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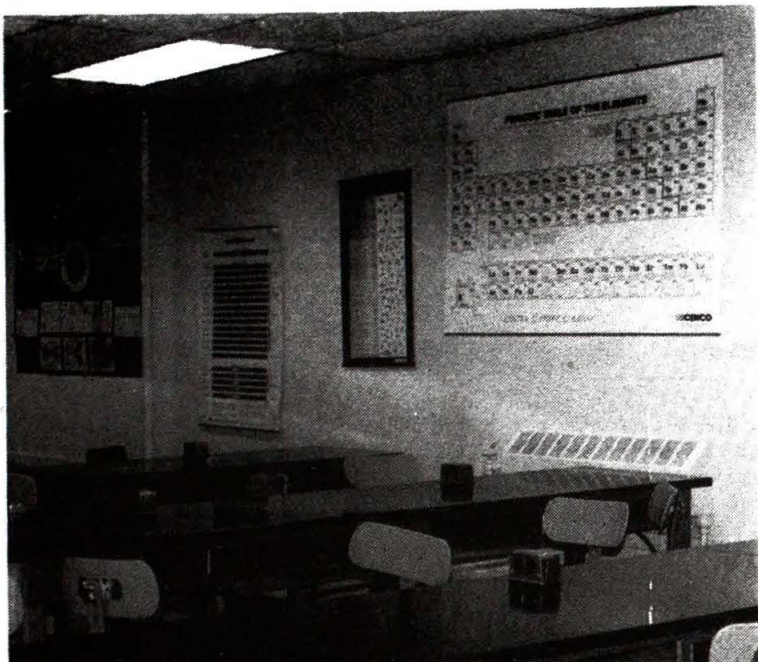
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THE COLUMBIA COLLEGE CHRONICLE

VOLUME 25 NUMBER 17

THE EYES AND EARS OF COLUMBIA

MARCH 9, 1992



Wanted: students of science. Empty seats depict one of the problems the Science Institute faces. Omar Castillo Photo Editor

Science comes up short

Caprice Walters
Staff Writer

A new science class, funded by a three-year \$375,000 National Science Foundation grant, began this semester in a climate of confusion and controversy.

"From Ozone to Oil Spills: Chemistry, the Environment and You," a four credit hour undergraduate entry-level course, is the first offering of the new Institute for Science Education and Science Communication, headed by Dr. Zafra Lerman.

But the debut of the class was marred because the course was not listed in the spring

schedule. As a result, only seven students are now enrolled.

"There was some heavy advertising during and after registration," said Jeffrey Wade, administrative assistant for the Institute for Science Education and Communication.

That's what happened to undergraduate freshman Tracy Roberson, who is one of seven students signed up for the class.

"I was going through add/drop when a guy came up to me and started telling me about the class," she said, who is one of seven students signed up for the class.

The new course failed to make the spring schedule be-

cause, according to Executive Vice President Bert Gall, "the curriculum was set and ready to go, but there was some uncertainty as to whether the necessary materials needed for the class would be necessary."

Problems with the course could revive a turf battle between the Institute's Lerman and members of her old department, which she chaired until last year. A source in the science department said the Institute is offering the class as an undergraduate course when it is supposed to offer only

See SCIENCE
Page 3

Spring Surprise: Enrollment up in some departments

By Sherri Kirk
Staff Writer

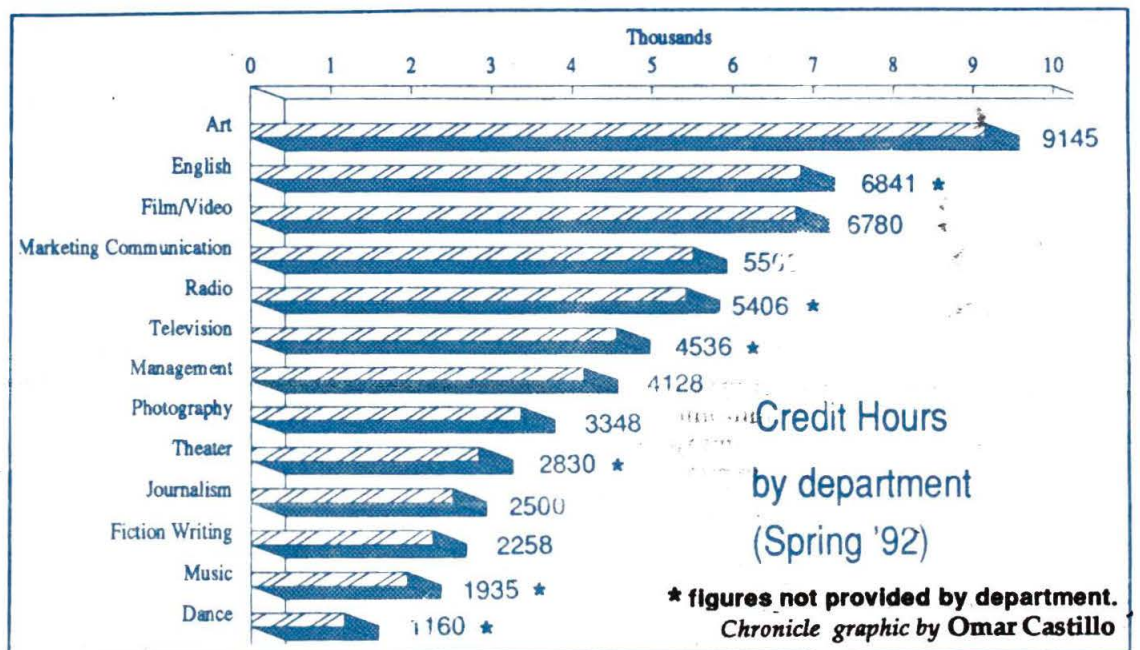
Despite the economy, deep cuts in financial aid and an historic trend of a declining enrollment from the fall to spring semesters, Columbia's credit hours in some departments have increased significantly over last semester.

The school's department heads called the news an unexpected but pleasant treat.

"It's fairly unusual for spring enrollment to increase over the fall (enrollment). Usually there's a decrease," said Andy Allegretti, acting chair of the Fiction Writing Department, where students signed up for 2,258 hours worth of classes this spring, up from 2,227 hours last fall. The numbers also represent a jump from last spring when credit hours stood at 1,793.

The increases continue a six-year trend in the department which has grown an average of 25 percent each

See ENROLLMENT
Page 2



From autos to artists

By Julie Moriki
Correspondent

Judging from its lanky 10-story exterior, heavily blackened with age, Columbia College's Wabash building has seen better days.

While it stands upwardly firm in contrast to the deteriorating Harrison Parking Garage two doors down, few traces remain of its once beautiful facade.

Built in 1893 by one of Chicago's most distinguished architects, Solon S. Beman, who constructed the famous town of Pullman on the city's far South Side, the building was originally owned by the Studebaker Carriage Makers.

In 1915, the first four floors were used to display the carriages.

When Beman began designing the building, Chicago was rapidly becoming the transportation and business hub of the Midwest. Architects were experimenting with new ways to

construct buildings that would be aesthetically appealing and practical.

After the disastrous Chicago Fire in 1871, wood and plaster framed buildings were displaced in the central business district by tall skyscraper buildings that later became a worldwide trademark for the city.

The Studebaker building's oversized windows were a trademark of the Chicago style of architecture. The fixed middle window panes for maximum light and movable side panes which allow for air circulation, were installed specifically to show off the carriages. The upper floors in 1915 were rented out.

Studebaker later moved out of the Wabash Building Michigan Avenue in what is now the Fine Arts Building. The 623 South Wabash Building became the Brunswick Building and during World War II was used by the federal government's War Department.

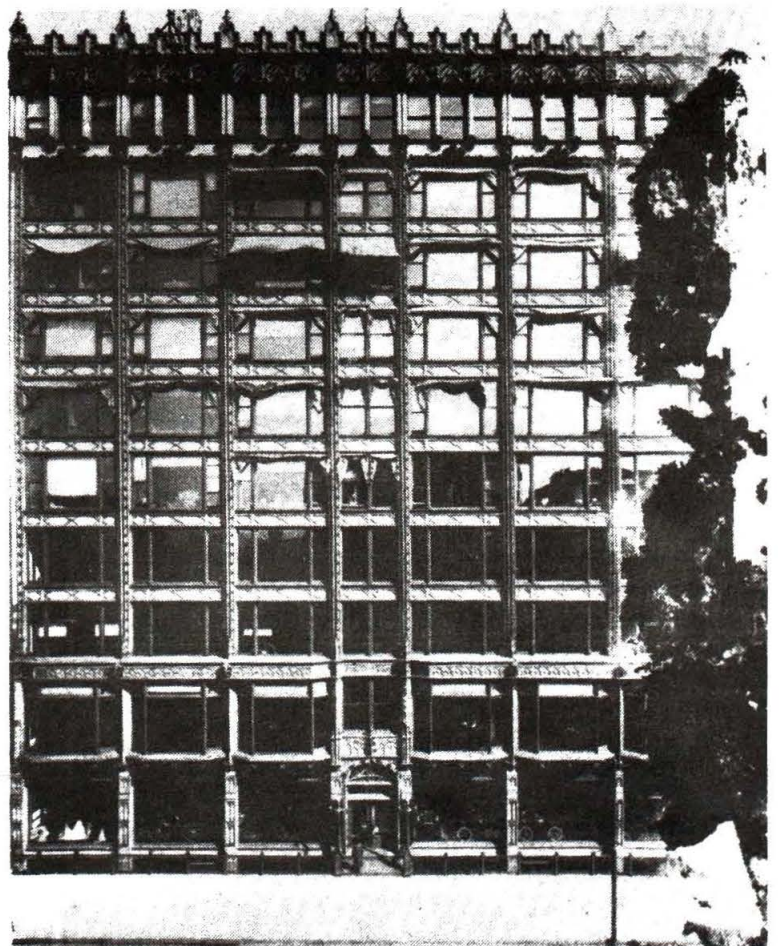
The building was used for offices until Columbia purchased it in 1987 to make room for a student population that had outgrown the Michigan Avenue building.

While much of Beman's original design was covered by subsequent remodeling, a close look reveals two remnants of the original architecture.

The most striking feature is a romantic Gothic ornament located directly above the building's doorway. At one time, this ornament blended with a beautifully arched doorway that was decorated on both sides by pillars.

The second somewhat less noticeable, is a capital "S" that is wrapped within a circle in between the stairs. It stood for—can you guess what? Studebaker.

Missing from the building's exterior today is the pointed roof top, the oversized windows used to showcase the carriages and a small metal fence in front of the building.



From carriage makers to Columbia College. An historic view of the Wabash building. photo courtesy of the Chicago Historical Society

News

Columbia's best kept secret, but
Everyone else knows our Dance Center. Page 3.

Features

Edward James Olmos
We chronicle his visit to Columbia. Pages 4 & 5.

Opinion

Bookstore fails artists
Art supplies scanty, cost too much. Page 6.

Jenny Dervin

I swear to God, my dog knows English. I mean, I would understand if someone told me, "No, your dog knows the tonal inflections of your voice" or, "You are a stark-raving-mad lunatic." Please bear with me.

I have tested this hypothesis, in a very scientific manner. For the test, I selected three of the most commonly used phrases in my household, and altered the pitch and inflection in my voice when I asked the dog the following questions:

1. "Do you want to go out?" (Tail wag and a pitiful expression)
2. "Do you want to go for a ride?" (Hop up and down, tail wag)
3. "How much do you hate President Bush?" (Wetting the carpet)

I even denied her the usual treat after answering those questions.

The results were, of course, earth-shattering. She responded each and every time, probably hoping for one big treat instead of a bunch of little ones. (I gave her a loaf of bread, in case you're wondering.)

The cat, on the other hand, is arrogant. My scientific/diagnostic tests were not applicable, because this creature tries very hard to ignore the family as much as possible. He usually succeeds.

Our cat started life as a stray, probably. In any case, one night my mom went outside to call my brother home, in the typical suburban tribal call:

"RRRRRRRRiiiiiiicccccchhhhhh—ARD!"

Instead of my brother, we got the cat. All in all, not a bad trade. The last we heard, my brother was eating out of garbage cans and tom-cattin' around.

Even though I couldn't test the cat, I could draw certain conclusions, and apply those to the test results from the dog. What I came up with is simple, yet it explains everything.

Cats and dogs are really humans with natural-looking fur coats. A corollary to this explanation, supplied by my Rhodes Scholar sister, is: When you die, you come back as a house pet.

I know, you want proof. My dog, Elsa by name (she came from the pound and the name came with her) was either a Nazi in her previous life or she has picked up on the vibes from our KKK neighbors. (Her breed, by the way, is Weimerweiner, or in the English, *German Hunting Dog*.)

Standing three feet high, weighing in at close to 100, Elsa intimidates the other dogs in the neighborhood with her gray coat (short hair, like a *military* haircut) and long teeth. One dog, no more than a puppy, had the misfortune to be born with a shiny black coat. Elsa hates her.

The only dogs she gets along with are shorter and lighter. I have suggested we name her Eva, like in Eva Braun, Hitler's mistress. My parents don't dig that noise.

So animals are really similar to humans. In fact, some humans can actively communicate with animals. I'm not talking about Dr. Doolittle, either.

In Cathy Cash Spellman's novel, *Paint the Wind*, Geronimo appears to be calming a swarm of bees so the squaws can pick berries without getting stung. Pretty cool.

As a matter of fact, I had good reason to remember this particular passage this morning. I was waiting for the train, and a bee came right up to me, as if I was invading *his* space, and I thought, "Bee, I am not going to harm you, but I sure as hell don't want to get stung." Apparently, the bee wasn't on the same wavelength.

Another piece of trivia I've managed to pick up on my life's journey is that beekeepers use smoke to settle hives down. So I promptly lit a cigarette. We had managed to communicate, the bee and I. He buzzed, I ran.

This is not an article on People for the Ethical Treatment of Animals, although I kind of like them. (Did you know Murphy Brown uses their coffee cup?) I'm not into freeing Rhesus monkeys from university laboratories, although I might consider that alternative instead of another lonely Saturday night.

Just remember that your pet may really be a reincarnated human, or just a regular human with a fur coat. Ya think?



Nick Oza Staff Photographer

AEMMP Records has the last laugh. Columbia's non-profit recording project conducted by the management department recently secured a marketing and distribution deal with Laughing Man, a local rock band. This ends the three-month search by the student-run staff to find the best demo. Look for the complete details in next week's Feature section.

ENROLLMENT

From page 1

year, Allegetti said.

Tracking the number of credit hours generated each semester helps departments to measure their success in attracting new and continuing students, as well as in retaining current students.

The figures also show that the art, English, film/video, radio, and marketing communication departments remain at the top of the list in credit hours taught.

The art department, on top over all in credit hours, registered 9,145 hours this spring, up 13.1 percent over the fall numbers.

"This is great. It's the largest increase we've ever had," said Susan Sindlinger, and ad-

ministrative assistant in the art and photography departments.

The photography department numbers also show an increase in credit hours, up 7.8 percent from the spring 1991 semester to 3,348 this semester.

Credit hours in the film/video department held steady at about 6,700 from the fall to spring terms, according to Gina Richardson, an administrative aide in the department.

"The really big increase in departmental enrollment came last fall," she said.

Richard Woodbury of the dance department would not release credit figures. He said enrollment figures were "down a little bit, but that's the norm for the spring."

Figures obtained from other

sources, however, show a drastic 66 percent decline in dance department credit hours from the fall (3439 hours) to spring (1160 hours) semesters.

Other departments, such as management and marketing communication, reported modest decreases in enrollment from last semester.

"The figures (from the management department) are about the same as last time this spring, but they're down from the fall," said management department Chair Dennis Rich. "If you (measure enrollment) from fall to fall, however, the numbers are always up."

Students have enrolled in

See ENROLLMENT
Page 7

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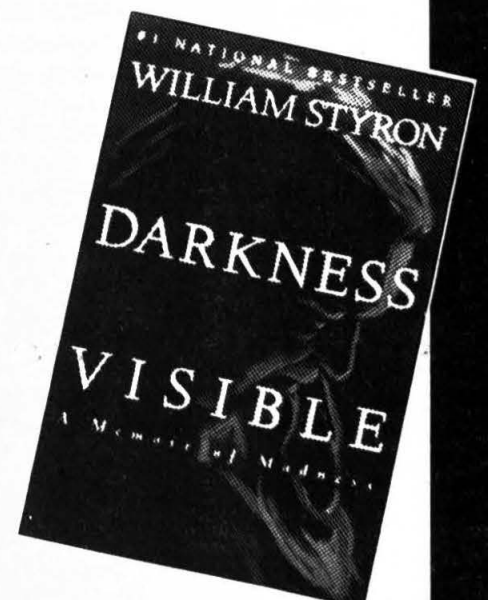
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Columbia's best kept secret: The Dance Center

By Tania Panczyk
Staff Writer

At the age of 15, I remember walking into a scientific compound surrounded by security guards, wondering with terror if I had come to the right place.

As my friends and I walked through the glass doors of what seemed to be a nuclear power plant, we were directed to a theater. It was in this massive theater, in the Fermi-Lab complex in Batavia, Illinois that I got my first glance at Shirley Mordine Dance Company.

Years later, I rediscovered Shirley Mordine at the Dance Center of Columbia College. Mordine, artistic director and chairwoman of the Center, established this diverse dance environment in 1969.

It has flourished and become the only complete instructional dance program in the Chicago area, leading to bachelor of arts degrees in Dance Performance/Choreography, Teaching, and Musical Theater Performance.

"It's the largest dance center in the Midwest," said Woodie White, executive director of the Center and chairman of Columbia's dance department.

With such a reputation in the Chicago community, why doesn't the Dance Center receive more attention in the Columbia College community?

Seven out of 10 students interviewed in the Wabash Building said they only know its location—"way up north somewhere."

The other three students knew about the performances this semester at the Center. But not one expressed interest in seeing the shows, despite the fact that Columbia students pay only \$5 for most tickets, a discount of \$3-\$7 off the regular prices.

"The flyers I see all over Columbia never explain about the dance performance," senior Tim Kiecana said. "I don't know much about different types of dance, but if they put

more information in the flyers, I think it would draw more interest from students."

Mordine and Co. are very well known in the Chicago dance community for their modern style, selling out almost every show last semester, White said. One of the main reasons students aren't aware of what goes on at the Center is because of its location, he said.

The Dance Center is located at 4730 N. Sheridan Rd. To get there, students take the "L" to Lawrence Avenue, turn right, walk past an old-timers home, jump over a construction, leap over a homeless man outside a strip joint, then turn on Sheridan and dash all the way to the Center.

The Dance Center started presenting student and faculty performance programs in 1974. What started as a brief series of three companies eventually expanded into 60 performances, including presentations by dance groups throughout the U.S. and the world.

Last year, the Dance Center took over Mo Ming's performance schedule when the group ran into financial difficulties.

Recently, the Center has presented performances at outside venues like the Harold Washington Library.

The Dance Center also produced Dance-Africa/Chicago, which brought African dancers to performances all over the city.

If that isn't enough it also has an outreach program, designed to serve diverse populations.

And this summer Shirley Mordine and Co. will tour in Israel and members of Israeli companies come to the Center.

"It doesn't compare to any other college in the city," said Wynne Delacoma, former *Chicago Sun-Times* dance critic, who now covers classical music. "Columbia is the place where the general public expects to see top level performances."



photo by Bill Frederking courtesy of The Dance Center

Mordine and Company Dance Theatre dancers in motion. The dance titled "Woman Question" choreographed by Shirley Mordine was performed at the Columbia College Dance Center in 1991.

SCIENCE

From page 1

graduate level courses.

"From my understanding it was not supposed to be handled that way," Wade said. "But I really don't know, myself."

John Meyer, administrative assistant for the science department, refused to comment.

Gall said the class is being offered through the graduate department because a grant for the course was given to Lerman.

"Dr. Lerman is considered to be one the most innovative workers in her field," he said.

Lerman, who was out of the country, was unavailable for comment. The course description states the class will cover topics of environmental science "that will be used to communicate basic scientific concepts in a relevant and meaningful way."

Despite not having the class listed in the fall schedule, the instructor, Dr. Keith Kostecka, remains optimistic.

"I am not disappointed with the low student turnout," Kostecka said. "Actually, I think the size of the class will turn out to be an advantage to the students."

"This class is something everybody should experience," said Mai Wagner, a senior advertising major, as he bounced a super ball he had just made in the class. As he spoke, a greenish foam began to rise out of one hand.

"Other than mere curiosity, there is a purpose to all of this stuff. We will come out of this class with a better understanding of our environment,"

he said.

"Ozone To Oil Spills" was not the only Institute class not listed in the spring schedule.

"Methods For Teaching Elementary Science And Math," "Laboratory Workshop," "Frontiers of Science and Forensic Chemistry: Solving Crime Through Science" were graduate-level courses which, according to Wade, were canceled due to low enrollment.

"It's really disappointing. The classes were sent down to appear for scheduling," Wade said. "Somebody in the administration sat on the classes for whatever the reason."

March is Women's History Month—a time dedicated to recognize women's issues and famous women in history. Look for an upcoming March 23 Chronicle that will explore women's issues around Columbia and highlight talented women instructors at Columbia.

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Squids just wanna have fun

MUSIC REVIEW

By Alison Pryor
Staff Writer

The band walks on stage ready to party. Joe Spatafora, lead vocalist, takes a swig of his beer. As the music starts pumping, Spatafora swallows another gulp of beer, keeping the band's beat by hitting a rubber ended mallet on the floor. His cue comes and his voice wails as he jumps around stage like a Mexican jumping bean.

The band is The Squids. The guys are really excited because this is the first time they have ever headlined at a club, the Cabaret Metro. Usually they are the back up band or "the cartoons" as Spatafora likes to call opening acts.

Spatafora, the lead singer of this Chicago-based band, graduated from our very own Columbia. While here, Spatafora said he mostly concentrated on getting out of Columbia but also on voice, music and broadcast media. As a freshman he was a disc jockey on the college's radio station (WCRX). The band con-

sists of five people: Bud Latour on keyboards, Jimmy Vass on drums, Skip Pederson on guitar, and Judy Johnson on bass.

The guys are completely laid back and unpretentious. Backstage, a bucket of beer was nicely set up in their dressing room so the guys could quench their thirst before going on stage. They were in the mood to chat and have a good time.

There was, however, a slight feeling of anxiety over how many backstage passes were available. Presumably for some of their adoring fans.

None of the band members appeared to be nervous in the face of their first big gig. "It's a long way from Bud LaTour's basement," Spatafora said.

LaTour, the band's keyboardist casually strolls in with his equipment, grabs a beer, and mentions in passing how successful his latest solo project, "Everyone is Still Having Sex," is going.

LaTour left the band last march to pursue his own projects. Everything worked out well for LaTour—his song hit the Top 40 dance charts but he still remains a Squid at heart. The gig at the Metro was the first

time he had played with the band since then.

The Squids have a very interesting twist to their music. One-time keyboard parts have been replaced by guitarist extraordinaire, Skip Pederson.

"When Bud left, I didn't think we'd have a band," he said, but luckily for them, they found Pederson.

Here's a sample of Squid music titles, folks: "Every time She Calls My Name I get a Boner" and "Lunatics Are Not on the Street at 8:00 It's a 12-Step Program."

These are quick two-minute

songs that don't really relate to much—there is no political or social commentary involved—just people trying to have fun.

The band gauges their success by what kind of gigs and air-time they get. So far, things have worked out pretty well for them. The guys exude a certain amount of confidence as they joke around, drink more beer and rehearse the music, but they also seem to be humble and thankful for their success.

The one outstanding quality of this entire group of people is that they do not take themselves too seriously. They just 'wanna' have fun.



Alison Pryor for The Chronicle

Olmos:
A powerful
director,
actor,
and
man

By Trevor Curtis
Staff Writer

When actor/director Edward James Olmos speak at the Hokin Annex Tuesday night, only one word to describe the man: it was in Chicago on March 4 to pre-speak at the Hokin Annex at Columbia beforehand. Sponsored by Chicago Latino Cinema and Col Alliance.

Olmos only remained on stage for a few moments wandering into the audience to run his own Q&A, Olmos invited everybody present to a free "American Me" at the Fine Arts Theatre.

Olmos' presence is very captivating and by the way, Q & A, he had every student's ear in the palm. His first statement was towards future filmmaker your worst nightmare. I came from a dysfunctional family. It has taken me 14 years of acting before I got my first Equity card. It has taken me 14 years to make this movie. I came through my own determination and self-discipline, natural talent, I have made it only through my discipline. And that leaves you with no excuses. That's your worst nightmare.

Questions from the audience dealt with a range of Olmos' new movie, the movie business, being a director and societal problems.

On the movie business, Olmos was scathing in his criticism of the industry. "The movie companies don't care about blacks, or whites, or any other color. The only thing they care about—money."

Olmos was quick to point out that success isn't just about fame. "It's in self-esteem and self-worth. I'm not famous. I will be, and it'll be the dollars chasing me, not the other way around."

After a question about minorities and why they are falling apart, Olmos pointed out that, "cultures are based on family, religion and tradition. You have a leg and it falls apart. I just came back from juvie. A large bunch of kids, do you know how many could read? Four. That's what's wrong with our society."



White rapper gets over the "Hump"

MUSIC REVIEW



By David Scott
Staff Writer

O.K., let me make one thing clear; I do not have a high opinion or tolerance for white rappers. For the most part they are talentless whores who took rap and made it safe for white teenage birthday parties all across America.

I've seen too many white 'rappers' who are being heralded as the great white

hope, only to possess minimal talent and even less intelligence.

I have been looking and listening to some white rappers lately. None, however, have the passion, intensity or honesty of, say, Public Enemy. But there are some.

3rd Bass and MC 900 Foot Jesus have made great strides for respectability for white rap artists. But for every MC Search (3rd Bass) there are a dozen Marky Marks.

Which is why I was quite ready to dismiss *Autograph Seeker*, an EP by Chris "the Hump" Humphrey. After all, who wants to hear another white boy cry about the tragedy of the street while they attend safe, white high schools?

Who indeed. I couldn't have been more wrong. "The

Hump," is trying something foreign to most white rappers today—he raps what he sees and feels. Plain and simple. That's what makes *Autograph Seeker* so appealing.

The title track also opens the disc. The Hump is a boy in search of an autograph. Here he conveys the exciting and painstaking task of trying to secure that precious signature ("I approached you at an uncomfortable scene, you reduced my charm and redeemed my dream").

The track's only break from Chris' relentless rapid fire rapping is the bird-chirping chorus ("Autograph seeker your wages are meager") sung ever so pleasantly by Amy Jane. With *Schooled by a Girl*, the Hump once again takes us into his suburban middle-class

world.

Despite what the title might suggest, this isn't his version of *Me So Horny*. No, the Hump resurrects the elementary school fear that lived in the hearts of young boys—getting beat by a girl.

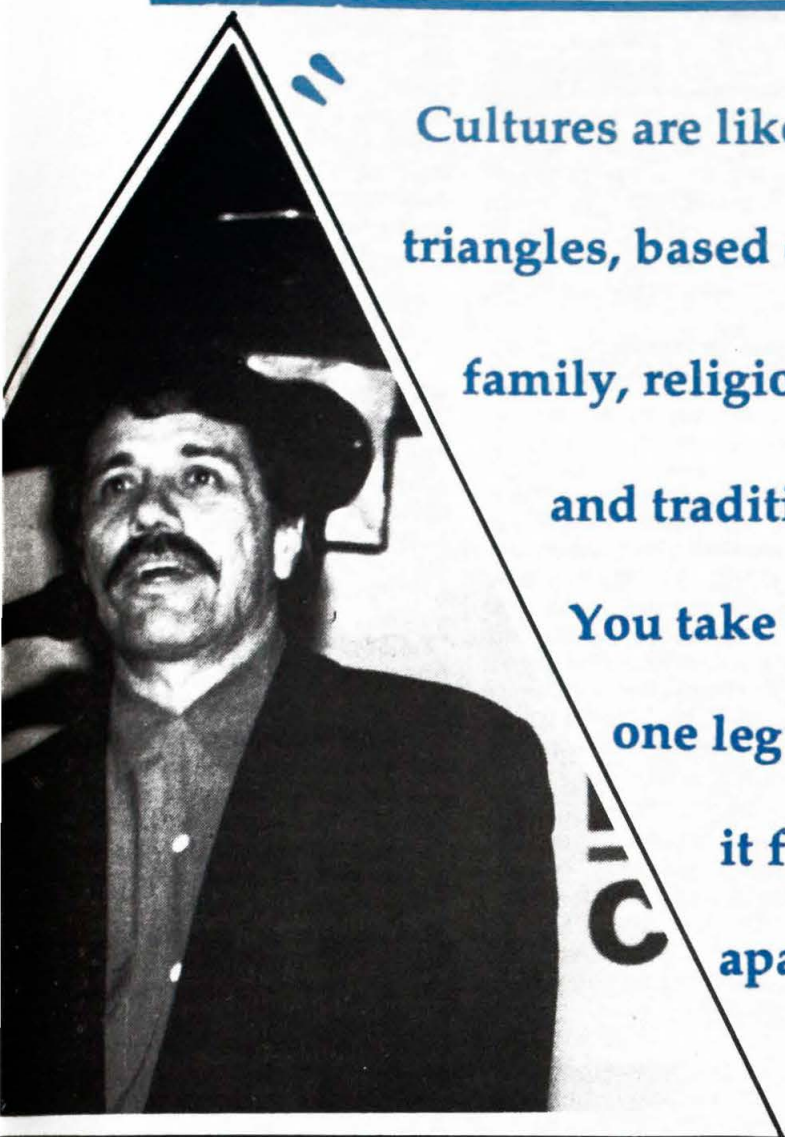
With a not-so-discreet saxophone, and plenty of crowd noise, the Hump raps out the fear in all of us that wasn't so long ago.

The Hump also manages to prove himself more than just a rapper with samples. His backing band, the Stepchildren, turned the EP in a new direction towards the end of the disc. He manages to make the transition from samples to a backing band with great ease. With the addition of a guitar, bass and drums, the Hump manages to carry, with great ease, the disc into a new, diverse direction.

Autograph Seeker is not without its faults. Blown was a golden chance to give some musical justice to the Starland Vocal band's classic, *Afternoon Delight*. (After witnessing a live performance by the Hump, I would suggest *Brandy* on the next album). *We Like To Lick It* is the Hump with sped up vocals. The song consists of nothing more than the Hump babbling about his love for chocolate chip cookies.

The most refreshing aspect about *Autograph Seeker* is the truth and honesty on the disc. Most of all the Hump manages to be true to himself, and in turn, makes a great debut EP. (If you are interested in obtaining a copy of *Autograph Seeker* write to: Turner Records c/o Chris Humphrey 851 Mayfield Ave. Winter Park, FL 32789





Cultures are like
triangles, based on
family, religion,
and tradition.
You take out
one leg and
it falls
apart."

Photos by Julie Smith
Staff Photographer

He was quick to add that nobody raised their hands in the audience when he asked if students are able to speak with their fathers.

"Nobody wants to participate anymore," he said.

Olmos was very excited about his new film. It is his first time directing and the first time ever that a movie was filmed inside Folsom and Chino prisons in California.

Olmos said that only seven of the people inside the prison were actual actors, the rest were true-life prisoners. In scenes involving juvenile hall, Olmos said it was the first time camera crews were allowed to film juveniles who were wards of the state.

"American Me" is about human behavior set in the urban jungle of East Los Angeles. The film follows the life of Santana, a Latino crime lord whose power over life and death extends from Folsom State Prison into the streets of East L.A.

When asked about how the studio felt, Olmos said that he had gone with independent producer Robert Young, and that the studio had only cut 40 seconds out of his film. He said the film's aim was to create a dialogue about society. After telling everyone to see the film, Olmos sampled a buffet offered by the Latin Alliance.

The turnout for the event was standing room only, and according to Carmen Figureoa, Latin Alliance president, it was a way for Latin Alliance to get a real hero into Columbia.

"We all respected and loved him when we were in high school, and now it's great that we can welcome him here at Columbia, with this school's emphasis on the arts, in our college years."

At the Fine Arts Theatre, Olmos spoke briefly to the press and other audience members. "I'm glad to be in Chicago because everyone here makes me feel as if I am family," he said.

He then told the crowd that "American Me" is a strong movie and may cause quite a few different reactions from them, some good and some bad.

He was right. At the end of the movie Olmos appeared in front of the crowd again to answer questions. The response he received was overwhelming—people cried, people yelled, and people commended a powerful director, actor, and man.

"American Me" opens nationwide March 13.

Also contributing: Theresa Volpe / Feature Editor

Olmos came to night, there was intense. screen his new brief reception at The event was Columbia's Latin moments, before &A. Upon arriving screening of by the end of the m of his hand. makers: "I am tional family. It quity paycheck. I only survived pline. I have no own self-disci- That's why I'm ange of topics— minority actor, n his indictment care about Lati- There's only one tbeing rich and not rich yet, but ot the other way their cultures are es are like trian- ou take out one ie hall. Out of a ould talk to their iety."

Test driving a Trojan



By Ginger Plesha
Staff Writer

On the battlefield of modern love, sex is a deadly weapon and a condom is your best means of self-defense against AIDS and other sexually transmitted diseases.

Actually, taking a vow of celibacy and joining the nearest convent or seminary is the best way to avoid getting AIDS, but is it realistic?

What's a raging hormone to do? Start fantasizing about creating a little Saturday Night Fever with a John Travolta blow-up doll? This was the heightened state of sexual repression I was experiencing when I slipped on my glove, pulled off my chastity belt and decided to go condom shopping.

I'm a '90s kinda female and not ashamed to hold a box of Trojans in my hand, so how bad could it be to stand in a store filled with those slippery little suckers? I stopped at Chicago's premier condom boutique—a.k.a. Condomplation, 3336 N. Lincoln Ave.

Since condoms are made specifically for use during the act of sexual intercourse, one might assume that a store specializing in condoms would be a little sleazy.

Imagine stepping into a tiny, dimly lighted room, bumping into all types of sexual devices everywhere you step. Some are contraptions the likes of which you have never seen before. You try to pick up your foot, but it clings to the sticky floor while a very distinct, yet unidentifiable odor surrounds you. Finally you reach a condom display, but you're a little too late—for it seems as if someone else got there just before you.

This is definitely not the case at Condomplation. The spacious store is well-lighted, resembling an art gallery much more than a condom shop. Paintings and condom displays adorn the walls, while immaculate display tables show off a

wide variety of novelty and real condoms.

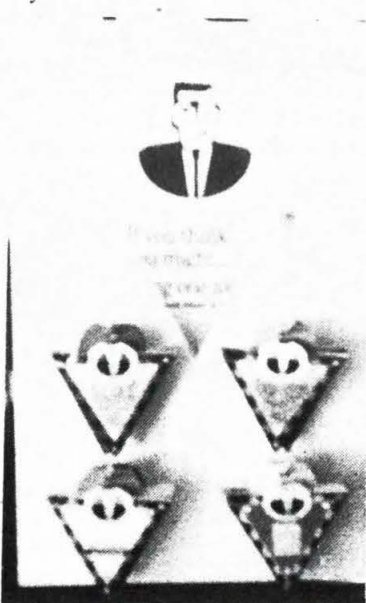
I felt at ease shopping in this open environment. I longed for some hot young salesman to request my assistance in test driving a new Trojan, but I had no such luck. Desperately needing some insight into the world of rubber, I turned to Ed Chin, Mr. Condom, the co-owner of the boutique.

Chronicle: What is your most popular condom?

Ed: The Glow in the Dark condom.

Chronicle: What are the top of the line condoms?

Ed: The Sagomis, Trojan Life-style.



Chronicle: What is the safest/most affordable condom?

Ed: Trojan Extra Strength.

Chronicle: What is your condom of choice?

Ed: The Sagomis!

Chronicle: What kind of people shop at your store?

Ed: Young kids, old people, basically everyone.

Chronicle: Do people usually shop alone or in groups?

Ed: We get groups of teenagers, couples, families—mom, dad and the kids.

Chronicle: What quantities do people buy condoms in? Do they stock up for future use?

Ed: Most people buy 12 packs of condoms, which cost \$7-\$8.

Chronicle: How much does the average shopper spend on condoms?

Ed: \$15, they buy real condoms and couple novelty

condoms. Chronicle: What has been your strangest experience working here?

Ed: People are usually very serious when they walk in here. I had a couple customers ask for smaller condoms, which is unusual since most people ask for larger condoms (big dicks, small dicks, condoms fit all pricks).

Chronicle: Why would a person choose to shop at your boutique as opposed to a drugstore?

Ed: People lose the initial fear that they would have in another atmosphere. Our store is more like an art gallery.

Chronicle: Do you have any future plans for the boutique?

Ed: We're working on opening a store on Michigan Avenue and possibly one in Boston.

After Mr. Condom filled me in (on the details that is) I stocked up on a few Trojans. I thought about the "glow in the dark" condom but I stopped myself...I didn't want to think about anything glowing. I'm traditional but I'm a safety girl.

If you don't find condoms a hard topic to swallow then stop by Condomplation, to see the spectacular six-foot Body Guard body condom, Flag Condoms for that patriotic penis in your life, the Peter Meter, which is a rubber with a ruler printed on it, and much much more. Once again you will be left saying, "I just can't get enough."



Ginger Plesha for The Chronicle





LETTERS

To The Editor

HEY STEVE!

I don't think Steve Crescenzo is racist. I think he's an immature pig. He was right in his last column (*Chronicle*, Mar. 2) about being misunderstood with the whole Dr. King business.

But his message was loud and clear when he made references to "lesbos" and blanketed women as "sniveling crybabies." Women are just tired of the kind of crap men like Crescenzo dish out. When we speak out against it he says we "whimper and whine." What does he call his last column? I call it chauvanistic, intolerable women-bashing. He makes fun of what he is unable to understand.

I wouldn't be caught dead drinking a beer with him. Be-

sides, if I did I wouldn't be able to keep my Swedish Bakini Team figure. Then he wouldn't have any reason for sexist views of women, and nothing to call "journalism."

Wanetta Cooper
Journalism

Thanks to Meg Evans, Tina Laporta and Deborah Banks for opening our eyes with the true facts about Steve Crescenzo. Unfortunately, after last week's column, that isn't enough.

The more I read or hear people talk about his column, the more I feel he deserves to be called the "Archie Bunker of Columbia College." His views on racism, sexism and politics do not make sense, and therefore, are completely worthless.

For starters, he should leave the sisters alone (meaning all women in general). I used to think somewhat like Crescenzo when it came to women, but these are the 90s, and we can't afford to be narrow-minded. Women have the right to say—or even cry as Crescenzo said—what's on their minds as much as men. Crescenzo should keep in mind that it was a sister he came from, and the same sister he downgrades today maybe the same one he needs tomorrow.

"Racism Goggles," hah! Crescenzo is on a wack journey. He's living in a fairy tale from last semester. Either he has never experienced racism face to face, or he needs to simply open his eyes. Racism is out there in many terrible forms. It's so bright today you need to

put on tinted goggles.

As Edward James Olmos said during his visit to Columbia last week, "There's only one race, the human race." Until we actually erase racism, people like Crescenzo need to take off their blindfolds—not put on goggles—in order to see the truth.

Robert Thompson
Television Production

Steve Crescenzo wrote, "Society is setting itself up to look the other way when the real thing (racism) comes along." He then used examples such as Spike Lee screaming racism after "Do The Right Thing" failed to win at Cannes, and his dislike of Public Enemy—who he referred to as Public Nuisance—and their video "By The Time I Get To Arizona." He failed to mention that at the Academy awards that same year, Kim Basinger said "Do The Right Thing" deserved several Oscars for being one of the best movies of the year. The crowd agreed with her and replied with thunderous applause. During that same year another miracle occurred, Sieskel & Ebert agreed that "Do The Right Thing" was the best movie of the year—and these are men who never agree on anything. After Cannes, Roger Ebert wrote an article expressing how Lee's film should have been the clear-cut winner. Spike Lee failed to win an Oscar, or a Cannes award, yet critics and filmgoers alike called it the most "controversial, thought provoking" movie of the year.

Why didn't those award committees acknowledge his bold contribution to the art of film? Think about it. There's no way you can conclude race wasn't a factor. Any breathing, thinking human being would have to confess that Spike Lee was robbed by both the Academy and Cannes. Crescenzo used goggles as a metaphor for racism. Put on

the goggles and, according to him, "you'll be able to find racism just about everywhere." Dangling before my eyes his quote committed suicide on the paper. Black people don't need goggles, they have, and continue to, experience racism with their naked eyes.

Devon Dennis

First of all, I want to say it is good that Steve Criticize, or whatever the hell his name is, and the rest of the Hitler Youth are resurfacing. I only wish I could join the Crescenzo Klub. I could continue this letter in "satire", but let me get straight to the point—which is, Steve is an idiot.

I thought he was just misinformed, but he has proven by his article (*Chronicle*, Feb. 24) that he is stupid. He criticizes a movie he hasn't seen—that is what is known as pre-judging, or better known as prejudice. Then, he went on to talk about racism in the form of a movie poster, drawing some wild-assed meanings from the title "White Men Can't Jump." Let's take a look at another popular movie title, "Juice." I don't think that one's about Mott's or Tropicana, do you?

Crescenzo writes how black men are stereotyped compared to white men. Then he calls Mike Tyson an "animal." I don't think there are too, many good, non-racist ways to interpret that.

I could write a book about how important and positive Public Enemy is, but by trying to put them down Crescenzo merely proves everything they say in their songs.

I don't know how anyone as narrow-minded, racist—yes, racist—and uninformed as Steve Crescenzo could have his own column every week. He is obviously not a representative of the students of Columbia College, and I can honestly say he offends a majority of *Chronicle* readers every week.

Jon Le Grand
Sophomore
Undecided Major

More bookstore troubles

By Carole V. Davis
Sophomore, Liberal Education

Question: should Columbia continue to offer vouchers to the bookstore if it doesn't carry our supplies?

As a student here, I am finding it difficult to continue to shop at the bookstore. Since I am taking at least one Art/Drafting class a semester, why is it that I can receive a voucher for my books, but the store doesn't carry the supplies that I (and other students) need to complete our classes?

Case in point: I am currently taking Drafting I. When I strolled over to the bookstore, voucher in hand, to purchase the assortment of items that I needed for the class I discovered that out of 11 items needed, they only carried two. And those two were exorbitantly priced (a compass with extension was \$24.95!!) I asked the manager if they were planning to purchase any more equipment, and was told, "No, this is it, because the items didn't sell well." At those prices of course they didn't—there is a marked difference between getting taken and getting screwed royally. I had to go to Utrecht and purchase all of my equipment (to the tune of \$48.97) out of my own pocket.

Since the school already purchases some equipment from Utrecht, (which specializes in art/drafting equipment) why not give Art/Drafting students less of a headache by giving them special vouchers good at Utrecht or other regular stores? that way, they could shop more efficiently for their equipment without the runaround that they are currently experiencing. that would make for more productive students at Columbia, the sweet smell of crisp green for Utrecht and other stores, and smiles all around for everybody.

In the same vein, Photography students have it bad, too. the courses demand an extensive outlay of cash, and that is something every student has a limited supply of. why not give them a voucher to a camera or photo supply store, and give students the opportunity to purchase their class needs without strapping themselves later on?

Columbia could be known as the school that puts students' needs above all else, and a little positive PR never hurt anyone.

How about it, fellow students? What do you think? Maybe you can fight the powers that be. Let your voices be heard via the *Chronicle*, and we might yet change this operation for the better.

COMMENTARY

CHRONICLE

Department of Journalism
600 South Michigan Avenue
Chicago, Illinois 60605
312-663-1600 ext. 343
FAX 312-427-3920

Art Golab, Editor

Jerry E. Pott, Managing Editor

Nancy A. Thart, News Editor

Theresa Volpe, Features Editor/Features Design & Layout

Jade Williams, Copy Editor

Cynthia T. Dopke, Design & Layout

Omar Castillo, Photographer/Photo Editor

Alina Romanowski, Calendar Editor

James Ylisela Jr., Faculty Advisor

Staff Writers: Tariq Ali, Trevor Curtis, Mark Giardina, Cristina Henry, Deborah Hinton, Charlotte Hunt, Patricia Hyatt, Sherri Kirk, Tasha Knight, Heather Labuda, Tania Panczyk, Vivian Panou, Ginger Plesha, Alison Pryor, Tricia Robinson, Andrew Rohan, David Scott, Melissa Slotwinski, Lisa Song, Caprice Walters, Janice Washington

Editorial Cartoonist: Naomi Stewart Artist: Elaua Spears

Staff Photographers: Lisa Adds, Nick Oza, Julie Smith

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ENROLLMENT

From Page 2

4,128 credit hours in the management department this spring, down from last fall's 4,445.

The marketing communication department lost about 400 credit hours this semester from 5900 credit hours last fall to 5,500 in the spring.

"There was a little bit of a decline from fall to spring, but we've done extremely well and (the department) is growing exponentially every year," said Tarini, who attributed some of

the fall off to financial aid cuts this semester. "Overall our retention seems to be very, very high."

Credit hours in the journalism department are 2,500 this semester, up 10 percent from last spring.

Theatre/music department Chair Sheldon Patinkin and television department Acting Chair Luke Palermo would not release figures for their departments, but numbers from other sources show the television department down 11 percent this spring from the fall semester with theater down nine percent and music down

seven percent.

Radio/Sound department credit hours declined less than two percent.

An administration source who did not want to be identified said that some of the departments may have been reluctant to part with figures because budget meetings were underway at the time this story was reported.

Budgets for the various departments are based in part on enrollment and credit hour figures.

Chronicle figures obtained from other sources are included in the accompanying graphic.

STEVE

Crescenzo's Club

Many of the problems this country is facing, both economically and socially, are the result of two basic things: The loss of the American work ethic that built this country, and the absence of any sort of national pride. This once great land of ours is now personified by idiots like Sinead O'Connor and Public Nuisance, who make a million dollars exploiting the free enterprise system in America, and then hypocritically thumb their noses at it once they've collected their loot. I mean, we have the greatest country in the world, and we've still got jerkballs that insist on burning our flag.

Something is definitely very wrong here. It's time to get this country back on track, and what's needed is a powerful political force that can influence enough people to turn it around.

Problem is, there's nobody out there on the political landscape who can do it. Bush is a moron lost on an ego trip, and if he dies we're left with Quayle. All Buchanan needs is a little sissy mustache and a bad haircut and we've got another Hitler. On the other side, just as soon vote for Groucho, Chico, Harpo, Zeppo and Gummo than any of the five idiots the Dumbocrats are giving us to choose from.

Then last Wednesday, March 4, brilliant inspiration struck me. What we need is a Theocracy! A government based in and on religious faith. Think about it. If the Roman Catholic Church (RCC) has the power to make grown men and women walk around all day with what looks like dirt smeared across their foreheads, then by God, these people have the ability to get this country off its butt and running!!

Maybe some of the other religions could do it too, but the RCC is the only form of organized insanity I'm vaguely familiar with. I realize, of course, that a lot of people would have a problem with this, because a lot of people are uncomfortable with the Catholic Church. I myself, although raised Catholic, got out at a very early age. I thought the whole deal was kind of goofy in a pagan ritual sort of way, and I could never see the relevance of spending a Sunday listening to a guy who has never had sex tell me how to live my life. Obviously, our versions of what life is were incredibly different, so why even bother?

However, I think most of the problems people have with the Church lie in its blatant hypocrisy, and once my plans to wipe that out are put into action, everybody will realize that a strong Theocracy is the only way to unite Americans and give them back their sense of pride. And I mean ALL Americans: Native Americans, African Americans, half-Italian-half-Irish-Americans, part-Swedish-part-Polish-part-Ukrainian-Americans—the whole "kit and kaboodle," as my old part-Irish-part-Bohemian-part-Czech-American grandmother used to say.

This is going to be no easy task. Mainly because the whole Catholic Church is entrenched in hypocrisy, dating back to the early days when all the popes and priests were secretly married and had kids and mistresses. I mean, these guys are supposed to be God's ambassadors to Earth, and they're running around whipping out their papal infallibility every time they see a hot Madonna.

I think that early hypocrisy set the stage for a lot more of the same, and once we start wiping it out, we'll drag that dinosaur of a faith right into the 20th century and put it to work for us on the political scene.

First of all, since priests are going to be our new senators and representatives, we have to let them marry. Otherwise, we'll only be replacing the deviates and perverts in office now with religious versions of the same thing.

I mean, think about it. You say to someone: "You can be a priest and help a lot of people with all their problems, but you can't sex, but you can't even MASTURBATE!" What do you think you're gonna get, normal people??

I'll admit, the church has a pretty good system set up right now for dealing with priests caught fondling the altar boys or girls: they send them to a different parish. With that system though, there's always the minute possibility that it might happen again. I think my solution gets more to the root of the problem.

(Oh, and since we're doing away with all hypocrisy, I guess that women should be allowed to be priests also.)

Secondly, I seem to remember when I was in a Catholic grammar school, reading something about Jesus casting all the moneylenders and salesmen out of the church. The other day I spent a whole night losing money at a Vegas Night held in the basement of a church. More hypocrisy! The Church has this funny way of remembering the Bible only when it's convenient for them.

The way around that is easy. Instead of Church on Sunday, we'll have Vegas Nights every week. Attendance at Mass will go way up, and we'll also eliminate the hypocrisy of people acting pious every Sunday, and then going out and acting creepy all week.

I realize I've only scratched the surface. I haven't even dealt with the whole abortion/birth control/divorce thing, the "church as a conglomerate thing," or the whole concept of original sin, to name a few.

But I'm going to get started, and by fall, I should have this all cleared up and my write-in campaign will be going full force. So remember come election day: VOTE AMERICAN — VOTE CATHOLIC.

Letters: Continued

Steve has a friend here at Columbia College. I read his column (*Chronicle*, Mar. 2), and I have nothing but praise for his stand against the militant use of Dr. Martin Luther King Jr.'s active stance for non-violent protest by the rap group Public Enemy.

I, being African-American, take offense to Dr. King's misrepresentation by Public Enemy in order to stir up racial tension. The message, which says African-Americans must retaliate against white oppres-

sion with violence, is definitely not in conformity with Dr. King's life of non-violence. This message, like sex, sells to a "nation of millions," who are being held back by the anger—righteous anger—of unjust treatment by white society.

In order to understand the man, you must understand the message. Public Enemy doesn't understand the message Dr. King spoke. Unfortunately, many African Americans don't understand his message either. Dr. King's anger was related to his faith in God. He was a strong christian,

who saw the injustices to African Americans from a "Christ-like" perspective. He hated the actions of whites, but loved the man, and sought to win them over with the love of Christ. I feel that there are many more African Americans who feel the same way, and we need to take a stand in protest of groups like Public Enemy. These groups totally undermine Dr. King's message and are anti-King in all the say and do.

Greg Gay
Senior
Broadcast Journalism

We love to get letters, but this week we were swamped and could not print all of them. So please try to keep your letters short, so we can include as many as possible in our limited space. Bring your signed letters to the Chronicle office, rm. 802 Wabash by 5:00 PM Tuesdays. Please include your major and class.

FAST FUNDRAISING PROGRAM

Fraternities, sororities, student clubs. Earn up to \$1000 in one week. Plus receive a \$1000 bonus yourself. And a FREE WATCH just for calling 1-800-932-0528 Ext. 65.

CLASSIFIEDS

Get Your Foot In the Door: Theatre, Dance, Music groups need your help. Share your time and skills through the Arts Connection. Call Business Volunteers for the Arts. 312-372-1876

Les Brownlee's nieces have flooded him with Girl Scout cookies \$2.50 per box. You can buy them in suite 800J of the Wabash building.

DO YOU NEED SOMEONE TO TYPE RESUMES, TERM PAPERS, REPORTS, YOUR GREAT AMERICAN NOVEL? I OFFER FAST, ACCURATE SERVICE AT REASONABLE RATES. CALL MURIEL WHETSTONE AT 663-1600 (COLUMBIA CHRONICLE) OR 752-5936 (HOME).

Attention all Iranian-American students at Columbia College: If you are interested in forming a group with other fellow Iranian-American students, please contact Haleh Abdolhosseini 944-6250 suite 418A

ATTENTION STUDENTS!

Mark your calender with these important Career events:

- 3/20 Music Career Workshop x620
- 4/9 Careers Serving Ethnic Markets..... x344
- 4/11 "Challenge the Future"—Career Information for Minority Students..... x280
- 4/23 Marketing Communication Career Day x344
- 4/24 Theater Career Workshop x620
- 4/30 Radio/Sound Career Day x284
- 5/7 Panel Discussion on the Art of Freelancing . x282
- 5/14 Careers in Writing..... x344
- 5/21 Film/Video Career Day x620

For more information contact the *Placement Office*, or the appropriate extension.

**Monday - 9**

Today, it's the beginning of a new week. I am sorry I have nothing in my files for you to do.

Tuesday Has the recession got you blue? Well you can reggae against the recession at **Biddy Mulligan's**, 7644 N. Sheridan Rd., on every Tuesday of March at 9:30 p.m. Tonight **Aswah Greggori** is on stage. You must be 21 or over and pay the \$5 cover charge.

Read up all you writers and perspective writers. **The Independent Writers of Chicago (IWOC)** hosts its March meeting "Desktop publishing and the writer." Guest speakers Dr. Joyce Flory, communications scholar and IWOC member who specializes in projects for the healthcare industry, Collin Canright, IWOC president and writing principal of Canright & Paule, and Liane Sebastian, president of the Association for the Development of Electronic Publishing Techniques will lead the 6 p.m. at the Inn of Chicago, 162 E. Ohio. Admission is \$8 for non-members and \$4 for associate IWOC members. For more information (312)263-5651.

Wednesday Are you concerned about the issues? If so, the **League of Women Voters** wants to help. The first student meeting will take place today at 12:15, at 332 S. Michigan, Rm. 1142. For more information (312)939-5935.

Thursday

Come be a part of the "Dream Date" auction, sponsored by the **Starlight Foundation** and the **Colgate-Palmolive Company**, to benefit 4 - 18 year-old sick children at the **China Club**, 616 W. Fulton St. tonight, the doors open at 6 p.m. and the bidding begins at 8 p.m. Have a date with some of Chicagoland's most eligible bachelors from the media, professional sports, performing arts and the business community. For more information (312)943-8433.

Friday

Hey all you James fans, they're coming to the **Cabaret Metro**, 3730 N. Clark, tonight at 10 p.m. These guys from Manchester, England are proteges of ex-Smith **Morrissey**. **92 Degrees** will open for them. Tickets are \$6 and the doors open at 9:30 p.m. And for this Metro show you only have to be 18.

Saturday

Appearing for the second night in a row, **Carmela Rago** performs **More Real Life - Stories from the Real World** at the **Beacon Street Gallery**, 4520 N. Beacon, tonight at 8 p.m. Real life is one of three monologues which explores the dilemma of a former woman of the 1960s, out of work, and out of time. Tickets are \$5. For more information (312)784-2310.

Sunday Don't be a lush come hear **Lush**

at the **Cabaret Metro**, 3730 N. Clark, today at 7:30 p.m. It's an all ages 93XRT show, tickets are \$13.50, doors open at 6:30 p.m. For more information (312)549-0203.

Ongoing The **Southport Gallery**, 3755 N. Southport, exhibits "Sweet, Dreams & Legacies, art work of contemporary African-American Women **Simone Bouyer**, **Joanne Scott**, and **Rosalind Wilcox**, through the 21st. Gallery hours are Thursdays and Fridays 6 - 9 p.m., and Saturdays 1 - 5 p.m. For more information (312)327-0372.

For the first time on tour from the Smithsonian Institution are 85 of 129 graphic photographs from "A Day in a Warsaw Ghetto: A Birthday Trip in Hell," on exhibit at the **Spertus Museum**, 618 S. Michigan Ave, through April 12. The photographs of the 1941 Ghetto were taken by a German hotel-keeper who captured the day-to-day horror of Hitler's reign over the Jewish. And on March 12, Dr. Carlos Rizowy will guest lecture about the "Universal Implications of the Holocaust." The program begins at 6:15 p.m. with a 5 p.m. reception, and has a \$5 admission fee. The Spertus Museum is open 10 a.m. - 5 p.m. Sunday - Thursday, and 10 a.m. - 3 p.m. on Friday. Admission to the museum is \$2 for students. For more information (312)922-9012, ext. 248.

By Alina G. Romanowski

Face Value:

Lisa Adds
Staff Photographer

Do you smoke, and what do you think about the "Clean Air" act?

Benjamin Tischer
Film/Fiction
Sophomore

I have smoked for the past 20 years, the rights of smoker's have been more and more infringed upon. I can't smoke in airports much less in airplanes. I can't even smoke in some restaurants and now not even my own school. Six grand a year for the fascist health tips. But Columbia is relaxed about most rules and no one will follow it anyway, so if you want to call it clean air, call it clean air. But I'm gonna smoke anyway!

Sabrina Hans
Management
Senior

I don't smoke. I feel restrictions are necessary since smoke bothers some people. Columbia has restricted some areas but there are areas within the school where you are allowed to smoke they are being fair to everyone.

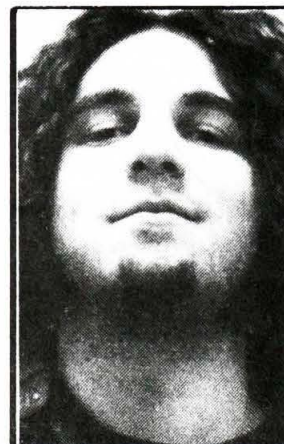


Chae Yun
Art
Sophomore

I don't smoke! I think the ordinance is good, because we spend a lot of time in school. The areas are still hard to understand because the signs are there but they still smoke.

Joanne Gavrilos
Fashion
Junior

I don't smoke. I like the ordinance because I'm concerned about my health and I don't want to be smoking other peoples smoke. I believe it's their right to smoke but when their freedom take away from mine something is wrong.



Andrew Charon
Photography
Junior

I don't smoke but I think it is a good idea that there are places for smokers to go so they don't bother non smokers. As long as the smokers don't have to go way out of their ways. I think in the end, everyone will be satisfied.

Adam Abern
Marketing
Freshman

I smoke. I feel there should be a smoking section in every eating establishment because I understand that non smokers dislike eating in smoky places.

