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the paper

Harper College

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General Info...

General Information

the paper is the student publication for the Harper College campus community. *the paper* is distributed free to all students, faculty, and administration, except Dr. Breuder, who will not be allowed to have his own copy until he proves he can play well with others.

Letters Policy

the paper welcomes letters to the editor as well as any feedback regarding both items of content and presentation. Letters should be submitted via US Mail or e-mail to the address listed below. *the paper* reserves the right to edit any letters that are submitted in the

interest of space availability. Every effort will be made to preserve the sentiment of the submission.

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For information on advertising in the paper, please call Marie Regan, business manager, at the telephone number listed below for a listing of ad sizes, prices, and publication dates.

the paper

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Staff & Stuff



Step 1: First add a basic oval shape

Step 2: Add guide lines.



Step 3: Add the details!
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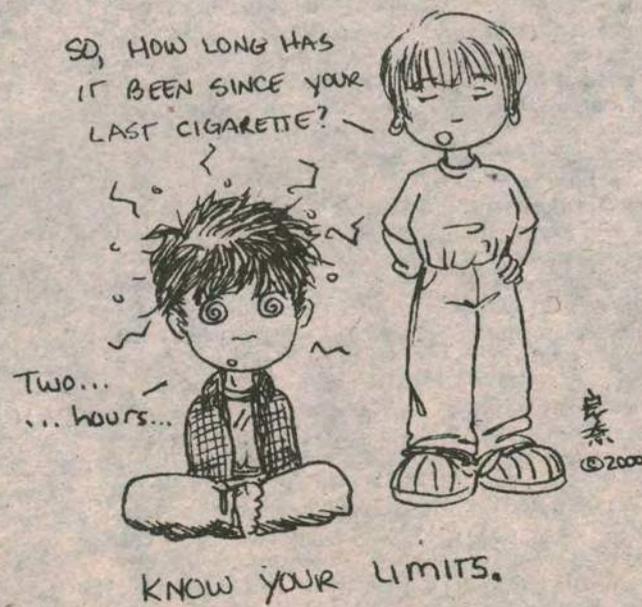
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by Rana





Letters-to-the-Editor

Response to "Fear and Loathing on Campus"

Administration Replies

November 2, 2000

Craig~

I am disappointed. I hoped that with a new editor/reporter for the school newspaper, there would also be a new standard of ethics. Instead, I see you are following in the footsteps of your predecessor, choosing to use tabloid-type, attention-grabbing headlines. I thought an editor/reporter searched out the truth, instead of being spoon fed information by someone with an ax to grind.

I find, after reading your article about Dr. Breuder, that I must speak my mind. There are people cultivating dissension at Harper, and I feel it's time someone addressed this issue.

I have worked with Dr. Breuder for the past 18 months. Never have I worked with anyone more dedicated or more sensitive to the people's needs and concerns. His life work has been in the educational field, the last twenty of which as a college President. Doesn't that say something to you?

You quote a reporter from Pennsylvania who writes of Dr. Breuder's years at Penn College. Did you attempt to corroborate this information? You could have learned that he was highly respected there. They

named a building after him. He was named President Emeritus. Dr. Breuder's work at Penn College was recognized by a Resolution which was passed in October of 1997, just prior to his coming to Harper College. I found a framed copy hanging on the wall in his office and read it the other day. In that Resolution, it enumerates some of his many accomplishments during his tenure. As I read this Resolution, I realized that he is attempting to accomplish those same goals here at Harper. I quote from the Resolution: "He has provided leadership resulting in spectacular growth of Penn College in its physical size, its enrollment, its programming, its financial stability and its reputation." I've attached a copy of the Resolution for your information and review.

I have also provided a copy of the Harper College 1999-2000 Institutional Priorities and their outcomes. This will give you an idea what has been accomplished by Dr. Breuder and his President's Council in that time frame.

Anyone in authority will have detractors. Anyone who makes changes will have people fighting those changes, because change is difficult. It is much easier to just go with the status quo, to do things the way they've always been done. But when

you "sit still" for too long, you become stagnant. Harper is alive and well and growing stronger every day, thanks to the efforts of Dr. Breuder.

I still have a lot of hope for *the paper*. I hope that you will take the time to speak to students of the many organizations here on campus who have had "Pizza With the Prez", a time for them to talk one-on-one (sic) him, to share their thoughts and feelings and ideas; also, take the time to speak to the faculty who have been meeting with him on matters regarding curriculum and learning. I hope you will speak to people from President's Council who have been here many years and can give you input to the significance of the changes that have taken place at Harper since Dr. Breuder's arrival.

Craig, I hope you will have the courage to run this letter or an article in support of Dr. Breuder, and that you will listen to others who know this man a little better than you do. I hope you will turn your paper into a strong supporter of this man who is President and friend to students, faculty and staff alike.

Sincerely,

Carol Blotteaux
Sr. Executive Assistant to the President

/s/ Carol Blotteaux

Faculty Replies

2 November 2000

The delights of the classroom—intelligent discussion, advocacy of ideals, expectations of excellence—have been so little echoed on this campus in other areas for too long. However, the absolute delight of your editorial on Bob Breuder and dysfunction has restored my faith that this is a college.

You write about alienation, ego, and the need for a return to an emphasis on the education of students. Amen. Also your rebuke of those of us who are silent is well deserved.

Thank you for changing the

blues around here; we need students like you to remind us of the ethical challenges we face.

The Board, the administration, the faculty, the students and the community should not be silent. Breuder may have been "muzzled" as you state. Have we?

Sincerely,
Karen Lynne Keres
Professor of English
Harper College

/s/ Karen Lynne Keres

the paper
encourages Letters-to-the-Editor.
All letters submitted become
property of *the paper*. We reserve
the right to edit submissions as
needed or withhold any submission
from print.

Unsettled feelings on "To vote or not to vote"

After reading the opposing articles on voting Vol. I Issue III of Harper College's *The Paper*, I became upset. I am disappointed that Michael J. Casaccio has come to the conclusion expressed in his editorial. In his own words, "The political framework of this country is built around scandals, lies, corporations, and money".

I agree, Michael, that our country and/or government are not perfect. I would also say people are not perfect either. This is one cause of imperfect government. This is especially true in a government that is run by the people.

The 'political framework' of our country has remained unchanged for over two hundred years. What has changed is the government. This country and its government have become nothing more than what the people have made it. I urge you all to take three minutes and read the excerpt below:

When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another,

and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.—That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed,—That whenever and Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles...But when a long train

of abuses and usurpations...evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security.

This excerpt is taken from The Declaration of Independence. Drafted by Thomas Jefferson between June 6th and June 28th 1776, The Declaration of Independence is at once this nation's most esteemed symbol of liberty and Jefferson's most enduring monument. Here, in exalted and unforgettable phrases, Jefferson expressed what he believed to be the idealistic beliefs of the American people.

This is the 'political framework' of our country. It simply, yet eloquently states that it is the right of man to be happy. To insure as men we are happy we institute a government that receives its "just powers" from the people. It is critical to notice these powers are assumed to be "just". It then says when the government becomes unjust it is the right of the people to abolish it

and create new government.

Any government established correctly under these guidelines is only a product of what the people have chosen. I would never say that our current form of government is perfect or even close for that matter. I would, however, say that the 'political framework' that allows for the forming of these governments is perfect.

Inferred from this last statement of the quote is that you can also do nothing. Making no effort to change our government is legitimate and furthermore, acceptable. For example, Al Gore's effort to change our government is to run for President. On the other hand, Mr. Casaccio's exertion of his right not to vote is his effort to change the government. (I would like to point out here that in Mr. Casaccio's article he referred to some tradition that tells him he has to vote. I think it is plainly obvious that you do not have to vote and anyone that tells you so is mistaken.) It is important to understand that these two contrasting sides are of equal importance in our government. They both show that change may need to be made.

It may be that our government has become imperfect. The amazing thing is our government allows itself to be changed and we as people are allowed a vote to change. Our government is not to be changed by money, greed, power, or business. It is to be changed by voting. And this is the case today. If your plan to change the government is centered on not voting then convince the people it's a good idea because it will change things, not because you don't want to vote for any of the candidates. So, I ask any of you who believe that our current government is too imperfect to show me a government that is closer to perfect. I also ask you to do as Thomas Jefferson did in two weeks and draft a new 'political framework'. John Lennon said it best in his song "Revolution", "You say you've got a real solution, well you know, we'd all love to see the plan".

Sincerely,
Matt

Perspectives

Parent Television Council takes place of parents to censor shows deemed unexceptionable

By Mike Cassacio
Staff Writer

"PTC has accused the show [Smackdown] to be too violent and sexual in nature for children. It has asked many advertisers to pull the advertising contracts with the WWF"

Back in the old days, there was an organization that was created by Tipper Gore the wife of the presidential candidate Al Gore, known as the Parents Music Resource Center (PMRC). What this organization did was create the stir that heavy metal and rap lyrics plagued the minds of the youth with suggestions of Satanism, murder, drug use, and many other bad ways of living. What they accomplished was putting the little annoying "parental advisory explic-

it lyrics/content" stickers that take a year to pull off on a CD. Although it did not stop the entertainment industry from producing so-called forms of kitsch, it opened the door for many organizations to step in and try to control the way that people think and what they watch or read. These fascist organizations claim they do what they do for the good of the country and to save the entertainment industry for sliding into the sewer.

The newest organization to hit the beat is the Parents Television Council (PTC). The organization is headed by a man named L. Brent Bozell III, and is a non-for profit organization. The mission of the organization is to simply regulate what is on TV.

"The PTC agrees that parents have the greatest responsibility when it comes to monitoring the viewing habits of our children," the PTC quotes on its website. "But the PTC challenges actors, writers, producers, musicians, game-makers, and advertisers to get serious about the vital role they play in shaping America's culture."

Unlike the PMRC, the PTC does not use governmental influence to regulate television programming, but goes directly to the advertisers of the shows to try to succeed. This is a brilliant strategy because television is

reliant upon advertising dollars. On their opinionated website, they rate the programs, which they feel are the top 10 worst and best. Shows like *Who Wants to Be A Millionaire*, *7th Heaven*, *Touched by an Angel*, and *Boy Meets World* top their "best" list. Some of their worst shows are very surprising. The top ten worst includes *The Drew Carey Show*, *Buffy the Vampire Slayer*, *Charmed*, and *Ally McBeal*. However, nothing could compare to the hatred they have for the World Wrestling Federation's prime time show on UPN on Thursday nights Smackdown.

"PTC has contacted national advertisers and provided them with a VHS tape and transcript of several WWF Smackdown episodes," Bozell proclaims. "To date, at least thirty-seven corporations, have pledged to withhold advertising dollars or have pulled their ads from the show."

The PTC has accused the show to be too violent and sexual in nature for children. It has asked many advertisers to pull the advertising contracts with the WWF. They attended a shareholders meeting for MCI just to explain the seriousness of smackdown in hopes that MCI to drop their advertising dollars for the WWF. The PTC has also tried to use the deaths of two kids and examples why the show is a bad example for children.

They have tried to link the death of Tiffany Eunick, a six year old who was brutally murdered by 12 year old Lionel Tate. Tate supposedly told psychiatrists that he was copying off of wrestlers when he killed her. They have also used an example that occurred on January 16, 1999, in Yakima, Washington. 12-year-old Jason Whala, an avid wrestling fan, killed his 19-month-old cousin William Sweet with a "Jackknife Power Bomb" (what the move is now referred to by the WWF) when he wouldn't stop crying.

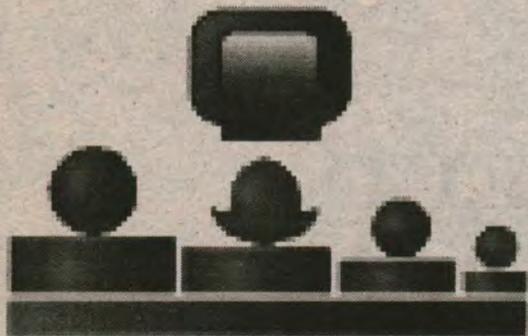
The tactics have worked with some major advertisers including Coca-Cola and Burger King. These actions enraged WWF Owner Vince McMahon and he wrote a letter to Bozell and the PTC.

"In the World Wrestling Federation there is no portrayal of attempted murder or murder. There is no portrayal of rape. There is no use of guns or knives and there is no portrayal of robbery or armed robbery (these are real social problems.) The above represent staple elements in other action-adventure series that you fail to criticize." McMahon says in the letter. "You seem to take our sophomore pranks, gestures, colorful language and sexuality far more seriously than we do. Lighten up! Where is your sense of humor? We sell fun!"

Although McMahon has said the WWF does not intend to promote violence, many parents out there are concerned. Yet the WWF have released many public service messages about how the wrestlers are professionals and the kids "should not try this at home." It appears that's all the WWF can do to try to mediate the number of children who imitate their favorite wrestlers. Yet the PTC still feel the WWF is a threat to society and labels them "the biggest villain to television."

"The PTC will continue its campaign to convince corporate America that it has a national responsibility to turn away from such violent and sexually explicit programming aimed at children," Bozell says.

The biggest problem with obscenity is that what one person finds obscene, another person may not. Who is to say that the PTC should be the judge of what programming is obscene and poses a threat to children and families? I believe it is the parents job to judge what is right and wrong for their children and not some right wing non for profit organization and to quote WWF superstar Kurt Angle, "and that is true. It's true."



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Around Campus

After four blossoming years: floral shop withers



By Mark Imburgia
News Editor

After nearly four years of operation, the Harper College flower shop will close its doors on December 1st due to claims by administration that the shop is losing money.

"They tell me that we're losing money- but I don't agree," explains Joyce Grattoni, who has managed the small shop since the day the doors first opened nearly four years ago.

In May of this year, Dean Karina Srugys of the Life Sciences division informed Grattoni that the shop would be shut down this year, claiming that the shop has yet to turn a profit.

"We've been looking at the bottom line to see if the shop can maintain liability on its own," explains Srugys on behalf of the college. "We came to the resolution that it was best to close the shop."

Srugys, along with other administrative members, concluded that the shop simply was not able to maintain itself. The shop has yet to make enough profit to repay the college for the inventory it purchased for the shop, according to Srugys.

"If you check with any business class, it takes 3-5 years to turn a profit," contends Grattoni. "We've only

been open for four years. It was just in this last year that the shop began to really come together."

Grattoni believes she has fared well managing the small shop, situated within the plant science building on the extreme west side of campus. This becomes even more apparent when one takes into account the fact that the school refused to let the shop advertise outside of the school. Furthermore, the shop could only operate during the school's hours and had to remain closed during holidays.

The closing of the plant shop means the floral design classes will have less variety of plants and materials to work with. In addition, students had been required to spend eight hours a semester working in the shop as part of an internship.

"It gives students an opportunity for some hands-on experience for the real world without having to get a job," explains Grattoni. "It is going to affect the experiences the students get in classes." But Srugys hopes to start new programs for the students that will better suit them and give them a broader range of opportunities both at Harper and within the community.

"We want to phase out the shop and open up new comparable experiences for the students," says Srugys.

To compensate for the loss of internships, Harper will now work with local area floral shops to provide multiple types of internships for the students in the floral design program. Srugys admits it is a trade-off, but is in the student's best interests.

The flower shop has been entrusted for the past four years with supplying Harper with all floral arrangements, including those used in the Harvest Ball. As a result of the closing, Harper will now need to purchase all floral arrangements from an outside vendor at a higher cost.

On a typical seasonal day, the shop made about 15-20 deliveries a day, increasing to 40-50 deliveries during holidays, with most of these deliveries going out to residents of the community.

"We're getting a lot of negative feedback from the community about closing," explains Becky Brandt who has helped manage the shop for over three and a half years.

The closing takes an especially hard toll on Brandt, who will be forced to find a new job come December 1.

Until the shop closes, all merchandise can be purchased at half price with free delivery available to anywhere on campus.

Health Watch

By Char Padovani
Staff Writer

Dealing with Conflict

Most of us do not like to deal with conflict because it makes us feel uncomfortable. Come to the seminar "Skills for Effective Conflict Resolution" on November 15, 11 am-12 pm, A243 and you will learn how to deal with conflict situations. Harper College Ombuds Marilyn Smith will help participants recognize conflict when it occurs and practice the skills to effectively diffuse difficult situations.

Great American Smoke-out

November 16 is the Great American Smoke-out. If you've thought about quitting, today is the day to give it a try. Stop by the Great American Smoke-out Educational Table from 11 am-1 pm in the Business and Social Science lobby. Quit kits, educational materials and support from Health and Psychological Services will be on hand.

Stress Free Zone

Take a stress break from studying for finals and the holidays. Stop by the Stress Free Zone on November 27, 11 am- 1pm, Business and Social Science lobby and get a free mini-massage, aromatherapy, and educational materials.

Stress Management

Stressed out? You don't have to be! Learn relaxation techniques and hands-on approaches to deal with stress at the "Stress Management Techniques" seminar on November 28, 12:30-1:30 pm, A243.

Volunteer Ops

By Colin Ryan
Staff Writer

Harper College is offering a variety of ways to help the disadvantaged this holiday season. Harper's Center for Service Learning is sponsoring the "Spirit of Sharing" program, which began Monday, November 6th. Doug Grier is the coordinator of Service Learning.

Volunteer work and donations from Harper can make a big difference for the homeless and needy. "We have so many people in one area, and donation is so convenient... it can make a big difference," said Grier. He estimated the HIV Coalition gives out about 2100 pounds of food a month to the needy. Just one pound of food per Harper student would make a similar impact.

"Spirit of Sharing" is a combination of three different opportunities to volunteer aid to the needy. The first is the Salvation Army's "Angel Tree," which has been placed in the lounge of the Student and Administration Center. Volunteers can choose an "angel" from the tree, which will have the name of a child written on it. Volunteers can then donate a present to the child. The children on the Angel Tree would otherwise not receive any

gifts this holiday season. Volunteers are able to sponsor a single child, or an entire family.

"Adopt a Family" is the second part of "Spirit of Sharing." It provides an opportunity to provide a broader degree of aid to families. The CEDA Northwest Self-help Center will attempt to match a group or volunteer to a family for whom they can help provide clothing, foods, and gifts. This part of the program is aimed particularly at groups of volunteers.

The final part of the program is the "Fight Hunger Food Drive." Collection boxes have been placed around campus, and donations of food, diapers, and toiletries will be accepted throughout the duration of the "Spirit of Sharing" project, which lasts through December 6th.

Other opportunities for volunteering can be found outside of Harper as well. The CEDA Northwest Self-help Center is running a food pantry workday on Saturday, November 11th, from 10:00 a.m. until 2:00 p.m. Many other agencies can use help as well, ranging from working with children or the disabled, to simply donating necessities. Doug Grier can provide more information on these agencies in the Student Activities office.

Chemical disaster avoided

By Mark Imburgia
News Editor

Harper College officials spent nearly 10 hours last Monday dealing with a hazardous situation after a lab technician doing a routine inventory discovered a chemical that posed a severe hazard in a biology lab in the building formerly known as building D, during morning classes.

The finding incited a quick and immediate response from members of the Palatine Fire Department and the Harper College Police Department. After some initial confusion as to the location of the chemical, the room was located and sealed off for safety. Fire officials later identified the chemical as Picric acid.

Picric acid, an odorless, yellow crystalline solid, is normally used in the production of dyes, antiseptics, film processing, and as a test for collagen in blood. An extremely close relative of the well-known explosive TNT, the acid becomes classified as a class A explosive when in a solution of less than 30% water.

Picric acid crystals are extremely sensitive to shock, heat, and friction. The chemical is so explosive that if acid were to dry on the threads of a bottle cap, the bottle would likely explode upon twisting the cap. For this reason, Picric acid must be stored in a solution of water to prevent crystals from forming and to dull out its explosive properties.

However, in this particular situation, the bottle of acid found at Harper College had completely crystallized, posing a serious hazard.

Harper College officials notified the Cook County Bomb Squad shortly after assessing the situation.

Additionally, college officials called to the scene safety and hazardous materials specialist Ed Switalski as a consultant. After evaluating the scent, Switalski contracted SET Environmental Inc, an environmental cleanup contractor, to remove the chemical from the premises later that evening. In the meantime, Dean Karina Srugys of the Life Sciences division cancelled all classes for the remainder of the day that were scheduled to use any classrooms in the same hallway section as the room with the potential threat.

SET Environmental employees, dressed in full body chemical protection suits, arrived later that evening to remove the substance from the building and neutralize it by breaking the container while submerged in a waterbath.

Picric acid received increasing media attention in the late 80s after



a number of school chemistry labs, particularly in Canada, began "blowing up" due to Picric acid that had crystallized, according to faculty member Doug Nishimura of the Rochester Institute of Technology. In the U.S. the New Jersey Department of Health issued a statewide health alert bulletin in April 1987.

More recently, on June 4, 1998, the U.S. Department of Energy (DOE) experienced an incident which closely resembles Harper's encounter with the acid. At a DOE facility in southeastern Washington state, a small vial of crystallized Picric acid was discovered in a crawl space, resulting in the evacuation of an entire building.

Harper College officials opted not to initiate a building-wide evacuation. The Harper College police department refused to comment on the issue.

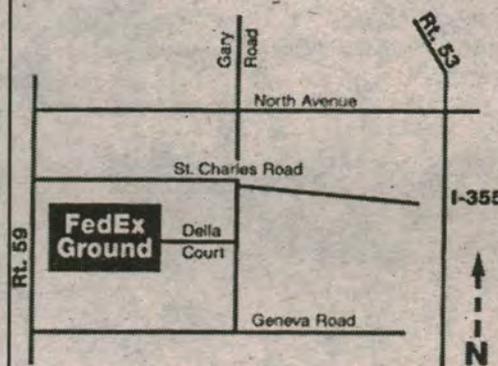
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Feature

Harper College Educational Foundation sponsored

Harvest Ball 2000

By Jeanne Bowden
Staff Writer

Harvest Ball 2000, presented by the Harper College Educational Foundation, played out Friday, November 4, on the Hyatt Regency Woodfield's stage amid black ties, evening gowns and student-created floral centerpieces.

The evening's events will help bring the dream of state-of-the-art stages, and a wish list of other amenities, one step closer to Harper's new Performing Arts Center currently under construction. When complete, the 450-seat theater will boast a thrust stage platform, orchestra shell, fly tower (it raises and lowers the background sets), wardrobe, makeup and dressing rooms, with staff offices and storage space completing the behind-the-scenes picture. Out front, the lobby will be spacious, and there will be reception facilities and a coatroom.

The Harvest Ball was the Foundation's main fund-raising event. It brought together community and business leaders, benefactors, staff, and with elections around the corner, political candidates as well.

The Foundation helps fund new construction, as well as manages more than 90 different scholarships. In their quest to keep Harper on the leading edge of education, they sponsor pilot programs through their Excellence in Teaching and Learning Programs. Finally, they own Harper's permanent art collection and care for pieces on loan for exhibit. They have raised up to \$2 million a year for the past three years.

The \$225 per plate ticket this year put the Ball financially beyond the reach of most students, but they will ultimately reap the benefits from the funds raised at the gala. Every year a major campus project is targeted to receive a portion of the funds generated by the Ball. At the center of the bulls-eye this year was the Performing Arts Center that is slowly taking shape at the construction site on the south side of Building A. When it is completed, Harper will offer theater students a professional, world-class arts center in which to learn and perform their craft.

Catherine Brod, executive director of the Foundation, said that more and more theater professionals are staying in the Chicago area. With the state-of-the-art stages, lighting and sound systems, students will be able to learn all aspects of theater in a professional setting.

The "bricks and mortar investment" to construct the center is esti-

mated at \$12 million, but another \$1.5 million is needed for the amenities that will make the Performing Arts Center a "thriving educational complex" that will serve the college and the community well into the future.

Enter the fund-raising Harvest Ball stage left at the Hyatt's elegant Regency Ballroom - and about 300 guests instrumental in raising those funds.

Crystal chandelier-lit tables were covered in black tablecloths with silver table runners on top, crisscrossing in the center. Even the chairs were dressed for the evening in black skirts, wrapped with a band of silver material and tied in a bow at the back.

Harper's floral design students added their magic to the evening with beautiful floral arrangements of red roses, tiny purple flowers and greenery. The focal point of each arrangement was a mask - some elaborately glittered, and covered with berries and black and red feathers. Votive candles jutted out of the base on tall thin rods to add the final touch.

The evening's theater theme of a half mask over a rose, reminiscent of "The Phantom of the Opera," was etched into an ice sculpture that watched over the hors d'oeuvres table.

Guests dined on risotto with duckling breast and lamb tenderloin with shrimp medallions. The "Symphony Desserts" included the signature mask - in chocolate of course - along with Espresso Mousse, and a chocolate cup on painted plate.

When dinner was over, some of Harper's own took center stage. Laura Pullo-Colbert of Harper's theater department with Susan Dennis and Lois Guderian of the music department performed "Bossom Buddies" from the musical "Mame." The Late Night Band provided entertainment for the remainder of the night.

Raffle tickets were sold throughout the evening for a chance to win one of six grand prizes as well as a variety of other prizes. The grand prizes were: \$5,000 cash donated by Harris Bank of Palatine; a winter vacation for four in Naples, Fla., a ski trip for two to Colorado, and a trip for two to Las Vegas - American Airlines providing air transportation for the trips; dinner for eight at The Chef's Table; and a night out to enjoy a Black Hawks game from your own sky box.

If you were not lucky enough to win a grand prize, your ticket went back into the mix for a chance to win

one of the many other prizes. Some of the field prizes were artwork, landscape design provided by students in Harper's Plant Science Technology program, a Dell computer and the chance to be a film critic for a day shadowing our very own Dann Gire.

Square D has been one of many generous supporters of the Performing Arts Center. Other patron-level contributors include: Ameritech, Cornerstone National Bank & Trust, the Daily Herald, Greater Palatine Chamber of Commerce, Hyatt Regency Woodfield, K & M Printing, Legat Architects, Northern Trust Company and UPS.

As the curtain came down, co-chairs Mr. and Mrs. Don Torisky and Mr. and Mrs. Tom MacCarthy (with a host of helpers) could be proud of the evening they planned because the dream of a well-equipped Performing Arts Center is slowly but surely coming true.



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Radiohead:

Kid A—Symphony of noise

By Dan Kurash
Music Editor

Radiohead returns to rock with an album sure to confuse and impress. A pure electronic, synthesizer album, *Kid A* seems a far cry from the high-powered rock of former albums *The Bends* and *Pablo Honey*. Although lead singer Thom Yorke appears spaced as his voice whispers around the music, rock still has its way on the record.

"Everything in its Right Place" and "The National Anthem" are the two heaviest rock songs. But, Radiohead's aim gears currently towards more conceptual albums, an idea originally

thought of with the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*, and mastered by Pink Floyd.

Listening to *Kid A*, you may wonder why they made a record so unusual. They went in this so-called direction with 1998's *OK Computer*, which hit the charts exceptionally well with hits like "Paranoid Android" and "Karma Police." I feel that the album shies away from tradition, and into a new doorway. Where else will you find a cosmic orgy of low-toned horns and strings on "Treefingers" with no lyrics or even a point to be on the record from a high-octane band like Radiohead?

One recommendation that will

help to understand this record is to listen to *Kid A* in its entirety. By doing this, all 10 tracks, like a picture show score, merge together as if one. Each track flows into the other, even if it may seem extremely subtle.

Yorke sometimes becomes hard to understand lyrically in what he says. Dave Matthews also has this problem. I think that both singers like to sing long lines of melodic geniuses. The use of synthesizers, and in fact almost every instrument imaginable on this album, shows how much of a breakthrough record it really is. Most bands stick to one sound, and only one sound. However, *Kid A* offers a little bit of everything, which doesn't happen

often in music today.

For those who only listen to radio music that only touches the heart with a feeling of greed, I wouldn't recommend this album to be added to your collection. Why? Well, other than "Optimistic", the first single, it does not come across as the music put out today. This album, under the production and direction of Radiohead and Nigel Godrich, zoned into existence for those who appreciate a true music genre. I have listened, and listened, and listened, and have become amazed, astounded, excited, and interested more and more every second I hear it.

Radiohead will also be releasing their fifth studio album early next year in what seems to be a heavier rock-based album. Within one year, they will be releasing two albums, and a massive European and North American tour. *Kid A* acts as the "mess around in the studio record" that still

demonstrates Yorke's power at songwriting. Other members include Ed O'Brien, Colin and Jonny Greenwood, and Phil Selway. They have been backing up Yorke's vocal flawlessness with music that has made them my current, favorite English band. I still, and always will, love The Beatles.

Kid A released on Capital Records, seems to be the perfect follow-up to their third record *OK Computer*. Both have envisioned a new wave in rock music. I hope for more of this conceptual, seemingly one track records to be released in the future by all kinds of musicians. I really enjoy them, for they show the creativity of bands in a most direct way. For more information on Radiohead and upcoming tour dates or single releases, check www.radiohead.com to learn about a band that breaks through more every day.

U2:

Continuing to shine

By Dan Kurash
Music Editor

U2 has always been the forefront of international pop music. They always impress me for their career has been great over the course of nearly 2 decades. Becoming scapegoats to blame when all goes bad, and heroes to worship when they play to tons of admiring fans, their return to the battlefield leaves nothing short of a great record.

All That You Can't Leave Behind may perhaps be their best work since *Joshua Tree*. The album opens with their single "Beautiful Day"; an up-beat piano based song about the ancient phrase *Karpe Diem*, which translates to English as "seize the day". The vibe on this album certainly plays off of optimism and the trust in people to make a change in a world so caudally filled with hate. "Peace on Earth" emphasizes lead-singer Bono's notion of belief in humanity.

The album sounds great, modern, and colorful with the use of U2's patent drumbeats behind unusual guitar synths. There isn't too much loud, powerful music at all on this album. Those hard rock riffs were taken over by subtlety and delicacy. They use a great array of musical dynamics, loud then soft, and then back again.

On "Elevation," Bono praises love, "Love, lift me out of these blues / won't you tell me something true / I believe in you".

Little negativity appears on *All That You Can't Leave Behind*. Love and faith decide the ultimate success of the album, and of course, us. True U2 fans will appreciate their new sound, or continuation of a sound that currently seems to be beginning to resurface in this generation. They came from the heart of retro music in the 80s, and this album would make it then, and I have a good feeling it will

now.

All That You Can't Leave Behind consists of 11 tracks of songs that feel as powerful as the ever popular hit "One." The feeling of unification of all people runs through all the songs. "Grace finds beauty in all things," sings Bono on the closing track "Grace".

Purchasing the album will also

reveal a free single, titled "Summer Rain." It's another great song from a band that has proven their talent through their career of making great records like *Achtung Baby*, *Pop* and *The Joshua Tree*. U2 seems to follow what Eric Clapton said while receiving a lifetime musician achievement award where he said, "All you really need is love and music".



B96 Halloween

Bash worth bashing

By Tracey Fuller
Assisting Editor

"Come on over, come on over, Baby," is not what was sung at B-96's Halloween Bash on Friday night, October 27. Nor was "I'm a genie in a bottle," because the genie, Christina Aguilera, couldn't make it—she had the flu. And, boy do I wish that I still had the flu because the whole concert, made up of mostly unknowns and wannabes, was enough to make me sick, and was also a waste of my hard earned \$40.

R & B artist R. Kelly and Pink were the only major headliners, and even though their performances revitalized the audience, it wasn't enough to make up for the one-hit wonders. The bash started with a new boy band (like the world needs yet another one) Phase 4, which looked like the beginning of another N'Sync.

Another featured artist, Candy, who is known for writing hit songs for other artists like TLC and their overplayed song "No Scrubs," may have been the only new artist with any talent or potential. R & B artist Ruff Endz was more like the future Kriss Kross, except they didn't have their unusual fashion sense. But, after seeing them perform, I would've rather seen Kriss Kross.

Joy Enriquez, with her style as a mix between Brittany Spears and Selena, was B-96's way of compensating for the absent Aguilera. But there was one problem—no one recognized any of her songs. So my advice to B-96: the next time Christina Aguilera falls ill to one of your many bashes, do everyone a favor and replace her with someone who could give justice to the disappearance of the genie-like Brittany Spears, but even she would have a hard time living up to Aguilera's absence. I think everyone would rather have heard Christina Aguilera while sick

than Brittany's voice, which always sounds sick, like she's singing with a plugged nose.

B-96 mixers DJ Speed and Julian Jumpin' Perez also compensated for the absence of the genie by entertaining the crowd with mixed music, which is often heard at various clubs across Chicagoland. That was actually one of the few good highlights of the bash but if that was all we were interested in, we could have gone to dance at a local club for a petty \$7.

The bash ended with the performances of R. Kelly and Pink, and if B-96 had any brains, they could have held the concert with just them, instead of wasting our time with the other artists that the audience really didn't care for in the first place.

R. Kelly's performance of his hit song "I believe I can fly" was the most powerful and revitalizing performance of the evening, which made Pink's performance look much like chopped liver. The problem was bad line-up; everyone knows that a grammy-nominated artist should go on after the newly-released artist, that way the new artist has a chance to look good.

Other than R. Kelly's standing ovation for his excellent performance, there were also loud hoots and hollers for the hot security guard who did a little "strip act" by taking his shirt off and exposing his biceps. I know that had to be the highlight of every female's evening in the place—I know for a fact that it was mine—but it still wasn't worth the \$40 everyone paid for the bash. And, I just have one more thing to say: Christina Aguilera—you owe all of us who attended the fearful Halloween Bash a free concert. And B-96 did live up to the one thing that was true—the bash was scary, but not in a favorable way.

Sights & Sounds

Wallflowers third studio

By Aaron Sandberg
Staff Writer

Ladies and gentlemen, The Wallflowers have returned. After four years of relentless touring, Jakob Dylan and Co. emerge from the studio with their third album entitled *Breach*. This time around, the hype seems larger than the sound, which falls short of large to begin with. Although no one should expect the same commercial success of their previous release, *Breach* is still a far cry from the exultant rock of former Wallflower's albums. If you're looking for *Bringing Down the Horse II*, keep looking.

With just two of the members remaining from the original lineup, the sound alters along with the changes. The album easily falls into one word: Simple. The Prince of roots rock has dug past the rhizome into a sound that borders excessively basic. As far as lyrical content, Dylan stays away from whining about the horrors of fame, as most follow-ups to a smash hit do so

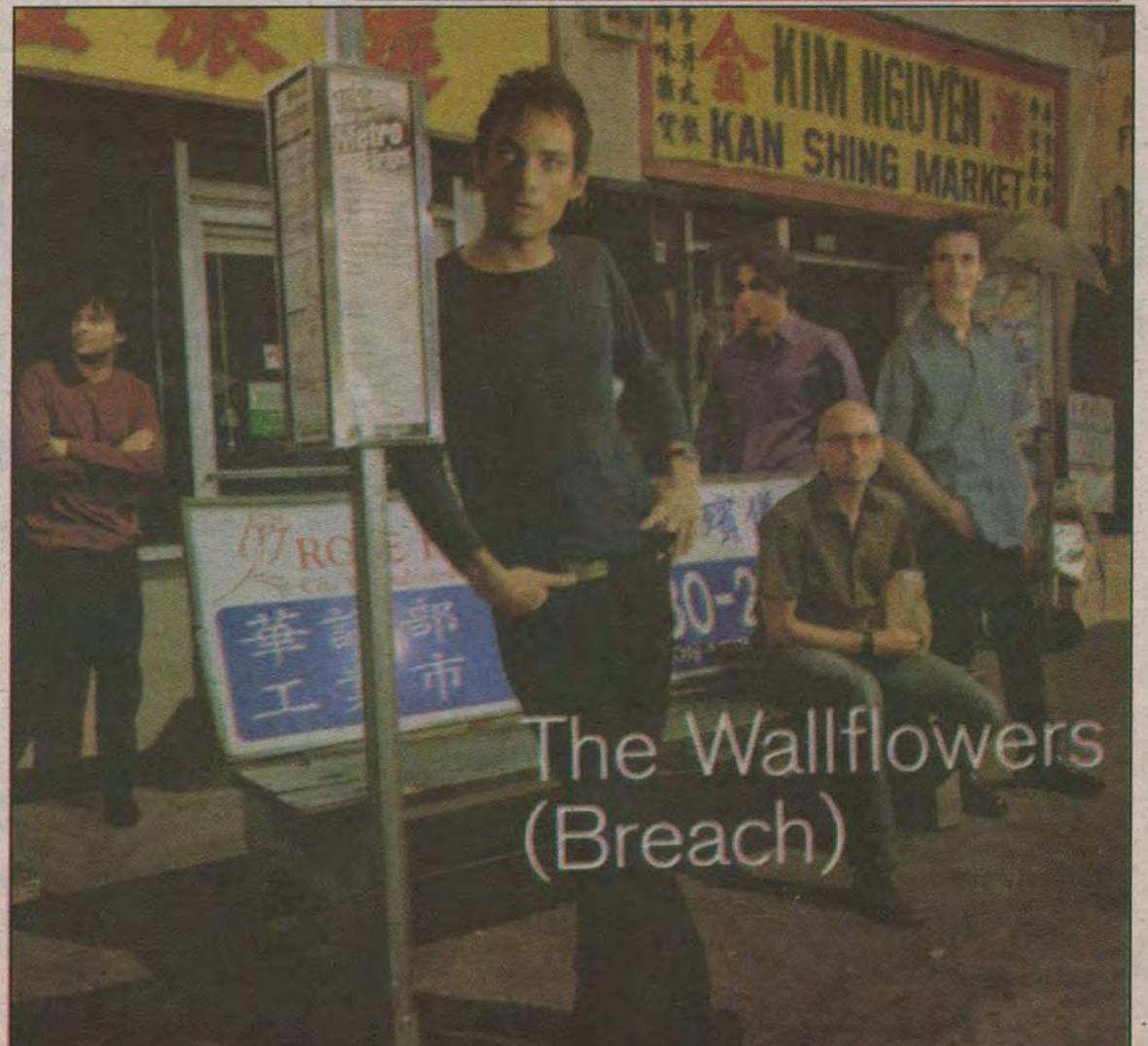
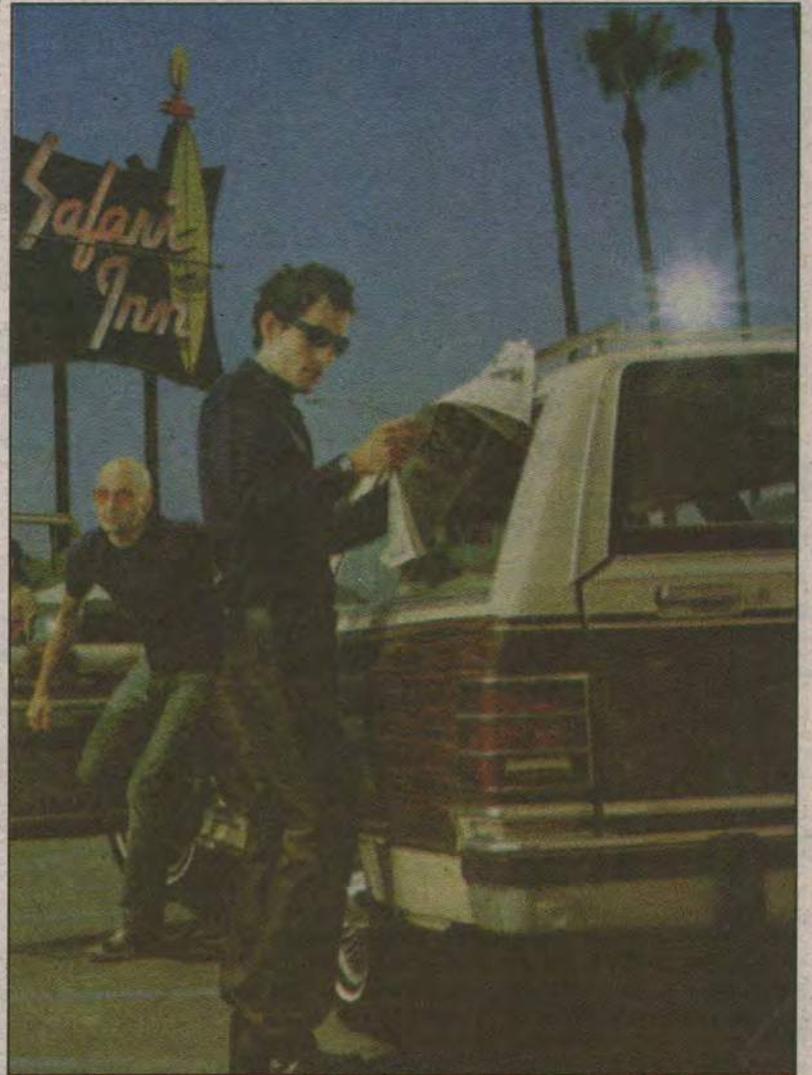
well. However, Dylan sings more of the truth and puts a more personal spin on *Breach*.

The highlights of the album include a catchy, bopping and delicate "I've Been Delivered," one of the few radio-friendly songs "Sleepwalker," and the opening track "Letters From The Wasteland," which creeps in with somber suspicion until the chorus opens the track into the American rock style we all have come to anticipate from this band. "I've Been Delivered" may be the best cut on the album. Dylan rejoices in his new identity as a songwriter, singing lines such as, "I've been the puppet, I've been the strings, I know the vacant face it brings."

If you're anticipating an album jammed with hit singles, you might be disappointed. Dylan explains, "The best thing you can do is write honest songs, songs with some amount of truth in them. I got to the point with this record where that's what I wanted to do." This mentality and songwriting style leads itself to more of a 'critically

acclaimed' album than a fan favorite, yet even this album whistles through critic's ears. At times the album tries too hard to regain the spirit of old, other times, not enough.

As a whole, the album falls short of anything musically exceptional. The album crawls when it needs to run. The formula of unadorned songs and leisurely movement fails to equal praise for the new Wallflowers. For the "fair-weather" fan of the band, *Breach* may be too hard to grasp - branching away from catchy singles and radio staples. Even for the devoted fan, the album's departure from the mainstream may be a turn off. Although no band should make the same album twice, the new approach has listeners turning their heads. After the first listening, nothing really catches the ear. On further listenings, the same holds true.

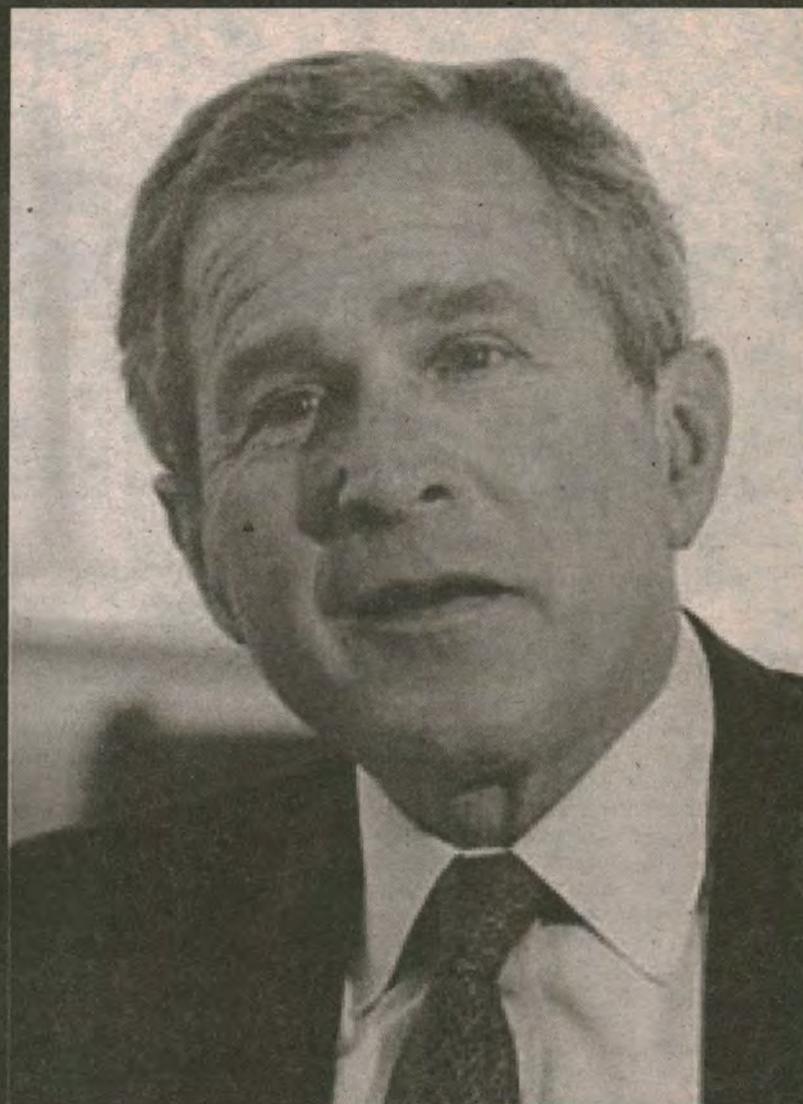


The Wallflowers
(Breach)

Presidential



Courtesy Reuters



Courtesy Reuters

Election

History being made

By Jenny Geheb
Feature Editor

Harper students, along with the rest of America, are still waiting for official results of the presidential election. Just when we thought we might be able to go back to a normal life without being bombarded with politically related ads, there is more buzz than ever over the close margin of votes separating Vice President Al Gore and Governor Texas George W. Bush in Florida. It might be days, weeks, or even months before we know who will become the 43rd President of the United States.

Out of the six million votes cast in the state of Florida, the latest figures show George W. Bush with a slim lead over Al Gore to the tune of about 327 votes. So much for thinking that your vote doesn't count. Because of the close margin, Florida law automatically demands a manual recount. A recount in which the results tallied more votes for both candidates than the initial count.

Apparently, no one on the Florida Board of Elections took math classes and there seems to be some confusion how this could be.

Because of the close margin and discrepancies with the numbers, the door is open for either candidate to initiate legal proceedings once an official winner is declared. Al Gore has already hinted through his advisors that he is at least giving consideration to some sort of legal recourse. George W. Bush has yet to comment on legal action, but with the leadership of the free world at stake, it wouldn't be surprising if either candidate pursued this matter through the nation's court system.

There is also the issue of confusing butterfly ballots in at least one of the counties, Palm Beach County, in which Reform Party candidate Pat Buchanan received an unusually high number of votes. This has been attributed to the fact that people mistakenly voted for Buchanan when they really thought they were casting their vote for Gore. Which brings us to the question of whether or not Palm Beach County

should re-vote altogether. The ballots were published in newspapers and posted in public areas before the election for voters to look at and opponents of the re-voting idea argue that the responsibility lies with the individual.

Having said all of that, what decides the winner in Florida may come down to 13,000 absentee ballots that have yet to be counted. In an election as tight as this one, 13,000 votes will have a huge impact on the outcome of the election. These ballots probably won't be counted and added into the figures until November 17. So, here America sits.

The Electoral College and its fairness has also come under scrutiny because of this election. If George W. Bush wins the White House, he will have won the Electoral College, but not the popular vote. Is this the best way to elect a president or should the voice of the people be heard clearly without representatives voting on our behalf? Proponents of the Electoral College might argue that getting rid of the Electoral College would get rid of the two party system in the United States.

This would mean that there might be many regional candidates running for office and there would have to be many run off elections to decide who should then go to the primaries. Elimination of the Electoral College would mean that Americans would have to vote in all of these run-off elections, and with all of the disinterest that we have now in voting even once every few years, people wouldn't be inclined to run to the polls repeatedly.

The Electoral College was initially created by the framers of the Constitution because they believed that Americans weren't intelligent enough to choose the president. Maybe this was the case two hundred years ago, but with the ultra connected society we live in today, information is abundant for all who want it and it's virtually impossible not to know at least something about the candidates. The only people who don't know anything can be seen on the Tonight Show with Jay Leno during the "Jaywalking" segment of the program.

As we sit and wait for the results to come in and for history to unfold,

this is a perfect time for us to formulate our thoughts on what we think about what is happening. Is this democracy in action or is it the consequence of a flawed electoral system? Should Palm Beach County be allowed to re-vote because the ballot was too confusing or do we allow the results to stand? Do we think it's right for the loser in this election, whoever it turns out to be, to pursue this matter through the courts system and leave our country in limbo or does the loser have the right to contest the election results?

Or, do we really care anymore who the president elect is and would we rather watch Felicity in peace and quiet?

Whatever happens, the presidential election of the year 2000 is history in the making. Never before in modern political history has a situation such as this happened and we may never see it again in our lifetime. So, sit back, relax and watch history unfold right before your eyes.

Veteran's Day more than just one of those days

By Jenny Geheb
Feature Editor

"...because you're a woman... because you're not old...because you don't have green clothes on...some of their answers were humorous, but there was a part of me that was disappointed by their stereotypes."

Harper College is home to many different types of people and veterans are no exception.

November is the month when Veteran's day is celebrated, and as a veteran who attends Harper, I would like to share a bit of my experience about what being a veteran means to me (I also come from a Native American background and this influenced me greatly in my decision to serve my country).

Many people are unaware that Native American people have and continue to play an important role in our nation's military, but they have been present in our nation's military as far back as the Spanish American War. This is interesting because at that time, Native Americans were not officially recognized citizens of the United States. One might wonder why Native Americans choose to serve in the military given the feelings of animosity and betrayal that native people have displayed since the time of broken treaties and placement of Indians on reservations.

Native people hold military

service in very high regard because they believe that the land, no matter who claims ownership, is sacred and will always be home to the many thousands of Indians that still inhabit this land. For a Native American to serve in the military is considered something to be highly respected and revered.

Native Americans have also had the opportunity to play a unique role in military service. The role of code talkers in both world wars was very important because it allowed our troops to communicate with each other over communication lines being monitored by the enemy. Code Talkers would speak in their native tongue and transmit vital and sometimes life saving information. Since the messages were in indian code, they were unintelligible to the enemy.

Native Americans hold the highest per capita service record of any group in North America. By the end of the 20th century, over 190,000 natives will have served in our nation's



Henry Dobson, right, salutes the grave of his father, Charles Dobson, as he and his mother, Lucy Dobson, pay a Veterans Day visit to the gravesite, at the National Cemetery on Fort Richardson Army Base in Anchorage, Ak. Charles Dobson served in both the Army and Navy during World War II. (AP Photo/Al Grillo)

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military.

For myself, being both a Native American and a veteran is a source of great pride for me and I feel fortunate to share my experience with my fellow students at Harper College. Not only for native americans, but for everyone that has served in our nation's military.

Recently, I had the opportunity to speak at a local grade school for veteran's day. I spoke in four third grade classrooms and one of the questions I asked the students was

"What does a veteran look like?"

The general picture was of an older man with tattered clothes, a pilot hat, and disabled in some manner or another. In many cases, veterans can have that stereotypical appearance, but more often, veterans among us look like anyone else walking

around the Harper campus, indistinguishable as someone who has made the sacrifice to serve in our nation's military.

Getting up that morning before I went to the grade school, I was asking myself why I had agreed to do this. I was thinking of the extra sleep I could be getting or the homework I could be procrastinating about. In the end, I was very grateful to have had the opportunity to speak with them and hopefully dispel some of the myths that our nation's youth had about veterans. I asked them if I looked like a veteran and they resounded with a strong "no".

I asked them why I didn't look like a veteran and they had some interesting responses.

"Because you're a woman."
One little boy matter of factly said.
"Because you're not old."
Another little girl chimed in.

"Because you don't have those green clothes on."
Someone else spoke up.

I found some of their answers humorous, but there was a part of me that was disappointed by their stereotypes.

It's important for all of us to remember that veterans cross-cut every social, ethnic, and economic class in America.

There are veterans all around us every day. People who have been willing to sacrifice their blood, sweat, tears, and in many cases, their lives for Americans to have the freedoms that we often take for granted. Freedoms are wonderful, but without men and women in uniform to defend our freedoms, freedom is just a word without real meaning.

Everyone knows a veteran. Maybe it's your grandfather, grandmother, parent, or friend. I encourage everyone to take a moment this month and give thanks to the veteran in your life. Being a veteran is not just a word, it's an experience and a sacrifice filled with a world of meaning that most of us can't understand.

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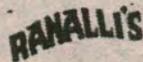


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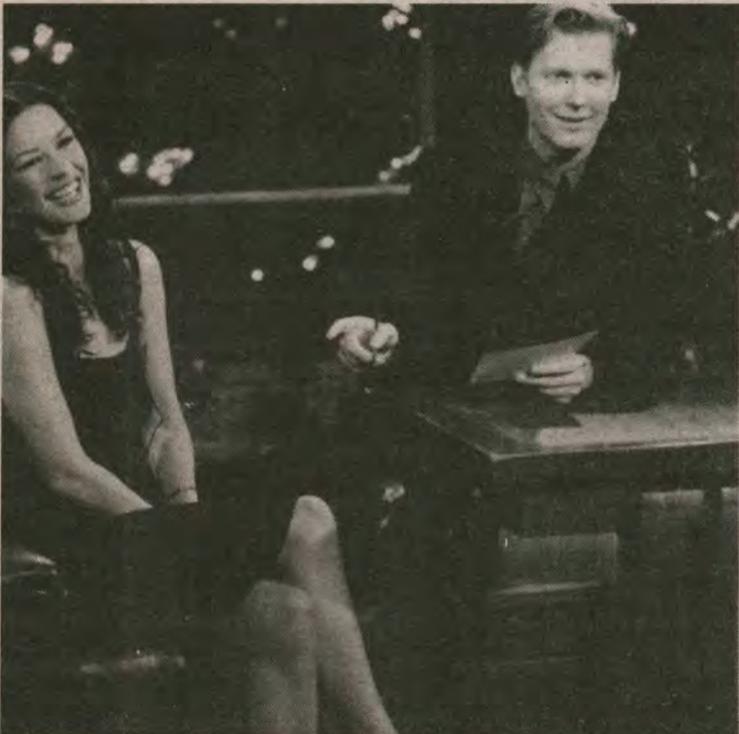


and 1000's of others...

The Late Late Show

Courtesy CBS

LOS ANGELES, CA - His show starts in about ninety minutes, but Craig Kilborn is worried about only one thing - hitting the 20-foot jumper on the basketball court that CBS built for him outside his office, overlooking the "Hollywood" sign.
Swish.



"How good is life?" says the 6-foot-5 Kilborn, dashing over to get his own rebound and driving past an imaginary defender for an easy layup.

Life is pretty good, indeed, for the host of the fastest-growing talk show in late-night television. After becoming host of CBS's *The Late Late Show* last March, Kilborn has transformed Tom Snyder's show into a frolicking late-night party. And TV viewers

have noticed - the audience has grown sharply and consistently since Kilborn took over.

Kilborn doesn't like to talk about it, but he's riding high - having quickly moved up through the television ranks - from local TV to ESPN's *SportsCenter* to Comedy Central's *Daily Show* to the current gig at CBS, where he finally found the perfect showcase for his trademark dry humor. On *The Late Late Show*, Kilborn's straight-faced wit blends with outlandish comedy bits and freewheeling celebrity interviews to create a unique mix - a place for Generations X and Y to call home in the wee hours, after David Letterman.

"You're always looking for the perfect job," Kilborn says, "and I found it."

At CBS's monstrous "Television City" complex, you can feel the energy and youth of the show buzzing through the bachelor-pad-like studio, where the show tapes every weeknight. Crowds of college kids jam the audience bleachers just a few feet away from the stage, laughing and hooting their way through the hour-long broadcast.

But ask Kilborn about the college students who make up a good part of his audience and you get a taste of classic Kilbornian wit. "I dislike the young people," he says, concealing a smile. "I dislike the way they look, the way they dress - and most of all, the way they smell."

It's 6:00 p.m., and Kilborn is

standing backstage, full of pre-show energy - waiting for the music cues that start each evening's show. "This is the most important show of my life," he tells a reporter standing with him. "Because it's the one I'm doing right now."

And he bursts on stage to the rhythm of "Play That Funky Music," transformed from a jeans-clad ballplayer to the very epitome of a 21st Century talk show host - a gorgeous new suit, shirt but no tie, two days of beard growth visible to the camera.

Kilborn does a quick monologue, then takes command of the show from behind his desk - a fully stocked bar cart just a step or two away. He chats with the audience in a wide-open segment that might include anything from "centering himself" amid candles and the chants of monks to righteously waving the American flag to celebrate a sports team's success, followed by Kilborn's take on the day's events with an "In The News" segment. After that, Kilborn is at his best once the guests start arriving.

From the A-List, actors like George Clooney, Sylvester Stallone, Sarah Jessica Parker, or Ben Affleck, to one of the Hollywood legends Kilborn loves so much - perhaps Merv Griffin or Wayne Newton - Kilborn talks with the guests rather than peppering them with questions and ignoring the answers.

"We've all seen these people interviewed a zillion times and seen the *E! True Hollywood Stories*," says

Kilborn. "I figure, why not open things up a bit and relax."

Which is why you never know what the guests will do here - Catherine Zeta-Jones and Craig nibbled at the same piece of bacon from either end, William H. Macy dashed around the stage playing five different instruments, Jon Favreau and Vince Vaughn arm-wrestled with each other.

Kilborn - who played college hoops at Montana State University - also loves to play games with the guests. They play everything from his classic "Five Questions" mock trivia game to a version of *Password* to the new *Late Late Show* favorite, a game show parody called "Yambo" in which Kilborn pumps in eerie music, turns down the lights, and paces around two nervous celebrity guests, quizzing them with general knowledge questions.

The show's musical acts also have drawn a great deal of attention - from the hottest bands in the country like Stone Temple Pilots and Foo Fighters, to breaking acts like 9 Days and Vertical Horizon.

All in all, it's been a phenomenal year and a half for the kid from Hastings, Minnesota - who still checks his office computer after the show every night to get the score of the latest Vikings or Timberwolves game.

"But I'm not satisfied yet," Kilborn says. "I will not rest until the students and faculty of Harper College are completely and totally entertained."

Dancer in the dark "love it or hate it."

By Collin Souter
Entertainment Editor

(****)

Sometimes you come across a movie where everything you've heard about it turns out to be true. Everybody told me I would either love *Dancer In The Dark* or hate it. Whatever the reaction, it would be extreme. No middle ground. So, yes, I can safely say that I loved *Dancer*, but I hesitate recommending it to just anybody.

First off, the film has not been made in quite the way you usually expect a film to be made. The film's writer/director/cameraman Lars Von Trier (*Breaking The Waves*) founded Dogma 95, an avant-garde film company devoted to defying all conventions that go along with traditional filmmaking. The members of Dogma 95 use no un-natural settings, no artificial or extra lighting, no real actors, and no set designers. They only do pure, raw filmmaking.

Though *Dancer* takes its cue from the aforementioned rules, it does break them from time to time. If you don't like the shaky-cam stylings of *The Blair Witch Project* or early-90's *Woody Allen*, you should probably stay away.

Secondly, this little tragedy has musical numbers, some of which turn out to be quite elaborate. The first one comes a whole 45 minutes into the film and when it does, you feel as though you just received shot through the heart with adrenaline. These will not look or sound like any musical numbers you've ever seen before. The

songs do not use the standard verse/chorus/verse/chorus structure. These feel more like stream-of-consciousness musical numbers. They will come off as awkward and stilted to those who have a "musical number" preference. If we had musical numbers in real life, they would probably be a lot like this. No fancy costumes and no artificial lighting necessary.

Finally, the story. What a downer. The film takes place in 1964, and tells the story of a single mother named Selma, (played by Icelandic pop star Bjork) who will go blind in a few months. She works a day job at a factory to support her and her 11-year-old son, for whom she has saved up a few thousand dollars for an operation, since she cannot bare the thought of he too going blind later in life. At night, she retreats to rehearsals for a community production of *The Sound Of Music* where she fakes her way through the simplest of directions, like walking to the center of the stage. Still, since she has found a place where one has to sing and dance, she wouldn't want to be anywhere else.

Meanwhile, her landlord (David Morse), who has financial problems of his own, learns of Selma's secret stash of money. After confiding in her and gaining her trust, as well as learning of her near-blindness, he steals her money, an act which results in murder. Here, the movie takes its biggest dramatic leap, as it segues into an allegory on mercy killing and the death penalty.

So, what do we have here? A home movie musical with a sad story

about going blind. Wrong. This movie has a lot more under its sleeve, especially in the third act.

The movie's message sums itself up toward the end when Selma has been stripped of her belongings as well as her sounds. She tries desperately to find a sound—any sound—in her enclosed room to which she can connect and mentally disappear. Like Terry Gilliam's *Brazil*, this film's message has a lot to do with the power of daydreams.

Bjork's character seems almost childlike in her innocence and, even more startling, once she crosses that line from innocent to guilty, she retains that sense of innocence. She only needs the banging and clattering rhythm of machines to ground herself down into her blissful other-world of

musical numbers "where nothing dreadful ever happens."

Bjork's performance won her the Best Actress award at Cannes, and it should come as no surprise to anyone when she gets nominated for an Oscar next spring. She gives the best performance by a pop singer ever. She could definitely quit her day job, but she has said that she does not wish to do any more acting, since she learned how grueling and demanding it can be. Bjork's dedication and commitment to this role places her in the same ranks as Jim Carrey in *Man On The Moon* and Meryl Streep in... anything. One critic has been quoted as describing Bjork's acting style as a re-invention of the art form. Another bit of hype that turned out to be true. She definitely gets my vote

for Best Actress of the year.

Some people will walk out in the middle of this film. Some will love it, some will outright loathe it. I can understand any reaction to this odd, little freak of a movie. I'm not one of those critics who will give four stars to a movie just because "it's different." I will give a movie a four star rating if the film moves me, excites me, makes me think about the world in which we live, has top-notch acting, unusually smart dialogue, something that shows me that the filmmaker's love what they do, that they have a passion for the art form, and, yes, if the film sets itself apart from the rest of the pack.

In the case of *Dancer In The Dark*, the above would be a massive understatement.



Legend of Bagger Vance

By Collin Souter
Entertainment Editor

(*)

Just what does make a legend? Don't you have to do something that no one else has done before, that no one thought could ever be done? Don't you have to somehow make your mark on the world?

Or, can it be just showing up at some drunk guy's house to give him some golf pointers? According to Robert Redford's unforgivably dull *Legend Of Bagger Vance*, that would be all you need to do. Oh, and become a spiritual golf caddie. You heard me correct. A spiritual golf caddie. I can't think of another way to describe him, because, basically, we only see Bagger Vance (Will Smith) doing just that. He doesn't play golf. He doesn't sing songs or teach Matt Damon to "sand-da-floor." He doesn't even stay for the entire game. He does, however, have his own personal music cue every time he says his name, thanks to the awkward score from Rachel Portman.

The story concerns a small town in the middle of the baby boom—sorry, depression. Norman Rockwell's Depression. Anyway, some guy opened a big golf course just before the stock market crash and decided to blow his brains out since nobody showed up. His daughter (Charlize Theron, doing her best Jessica Lange) inherits it and, rather than sell it, keeps it in hopes that people will come. Oh, yes, people will come.

She tries to recruit a drunk ex-golf pro who just came back from the war (Matt Damon). He drinks because he can't let go of his past war failures. He seems reluctant to join in the tournament, of course, because, well, he might succeed (Good Will Golfing syndrome). He changes his mind after an annoying little tyke comes to his door and begs him to come play. Soon thereafter, Damon stands in his backyard and practices his swing, at which time, the legendary Bagger Vance (*music cue!!!*) shows up.

What does this guy have to do with anything? Absolutely nothing.

There, I just saved you eight bucks. Nothing, people! Nothing! Nothing! Nothing! He just stands there. Drug addicts do more than this guy. Sure he can sure clean a mean golf cleat, but so can I. In fact, I mopped my floor the other day and it looks sparkling clean. Used Sun-Pro. Yeah, I did, now go write a folk song about me, and I mean now! I sat there for two whole hours waiting for them to explain Bagger Vance's big deal. He shows up, he coaches Matt Damon, he leaves before the game has ended.

And, yes, he did exist. Everybody saw him. They all talked to him. No spiritual element exists, even though Redford tries like an evangelist to make us believe in a correlation between golf and the spirit. Sorry, but Redford should really take some lessons from Dorf. Golf has always been a silly sport, and it may be time for all of us to accept that.

The movie starts out with the aforementioned little tyke as a full grown man (Jack Lemmon) who falls over while playing golf, has a slight

heart attack, and proceeds to narrate the whole movie. Of course, the little tyke does not exist in every single scene, so how can he narrate? I don't know.

In his narration, he explains that the tournament would last two days, all day Saturday and all day Sunday. And, boy, Redford shows every minute of it. Nothing like going to the movies to watch a golf game. In case you don't play golf (good for you!), Jack Lemmon talks you through it with the excitement of a drooling fly-fisherman on a valium trip.

Do you like watching golf on TV? I can't help but think of George Carlin's bit about golf on TV ("It's like watching flies f****"), which may be why I couldn't help but burst out laughing when the little tyke looked into the camera with the glint of child-like sincerity in his eye and said, "Golf is the greatest game there ever was." I like motorcycle ice hockey myself.

Anyway, to sum it all up, nothing interesting happens. Matt Damon tries to bring back his Will Hunting character at the beginning with his speech on brain cells, only to bore us

for the rest of the film with a character we don't care about. The always bland Charlize Theron plays his semi-love interest. They had an affair a decade ago, and every once in a while the flame comes back, but not very convincingly. Will Smith's first attempt at a dramatic role in quite a while might have been good if his character had been given more to do than just stand there looking vaguely mystical.

I believe you can make a great movie about anything. Chess may not be very interesting, but look at the beautiful *Searching For Bobby Fischer*. Math may be boring as well, but look at *Stand And Deliver*. Golf puts me to sleep quicker than a Merchant-Ivory film festival, but I still enjoyed *Caddyshack*. Heck, even *Tin Cup* had some redeeming entertainment value. *The Legend Of Bagger Vance* takes a dry, sluggish and eerily zombie-like hobby and makes it even *less* interesting.

Maybe that would make this movie a legend..

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Billy Elliot

By Collin Souter
Entertainment Editor

(****)

Billy Elliot has everything a true crowd-pleaser should have. It has an incredibly likable and charismatic protagonist, a sympathetic antagonist, great suspense, moments of high hilarity, and an adventurous spirit that I found positively dazzling. If this movie doesn't (I hate saying this) warm your heart, make you laugh, or leave you feeling at all exhilarated by the time the credits roll, I recommend a job for you in the coal mines.

Billy Elliot takes place in mid-80's England during a labor strike. The movie tells the story of (who else?) Billy Elliot and his family, consisting of his father, Jacky (Gary Lewis), his teenage brother, Tony (Jamie Draven), and their grandmother. Billy's father and brother have been out of work as a result of the strike, but the story gets into that a little later. Billy, an 11-year-old schoolboy, goes to his boxing lessons every day, but feels compelled to go to the other side of the gym where the girls take ballet classes.

Pretty soon, Billy trades his boxing gloves for dancing shoes and tries to be inconspicuous about his newfound passion. He hides his ballet shoes under his bed, steals a how-to book about ballet dancing from the library, and practices his dance moves in the bathroom. His father and brother learn of his interests and, of course, tell him, "No more!" Billy's instructor, Mrs. Wilkinson (Julie Walters), encourages Billy and keeps his dream of becoming a dancer alive by giving him private lessons and setting him up for

auditions behind his father's back.

Make no mistake, this movie does not consist of boring ballet dance sequences. On the contrary, these dance scenes have as much excitement and innovation as anything you have seen in *Riverdance*. Part of what makes them so exciting has to do with the fact that they come at crucial moments in Billy's story. They serve as an emotional release when he feels the walls closing in. For some, it will bring to mind Kevin Bacon (or, rather, his stunt double) in *Footloose*, except here, it works, and we don't laugh as a result.

That reminds me, the young actor here, Jamie Bell, could very well upstage Haley Joel Osment as a young Oscar hopeful. I see no reason why this boy should not be nominated alongside the big heavyweights (Michael Douglas, Tom Hanks, Robert DeNiro). He handles each scene with the same precision and grace as he does with his dance scenes. He may well be the best child actor I've seen since Eamonn Owens in the underrated *The Butcher Boy*.

I also have to commend the movie on its daring sub-plot involving Billy's sexually confused best friend, Michael (Stuart Wells). At first, the film plays it for laughs when Billy comes to his house and finds Michael dressing up in his mother's clothes. As the film progresses, we see a genuine love grow between Billy and Michael, which does not result in anything uncomfortable, mean-spirited or forbidden, just a kind of unspoken pact of mutual love and understanding between them.

At one point in the film, I thought I knew where the story would go. Billy and Michael go to the gym late one

night. Billy teaches Michael some dance steps. One of Billy's father's friend's witnesses this and brings Billy's father over to watch. I thought, "Oh, no. Don't tell me we're going into a homophobia sub-plot. This is going to get violent and unpleasant, isn't it?" Thankfully, the writers turned the other way and took the story to another level, while keeping it grounded in its central story and central characters. This movie has to do with a father and son, nothing more, nothing less.

Like *Almost Famous*, *Billy Elliot* earns every one of its sentiments and emotions without getting overly manipulative or preachy (like, say *Pay It Forward*). You may end up seeing it more than once, bringing friends along who normally would have gone to see *Bagger Vance* or *Meet The Parents* for the 3rd time. Unfortunately, many people won't see it. I find it frustrating when I tell someone about a movie and they ask, "Who's in it?"

"Well, nobody, but it's really great."

"Uh-huh. You know, I really want to see that new Matt Damon movie."

"Don't. It's terrible."

"Yeah, but I like him."

People, please. Take a chance on *Billy Elliot*. You won't be disappointed. No actors got paid \$20 million to sign on. You get some good action scenes involving riots. You get moments of high comedy every bit as funny as anything in *Meet The Parents*. You may feel the lump in your throat at the end of the film that *Pay It Forward* tried desperately to give you (Billy does not get stabbed, just so you know.) And you may actually cheer at all the film's victories. Name the last movie that gave you all of that.

Exclusive press conference with Adam Sandler

By Collin Souter
Entertainment Editor

Adam Sandler Press Conference Highlights (Part 1)

After the screening of Adam Sandler's latest comedy, *Little Nicky*, Sandler and co-star Allen Covert held a press conference. The press consisted of college kids from all over the Midwest. I have written here the highlights of that one-hour Q&A, where Adam and Allen tried to answer everybody's questions in spite of the microphones either going out or adding ominous humming sounds. Each question comes from a different source, none of which have been named. Enjoy.

Q: I was just wondering, what were some of the reservations you guys had when you were writing the script or during the shoot?

ADAM: Well...we wrote it. (Audience laughs) Well, the scene where I'm crapping on the street, I wasn't too psyched about having to do that in the middle of New York, but I believe down the street, someone else was doing it, so...

ALLEN: Hanging from my underwear.
ADAM: Oh, yeah.

ALLEN: Wasn't looking forward to that.

Q: Basically, even though this film is filled with special effects and fantasy, there's a real likability to Nicky. How important it was for you to play up the underdog nature of the character?

ADAM: Oh, well, thank you for saying that. I just wanted the guy to be like...when we thought of the concept of the movie and his father was the devil and his mother was an angel, and he just felt sick to his stomach working down in hell and he didn't like

seeing any of the torturing and stuff. He just liked to hide out in his room and...so, right away, he's kind of a sweet guy. He kept to himself.

Q: What was the deal with the horny bird (who attacks peeping-tom Jon Lovitz at the beginning of the film)?

ALLEN: We just wanted to mess with Lovitz.

Q: You're typically a hilarious character in all your movies, and you (points to Allen) have been kind of typecast as a homosexual, do you worry about being typecast, or do you ever think about doing a serious role?

ALLEN: Well, I think this will be the last gay character I play. Because, someone sent me a script called *Cruising*. It was about two guys who hide out from the mob on a gay cruise, and I thought, 'You know what? No thank you.' But, no, that's why I like working with (Sandler), because I get to do a lot of crazy, different stuff rather than just being the same character all the time, so he's good that way.

ADAM: I'm not worried about being typecast. I'm just making comedies for a while, I'm a comedian, and I like doing it. I like when the movies come out, and I like the people who go and see it, and talk to me on the street. That's the best thing for me, when a guy comes up to me, or a girl, and says, 'you know, I watched your movie the other night with my buddies,' and I'm kind of thankful that they had a good time. That's what I like. That's why I got into it. Doing a serious movie? You know, I get a lot of people who talk to me about doing stuff, and I have no idea if I'd be any good at it.

Q: You put out those CDs and those are obviously a little more explicit

than your films...

ADAM: Oh, yeah, with the language?

Q: ...Yeah, I got hit a lot by my mom when I play that.

ADAM: I heard about that.

Q: My question is, those CDs, do you want to keep them separate from the movies, because those CDs are really funny. Would you ever want to make a movie along those lines, or do you look at them as two separate worlds?

ADAM: That's a good question. I like the albums, I like the freedom of the albums. When you're making an album, they don't cost that much money. You're kind of lost in your own room just making things as funny as you can make. When you're making a movie, it's like, there's a lot of people involved and...the movies we make are always the funniest things we can make at the time. I never say, 'Oh, I just thought of something funny, but we can't put it in, because that will change the rating,' and that kind of sh*t. I look at the albums like we're just hanging out for a night, and we think of something funny and we're laughing in my living room, and we'll say, 'hey, let me get some microphones, and we'll put it on the record.' A movie, you actually have a story and all that, it's more difficult. But, we're doing this Hanukkah movie, a cartoon animated Hanukkah movie, based off of something we did on one of the albums and it's a musical, and we're doing a lot of songs, and I think it's coming out in a year. We're putting it together right now. That's how we combined the two.

Q: How long did the entire process take to write the screenplay (for *Little Nicky*)?

ADAM: Well Nicky was a crazy one, that one took some time. The idea was, I was watching *Angel Heart* one

night. I was watching it with my buddies and I was like, 'Hey, man, I could play the son of the devil, that would be funny,' and my friends were all, 'Yeah, man.' 'Then, my mother's an angel and I'm really screwed in the head,' and he's like, 'goddamn, Sandler, you are a good one.' The writing took, like, a year.

ALLEN: A year. A year to make sense, to have the story make sense. We wrote four different scripts that didn't have the same story line. There were some that were funny, but it wasn't making any sense. This one, it took a long time. The director...he's a friend of ours, he helped us re-write this movie, helped us re-write the story. So, it took us a long time.

Q: What do you think of social critics who think that American culture is on the decline?

ADAM: I don't...I don't agree with that. Are you talking about the youth of America or...?

Q: Everything.

ADAM: I don't know. There's a lot of good stuff out there. My sh*t, in particular, I don't know if that falls in that cultural... but, I've seen a lot of good stuff, heard a lot of good music, seen a lot of good movies. I don't know. I haven't been reading about it, about the bad stuff.

Q: I have a question about rumors regarding future projects, particularly with Quentin Tarantino and Paul Thomas Anderson.

ADAM: Oh, yeah. I don't know. I might be doing a movie with Paul Thomas Anderson. When we were making *Little Nicky*, he came by, visited us, we all talked about our movies, and said that he's writing a movie right

now that he'd like me to do. I liked his movies. I liked *Magnolia*. I thought it was unbelievable. *Boogie Nights* was awesome. He wrote this movie for me and we're talking about doing it. He's a nice guy. It's a different thing for me. I don't know how I'm going to be in it. I'll try, but I'm writing my own movies still...It's not like a comedy, like, we're doing. It's a P.T.A. movie. There's comedy in it, there's insanity in it. It's very interesting (Tarantino?)

ADAM: Tarantino, too. Yeah, he's writing something. He's awesome too. He's a great director. He's writing some sh*t, and he talked to me about doing something and I talked to him too.

Q: Usually, there's a bunch of you guys in the other movies, and it kind of feels like a bunch of buddies getting together and making a movie. How true is that?

ALLEN: That's true. That's what it is. We take it serious, and we work hard at it, and we sit in a room and make sure we don't waste anyone's time.

ADAM: We try to make sure we get as much comedy in there as possible. So, you know, we do it as a group. We are buddies. We went to college together. We went to NYU. We all went out to California, all lived in the same house. We would all write in my house. My buddies would stay there all the time. We write and write in my dining room, trying to make it as funny as we can make it, and, uhh, that's it.

Below: Screenshot of Adam Sandler as seen in his recently-released movie *Little Nicky*.



In the Groove: Club Concerts

In the Store: CD Releases

11/15 - Wed

Douglas Kings, Pretty Mighty Mighty, Viza
Noir / Double DoorThe Dave Parkovic Band and the Wabash
Jug Band / Hothouse

Dr. Kinetic, Suite Oblivion / Elbo Room

Chico Banks / Rosa's

Dave Parkovic and the Wabash Jug Band /
Hothouse

Drum Orchestra / Empty Bottle

Carl Brown / Wild Hare

No Means No, Sweep the Leg Johnny /

FireSide Bowl

11/16 - Thurs

2 Skinee J's / Metro

Superdrag, Double Door

Apartment, Stone Jones, The Carraways /
Elbo RoomDave Clark and the Jazz Jivers / California
Clipper

Lorenzo Thomas Blues Jam / Rosa's

Alejandra Guzman / House of Blues

Kate Rusby, Jov McCusker / Schubas

Billy Bang, Frank Lowe and Abbey Rader /
Hothouse

Zeke / Wild Hare

Peter Case, David Peralta / Fitzgerald's

Macy Gray, Common, Black Eyed Peas /
Aragon

11/17 - Fri

Kill Hannah, Marel Kind, Organic, Brain
Raker / MetroChainsaw Kittens, Starlight Mints, Starball /
Double Door

Hi-Fi and the Roadburners / The Note

Trilok Gurtu / Hothouse

Young Fathers, Grasshopper, Uniform / Elbo
RoomErwin Helfer and Barrelhouse Chuck /
California ClipperPinetop Perkins with Johnny B. Moore /
Rosa's

Radiators / House of Blues

Paul Mulvey / Schubas

Slaid Cleaves Band / Schubas

Alkaline Trio, Hot Water Music, Sean No No /
Empty Bottle

Jan James and the Yan Go / Lyon's Den

Baaro / Wild Hare

Elvin Bishop / Buddy Guy's Legends

Maura O'Connell / Fitzgerald's

Yours n' Dour / Chicago Theatre

Michael McDermott / Abbey Pub

11/18 - Sat

Fastball, John Wesley Harding, Nash Kato /
Metro

Electric Frankenstein, Pistolero, Monster

Trux / Double Door

Gideon Foli Alorwoye / Hothouse

Mambo Express / Hothouse

Do-it-Yourself Chanukah / Old Town School

Eddie Mack, Bad Catm A.K.A., Chubby

Nothin' and the Bone / Elbo Room

Pinetop Perkins with Johnny B. Moore /

Rosa's

Ani DiFranco, Drums & Tuba / Aragon

1964 the Tribute / House of Blues

Syd Straw with Karla Schickele / Schubas

Songs: Ohio Clem Snide, The Naysayer /

Schubas

The Big Wu / Park West

Rockin' Billy and the Wild Coyotes / Betty's

Blue Star lounge

Devil in a Woodpile / Hideout

Simon Joiner, The Lofty Pillars / Empty Bottle

The Convultions, Emperor Jones / Lyon's Den

Sammy Hagar / Chicago Theatre

Carl Brown, Universal Expression / Wild Hare

Blonde Redhead, The Need / FireSide Bowl

11/19 - Sun

Blonde Redhead, The Need / Double Door

Las Guitarras de Espana / Hothouse

Sumo / Elbo Room

Can-Ky-See / California Clipper

Ralph Stanley and Clinch Mountain Boys /

Schubas

Sammy Hagar / Chicago Theatre

Toe, Scott Tuma, Sinister Luck Ensemble /

Empty Bottle

11/20 - Mon

Yoko Noge and the Jazz Me Blues / Hothouse

Pinch, Richard Miller / Elbo Room

Bon Jovi, Less Than Jake / Allstate Arena

Gregg Allman and friends / House of Blues

Edward Hargrove / Hideout

UZ /rme Doma, Drums and Tuba / Empty
Bottle

Richard Marx / Park West

11/21 - Tue

Kolbe, John Letcher / Elbo Room

Melvin Taylor and the Slack Band / Rosa's

Poi Dog Pondering / House of Blues

Less Than Jake / The Vic

Devil in a Woodpile / Hideout

11/22 - Wed

Ben Watt of Everything but the Girl, Jay

Hanna, Darren Woodson / Smart Bar

Liquid Soul / Double Door

The Slugs "Thanksgiving Eve Party" / Elbo

Room

Chico Banks / Rosa's

Poi Dog Pondering, Frankie Knuckles /

House of Blues

New Duncan Imperialz, Big Hello / Schubas

Warren Zevon / The Vic

Shamekia Copland / Buddy Guy's Legends

Dark Star Orchestra / Martyr's

Bebel Gilberto / Metro

Wilco / Riviera

11/23 - Thurs

The Polyester Festival 90 Day Men, We

Ragazzi / Empty Bottle

Frankie Knuckles / House of Blues

11/24 - Fri

Marcio Faraco, Alfonso Ponticelli and Swing

Gitan / Old Town School

Serillian, The Kedvales, Mr. ID / Elbo Room

Erwin Helfer and Barrelhouse Chuck /

California Clipper

Melvin Taylor and the Slack Band / Rosa's

RL Burnside / House of Blues

Dolly Varden / Schubas

Chevelle, Evil Beaver, Hustel, Monkey Paw /

Metro

Bakdwin Brothers / The Note

Paul Simon / Auditorium Theatre

Nina Gordon / Park West

Dark Star Orchestra / Martyr's

Melt Banana, Robert Johnson and the

Browns / FireSide Bowl

11/14

31W / 31W / Sony

Allman Brothers / Peakin

at the Beacon / Sony

B.G. / Checkmate / Uni

Babyface / Greatest Hits

/ Sony

The Beatles / 21 #1's /

Emd, Capital

Bone Thugs / Collection

/ Sony/Columbia

Doors Tribute / Elektra

Eagles / 1972-99 /

Elektra

Geddy Lee / My Favorite

headache / Atlantic

LaFace Platinum / Bmg

Martin, Ricky / Sound

Loaded / Sony/Columbia

Marilyn Manson /

Hollywood / Interscope

Moore, Chante /

Exposed / Mca

Musiq / Aljazeera

/ Uni

Now V5 /

Sony/Columbia

Offspring / Conspiracy

of One / Sony/Columbia

Platinum Christmas /

BMG

Prodigy (Mobb Deep) /

H.N.I.C. / Red/Loud

S Club 7 / 7 /

Uni/Interscope

Sade / Lovers Rock /

Sony

Son By Four / Purest of

Pain / Sony/Columbia

St: Emperor's New

Groove / Umyd/Disney

Strictly the Best V25 / VP

Strictly the Best V26 / VP

Sweat, Keith / Didn't

See Me Coming / Elektra

Totally Hits V3 / Atlantic

11/21

Backstreet Boys / Black

and Blue / Bmg/live

Badu, Erykah / Mama's

Gun / Uni/Motown

Capone n Noreaga /

Reunion / Tommy Boy

Chemical Brothers /

Music response /

Emd/Virgin

Enya / A Day without

Rain / WB

Everclear / V2 Learning

How To / EMD/Capitol

Hollister, Dave /

Chicago 89 /

Uni/Dreamworks

John, Elton / Live

Greatest Hits / Universal

McGraw, Tim // Greatest

Hits / Wea/Atlantic

NOFX / Bottles to the

Ground (explicit) /

Red/Epitaph

Nine Inch Nails / Things

fall Apart /

Uni/Interscope

Oasis / Familiar to

Millions / Sony/Epic

RPGI: QB Finest /

Sony/Columbia

Sticky Fingaz / Black

Trash / Uni/Universal

Vaughn, Stevie Ray / NA

/ Sony/Epic

Vitamin C / More /

Elektra

Wu Tang Clan / The W /

Sony

Young, Neil / Road Rock

VI / Wea/WB

Hawk Sports Sports Round-up

By Brian Samuelson
Staff Writer

With Harper fall sports almost completely at an end, most, if not all, of the athletes find themselves representing some of the best teams Harper, as well as the nation, has ever seen. Beginning with our football team, who defeated the Grand Rapid Raiders by a final of 19-8, improving their record to 7-2 on the season, the Hawks once again proved that they are indeed a force to be reckoned with. This victory comes before the Hawk vs. Joliet game in which Joliet was forced to forfeit due to their playing with ineligible out-of-state players. The timing couldn't have been better for the Hawks, with upcoming Bowl games most likely in the mix. It appears, though, as if the Hawks will not end up ahead of their long-time rivals; the College of DuPage Chaparrals, splitting two games against them this season. With the Hawks losing the second meeting by a final score of 26-20, a larger margin of victory than the Hawks' 14-10 score several weeks earlier, fairing in a better playoff spot than the Chaparrals will be difficult unless the Hawks can wind up with a better record.

The men's soccer team, although ending the season with a losing 5-10-1 record, is still seeded 11th in the Region IV playoffs. A timely 3-2 win over Kennedy-King in the men's final game of the season helps bring the Hawks into the playoffs with a winning state of mind. The Hawks were carried

by two goals from Luke Zdanowski and a single goal from Sheldon Dyer. Fremd graduate Anthony Savino also added some spectacular defense in the goal. The first round of the playoffs will take place on November 1st at McHenry College. Good luck to our men.

For the first time in 12 years since its disbanding, the cross country team has turned out to be for real, which must come as a pleasant surprise for head coach Jack Ary, who initiated the sport this year in the hopes to build a future playoff contending team. As it turns out, the cross-country Hawks are among the favorites for top honors in the upcoming Region IV competition Saturday, November 4th at Waubensee College. The Hawks have consistently won nearly every meet attended this year, not to mention defeating many four year colleges which happen to be in the same conference as the Hawks. In its return since 1988, the cross country Harper Hawks can't help but revel in the apparent good fortune this season has brought. But the gala must only last so long. Saturday, November 4th will be their first test in post season play. We will then see if this team has what it takes to advance, or if this season was just a fluke.

In the world of volleyball the Lady Hawks ended the regular season with a five game loss to Oakton Community College. The Hawks had help from Robyn Heinking's team high 22 kills and Sharon Chelcun's five solo blocks,

adding to her team lead as well. Those numbers proved not enough, though, in the Hawk's loss. The final record of 7-10 is a far cry from the less than mediocre records they have experienced in the past, and it was enough to earn them 3rd place in the N4C conference and a spot in the Region IV tournament beginning Friday, November 03. The Hawks will begin the tournament by playing defending Region champions from College of DuPage at College of Lake County at 5 p.m.

Much negativity can be said about the women's soccer team this year at Harper, but in their defense (no pun intended) the Lady Hawks just completed their best season in school history with a 7-11-2 record ending in third place in Region IV. The season has also seen the emergence of Harper's first All-American candidate ever, forward Kristina Bratt. Bratt's single-game scoring mark of eight goals is a new national record and goalkeeper Diana Ruiz's 384 saves this season is new national record as well. In the first round of the playoffs the Lady Hawks lost in a competitive 5-2 bout against College of Lake County. But with everything said and done, it has turned out to be a productive season and one which coaches and players alike can be proud. This is only the beginning, keep your eye on the Lady Hawks in the future, the potential this team possesses will help them earn a possible playoff seed in seasons to come.

the paper classifieds

JOBS

Help Wanted:
Part-time outside landscaping work. 10-20 hrs. per week during fall season, possibly winter work. Very flexible hours. Call Rich (847)551-6678

Wanted:

Creative, talented, and current students, preferably human, to be photographers for college publication. Apply in person or drop a note in the box of

the paper

Administrative/Office Assistant - Growing Arlington Hts. environmental consulting firm needs sharp assistant to handle a variety of duties including general reception, light word processing/data entry, scanning, copying & filing. MS word req'd. Excel, Acrobat, Internet skills helpful. Interesting work, competitive salary/benefits. Entry lvl. w/room for advancement. Send resume to Raisanen & Associates, Inc., 220 W. Campus Dr. Ste. 101, Arlington Hts, IL 60004. Fax to: 847-870-

7763. Email to consult@raisanen.com

Part time assistant wanted to help teach Tae Kwon Do, 8-12 hrs. weekly., \$10-\$12 per hour. Please call (847) 382-9599.

\$\$ Fun and Money\$\$
Young, dynamic company seeking 3 outgoing individuals serious about success for mktg/sales. Must have sharp image, good leadership and comm skills. High income. FT/PT Will train.

Call (847) 934-5850

Athletic attitude and work with ex-pro athletes. Must be sharp and challenge-oriented. Looking for part-time people to fill marketing, promotions, and sales areas. (847) 358-4196.

HOUSING

Looking for Roommate with Apartment in NW suburbs. 1 bedroom, prefer own bathroom. Willing to pay up to \$500 per month. No cats. Call Maria (847)640-3872 or

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mroberta@altavista.com

STUFF FOR SALE

For Sale: 1987 Dodge Caravan, 5 speed, 153,00 miles, original owner, \$1500 or best offer. Call (847) 359-1267

FREE - Gentle cooing doves. Hand tamed, nice pets. Cages available. Plus 20-gal. aquarium stand for sale. (847) 458-7510 lv. msg.

Club Chick's Club Picks of the Week

Superdrag

(11/16)

Double Door - 1572 N. Milwaukee - 773-489-3160

Macy Gray, Common, Black

Eyed Peas

(11/16)

Aragon - 1106 W. Lawrence Avenue, Chicago

Fastball (11/18)

Metro - 3738 N. Clark, Chicago - 773-549-0203

Blond Redhead, The Need

(11/18)-(11/19)

Double Door - 1572 N. Milwaukee / Fire

Poi Dog Pondering

(11/22)

House of Blues - 329 N. Dearborn, Chicago - 773-327-2888

Paul Simon (11/24)-(11/25)

Auditorium Theatre

Milwaukee, 773-489-3160



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