I enjoyed the movie not only because of the entertainment factor, but because it was crafted in such a way as to portray young lives in a different and exclusive light," said Michael Hemton, a Chicago resident, who saw the film.

So what does the future hold for these two talents? Their plans include working on Vanis' *Redemption*—a dark, controversial film about a distraught hit man who goes to church seeking forgiveness for what he's done.

*Tio's Game* was recently released on VHS and DVD by York Entertainment.



David Maki/Chronicle  
Lead singer Joe Brown shares vocal duties with fellow band members Dan Arnold and Phil Pirrone.

## Local Events

### Arts on Campus

In the last weeks of school, final projects are strewn around campus. On Jan. 9, Suzanne Cohan-Lange's graduate-level Visual Images class held several live installations throughout the 623 S. Wabash Ave. building. Cohan-Lange said the final assignment had two parts; one was to create a costume based on their culture and the other part was to create an installation. One woman's installation, titled "Identity Trap," had chicken wire partially blocking a hallway on the seventh floor with Christmas lights strewn on the floor. In the middle was a large silver pinwheel. The class will continue to exhibit installations Jan. 16., from 6:30 to 9 p.m., in Room 819.

Downstairs in the Hokin Annex, "Manifold," the final projects by the

MFA Book and Paper Arts Visual Environments, had several interesting installations. Benjamin Chandler fashioned a table with four Viewmasters—the old 3-D children's toy—posted around maps, medical and other drawings. Kevin Cuasay, who made his installation out of homemade recycled paper, said "making paper is like panning for gold. It's a completely wet process. There's a vat of water with paper pulp. You pan in [and] out and form a sheet and put it face down on a wet felt and press to get out all the water and then dry overnight." "Manifold" runs through Friday, Jan. 17.

### Delmark Records 50th Anniversary

Chicago-based Delmark Records will celebrate its 50th anniversary beginning Thursday, Jan. 16 at 9:30

p.m. with two blues performances. Michael Coleman and the Back Breakers and keyboardist The Big Doo Wopper will perform at B.L.U.E.S., 2519 N. Halsted St. Following the performance, guitarist and vocalist Byther Smith will play down the street at Kingston Mines, 2548 N. Halsted St. Admission is \$8 for both performances.

One week later on Jan. 23 at 7:30 p.m., tenor saxophonist and Chicago jazz legend Fred Anderson will perform alongside pianist Jodie Christian. Also, composer/arranger Ernest Dawkins will lead the New Horizons Ensemble at the Chicago Cultural Center, 78 E. Washington St. As always, all events at the Cultural Center are free.

—Michael Hirtzer



# 'Liza' takes flight

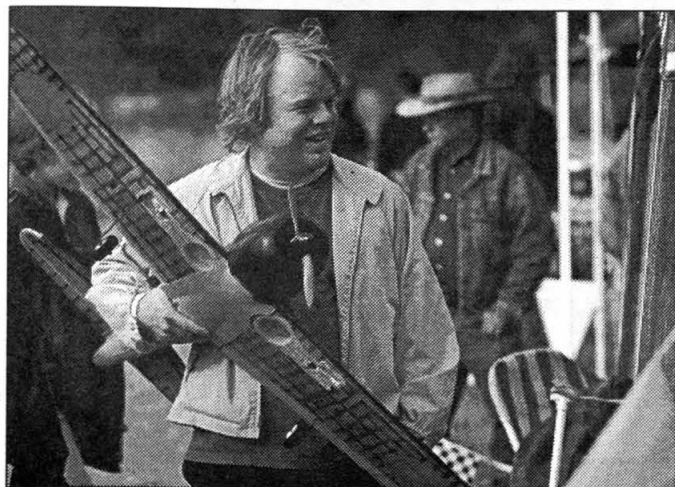


Photo courtesy of Sony Pictures Classics

Philip Seymour Hoffman stars as website designer Wilson Joel in 'Love Liza.'

By Chris Coates

Assistant A&E Editor

It seems Philip Seymour Hoffman has a propensity for vices. Or, at least his characters do. In 1996, Hoffman played an alcohol-guzzling craps player in *Hard Eight*; his Scotty J. had a bout with cocaine in 1997's *Boogie Nights*; his Lester Bangs was addicted to cough syrup in *Almost Famous* (2000). Yet of all his varied characters—and habits—Hoffman's characters never seemed to delve into the sordid (and exceedingly common) world of huffing—a compulsion usually reserved for teenagers.

Hoffman's newest role changes that.

In *Love Liza*, Hoffman plays Wilson Joel, a 30-something website designer in the pre-deflated dot-com years. As far as we can tell, his life is tranquil until his wife Liza capriciously kills herself via asphyxiation in the couple's garage.

Liza leaves an envelope that unerringly explains what prompted her suicide. He fears, and ultimately concludes, that her death is his fault—leading to his search for an escape from the guilt. His presumed culpability hidden behind still-rare emotions force Wilson into a mental twilight: He laughs uncontrollably at trite workplace jokes for minutes on end.

Wilson seeks escape in petrol—or rather, its fumes—huffing gasoline he purchases at the corner service station. The result is a numbing nonexistence for Wilson; something first-time director Todd Louiso said was envisioned from the start.

"I think [Wilson] uses it as way to dull his emotions of what he's going through," said Louiso, who is perhaps best recognized for his sidekick role as Dick (not Jack Black or John Cusack) in 2000's *Wicker Park*-set *High Fidelity*.

In all, the practice of inhaling fumes is decidedly juvenile, harkening back to adolescent escapades to get a buzz. But according to Louiso, gasoline's instantly recognizable scent (which Louiso noted he actually enjoys) serves as a pivotal and fitting vehicle for Wilson's emotions—a seemingly eerie choice, since Liza took her own life in a similar manner.

"Gas is so ugly to me—it's so different, so sloppy. And I didn't want it to be romanticized in any way," Louiso said. "There's a rawness to it that I liked."

Of course, Wilson's addiction is barely concealable—the nasty scent of dried gasoline follows him to the office each morning. When questioned about the aroma, he replies hastily, "I make planes."

"It was his first lie as an addict," Louiso said, noting that Gordy Hoffman (*Love Liza*'s writer and Philip Seymour Hoffman's real-life brother) came up with the idea on a whim.

And with the station attendant getting wise to Wilson's seemingly infinite need for raw gasoline, model airplanes serve as a perfect excuse for unfettered access to fuel. Naturally, in order to cover the fact that he's addicted to model airplane fuel, Wilson is forced to actually purchase a model airplane—which leads to a sort of juvenile fixation with the little machines.

Through his discovery of the "radio-

controlled" subculture, "Wilson winds up in a paradise for him," according to Louiso.

Unlike his chosen profession as Internet designer (which, of course, deals in the realm of nonexistent entities), RC machines are, by their very nature, tangible. Like the fumes he's ingesting, such mechanisms are palpable and tactile to the senses. Instead of being in an isolated job in front of a computer screen, Wilson realizes the RC subculture consists of a genteel sort firmly rooted to their emotions.

"I think that's the time where you see him say, 'Oh, there are people out here who are living their lives and they're happy,'" Louiso said.

But more, the machines—and his huffing of their fuel—represent a return to innocence, to adolescence, for Wilson.

"I think it's going to lead him out the other end," Louiso said.

And it does just that—to a certain extent. As a captive audience, we see Wilson's evolution from grief-stricken widower to, well, grief-stricken widower. Wilson progresses so little from the film's beginning, it's simple to completely discount Hoffman's performance as a whole. But it is Hoffman who holds *Love Liza* together. With a contemporary and atypical plot structure, Louiso paints *Love Liza* as a one-character drama caught in a melancholy rut. It is, as a whole, exhausting to view. Gordy Hoffman's script, which won last year's Waldo Salt Screenwriting Award at Sundance, steadily pushes ahead even as the audience struggles to cope with every passing moment.

That—coupled with Hoffman's performance—makes *Love Liza* a clear pick for an Academy fascinated with first-time directors (see Spike Jonze and M. Night Shyamalan).

But with a relatively unknown director, unknown writer and—it's sad to say—unknown lead, *Love Liza* will be hard-pressed to succeed at the box office. Its only likely audience grab is Kathy Bates as Wilson's likewise grieving mother-in-law. Her notably demure role stands little chance of hiding Bates' gifted dexterity as a character actor, proving once again the degree of her on-screen versatility.

What makes *Love Liza* great is Louiso's (and, for that matter, Gordy and Philip Seymour's) refusal to pander to the audience. The huffing, for example, is violent. Wilson is, for the most part, belligerent. There's no trick photography—no tacky filters. With a stellar cast and a clever script, *Love Liza* is one of the few films in recent memory that leaves an utter sense of helplessness behind—even as the audience returns to reality, leaving Wilson and his huffing back in the theater.

## Love Liza

Run Time: 90 Minutes

Rated: R

Featuring: Philip Seymour Hoffman, Kathy Bates and Jack Kehler

Director: Todd Louiso



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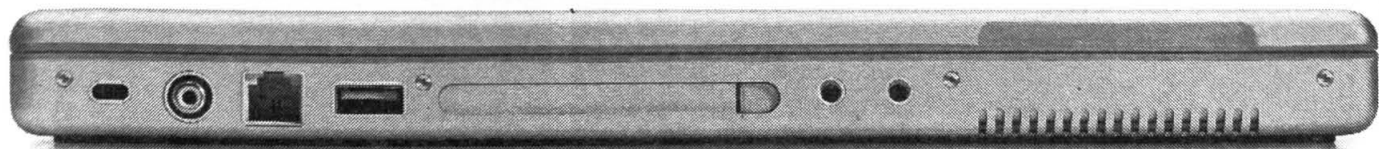
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## ○ Macworld expo launches media software; laptops



A black and white photograph showing the back of a laptop. The image is oriented vertically, with the keyboard area at the top and a large rectangular cutout for ventilation in the center. The laptop is shown from a slightly elevated angle, revealing the hinge mechanism on the right side. The surface of the laptop has a fine, grid-like texture.

since posted last week. The new Keynote was also unveiled as Apple's answer to Microsoft's successful presentation software, PowerPoint. Along with the iLife bundle, Safari and Keynote mark Apple's continued struggle to combat Microsoft's leading trend in the private tech sector.

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# 'Waiting' DVD falls flat

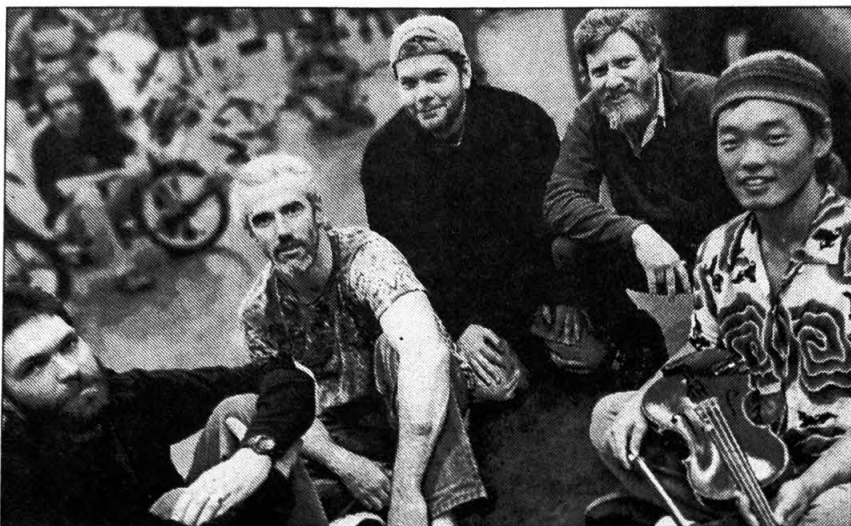


Photo courtesy of Madison House, Inc.

String Cheese Incident (clockwise from bottom left: Keith Mosely, Michael Travis, Kyle Hollingsworth, Billy Nershi and Michael Kang) has released a new DVD 'Waiting for the Snow to Fall.'

By Michael Hirtzer  
A&E Editor

One of the clichés often written about jam bands is that their music is too self-indulgent. Critics say bands like Phish and Widespread Panic are merely picking up where the Grateful Dead and the Allman Brothers left off, "noodling" endless chord progressions in a drug-induced haze, breaking no new ground and pleasing only their die-hard followers.

This statement has some truth to it, but most musicians make music to please themselves. Garnering a faithful following is icing on the cake. Jam bands are the extreme. Their "noodling" or jamming hardly attracts new fans—it only pleases those looking for a 10-minute rendition of an old favorite, a hint of a classic like Bob Dylan's "All Along the Watchtower" or more simply a really long drum solo.

Likewise, String Cheese Incident, an up-and-coming band whose blend of bluegrass, funk and Latin rhythms has made them one of the leaders on the VW bus circuit—has released a new documentary DVD, *Waiting for the Snow to Fall*, which exemplifies the best and worst of jam-band culture.

Jam bands are classified by their music's lack of traditional song structure, their genre mixing and—more often than not—their large flocks of hippie-like followers.

Much like jam-band songs themselves, the DVD has little structure and is obviously geared toward current fans. It offers no formal introduction to the members of the band and without the token concert or "this is what we sound like" scene, the 50-minute film delves directly into the band's history and inspiration—every member of the band is a ski bum.

They came together in Crested Butte, Colo. in the early '90s. Each member had either been struggling in the local music scene, working odd jobs to earn enough money for lift tickets or both. They started touring the local Colorado ski towns, then the rest of the country. They have now returned to their roots to wax nostalgic.

Unlike some of the better music films—The Beatles' *Help* and Talking Heads' *Stop Making Sense* (two of my favorites)—geared toward a general audience, *Waiting for the Snow to Fall* is a very niche-oriented film. Seasoned fans will eat it up, while newcomers will still wonder what all the fuss is about.

Faunting their laid back lifestyle, the String Cheese Incident skis, plays music and goofs around. A pre-concert meeting in the greenroom simplifies the process of organizing a set list. They pick a variety of songs from their catalog, a few covers and then add a few arrows to indicate jams. Their sound man indicates his nostalgia for the days where the band played more bluegrass, while another band member says an eclectic style such as theirs calls for compromise.

These are about as deep as the insights go. Viewers are better off watching the bonus material, including two performance videos ("Miss Brown's Teahouse" and "Bam!"), showing how a good jam band can surprise both themselves and the audience at a live show.

Like 2001's *Grateful Dawg*, a documentary about the relationship between mandolin player David Grisman and the Grateful Dead's Jerry Garcia, *Waiting for the Snow to Fall* is a sign for better things to come for jam-band fans. Rather than watching a horrid illegal bootleg, they can at least indulge in a skillfully made film about their subject of choice—however boring it may seem to nonfans.

ship between O'Connell and Anderson. They met for an audition at a Los Angeles restaurant, and went through the lines only once, instead of the usual three to five times.

"The energy we had was pretty apparent [and] we both tapped into some different level of acting that is seen through our dialogues in the movie," Anderson explained. Both actors agreed it was fun working together and becoming friends.

The movie was shot entirely in Australia over a period of five months. Both actors agreed that working on a movie there was different from a regular Hollywood movie, because the movie industry in Australia is new and growing really fast. O'Connell said that people in Australia are very excited and enthusiastic about the acting team's work, whereas in Hollywood work becomes routine.

"The guy who was setting up the lights, maybe did one or two things before, doesn't have much experience, and—I am not kidding you—prior to that job was maybe working at a lighting store," O'Connell added.

It has been a busy year so far for Anderson with four movies being released including *Kangaroo Jack* which comes out on Jan. 17. His other projects include: *Cradle to the Grave*, *Baby's Mama*, *Malibu's Most Wanted* and a TV show "All About the Andersons."

"It has definitely been my year so far—four movies and there is still some time left from it," Anderson added. O'Connell said he is taking it easy for now, awaiting the release of *Kangaroo Jack* and enjoying the reunion with his co-star and friend Anderson.

## 'Kangaroo' jump-starts actors' friendship

By Pollina Goldshtein  
Staff Writer

Ever since Louis Fucci saved Charlie Carbone's life 20 years ago, the two have been inseparable. Both struggling to succeed, Charlie works at his mobster stepfather's hair salon and Louis works on devising a new get-rich-quick scheme in the new Warner Bros. release, *Kangaroo Jack*.

When their latest unsuccessful scheme leads police to the mob hideout, they get one last chance to fix things. All they have to do is deliver mob money to one of the associates of Charlie's stepfather in the Australian wilderness. Sounds like an easy task, or does it?

On their journey, the two friends get themselves in more trouble than they can handle. While looking for the place where the money has to be dropped off, their Jeep hits a kangaroo. Louis then puts his red jacket on the kangaroo so he can take a picture of it, but the kangaroo wakes up from the shock and hops away. The adventure begins right there—the money was in the jacket.

Both Jerry O'Connell (Charlie) and Anthony Anderson (Louis) were attracted to project because of Jerry Bruckheimer's work.

"I heard Jerry Bruckheimer was making a movie and I really wanted to get involved in it," O'Connell said. "Him wanting me for the part was definitely the high point of my career, and this is the best movie I have made to date."

That, however, was just a first step in a working relationship that would turn into a real-life friend-

## 5

Some Chronicle staff members look back on the albums released in 2002 and pick their favorites.

Michael DesEnfants, Staff Writer

1. **The Flaming Lips** *Yoshimi Battles the Pink Robots* (Warner Bros.)

And I thought they could never put together a better record than *Soft Bulletin*.

2. **Swearing at Motorist** *This Flag Signals Goodbye* (Secretly Canadian)

Simple rock, done really well.

3. **Pedro the Lion** *Control* (Jade Tree)

This "rock" album does just that.

4. **Beck** *Sea Change* (Geffen/Interscope)

Most mature album to date.

5. **My Morning Jacket** *Chocolate and Ice* (EP) (Badman Records)

Any album by them, from any year is in my top five.

Dustin Hansen, Webmaster

1. **Bad Religion** *The Process of Belief* (Epitaph)

Greg Graffin and Brett Gurewitz reunite to deliver one of the greatest punk albums ever, reminding today's younger bands how punk is done. Graffin's lyrics are poignant and thought-provoking, and the riffs will kick your ass.

2. **John Brown's** *Body Spirits All Around Us* (Shanachie)

Some of the best roots reggae today. The band capped off a really successful year for them and their label with this collection of compassionate melodies and tight grooves.

3. **System of a Down** *Steal This Album* (Sony)

This isn't even a proper album release for what I think is the greatest band in the rock world today. It is mostly B-sides from the past few years with a select few new tracks, but it simply kills almost everything else coming out today.

4. **Guttermouth** *Gusto* (Epitaph)

I might get flack from the hardcore punkers because Guttermouth surely has departed from their roots on albums like *Friendly People* and *Teri Yakimoto*, but this record is a tight collection of 14 impossibly catchy and well-produced crass songs aimed somewhat at poking fun at the conventions of pop.

5. **Sleater-Kinney** *One Beat* (Kill Rock Stars)

I think this is the trio's sixth album—and it's definitely a breakout. Very inventive and progressive, all while keeping a pop sensibility. It's a pretty dense listen, but once you get used to it, you won't be able to stop.

Michael Hirtzer, A&E Editor

1. **[Tie] Beck** *Sea Change* (Geffen/Interscope) and **Beth**

**Orton** *Daybreaker* (Astralwerks)

Two folksy, somber albums that made driving home at dawn a pleasure.

3. **Various Artists** *Red Hot + Riot: The Music and Spirit of Fela Kuti* (MCA)

A tribute to the late Afrobeat pioneer featuring great musicians from today and yesterday. Exposes a new audience to the music of Kuti while benefiting Africans infected by the AIDS/HIV virus that claimed Kuti's life.

4. **Koop** *Waltz for Koop* (Jazzanova Compost Records)

A great electronic jazz album that doesn't sound electronic at all.

5. **Various Artists** *The Only Bop Album You'll Ever*

*Need* (Luaka Bop)

David Byrne continues his label's eclectic taste with an introduction into the micro-genres of electronic music's far-left field.

Liza Pavelich, Copy Chief

1. **Interpol** *Turn on the Bright Lights* (Matador)

Because I'm old enough to remember buying the first Joy Division album on vinyl and I'm only getting older, '80s nostalgia rules my life. But with this decidedly retro-new-wave (is that even possible?) album around, I almost feel hip to what the kids are listening to. Sure, The Faint's *Danse Macabre* rarely leaves my player either, but that came out in 2001, didn't it?

2. **Guided by Voices** *Universal Truths and Cycles* (Matador)

Hey, GBV is my favorite band, what can I say? This album is probably my least favorite in their gigantic catalog, but at least GBV knows that the "sex, drugs and rock 'n' roll" lifestyle need not be compromised in order to sell albums or retain a faithful fan base. Take that, Avril!

3. **Missy Elliott** *Under Construction* (Elektra)

Any album with singles that can spur Lincoln Park trixies to unknowingly dance to songs about oral sex—among other things—is all right with me. Missy's my girl.

4. **The Flaming Lips** *Yoshimi Battles the Pink Robots*

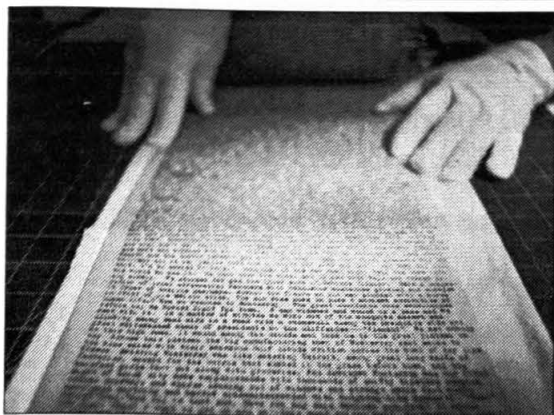
(Warner Bros.)

OK, erase their appearance on the WB's "Charmed" from your memory. The Lips are the only band I've followed from their punkier roots to their more recent near prog-rock efforts and actually liked everything along the way.

5. **Sonic Youth** *Murray Street* (Smells Like Records)

I'm just picking this to impress all the geeky art-rock boys I had crushes on 10 years ago. Seriously, this is Sonic Youth's most accessible-to-the-mainstream-but-simultaneously-pleasing-to-the-avant-garde album to date.





A conservator exhibits Jack Kerouac's 'On the Road' scroll at the Eli Lilly Library at Indiana University. The nearly 120-foot-long scroll will be on view for the public beginning next month.

Photo: Matthew Gilson  
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## Kerouac manuscript set for display next month

BLOOMINGTON, Ind. (AP)—The original manuscript of Jack Kerouac's novel *On the Road* will be displayed at Indiana University's Lilly Library beginning next month.

The 119-foot-by-8-inch scroll, which belongs to Indianapolis Colts owner James Irsay and his family, will be displayed in Bloomington from Feb. 4 through May 10.

Myra Borshoff, spokeswoman for the Colts owner, said Irsay was contacted about 40 universities and museums across the United States and Canada about displaying the scroll.

The scroll is expected to be on the road for a five-year-tour across the country.

"We are honored to be the first stop of this national tour," said Suzanne Thorin, dean of university libraries at IU. "And we are grateful to the Irsays for making this exhibition possible."

Irsay paid a record \$2.43 million at auction in early 2001 for the manuscript of the novel, the best-known work of fiction produced by the Beat Generation of the 1950s.

Kerouac produced *On the Road* during three weeks of nonstop writing in April 1951.

He typed it stream-of-consciousness style, single-spaced and without paragraph breaks, on 12-foot-long rolls of onionskin paper.

Later he taped them together to form a single scroll.

Finally published in 1957, the book became

a popular success and turned Kerouac into a counterculture celebrity.

The book has sold more than three million copies and been translated into 25 languages.

The scroll will be displayed at the Lilly Library along with a complementary exhibit on the Beats, a group that included poets Allen Ginsburg, Lawrence Ferlinghetti and Gary Snyder and novelist William S. Burroughs.

David Zivan, senior editor at Chicago magazine, profiled Irsay shortly after he purchased the scroll. Zivan said, "When Irsay first purchased the scroll, he made a lot of noise about sharing it with the public and with Kerouac fans. But then he seemed to drag his feet—and there was talk that he wasn't storing it properly. Oddly enough, the relative newness of the paper makes it more vulnerable to decay than older paper because it contains more acid."

Zivan added, "It's good to see Irsay giving the public a chance to see the manuscript, hopefully under the right conditions. It really is a gem, one of the great artifacts of 20th century American writing."

Canary said the scroll will be divided into three sections and displayed, one section at a time, in a 48-foot-long case in the library's Lincoln Room.

—Michael Hirtzer contributed to this report.

## Christian country

Continued from Page 19

ences. "Sometimes we are going so many different ways so hard that we get a little strung out. I've torn up a knee and dislocated fingers, but I've never been injured to the point where I've had to stay out of rodeo for a long period of time."

Performing at rodeos has given Brown inspiration for new material. "I wrote stuff that would minister to guys on the circuit, especially on this last album," Brown said. "I wanted to encourage these guys to have good family life. Their Christianity had a level about it that would minister to people in a positive way."

Brown said that he plays between 150–180 concerts a year, traveling up to 60,000 miles a year in a truck that pulls a horse trailer. And although he plays in the South, Brown said his biggest following seems to be in the western states. "It's kind of a philosophy that a prophet is not recognized in his own country," Brown said.

"I guess the folks that really welcome the ministry and really get into it are out west, states like Colorado [and] Wyoming. We do a whole tour around Colorado for about a month and a half during the summer."

Brown, 45, sprouted his Christian roots at a young age while witnessing the services of his father, Bobby, the pastor at the First Baptist Church in southwest suburban Alsip, Ill. One

summer when Brown was 15, he went up to help at a youth camp in Canada and he learned the correct way to turn a rope, and according to Brown, "He showed me how to turn a rope and things were never the same from then on. All I wanted to do was learn how to throw a lariat."

Brown began writing songs at 18 by singing songs to his family members. He has also had two No. 1 radio hits throughout his career, "Angel By the Wings" and "Call 911 (The Church is on Fire)," and three others in the top five on the Christian country charts, "Wild Horse," "Brand of the Cross" and "I'll Give it All," a duet he did with his wife Pam. The hit song "Call 911 (The Church is on Fire)," has the slow, bouncy twang of a country song with the southern lick of Brown's strong voice singing, "Now their singin', shoutin', praisin' the Lord / makin' a racket / shakin' up the neighborhood / thrown' up the windows so you can hear the choir / call 911 the church is on fire."

For more information on the CCMA or Power Source magazine view [www.ccma.cc](http://www.ccma.cc). More information on The Fox Brothers can be found at [www.foxbrothers.com](http://www.foxbrothers.com) and information on Scott Brown and his Brand of the Cross Ministries can be found at [www.brandofthecross.org](http://www.brandofthecross.org).

## Tattoo

Continued from Page 19

Davis—whose shoulder, arm, calves and back were adorned with new tattoos—acknowledged being in some pain, but gave repeated smiles and a thumbs-up to well-wishers.

A lively and energetic Doran, who spreads religious messages while performing his craft, thanked God for giving him the strength and endurance to complete his task.

"I am still alive," he said to a jubilant crowd of 40 friends and family members as he closed in on 10 p.m. "And if someone tells me they are going to break my record, well, I guess I am going to have to put them to the test."

"Anybody who thinks they can go toe-to-toe with me with a tattoo gun, just bring it on!"

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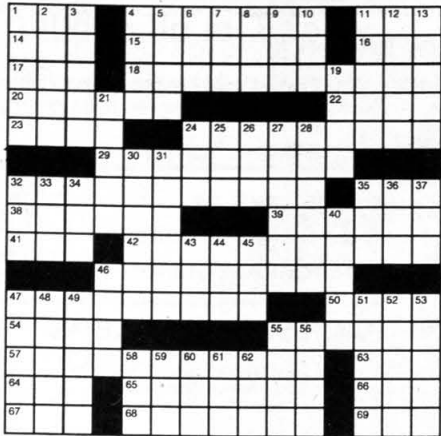
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20 Honked  
22 Stink to high heaven  
23 Arizona city  
24 Cadiz populace  
29 Happened by  
32 Compact contents  
35 Make a choice  
38 Noah's peak  
39 "The Avengers" star Patrick  
41 Decimal base  
42 Choo-choo of song  
46 Potok novel  
47 Clawlike foot problem  
50 Paraphernalia  
54 Zeno of  
55 One Gershwin  
57 "The Big Easy" star
- DOWN  
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6 Mineral spring  
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Blackhawk forward  
Sergei Berezin

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### Nashville Predators

Sunday, January 12, 7:00

### Detroit Red Wings

Wednesday, January 15, 7:30

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### Vancouver Canucks

Friday, January 17, 7:30

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

# Museum

Continued from Back Page

award and then managed the Sox, making him the second black manager in the major leagues after Frank Robinson.

"It's nice to have that kind of recognition," said Doby, now 79 and living in Montclair, N.J.

He said he was surprised to learn of the honor, which he only discovered after arriving at the exhibit's opening and being informed by Berra, who played for the Newark Bears, a Yankees farm team that used the same Rupert Stadium where the Eagles played.

Doby said playing in the Negro Leagues was similar in every respect to the major leagues.

They played in the same ballparks to thousands of adoring fans. The only difference was the color of the players and the fans.

"I would have probably played in that league for a long period of time if the major leagues hadn't opened up," Doby said.

Black fans, often coming to the stadium after church, dressed up in their finest clothing for the games, which frequently drew packed crowds.

Many of the players Doby competed against later made it to the major leagues alongside him.

"If you look at the early part of the integration, all the people who were involved in integration were in the Negro Leagues," Doby said.

Hall of Famers—such as home run king Hank Aaron, catcher Roy Campanella, center fielder Willie Mays, and pitcher Don Newcombe, a

Madison native—played in the Negro Leagues, along with, Elston Howard, who later became the first black Yankee and replaced Berra as catcher. Howard died in 1980.

Monte Irvin—also in the Hall of Fame—played on the Newark Eagles alongside Doby. Irvin began his career as a teenager.

"He was so young he played under an assumed name," Kaplan said.

Irvin, who now lives in Florida, later played for the New York Giants.

Another big star in the Negro Leagues was John Henry "Pop" Lloyd, who played for the Bacharach. A shortstop, he was known as the "black" Honus Wagner after the famed white player. The city has a baseball field named after Lloyd.

A formal Negro League was founded in 1920 by Andrew "Rube" Foster in Chicago.

The teams barnstormed around the country, playing in such famed stadiums as Ebbets Field, Comiskey Park, and Yankee Stadium—when the major league teams were away.

"[Major League Baseball] didn't want blacks to play on their teams, but they weren't shy about renting their fields" to black teams, Kaplan said. The Negro League had its own All-Star game and world championship.

At its peak, black baseball was a \$2-million-a-year enterprise and one of the largest black-owned businesses in the country, employing hundreds, Kaplan said.

But after integration, the teams quickly folded. The Newark Eagles dis-

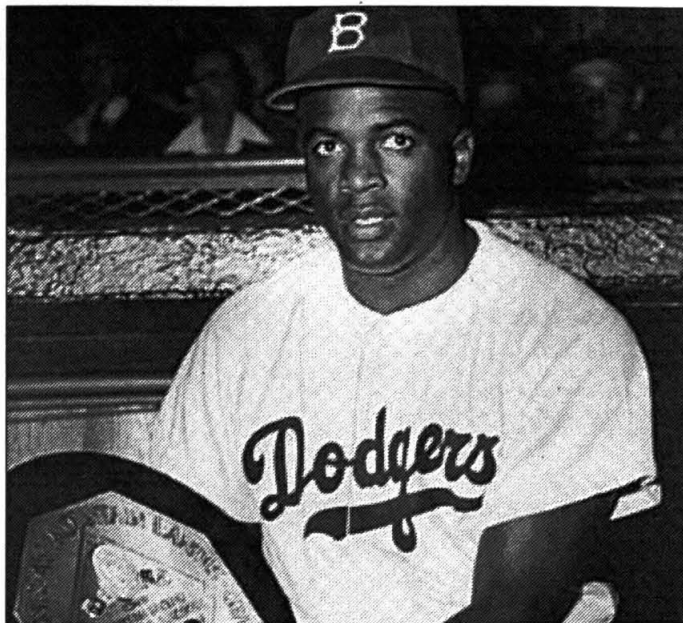


Photo Courtesy of The Sporting News

Jackie Robinson broke the color barrier in baseball when he was a rookie with the Brooklyn Dodgers in 1947.

banded in 1948, and the other teams in the Negro League closed in the 1950s.

"I thought maybe it would probably survive," Doby recalled. "It didn't happen that way. A lot of people lost jobs because of it."

But integration was worth the

changes it brought to baseball and the rest of the nation.

"How you can say it's an all-American game without all Americans participating?" Doby asked. "It became an all-American game when we participated in it."

## Coming February 10th

# CITY BEAT

The Columbia Chronicle is pleased to announce its newest section highlighting a mix of community, South Loop, and Chicago news.



# Wolves try to claw their way to top

○ Young players will play big role as Chicago looks to win Turner Cup

By Ryan Bishop  
Staff Writer

More than two years have passed since the Chicago Wolves Turner Cup championship season. In search of their third cup this year, at press time the Wolves currently sport a record of 18-14-1, good enough for fourth place in the Western Conference.

Coming off a week in which the Wolves went 1-3, they will host three of the next four games at the Allstate Arena, with the only road game at first-place Utah.

Coach John Anderson remains focused on his team rather than on Utah's record.

"We don't take anybody lightly, we are only worried about how we play as a team," he said.

The Wolves pummeled the Cleveland Barons 5-1 on Jan. 4 to break their three-game losing streak, as they scored three power-play goals to cruise to the victory. The Wolves defense held the Barons without

a shot for 21 consecutive minutes while the Wolves generated plenty of scoring opportunities.

Among the Wolves lighting up the goal were Kirill Safranov (unassisted); Simon Gamache on a power play; Steve Maltais with his team-leading 13th goal, Bob Nardella contributing his first goal of the season and Mark Hartigan with his fifth goal of the year. The Wolves outshot the Barons 35-20, with 17 points scored in the first period period.

Leading the charge for the Wolves this year is team captain Steve Maltais. Maltais is in his ninth year with the team and is the team's top goal scorer with his aforementioned 13 goals. He also dished out 22 assists in 34 games, tying him for 11th in the AHL with 35 points.

Second-year player Sam Gamache, 22, has provided a spark to the offense, picking up 11 goals and 14 assists through 33 games. After a year in junior hockey league, Gamache has teamed up with Maltais to form a strong first line.

"Our younger guys have really stepped up this year," said Wolves coach John Anderson. "Exelby

made the All-Star team, and Gamache, a second-year pro has been an excellent scorer and played very well for us. Certainly Maltais has been great."

On the defensive unit, enforcer Garnet Exelby leads the Wolves with 88 penalty minutes and a +11 plus/minus rating in his 33 games thus far. His performance was worthy of a roster spot for Team Canada in the 2003 AHL All-Star classic.

Norm Maracle is among the league leaders in the goals against average at 2.59, letting in 49 goals in 21 games. Backup goalie Frederic Cassivi has played sparingly, posting a 3-4-1 record.

Other Wolves playing key roles include Mark Hartigan—who ranks fourth on the team with 13 assists and 18 points—and Kurtis Foster.

Foster is the second-leading point producer, with 20 points.

In order to attain the top spot in the West, Anderson says the Wolves would need another big winning streak like the eight-game streak earlier in the year.

"We are playing in a tough division, but I still feel that first place is within grasp this year," he said.

## Commentary

# College football needs to create a playoff system

By Joe Posnanski  
Knight Ridder Newspapers

KANSAS CITY, Mo.—Every year, it gets a little goofier. First they add another bowl game with some silly name. The Gaylord Hotels Music City Bowl? The Diamond Walnut San Francisco Bowl? The ConAgra Foods Hawaii Bowl? You can't even keep up.

Then, they give us matchups from another planet. Oregon vs. Wake Forest. Tulane against Hawaii. UCLA plays New Mexico. The nation waits in suspense.

Finally, it's New Year's Day, and with empty bottles of champagne and party hats lying around, you can watch six of the most meaningless college football games to be played this year. I know I was riveted to that North Carolina State-Notre Dame game with the esteemed Toyota Gator Bowl trophy on the line.

Then there was that fabulous matchup between a disappointing Florida team and a disappointing Michigan team in the Outback Bowl, a bowl game that does not even bother to have a name. Just a sponsor. They should just have a bloomin' onion at midfield and get it over with.

There were 28 bowl games played this year.

Only one mattered.

And it just makes you shake your head and wonder: What kind of stupid system is this anyway? It's unlike anything else on earth. Why can't they just have a playoff like every other competition everywhere?

Today, you get your answer. The Kansas City Star has taken a comprehensive survey of Division I-A presidents, athletic directors, football coaches and faculty representatives. We ask them if they think there should be a playoff. We ask them if they think there will be a playoff. We ask them all sorts of stuff.

And here's the big answer: Some want a playoff. Some don't.

You say: That doesn't seem like much. That sounds like one of those government billion-dollar surveys that reveals something surprising like "People, generally, do not like pot-holes," or "Many Americans want to

lose weight."

But, in this case, the conclusion is much more revealing than you might think. Some people want a playoff. Some don't. It's almost split down the middle. In other words, this is as divisive an issue as it was 25 years ago. And it tells you this: There will not be a college football playoff for a long, long time. At least not the way you want it.

Oh, there might be a one-game playoff at the end of bowl season. In fact, that looks more and more likely. But for there to be a real playoff in college football—a four-team, eight-team or even 16-team tournament—you need a real movement. There are so many complicated issues involved. How do you divide the money? Where would you play the games? How would you pick the teams? How can this include the smaller conferences? How do you divide the money? How many teams would be invited? When would the players study? What happens to the bowl games? How do you divide the money?

And on and on and on.

With so many questions and so much money at stake, the only way there can ever be a real playoff is for almost everyone to want one. You need a strong majority. And that just isn't the case here.

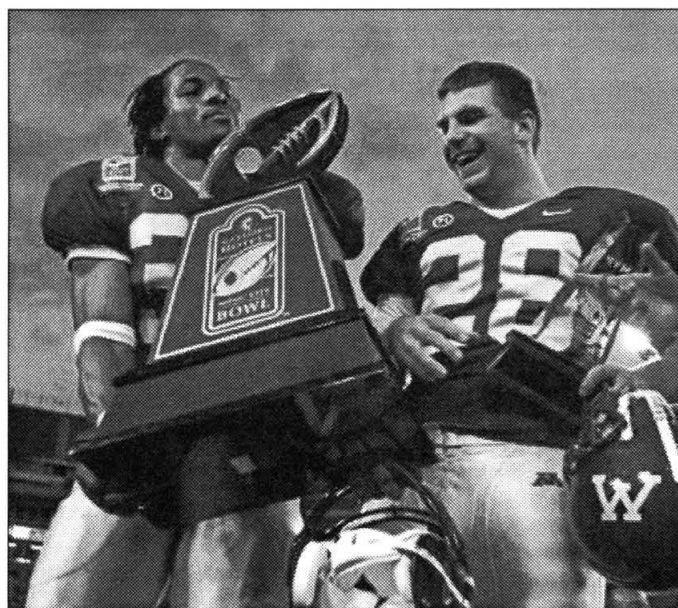
The Star received responses from 178 college sports officials, and barely more than half—53.4 percent—want a playoff system.

That number is almost identical to a Gallup Poll of fans last year. In that poll, about 54 percent of the people polled said a playoff system is the best way to determine a national champion.

I just don't think that's enough to make a playoff happen. Yes, it's true that we are closer now to a playoff than ever before. It's interesting that 57.5 percent of the presidents polled want a playoff—a higher number than anyone expected. And it's very interesting that almost 70 percent of the decision makers say a playoff of some sort is inevitable.

But, even now, I think there are too many people out there who don't want to tear up the system and put in a full-fledged college football playoff.

See, we may scream that the bowl system is out of touch with the rest of



AP Photo/Mark Humphrey

University of Minnesota cornerback Michael Lehan (Left) holds the team trophy while place kicker Dan Nystrom holds his MVP trophy after winning The Gaylord Hotels Music City Bowl.

the planet. But almost as many people scream, "That's why we like it. It's unique." We may scream that the bowl system cannot possibly determine which team is best. But almost as many people scream, "So what? Use your imagination."

We may believe that the bowls are meaningless.

Almost as many believe a playoff would make the season meaningless.

Back and forth. Hey, I want a playoff. Most people do. But the truth is, there isn't really a driving need for a playoff. The bowls are making huge money for the right people. Fans are traveling thousands of miles to watch their teams play in San Diego and Tampa and even Boise. Television networks that drive sports seem pretty happy.

Do people want a playoff? Sure.

Do people want to make the hard changes for a playoff? Absolutely not.

One of my favorite quotes is Martin

Luther King's line about change: It does not roll on the wheels of inevitability. In other words, change doesn't just happen. There has to be a reason for it to happen. People have to make it happen.

I don't think there is enough passion for a playoff system to make it happen.

Instead, there will be tinkering. Adjusting. Like I say, they might come up with a way to have a one-game playoff at the end of bowl season. They might tidy up the Bowl Championship Series so that the games are a little more meaningful. They might add a few more bowl games, like the Three Dog Bakery Toto Bowl in the Grand Ballroom of the MGM Grand or the Andy Williams Desert Classic Bowl in Branson.

But, as far as a real-live playoff goes I don't think there will be one. Not for years. Not until America shows it really wants one.

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# Columbia students feel the Rush

○ Sports marketing project consists of helping Chicago's AFL team with ticket campaign



Chicago wide receiver Lindsay Fleshman (Left) shows off his skills with the one-handed catch. Fans are right on the field as Dameon Porter takes it to the house at the Allstate Arena.

By Dustin Klass

Sports Editor

The Chicago Rush is getting ready to kick off their third season. The Rush are coming off a 9-5 2002 campaign in which they won the Arena Football League's Central Division title. They were only one game away from the ArenaBowl when they lost to the Arizona Rattlers in the playoffs.

With the momentum of last season still with them, the Rush will begin this season on Feb. 2 at the Allstate Arena against the Orlando Predators.

In order to maximize ticket sales and revenue, the Rush have partnered up with the Sports Marketing class and Sports Marketing club at Columbia. Students, along with Instructor Howard Schlossberg, are selling tickets for \$16 and \$24 a piece to fellow Columbia staff and students as well as family and friends. Half of the money for every ticket will come back to the school to create scholarships.

The class and marketing club, in cooperation with the Rush, are sponsoring a Columbia night on Feb. 23 at Allstate Arena. Along with admission to the game, there will be a tailgate party in the parking lot. The party will offer drinks, food and activities.

Columbia students who attend the game will have an opportunity during halftime or a timeout to go on the field for a promotion. This also gives students a chance to be on national television because in the offseason, the AFL signed an agreement with NBC to broadcast their games. According to the USA Today, NBC will receive a \$20 million equity stake in the league.

Members of the class and the marketing club are excited about the opportunity.

"It's a good opportunity to hold a Columbia College night and socialize with students from other departments," said senior Chellie Hormanski.

"It's a good way to hang out with students outside the school," said senior Lindsay Grilic.

Michelle Mickelson, the Rush's ticket manager said she is delighted to have the students working with her and her colleagues.

"Seeing how energetic [the students] were—it was really rewarding," Mickelson said.

Although Columbia does not have a football team, Mickelson said she believes the Rush could become Columbia's team of choice.

"We are hoping the Chicago Rush can be your football team within your university," she said.

Arena football is known for being fast-paced and high-scoring—as well as for its bone-shattering hits. It is not unusual to see final scores in the 60s and the 70s. Last season, the Rush played five games in which they scored 60 points or higher. They scored 70 or more points in two of those contests.

Mickelson said she hopes to expose Arena Football and the Rush to more people as a result of this campaign with Columbia.

"Getting people there to experience the game and hope that they comeback again is our goal," she said.

Grilic said she feels fortunate that students can get such a great experience while they are still in college.

"We have a great opportunity to have a real life situation as marketers," Grilic said. "I think it's awesome that the team is giving us an opportunity to work in collaboration with them to sell tickets and creating a

scholarship."

Schlossberg said the best thing coming from this campaign—aside from the experience—is the fact that it benefits the school.

"The important thing is, is that it is for all the right reasons—for Columbia College and its students," Schlossberg said. "That's the key."

The conception of the Rush came in 1999 when Bears Hall of Fame running back Walter Payton acquired the rights to an AFL team in Chicago with three other business partners.

The fields are 50 yards long and do not have sidelines like traditional football fields. In the NFL, the defense wins the championships. In the AFL it is quite the contrary: If a team does not score on one or two possessions, there is a good chance that they will not win the game.

Rush's starting quarterback, Billy Dicken, has completed 264 passes in 431 attempts for 3,508 yards and 74 touchdowns last season in 14 games. The three Bears' quarterbacks combined for 3,316 yards and 22 touchdowns this past year.

Tickets to all Rush games can be purchased in the marketing and communications department on the eighth floor of the 624 S. Michigan Ave. building. The Sports Marketing class and club will be selling tickets until the season starts.

When asked why the Rush would be such an enormous attraction to college students, Mickelson said, "We're affordable. Being in college, everyone knows money is hard to come by. Even if you're not a football fan, coming to a Rush game will still be fun because of the tailgate party and the social atmosphere."

## Exhibit honors baseball's forgotten league

○ New Jersey museum pays tribute to the Negro Leagues and their legacy

By Paul H. Johnson

The Record (Bergen County, N.J.)

LITTLE FALLS, N.J.—Long lost to history, former slugger Moses Fleetwood Walker holds the title most baseball fans assume belongs to Jackie Robinson: He was the first black man to play professional baseball.

Walker played one season in 1884 for the Toledo Blue Stockings of the American Association, which included the Cincinnati Red Stockings, later known as the Reds. But his presence on the field so offended baseball's owners—one manager refused to take the field if he knew a black player was on the opposing team—that the league decided to keep baseball all white.

"The country was still very racist," said Dave Kaplan, director of the Yogi Berra Museum. "Jim Crow was rampant."

The unwritten rule that prohibited the signing of African-American players persisted for more than 60 years until Jackie Robinson took the field for the Brooklyn Dodgers in 1947.

Walker's story and the tale of several generations of black players is the focus of an exhibit at the Yogi Berra Museum titled, "Pride Against Prejudice: The Negro Leagues." The show details the growth and development of black-owned baseball teams and the players who starred on the field.

The collection of Negro League player memorabilia, which includes, bats, catchers' uniforms, pictures, written correspondence, and other items, was donated by New Yorker Richard Berg, who amassed a collection, then sold part of it and donated the rest to the museum last summer.

"He felt it wasn't doing much good in his house," Kaplan explained.

It's part of an effort to build a new wing in the museum dedicated to the history of the Negro Leagues.

There were two black teams in New Jersey—the Newark Eagles and the Atlantic City Bacharach Giants. The museum will break ground on the new wing in late 2003.

The wing will be named for one of the Eagle's biggest stars, Larry Doby, the first black player in the American League. Doby joined the Cleveland Indians 11 weeks after Robinson broke the color barrier for the Dodgers.

"His story often gets overlooked because of Jackie," Kaplan said. "He went through the same racial epithets and attacks that Jackie did."

Doby, of Paterson, N.J., played only half of the 1947 season, but in his first full season with the Indians in 1948, he became an All-Star and led them to a World Series title. The team hasn't won a World Series since.

Doby played 12 seasons for the Indians and later the Chicago White Sox. He won a Most Valuable Player

See Museum, page 30