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Columbia College Chicago

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THE COLUMBIA COLLEGE CHRONICLE

VOLUME 25 NUMBER 27

THE EYES AND EARS OF COLUMBIA

MAY 26, 1992

RECEIVED
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We're outta here!

We're outta here. Gone. Departed. History. Vacated. Later. See Ya. Ta ta. Adios. Farewell. Bye bye. Chillin'. Splittin' the scene. Blowin' this pop stand. Beatin' it. Cashin' in our chips. Evacuatin'. Cuttin' out. Au revoir. Alligator...crocodile. Ciao. Toodles. Talk to ya'. Catch you on the flip side. Makin' like a tree. Sayonara. Hasta luego. Peace. Hasta la vista...baby. Aloha. Outy. Auf Wiedersehen. Parting is such sweet sorrow. Cheerio. Godspeed. So long. Elvis has left the building. Th..th..th..that's all folks.

Fired teacher files \$30,000 law suit

By Caprice Walters
Staff Writer

Stefanos Gialamas, a full-time math instructor and former coordinator of the math program, has filed a \$30,000 civil lawsuit against Columbia College.

The suit, filed in November 1991, alleges that the college violated Gialamas' employment contract and fired him in retaliation for comments he made during an inquiry into the science department last year.

Zafra Lerman, in one of her last official acts as head of the science department, notified Gialamas last May that his contract would not be renewed. The contract expires at the end of the spring semester.

Though he would not comment on the specifics of a pending legal action, Provost and Executive Vice President Bert Gall said, "I view the entire matter

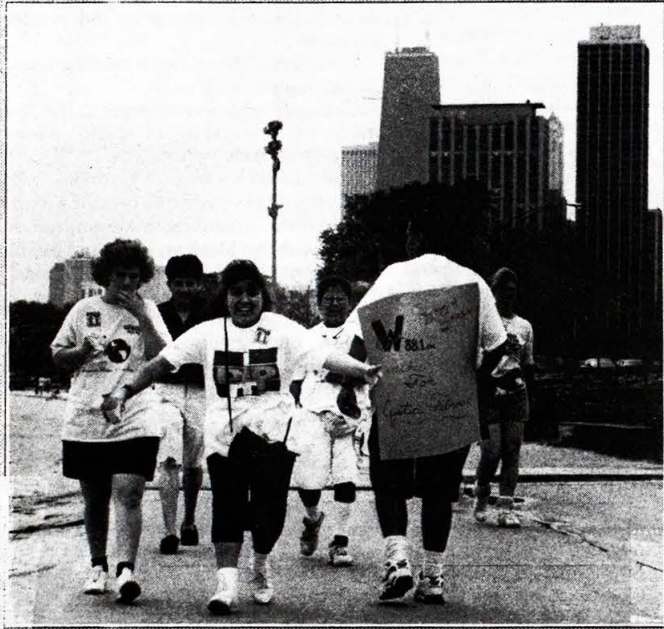
as frivolous."

Gialamas' suit comes in the wake of last year's highly publicized controversy in the science department, which led to the resignation of several faculty members.

The dispute pitted Lerman, who at the time was chairman of the undergraduate science and math department, against several members of her staff.

In an attempt to resolve the conflict, school officials requested that Gialamas and other teachers in the department testify about the problems at an official inquiry. The lawsuit states that Gialamas was assured by Academic Dean Sam Floyd and Executive Vice President Bert Gall that nothing he said during the inquiry would be used

See GIALAMAS
Page 8



WCRX strides with pride on the lakeside. Lisa Adds Staff Photographer
Members of the WCRX staff participated in the Great Strides walkathon for Cystic Fibrosis Sunday May 17 to raise money for the Cystic Fibrosis Foundation.

Vets reflect on war

By Andrew Rohan
Staff writer

For most people Memorial Day is the traditional holiday that kicks off the beginning of summer. To others it is a melancholy time of profound introspection. This is particularly true for veterans.

Two Columbia instructors who happen to be Vietnam veterans, Mike Lyons, in the journalism department, and Tom Nawrocki, in the English department, reflected on what Memorial Day means to them.

Lyons, who was a sergeant in the army, said he remembers "those men who have died so we can enjoy our freedom; so we could talk to reporters, so I could teach at a liberal school like Columbia."

Nawrocki, a former sergeant in the Marine Corps, said, "For me, I think of the warriors as opposed to the war makers. It's a time to quietly remember my friends that died in Vietnam; my cousin who died in the Tet Offensive. I think of the life I've lived in the time he's been gone, and how he's been deprived of

that. The underlying question, of course, is—was it worth it?"

Throughout our history, the Memorial Day tradition was one where being a veteran was considered to be a honorable act. This changed substantially with Vietnam.

"Whether you advocated war or not, the fact that you served your country was enough. Then came Vietnam," Lyons said. "My friend, Stu Feiler, and I work together sometimes at Columbia. He is a vet who is anti-war and I respect that because he answered the call," Lyons said.

Lyons enlisted in the Army in October of 1968 after being accepted at Loyola University. He had worked the summer at Frain Security Systems, the firm that supplied the Democratic National Convention with security as anti-war riots raged outside.

Nawrocki joined the Marine Corps in 1965. Both Lyons and Nawrocki said that

See VETS
Page 8



Strummin' in the sun.

Capturing the essence of friendship in Lincoln Park is one example of the works of Columbia's photojournalism students. See pages 10 and 11 for a full spread of this semester's best photos.

by Rosanne Bohlander

News

Columbia clone in Hollywood

Fer sure, check out page 2.

Here's to the Class of '92

You finally made it!

Congrats to every one of you. Pages 6, 7 & 8.

Features

Columbia latest models...

Ebon Elite and Cassandra Ramani. Pages 4 & 5.

Jenny Dervin

Could someone please tell me what is **with** everyone? I have assumed Volcano Mode for the past two weeks because everyone I know is ready to blow. As in sky-high. As in lava flowing from mouths and hair standing on end.

I have pinpointed the exact date these extraordinary events started happening, which was May 1. May 1 started the last month of school, and for many of my friends and classmates, this marked the beginning of the end of their college careers. Forever.

It is obvious that people are acting out secret, repressed desires to be total assholes before the end of school. I tend to think of this as practice, because once you enter the **real** world, you have to be an asshole full-time. Everyday.

So that explains why Tova Bode, the editor-in-chief of the school magazine "Chicago: Arts & Communication" has been a jerk to me for a while. If she ever plans on editing a **real** magazine, she's going to have to be a bigger jerk in the future.

And it also explains why Steve Crescenzo, my colleague on this fine, fine newspaper and fellow columnist has been a jerk lately. And he's usually such a gentleman. Imagine.

And the teachers. Well, that's another story. Pressure is building up on their end, too. They have to give finals, grade finals, get their last paycheck, screw hated students out of an A and so on. So when I walk in late, I shouldn't be surprised to get poison-eyes from certain un-named teachers.

Which brings me to question this whole system. Let me get this right: I am paying for this education. I have the responsibility to show up for class. I have to suffer through midterms and papers and finals, and **I'm paying money for this shit?** And if I decide to sleep late and miss a class, I don't want to get a memo saying, "If you miss one more class you are in danger of failing." As if I need this shit.

I have to keep asking myself, "What am I doing here?" To those of you who are actually reading this, and happen to be non-graduates this year, I pity you. This place is a nuthouse. And you have to stay.

This is my time to gloat because I'm finally out of here, but I won't, because just **knowing** I'm out of here is good enough. (Nyah, nyah, I'm GONE!)

So here are some poorly formed words of advice for those of you unlucky enough to stay behind:

Stay out of the elevators. They are death traps.

Don't ask the maintenance engineer in the Wabash building if you can smoke in the hallways. He is very strange.

Don't interrupt people in the Hokin Center. People are there for peace and quiet.

Don't acknowledge classmates on the street. They won't remember your name and you won't remember their's and the whole thing will be embarrassing.

If you buy a bagel at school, eat it right away. They get stale real fast. Don't use the cream cheese. Get two butters instead.

Always validate your parking stub.

Call ahead if you have a night class. Every night class I've ever had has been canceled without notice at least once each semester.

At the end of your last semester, with one month to go, start being a jerk to everybody. Believe me, you won't be the only one.

When someone in your department seems to gain the respect and attention of your teachers, leaving you out of the picture, contact a hit man immediately. The scholarship funds only go so far.

Kiss ass. Kiss ass. Kiss ass. Kiss ass.

Do your best, but cheat if you have to.

Pretend you read the material, and try to participate in class. Those points are crucial to your academic career.

If you want to know anything about American culture, watch Archie Bunker on "All in the Family". Channel 50 airs the show around 11 o'clock Monday through Friday.

Find out all you can about your major, then promptly forget it as soon as you graduate. There will be no use for it in the **real** world.

Find a mate and propagate.

Avoid lawyers at all costs.

Work on a political campaign, just to find out how scummy they can be.

Vote. As if it mattered.

Come back in ten years and toilet-paper the school.

Good luck, and may you be dead for a year before the Devil knows you're gone.

Journalism and Photojournalism Students

The Chronicle is looking for a few good men and women

If you are serious about a career in Journalism, the *Chronicle* can give you a start. Next Fall, you can earn three hours of credit as a staff photographer or reporting and writing news and feature stories as part of the Newspaper Workshop. You'll have a chance to get clips, a necessity for obtaining internships and jobs. For reporting positions, we are looking for junior and senior-level J-students who have completed News Reporting II and Copy Editing I. If interested, stop in Room 802 Wabash or call Faculty Advisor Jim Ylisela or Nancy Thart at 312-663-1600 X343. Photographers contact Omar Castillo.

Columbia goes 'Hollywood'

By Melissa Slotwinski
Staff Writer

Columbia College is well known to Chicagoans. But, outside the city, Columbia has helped to form other colleges; namely, Columbia College-Hollywood, in California, and Columbia College Pan-American, in Mexico.

The schools, which now have no connection to Chicago's Columbia, were founded in the 1950s with the help of the late Norman Alexandroff, Sr., a former president of Columbia and the father of outgoing president Mirron Alexandroff.

"Located in the heart of Hollywood, [the college] is one of the most unique professional colleges in the country," said Allan Rossman, president of Columbia College-Hollywood. The key to its success in each program is the commitment to hands-on instruction utilizing a faculty of industry professionals."

Sound familiar?

The college, located at 925 N. La Brea Ave., was established in 1952 and organized its academic year into quarters. At first it only offered a program in television production and engineering. However, a program in motion picture production began soon after.

Now, Columbia College-Hollywood offers an associate of arts degree in television production, and a bachelor of arts degree in broadcasting or cinema.

Like Columbia here, the Hollywood school requires students to take liberal arts courses as well as technical courses.

Unlike Chicago's Columbia, there are admission requirements. The applicant must be a high school graduate with a cumulative grade point average of least 2.0, and be at least 18 years old at the time of enrollment. Applicants also must submit a 250-word essay of their "personal goals and expectations in the media arts."

Columbia College-Hollywood has a color television studio and control room, a motion picture sound stage, a mini-insert studio, videotape and film editing facilities and a sound mixing studio. The similarities between the two schools are not an accident, ac-

cording to Alexandroff. He said the school actually began as a two-year project to help film studio unions make the transition to television.

Union and television industry people brought the venture to Norman Alexandroff, Sr., because of the reputation Columbia had already established in the field.

Columbia College-Hollywood replicated the curriculum and philosophy of the Chicago school.

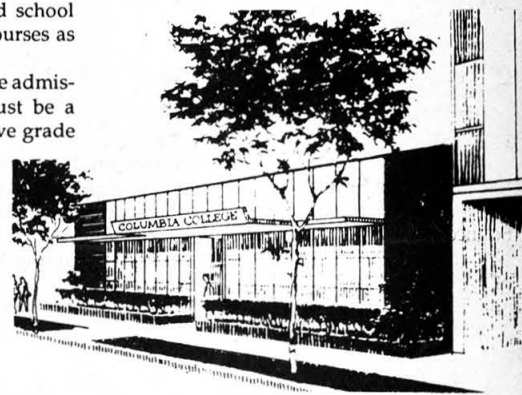
Alexandroff also said that for about eight years after the pilot project ended, the school was a recognizable step-sister of Columbia. But in 1960, when Alexandroff's father, Norman, died, the school became an independent institution.

Columbia College Pan-American was established in the late 1950s.

Chicago's help was "central to the development of television in Latin America," Alexandroff said.

Don Amelio Escarrgo, a graduate of Columbia College Pan-American, became a founder of Azteca films. According to Alexandroff, Azteca joined with the Mexican press and established a monopoly in film exhibition and production. The firm eventually grew into one of the world's largest film producers.

Now, Escarrgo's son is in control of Azteca films and owns around 20 Spanish-speaking television stations, some in the United States.



Columbia College-Hollywood

Springfest, Cajun style

By Tariq M. Ali
Staff Writer

Though only a handful of Colombians braved the gorgeous weather on Friday, the 15th, the French Club's Mardi Gras Carnivale was a success.

C.J. Chenier and the Red Hot Louisiana band performed first and zydecoed the house down!

The food was New Orleans cuisine, red beans with rice and enormously hot and spicy jambalaya. A couple of students then got into a Samba frenzy when the Brazilian band, Dacor Do Samba, brought to life their foot-tapping, hip-shaking music.

"It was a great event, the bands were great, they represented themselves well. A larger crowd would have been nice, but it was finals week and students don't come when they're busy with their finals," said French Club Secretary, Elvira Gomez.

C.J. Chenier, the leader of the first band to play, was born in Texas, just across the Louisiana border. His interest in music began to show early.

"I started playing in a band in fourth grade. I wanted to

play the trombone, but my mother wanted me to play the saxophone. She knew the saxophone was a blues instru-

ment. She knew more about it than I did at the time."

C.J. started playing saxophone and piano at age 16 with a band in Port Arthur, Texas, where he grew up. In 1978, his father, the legendary Clifton Chenier, invited him to join his Red Hot Louisiana Band. Clifton Chenier was considered the father of Zydeco music, a blend of Cajun-French and black traditional music which developed in the Louisiana back country. It is characterized by the use of the fiddle, washboard, and most of all, the accordion.

C.J.'s beginning days with the band were tough. He learned to play his saxophone better and also learned to play the accordion by watching his father. Poor health eventually led Clifton to make C.J. the leader of the band.

Three of the current band members toured with Clifton; Wayne Burns (bass guitar), Joseph Edwards (drums) and Harry Hypolite (guitar, vocals). More recent members are Joseph Chavis, (guitarist), R.C. Carrier, (rub-boardist), and Wilbert Miller, (saxophonist).



C.J. Chenier



Just a chop, skip and a jump away from an 'A.' Eric Brandseth demonstrates a karate move during one of the P. E. classes offered for credit at the New City YMCA. Other classes offered include aerobics, swimming and Tai Chi. Lisa Adds Staff photographer

Phys. Ed. classes no sweat

MAY 26 1992

COLUMBIA COLLEGE LIBRARY

By Tasha Knight
Staff Writer

Columbia might not have football or baseball teams, but thanks to physical education classes offered jointly by the school and the YMCA, we still know how to get physical.

Columbia is now in its seventh year of offering gym classes. The classes are held at the New City YMCA, 1515 N. Halsted. Columbia is not required to offer gym classes, but according to Marsha Reisser, assistant academic dean, the school wants to offer this service to interested students.

"Each semester the YMCA sends a list of classes to Columbia and they decide if the classes are going to be canceled because of no enrollment," said Barbara Norby, Program Director of the YMCA for nine years. She and ten other instructors have taught classes designed for Columbia students. She says that she sees students' attitudes change as the semester progresses. "They get more involved in what they are doing and they make great progress," said Norby.

She says that there is little or no paperwork for the students to do. "Sometimes the students will be asked to keep a journal, but for the most part, they're working with their bodies," Norby said. The only way a student can fail is if their attendance is poor. If the student misses five or more classes, they automatically fail the course. The cutoff point for absences is different than that of other Columbia classes due to YMCA regulations.

The enrollment for these classes is low, but that is not because the program is second rate or because the classes are too hard. The reason the enrollment is low is because of the students themselves. Many claim not to know that

Columbia offers such classes, or say that they do not have time to take them.

The students who do take the classes do so for different reasons.

"I take the classes because I'm planning on becoming a model, so I need to keep myself in shape, plus I want to stay fit as I get older," says writing major, Stephen Magee. As one of the few males taking an aerobics class, he is outnumbered, but very pleased with the program.

He says that the content of the class is no surprise because he watched the 20-minute workouts. Magee said the reason he took an aerobics class was to prepare him for the weight training class that he plans to take in the fall.

When the classes begin each semester, the instructors ask the students why they are taking the classes. Most of their answers are the same.

"I usually get positive answers like, 'I want to stay in shape, get in shape, or these are the easiest two credits I can get.' Very seldom do I hear, 'I think I'm too fat,'" said aerobic instructor, Judith Furton. Furton has been teaching classes for Columbia for three years. She also teaches at The Standard Club and for Blue Cross Blue Shield. Furton recently resigned after eight years with the U.S. Army Corps of Engineers.

Furton begins each class with exercises that work on joints such as knees and ankles to keep the students from injuring themselves.

She said that the key to her class is self-motivation. "I don't give orders. I give them an option, and that helps them to open up and discover their own boundaries," Furton said.

The classes are graded on a Pass/Fail basis and can be used to fulfill elective requirements.

"Exercise is good for body and mind," says Furton.

The year in review

By Heather Labuda
Staff Writer

Finally! Another year down the drain. But was it really that bad? Here are some highlights of the 1991-92 school year that you might remember.

Over the Summer

Dr. Zafra Lerman, 14-year Science and Mathematics chair, was appointed to head the Institute for Science Education and Science Communication after strife split the department.

September

Columbia falls behind other area schools when it comes to student services, such as phones, lockers, computers and ATM machines.

The search is on for a new president of Columbia after the announcement of Mirron Alexandroff's retirement.

October

For once registration went smoothly thanks to the unusual cooperation of the computer system.

More than 250 students gathered in Grant Park for a rally against racism, censorship, and cutbacks.

Harold Washington Library opens just blocks from Columbia.

The CTA plans to close the Harrison subway stop.

November

Surprise! If you take figure drawing I, you will experience art the natural way. Columbia's art department often uses nude models.

Another surprise, if you park your car in the Harrison Garage like Cheryl Lenzi did, it may not be returned to you in quite the same condition—hers caught fire. The garage was found to have numerous building code violations; again.

After much protest, the CTA decides to keep the Harrison subway stop open.

A management department

work-study student was fired, in part because of sexual harassment.

December

WCRX sponsors a food drive for the Lakeview Community Shelter Team.

A concert by Columbia's Love Enlightenment Ministries Gospel Choir started an hour and fifteen minutes late. To top that off, during the break a discussion about religion caused half of the audience to walk out.

January

During the first weekend of semester break burglars hit three floors in the Wabash building, vandalizing and stealing thousands of dollars in equipment from several departments.

February

The U.S. Department of Education proposed a ban on race-based scholarships.

The Annoyance Theater performed *The Angry, Artsy, Androgynist*, a play based on a stereotypical Columbia student.

State cuts financial aid 12 percent.

Spike Lee gave advice to more than 450 Columbia College students at a seminar at the Music Box Theater sponsored by the film/video department.

March

A forum on political correctness ends in a shouting match when students protest a *Chronicle* column by Steve Crescenzo.

AEMMP, Columbia's student run record label, ended its three month search by signing local band *Laughing Man*.

Actor/director Edward James Olmos spoke to students in the Hokin Annex in an event sponsored by Columbia's Latin Alliance.

Columbia's search for a new

president ends with the announcement that Chicago Public Library Commissioner John Duff has been chosen and will assume the position after Alexandroff's August 31 retirement.

Students can feel safe around Columbia; Chicago Police records show this area to be one of the safest in the city.

April

Columbia has a no smoking policy that complies with city and state clean air laws, but enforcing them is a problem.

After being timed, Columbia's elevators are found to be slower than ever.

Did you know your Columbia ID could get you out of a speeding ticket. It worked for Charles Edwards.

We survived the Great Chicago Flood of 1992. But we lost a half day of classes.

Columbia celebrates the 22nd anniversary of Earth Day.

George Wendt, of Cheers fame, was featured on WCRX's Dateline Chicago to promote his new play *Wild Men*.

May

Marilyn Turkovich, coordinator of educational studies, was reported to be seeking a new position within the college.

The Columbia Aids Awareness Committee tags numerous events for AIDS Awareness Week.

A power failure in the 600 S. Michigan Ave. building put the telephone system out of commission, causing minor inconveniences.

Vandals caused major damage to a wall on the fifth floor of the 600 S. Michigan Ave. building. Repairs may cost \$5,000. The substance splashed on the walls is thought to be Jell-O.

Math instructor Stefanos Gialamas files a civil lawsuit against Columbia, alleging wrongful dismissal.

JOIN

THE

COLUMBIA COLLEGE

TEAM

BIKE FOR

SICKLE CELL

ON JUNE 13TH

CONTACT
PHYLLIS
EXT. 657

Congratulations,

Bachelor's Degrees

John Henry Abbott
Michael David Ablin
John Aaron Ackman
Anese Linda Adams
Gloria A. Adams
Sherman Adams
Joshua Ray Adler
Amor Garzon Aggari
Maria Guadalupe Aguilera
Carrie L. Akins
Vicken B. Alexanian
A. Lizzette Alicea
Kellie M. Allard
Kelly Angela Allen
Stuart Craig Allen
Jeffrey Allpow
Jeffrey Alan Altschul
Carla Ann Altum
Gail Susan Amacher
Evelyn Amador
Mildred Amador
Michele H. Ament
Soleil Alexandra Anda-Tierney
Chad Francis Anderson
Donna Rechelle Anderson
Jennifer Leigh Anderson
Kirsten Elizabeth Anderson
Robert John Anderson
Steven Anderson
Steven John Anderson
Yolanda Yvette Anderson
Adam Christopher Andrews
Michael John Armstrong
Kimberly Ann Arnold
Florentino A. Arreguin
Kimberly Arson
Rene Arteaga
Riki Ellen Ascherman
Lorraine K. Ase
Eileen Gay Avner
Peter Stephan Babler
Thomas A. Baier
Alfredrick Bailey
Michael Raymond Baio
Dale Alan Baker
Henry Balmas
Arthur William Baltazar
Christopher A. Banago
Cindy Marie Baniewicz
Paul Roland Barile
Erin Kathleen Barr
Marnie Alisa Barron
Michael David Barrow
Phillip John Bartell
Amy Jo Barthelemy
Derek Charles Bartholomaeus
Sue M. Basko
Jill Jonez Bateman
Carmen Lee Baumgardner
Lucy M. Bazaldua
Katrina Danielle Beatty
Michelle Mary Becht
Dorie E. Beck
Lisa Cory Becker
Tamar Becker
Susan Marie Bedard
Joann Bedford
Karyn Ann Bednarek
Hassan M. Belk
Randy Lee Belice
Susan C. Bell
Robert Benavides
Corwin Jay Bennett
Brian Edward Benson
Steven Arthur Beran
Edward John Bergen
Lori A. Bergenthal
Stacy Ann Berger
Gary Bruce Berndt
Eric Matthew Bettag
Carol Freeman Beutler
Daniel Vincent Biggar
Rachel Christine Bilitner
Walter Anthony Binder
Christine Louise Blackwell
Joseph Frank Blakeley
Mike Richard Blemaster
Sandra E. Blight

Solomon Daniel Boateng
John Jeffrey Bochenek
Penny Bockos
Tova Sharone Bode
Ky Eric Boe
Jeff Lee Boland
Dionna Dhonyale Bolar
Michele Marie Bonk
Cindy Lee Borowiak
Mark Joseph Borowicz
Paul Richard Bortolotti
Richard McEwing Both
Gail E. Boulais-Ekberg
Michele Janine Boustany
John Robert Boyer, Jr.
Mark Thomas Boyle
Jamie Bonnette Bozzi
Marc Daniel Brady
Aleka Stephanie Brales
Lesley K. Bramson
Monica Lynn Brandt
Jennifer Ann Brannen
Kathy Ann Breiding
Belinda R. Brewer
Debra Joy Bricault
Amar Rama Brisco
William Thomas Britt
Jeff James Brodnicki
Chester Lovell Brown
Kathy L. Brown
Leslie Newman Brown
Michael Lee Brown
Nicole T. Brown
Ronald Lee Brown
Steve R. Brown
Victoria Lee Brown
Yvonna T. Bruce
Rosina Jo Bruno
David Paul Bryson
Traci L. Buckle
Cynthia L. Buggs
Annabelle Marie Buitron
Paul Christopher Bukowski
Kimberly Ann Bulava
Tracy Ann Burbich
Elizabeth Kate Burda
Karen Marie Burggraf
Alan Anthony Burian
Jully Anne Burke
Michele Lynn Burke
Tonette Burke
Gilbert John Burns
Keri Buscaglia
Carol Renae Bush
Mary Denise Butler
Julie Ann Butzen
Lori Lynn Caesar
Carline Cajuste
Amanda Christine Caldwell
Shawn Marie Campbell
Tracy Josephine Campbell
Jim Michael Capasso
Barbara Cowans Capers
Robert Anthony Cappelletto
Gina Marie Caputo
Annette Marie Carollo
Norris Carr
Clifford Owen Carson
Joy L. Carson
Beverly Joan Carter
Northan Carter
Christina Demetra Cary
Barbara Jill Case
Maureen Bernadette Cashin
John Michael Cashman
Murielle Alexandra Casimir
Theresa Ann Castino
Michelle Benita Castro
Joy Ann Castronova
Michael Raphael Cattapan
Diana Celio
Julie A. Cervantes
Maribel Chacon
Sara Elizabeth Chamberlin
Pamela Chambers
Jourdain Andrew Chapdelaine
Elvira E. Chavin
Edward Patric Chmielewski

Matthew Paul Choberka
Robert Glen Chochola
Kyoung Mee Choi
Eric Jens Christensen
Anne Chu
Laura Michele Chvatal
Carolyn Michele Cizek
Pamela Deon Clark
Sandra Cobarrubias
Robert Alan Coddington
Joshua Adam Cohen
Patricia J. Colao
Evan Peter Coleman
Judith A. Coleman
Thurston W. Coleman
Valerie LaJaune Coleman
Michael Sean Colin
Diane Marie Colletti
Tara Nichelle Collins
Matthew Ellison Comings
Maia Millarca Comme
Latham Hubbard Conger
Thomas C. Connolly
Keith Michael Conry
Ann Elizabeth Conway
Chris Corban
Marlene Barbara Corder
Maria Guadalupe Cornejo
Susan Anne Cornier
Alejandro Carlos Correa
Norman R. Corsi
James S. Cottle
Todd Justin Couper
Brock R. Craft
Deborah Ann Craven
Steven Joseph Crescenzo
Chris Marc Cronin
Michael Kevin Cronin
Elizabeth Sarah Cross
Jennifer Lynn Cross
Michael William Crosse
Tracy Lynn Cunningham
Edward C. Currie
James Richard Custer
Bruce Patrick Cutter
Tina Elizabeth Daliege
Ryan Eugene Daniels
Stephen Carl Danielson
Diane M. Daul
Cary Scott Davidow
Judith Ann Davidson
Bobby L. Davis
Craig Douglas Davis
Joseph Corbin Davis
Melodie Doadie Davis
Michelle Monique Davis
Stephanie Celeste Davis
Don Gennaro De Grazia
Iris R. Deaderick
Michel Ursula Deininger
Dwana M. Delacerna
Nicola Frances Delgado
Heather Lee Delker
Betty Dellis
Anthony Eugene Delsener
Paul Michael Demarte
Jennifer Claire Demille
Carolyn Denne
Scott Thomas Dennison
Jennifer Therese Dervin
Cathleen Ann DeVilbiss
Daniel Payne Devine
Julie Ann DeVries
Della DeYoung
Camelia Deznar
Janet Lynne DiCastro
Susan Mae DiLallo
Heather Lynn Dillon
Angela Joan Dioguardi
Paul Michael Dipego
Matthew James Dolan
Eric Otto Dolsman
Lorraine Mary Domanowski
Gisela Dominguez
Deborah Ann Domm
Diane R. Donohue
Cynthia T. Dopke
Kevin Anthony Dorsey

Colleen Marie Dougherty
Dan Charles Dougherty
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Miyoshi Deborah Dowden
Aaron Pierce Downing
Brandon Downing
Jeffrey Lee Drake
Kevin Paul Duclos
Patrice Diane Dugas
Raya Dukhan
Jason Ronald Dummeldinger
Kathleen Marie Dunn
Kathleen Mary Durkin
John Z. Dylong
Elizabeth Ann Eaken
Jay Alex Eckensberger
William Burnett Edmondson
Paula Jean Edwards
Nancy Barbara Ehrenreich
Amy Marie Eilken
Darrick Louis Elia
Lori Elaine Ellens
Paul Alan Ellison
Jason B. Erkes
Katherine Marie Ernst
Devonna Eubanks
Nicolette Marie Evangelist
Kevin Brian Fahey
Joyce Felicia Fair
Colin S. Falco
Daniel Raymond Farnham
Amanda E. Farr
Anne M. Farrell
Cindy Favorite
Scott H. Feigen
Jason George Feltz
Audrey Aileen Ferguson
Charleen Ann Ferguson
Scott Michael Ferkovich
Sheryl Lyn Ferraro
David Matthew Fevold
Stephanie Renee Filas
Timothy Lawrence Finchum
Maureen Kirsten Fine
William Edward Finley
Cynthia Anne Firtik
Richard H. Fitzgerald
Helen Anne Fitzpatrick
Andrew Elliot Flaxman
Edie Merle Fleischman
Helen Sue Flood
Marcela Flores
Lynette Jeanese Flowers
Traci Floyd
Diane Irene Flynn
Matthew Thomas Foerstel
Jeffrey Paul Fogarty
Angela Dionne Ford
Stephen F. Ford
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Breaking the barriers of dance



By Tania Panczyk
Staff Writer

They stretched around the jungle-gym construction on stage, wrapping their beige bodies through the steel poles. Mordine and Company Dance Theater introduced the ability

to take the modern form of dance and put it into a perspective that is understandable and appreciated.

Opening the eyes of a Chicago audience to the provocative world of modern dance is not an easy task. Yet, Shirley Mordine and Company captivate the viewer with stunning set designs, innovative theatrical clothing hung over the bars, symbolizing

flight from society's numbing repetition.

In "Subject To Change/Take Three," the first of three modern dance pieces presented at the Columbia College Dance Center May 21 and 22, Columbia's lighting and creative costumes.

Mordine, who did not perform in Saturday's show, constructed three diverse pieces, two of which contained a meaningful, artistic story line.

By using a narrator in the last two pieces, Mordine left little to the imagination.

In her second piece, *Here And There*, she utilized book-worm costumes that resemble comical fantasy characters, wearing books all over their bodies. The stage design of the book worms' back yard is similar to the forest in the book *Alice in Wonderland*, by Lewis Carroll.

Mordine loses her intriguing choreographer's touch with her last piece, *Stream of Recollection*, which explores the realm of a woman recapturing her past life. The voice of the narrator in this piece explodes over the choreography and the dance is lost in words of mundane and unprovoked meaning.

Here Mordine conformed to the style of modern dance many artists get caught up in: That which distorts the meaning of the piece by illustrating expressions that are irrelevant to the totality of the piece.

The overall performance was dragged down by the last piece which stood out vividly. If Mordine kept her theatrical style throughout the entire performance, all of the pieces would have played well with the theme.

Shirley Mordine founded the Dance Center of Columbia College in 1969. As director, she has brought the Center to national recognition as a leading performance and learning institution.

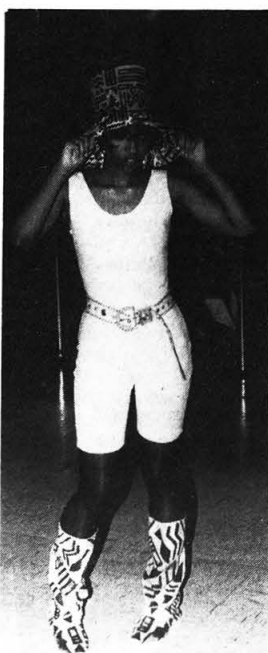


Photo by William Frederking ©1992



Photo by Robert C. Lieberman ©1992

On the spur of the moment

By Alison Pryor
Staff Writer



"It's playing from the hip...just going with it. It's about being," said John Collins, a theater student involved in an improv independent study in the theater department.

Students in the department have structured their own independent project for the semester. A group of about 8 actors have put together an improv troupe which performs every Tuesday at 6 p.m.

They are following the tradition of groups like Second City, which developed the idea of improvisational acting (performers acting out scenes on the spur of the moment, often to audience suggestions) 30 years ago here in Chicago.

All of the students have taken basic and advanced improv classes. "We were kinda bummed out," said Cindy Hee, a member of the troupe, "because we couldn't do anymore,

so we came up with our own solution." The small group decided to use what they have learned over the past semesters and to share it with an audience of their peers.

The show is 30 minutes long and the audience is essential to its success in some instances. Right now they are experimenting with different techniques. The first time they took suggestions from the audience, but the second time around, they had hats with slips of paper with either locations, last lines, or first lines written on them. The audience participated by picking out of the various hats.

The group performances are a relatively new idea for them, and so far, at the close of the semester, they have done only three shows. Hopefully, it will continue in the fall.

"Personally, I got better with social interactions. I learned how to deal with people," said group member Pam Klier. "This project helped sharpen my listening skill," said Lisa Chunik.

If things don't pan out for the troupe, they have learned a great deal from their experiences with one another.

According to the actors, improv gets a bad rap. "People don't think this is work," said Steve Walker, "but this is really theater."

"What makes improv successful, are the relationships people develop with one another...it's the spontaneity," said Marty De Maat, the troupe's faculty advisor.

De Maat has been teaching improv here for six years. "Improv is great because it enables the actors to become more accepting of themselves and others," he said.

Some members of the group hope to take their show to different locations around Chicago over the summer. They will most likely continue with the half hour shows in the fall if interest has not waned. Be sure to look out for them next semester or even around Chicago. One never knows, they could become FAMOUS!

Learning to walk with E

By Charlotte Hunt
Staff writer

Ebon Elite Modeling Group, Columbia's premier word... INTENSE!

Nearly a dozen sharp, serious looking men filled the room and down the length of the rehearsal space to the stage. En Vogue.

The models were preparing for an upcoming nightclub, 2347 S. Michigan Ave.

According to Angela Young, president of Ebon Elite, "It's about feeling your partner...learn to feel the music."

Everything may have seemed relaxed at the rehearsal, but the models were serious about professionalism and perfection.

There is no time for "horseplay" or small talk. If you're talking you can't hear what someone else is saying.

Correct timing and well-defined, distinct movements are essential. Buford, calls for most. "We look for people who can want people who have 'the look' of a runway model."

"Alright ladies, let's see it again!" The models concentrated on Buford as he called out the moves.

The entire rehearsal time was structured. The moves began to fall into place. "We're right!" said one model.

About 30 models make up the shows and work outside the group for planning and promotions.

Since December, Ebon Elite has featured Chicago designers. The models like Adrienne Furs, and the designers like them.

"It takes anywhere from a period of a month to a good show," said one model.

It all depends on the number of designers and the amount of time it takes to do fittings.

"We meet with the designers and tell them our type of customer," Buford added.

Former Dean of Student Life Irene Connelly, and Fashion Management major Cecelia Rutledge for Ebon Elite.

"Ebon Elite touches every aspect of the industry, from modeling to fashion design. Last year's proceeds were donated to Project Shelter."

The group holds auditions twice a year for new models. Auditions are usually held in the fall. Audition scoring is based on a 16 point system: four points for modeling, four for fashion design, four for personality, and four for ability to follow directions. The first three weeks of the show are model casual as well as exotic evening wear and the group rehearses once or twice a week depending on the show. Their last major show, "Couture! Coiffure!" featured Seno Formal Wear, Contempo International, and the Marva Collins Preparatory School.

The show benefitted the Marva Collins Preparatory School.

I know that girl!

By Heather Labuda
Staff Writer

If you think you recognize the girl sitting behind you in class, maybe you do. You could have seen her in a magazine ad or even on a television commercial.

She is Cassandra Ramani, a senior television major who also works for Executive Vice President Bert Gall.

Originally from Akron, Ohio, Ramani moved to Chicago last year to work with Johnson Publishing. She did voice-over work and served as nation spokesman for the company.

Ramani transferred to Columbia in September, 1991, from the University of Akron. She majored in business admini-

stration at Akron, but changed her major to television at Columbia.

She started working for Gall in September performing duties such as insuring that all purchase orders are signed, the pre-authorization of purchases, check requests, invoices, packing slips and bills. She also makes sure that all services have been rendered and merchandise has been received before the paperwork is signed by Gall.

Ramani has been modeling and appearing in commercials since she was 16. She has appeared in various cosmetic, hair and nail commercials, as well as a Toyota car commercial.

"I like the business," she said. "I still do assignments for *Ebony Magazine*. I do

magazine shoots, commercial and product endorsements."

Ramani recently did a shoot for *Ebony* in Mexico and is traveling to Paris in August for another one.

On top of all of her other responsibilities, she is also an entrepreneur. CR Enterprises is a business that Ramani runs out of her apartment. It consists of the distribution of paper supplies, service supplies and software.

"My goal after graduation next June is to spend more time establishing my business," Ramani said. "I like working for myself."

As for her long range goals, she said that someday she would like to host her own talk show.



Photos by Todd A. Radunsky

CASSANDRA RAMANI

Height 5'10"
Waist 24"
Bust 34"
Shoe 10
Dress 8
Hair black
Eyes Brown



How to Ebon Elite

emier modeling organization, conjures up one filled the room. Tall, slender women moved up the sounds of Right Said Fred, Bel Biv Devoe, and a singing show on Saturday, May 6 at the Clique on Elite Modeling Group, timing is everything. "The person that you're with," she said. "rehearsal, but the overall objective of Ebon Elite is to make sure that the choreographer, Fentress can pick up things quickly," Buford said. "We want to be a model, people with the ability to sell a product." Buford, as the models took their places. she choreographed the routine. "The choreography takes about two weeks. We had fear in our hearts, that's why we got it done."

Ebon Elite. Many of them are involved with several Chicago designers and agencies. The committees: photography, advertising,

has done at least five shows for various groups. Buford has been involved with establishments like Marshall Field's, Clairol and Revlon. "I've been here one week to one month to put to rest," Buford said.

designers, the accessibility of the clothes and the choreography takes about two weeks. "The choreography takes about two weeks. We had fear in our hearts, that's why we got it done."

y, Faculty Advisor Sheila Baldwin and former founded the Ebon Elite in October, 1990.

try," Young said. "Every year we have a fashion show was held at the Congress Hotel. The

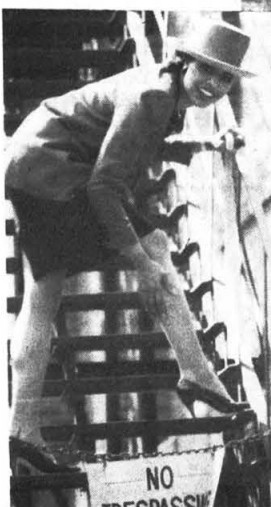
w members. "We invite anyone to participate," Wabash building on the second floor.

four points each for poise, appearance, attitude and rehearsal. Buford said. "We had fear in our hearts, that's why we got it done."

nd execute turns. "We had fear in our hearts, that's why we got it done."

ending on whether or not there is an upcoming show, took place May 16, and featured designers like Flowers and Derek Henderson. The stores International Hair Salon and Glitz to Grandeur.

paratory Schools.



Wish sounds wishy-washy

By Lisa Song and Jane Ripley
Staff Writer/Correspondent

The Cure is happier these days. Well, maybe not happier but more wishful. Lead singer Robert Smith professed 1989's *Disintegration* tour would be their last, and Cure fans, or sensitive suburbanites as Smith calls them, became almost as depressed looking at the singer himself. Was the Cure breaking up? Didn't they claim the Kiss Me, Kiss Me tour to be their last?

Now, three years later with a new Cure lineup and a new Cure mentality comes *Wish*, their new release. And the band is touring.

On *Wish*, the Cure's Joy Division, let's-pick-up-some-chicks-and-slit-our-wrists influence has mellowed out and been replaced with positivity (for the most part).

Smith, himself, seems to have come out of his shell after kicking out founding member Lol Tolhurst. In addition to

Tolhurst's departure, keyboardist Roger O'Donnell quit the band.

The new fivesome includes Robert Smith, Simon Gallup, Boris Williams, Porl Thompson and new guitarist-keyboardist Perry Balmonte (former Cure roadie). The tensions within the group have loosened and it is evident in the song *Doing the Unstuck*.

It's almost as if Smith is whirling around in a circle laughing while singing "It's a perfect day for making out/to wake up with a smile without a doubt."

Wish plays off of the sounds of *Disintegration*, especially on the song, *A Letter to Elise* which resembles *Pictures of You*. It is a classic Cure confessional with the lyrics crying, "I know I'll never really get inside of you/to make your eyes catch fire/the way they should." What else is new? Smith's relationships all seem to end in despair and this is one of them.

High delivers ethereal guitar sounds dripping with Smith's

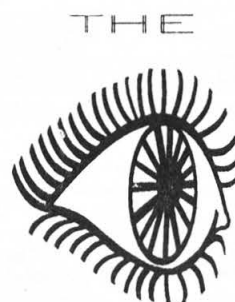
signature bass lines. The lyrics on *High* bring back memories of

song is allegedly directed to Smith's die-hard fans who eat, drink and sleep the Cure. Smith repeatedly begs, "Please stop loving me/I am none of these things."

Some of the stronger songs on the release include *From the Edge of the Deep Green Sea* and the ballad, *Trust*. Wendytime, with its '60s style "wah-wah" guitar, is reminiscent of Cream.

Friday I'm in Love, the Cure's top 40 tune, is typical of Cure for the masses. With its intentionally silly lyrics, "Thursday I don't care about you/it's Friday I'm in love," is the most disappointing cut. This song illustrates how mainstream the Cure have become since their 1979 album *Three Imaginary Boys*.

There are too many redundancies on *Wish* that make it fall short of an excellent effort. *Seventeen Seconds*, *Head on the Door* and *Standing on a Beach* offer much more substance and make *Wish* sound wishy-washy.



"CURE"

old Cure songs like *Lovcats* and *Let's Go to Bed* with its whimsical lyrics, "When I see you/sticky as lips/as licky as trips/I can't lick that far."

Smith's voice is mutated on *End* into a stutter-echo, emulating Joy Division with a velcro ripping sound as its finalé. This

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Mary Joy Stockfisch
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Donyale Anise Stokes
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Yonnie Lynn Stroger-Clark
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Lertluck Sukondhabhant
Raymond John Sullivan
John Terry Summers
Helena Birgitta Sundman
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Shari Sandra Swaim
Jodi Anne Swanson
Timothy J. Sweeney
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Stephen James Sylvester
Kristina Szczech
Margaret Ellen Szczerbinski
Jeffrey M. Szymusiak
Malik Tadros
Jaime Augusto Tamaki
Kah Guan Tan
James Theodore Tang
Andrea Lee Tangas
David William Tarzon
Ramsi N. Taylor
Jarrad John Techico
Richard John Techman
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Dianna Lynn Terry
Janice Beth Terry
Linda Terry
Rhonda Lynn Tetik
Sheri-Lynn Thompson
Julia C. Thorne
Endla Mechelle Thornton
Steven Matthew Throw
Scott Robert Tietje
Sonia Lucia Tijerina
Cara Ann Tomson
Stacey Toney
Paul William Torgus
Melissa Jo Totten
Pamela Yoko Tracy
Wendy Louise Tregay
Jennifer J. Trisko
Donna Lyn Trousdale
Laura S. Tsagalis
Melissa Mary Turek
Amy Winifred Turilli
Annette Turner
Antoinette Marjorie Tuscano
Diana Lynn Tutton
John Martin Udoni
John Arthur Ullmer

Rosalyn Marie Urbanek
Tim Uskup
Alicia Larette Valentine
Susan M. Valkenburg
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Neal Weisenberg
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Nathaniel King Wilkes
Eric Wayne Wilkey
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Jerome Williams
Lisa Marie Williams
Michelle Williams
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Wendy Carol Wink
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Allison Mary Wnukowski
Sharon Lynn Wojciechowski
Wayne Dominick Wojewnik
Andrew P. Wold
Jatya Wongpaiboon
Traithap Wongpaiboon
Deneen Reshelle Woolfolk
Rachel Beth Wright
David Chin Wu
Jon F. Yack
Xiao Xia Yao
Hossein Yarmohammadi
Suzi L. Yi
Steven Andrew Youchison
Andrew Allison Young
Angelia Lavette Young
Chamille Young
Stephen Joseph Young
John Micheal Ystrom
Mark A. Yurkiw
Alexander Zacarias
Lisa Renee Zamb
Karen Elizabeth Zarazinski
K.J. Zarker
David L. Zazra
John Joseph Zdanowski
Kenneth W. Zenger
Scott James Zeugner
Gregory Scott Zgonena
David Samuel Ziccarelli
Michael Scott Ziemkowski
Sherry Lou Zivich
Jennifer Lynn Zych

Anita David
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Bonnie J. Smothers
April L. Sopkin
Mary T. Spatafore
G. Eileen Tenney
Cynthia D. Truss-Campbell
Xiang-Hong Wang
Nan R. Warshaw
Diane H. Weyermann
James A. Wiggins
Debra L. Williams
Ann-Christie Young
Richard A. Zake

Master's Degrees

Bruce S. Anderson
Anne G. Atkinson
Ellen J. Barnett
Hakim A. Belabbes
Lee M. Bernstein
Gail Ann Bradshaw
Barbara J. Brooks
Carol Ann Brown
Laurie L. Brown
Ruth E. Browne
William Corey Burck
Michael Peter Coleman
Edward J. Collins, Jr.
Ajeenah R. Crittendon

VETS

From page 1

patriotism—the love of country—was what lured them into the military in the 1960s. Both became sergeants and Lyons received a Bronze Star.

Nawrocki's beliefs came from what he had read in Dr. Tom Dooley's books about Vietnam and the way our media projected it. He also came from a family having a multigenerational military history and decided it was his turn.

Nawrocki said, "I was politically naive, I thought it was the right thing to do. I enlisted in 1965 and I had no idea what was really happening until '68 or '69."

Lyons was a foreign policy conservative and remains so to this day. According to Lyons, "I followed my conscience as the activists did, and I believed before Vietnam and I believe now that communism was a horrible form of government, that it restricted human rights, that it was totalitarian, and it had to be stopped."

Nawrocki's orders for Vietnam were changed at the last minute and he was sent to Japan. At the time President Richard Nixon had announced he was pulling our troops out.

According to Nawrocki, "What we didn't know was that troops were being pulled out to stage war in Cambodia. The

public found out and there were massive protests that ultimately stopped it."

After getting out of the Marine Corps in 1970, Nawrocki grew his hair and beard so people would not know he had been in the military. He never discussed it, except in job applications and interviews, where it was necessary to account for the five years he spent in the service.

"I wanted to forget about it. I think a lot of veterans wanted to forget about it," Nawrocki said. "It took people like Larry Heineman (An author who has also taught at Columbia) to take a stand and tell people how he felt about it. As Larry said, 'Support the warrior, not the war.' That showed veterans that it was al-

right to talk about it."

Lyons said that the building of the Vietnam War Memorial in Washington D.C. in the early 1980s helped the public to discern the difference between the warrior and the war to the point where it has become fashionable to be a veteran.

"There are now people masquerading as patriots," Lyons said. "I'm speaking now of Mr. Quale and Mr. Clinton. To make the assumption that they were in any way patriotic, as we understood at that time, is a joke."

Lyons said he strongly believes that they should be as content with their decisions as the men who fought the war are.

"The problem with guys like Mr. Quale and Mr. Clinton is they

want to have their cake and eat it to. It makes me very, very, happy that these guys are having to answer tough questions as we did."

Nawrocki said he believes that being a veteran enhanced his right to freedom of expression and that he does not hesitate to exercise it.

"I think there's something very wrong with America. What happened out in L.A. proves that," Nawrocki said.

There are currently 62 students receiving veterans' benefits at Columbia, out of a total of 150 veterans attending school here, according to the Veterans Services office. Anyone interested can call them at extension 139.



So long, and thanks...

By Art Golab
Editor

The *Chronicle* you hold in your hands is a very different paper from the *Chronicle* of a year ago. This time around, our goal was to present more Columbia-related news and features in an interesting way. It must have worked, because a lot more of you read and responded to the paper this year.

Whatever we've done, it's been a communal effort, and I want to take this space to express my gratitude to those responsible for this year's *Chronicle*.

Thanks to:

Nat Lehman, chair of the journalism department, who took the heat for a lot of the stuff we published and didn't pass it on. He also granted our wish for COLOR and a new computer.

Jim Ylisela, our fearless and wise leader, A.K.A. the *Chronicle* faculty advisor. Thanks to Jim, we all found it is possible learn a lot—and have a great time doing so.

Lena Rentara, journalism department secretary, for taking very good care of us.

Jerry Pott, our managing editor, whose winning way with computers proved to be

invaluable.

Nancy Thart, the news editor who knew all the right questions and shared them with our reporters.

Theresa Volpe, whose creativity as feature editor consistently sparked our centerfold.

Cindy Dopke. Layout, headlines, captions...you name it, she did it well. Cindy went above and beyond the call of duty to add advertising to her chores this last semester.

Omar Castillo, who could have stuck to photo editing, which he does very well, but also pitched in on every aspect of production.

Jade Williams, our free spirit and copy editor. Every paper needs a copy editor who knows everything. Jade filled the bill.

Naomi Stewart. Besides her brilliant cartoons, Naomi's humorous illustrations graced many articles when we had no photographs.

Alina Romanowski, for bringing a fresh look to the Calendar this semester.

Steve Crescenzo, killer-columnist and one man circulation-builder. He kept me laughing even when I disagreed with him.

Jenny Dervin; for always turning in good copy—and on

time.

Hart would like to have my face blown completely off or have a few bullets ripped through the core of my brain.

This is a college student who has not even attended my trial, never met me in person and closed his eyes to the fact that I was acquitted of murder.

Evidently Hart fancies himself being not only the judge and jury, but the executioner.

Hart is a victim of the media. Being young and a college student He is so naive he cannot see how the media manipulated his mind to hate.

All children across the world will play with each other no matter what color. They are

time.

Those reporters and correspondents who turned in exceptional work, took on last minute assignments, and gave this workshop their all. If you, the eyes and ears of Columbia, survived, give yourself a pat on the back. This has got to be one of the toughest classes around.

The Graphic Arts Lab. Though we process most of our photos through an outside vendor, the use of their equipment (on an emergency basis) allowed us more freedom to use last-minute photos.

The administration of this school, which despite some negative articles on our part, and pressure from various interest groups, has never attempted to censor this newspaper, which it funds.

Finally, I would like to say that my time as editor here has been the most rewarding and intense period of my life. That's over now, and though I hope to be back next year in some capacity, it won't be as editor. I need to put a little more time in on my studies. Right now, like the rest of you, I'm looking forward to a little R & R. Good luck on finals and have a great summer, everybody.

divorced from racial hatred and prejudice. It is the adults who change the child's mind to believe as they believe.

Hart is just another victim of racial hatred. Italians make good headlines and the economics of this is the prosecutor's justifying their existence. Newspapers sell more papers and TV gets higher ratings.

My parting words to you Mr. Hart is don't teach your children racial hatred. Maybe in their lifetimes there can be some harmony among all us immigrants.

Thank you,
Rocco Infelise

There's no place like Columbia

By Theresa Volpe
Features Editor

Columbia does have its good points. After being here for four consecutive years, I'd like to point them out. People, both faculty and students, are often too busy criticizing our college to commend it. But that's ok. Some people aren't happy unless they're complaining.

This institution is a melting pot of creativity. And just as Columbia has its open door policy, it tries to enforce its open mind policy. Look at our course catalog, it's a perfect example of what Columbia tries to promote. The book is filled with classes like Women in Society, Race and Society, The Writings of Black Protest, Peace Studies and The Literature of the Grateful Dead (I haven't quite figured that one out, but it just goes to show the diversity of the school).

Openness is what Columbia is all about. We talk in our classes and our teachers respond to us by our names. Were not just social security numbers. And the things we talk about in class, they're issues not just facts and figures. I hear a female student say she's had an abortion and another tells of a horrifying story of how she was raped. A former dope dealer admits to a class that he is using the drug money to pay for his education. A male student talks about his homosexuality and reads a poem he wrote about being accepted for who he is. A woman talks about her son who contracted AIDS. African Americans, Native Americans, Asians and Hispanics, I've heard all their stories of injustices and prejudices. I saw things in people that I never knew existed. My eyes were opened even wider and so was my heart. Would I have witnessed these things if I didn't attend Columbia? Maybe. But not in a classroom with about 20 other students listening and commenting on the issue.

A very close African-American friend and I discuss racial issues. The discussion frightens me. I'm afraid that someday we won't be able to be friends because the world's tensions are too deep. I've watched students try to censor their school newspaper and threaten to kill a *Chronicle* columnist who, whether they liked what he had to say or not, was trying to provoke thought. I watched those same people petition against campus censorship early on in October at the Columbia Education Rally demonstration. It's a contradiction in terms, a contradiction I'm still trying to understand. I've also watched students sit back and not say a word to maintain their rights.

Openness. Things start to change when people start to talk to each other and try to compromise. Columbia is the place where you can be open and strive to make those changes. Do you think colleges like Loyola or DePaul would let us be as free as Columbia allows us to? I heard about a woman at DePaul who was raped by a fellow student who worked on campus. She later helped form the group Campuses Organized Against Rape. In order to obtain money from DePaul for the organization, she was told by DePaul not to speak publicly of the incident.

Columbia is also a place where you can make your dreams become a reality. When somebody says they want to be a singer, an actor, a famous artist, a Pulitzer Prize winner, a news anchor or a dancer in music videos, I see it happening. With all the creative juices flowing through Columbia, we have the ability to make a change. We should appreciate what we have. We might not always have it. Columbia has its successes and it has its failures, but hell, it's trying. I'm graduating, but the experiences and what I have learned here will always be with me the rest of my life.

CHRONICLE

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The *Chronicle* is the official student run newspaper of Columbia College. It is published weekly during the school year, and distributed on Monday. Views expressed in this newspaper are not necessarily those of the advisor or the college.

LETTER To The Editor

Rocco Responds

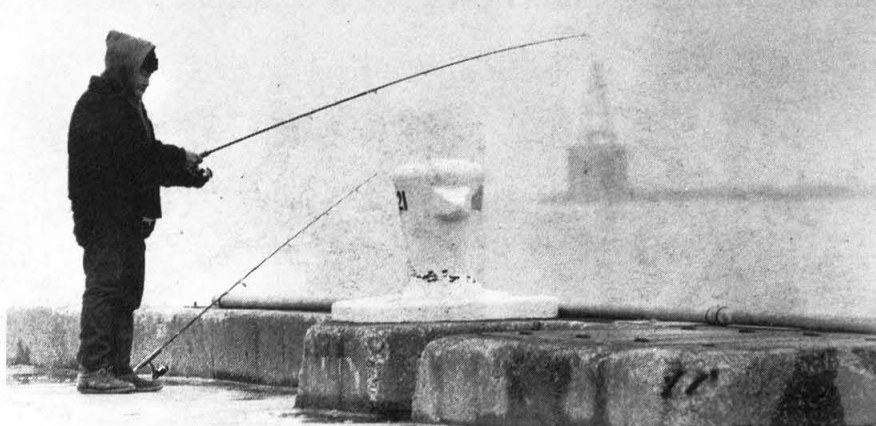
This is in response to William J. Hart's letter to the editor (*The Chronicle*, Apr. 27, 1992, "Infelise Deserved Worse"). It appears Hart is preparing his life to be a federal prosecutor, judge and jury.

In all America I see this one common trait that exists and that is prejudice. Hatred for blacks, Hispanics and Italians is a reality, and Hart epitomizes this bigoted at-



Reflections

Michelle Maloy



Alan Hawes

During the 1991-92 school year, John H. White's photojournalism students have conveyed the many facets of life in Chicago through visual expression. Many of the activities and events that have transpired over the school year have left us with these fond memories.



Ariel Gimble



Looking for Green Eyes

Ariel Gimble



Alan Hawes



John C. Prokos



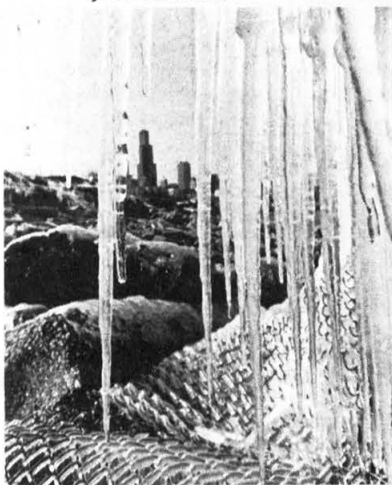
Chinese New Year

David Rosenthal



Smoker's rights

Gabriel Vergara



Saul Eidukas



Rosanne Bohlander



John C. Prokos



Evelyn M. Cordon



Pablo Martinez



Jordan's doctor visit

Don Silva



Tood Radunsky



Marina Samousky



John C. Prokos



Fight the wind

Saul Eidukas



David Gooder



Anthony E. Chiappetta

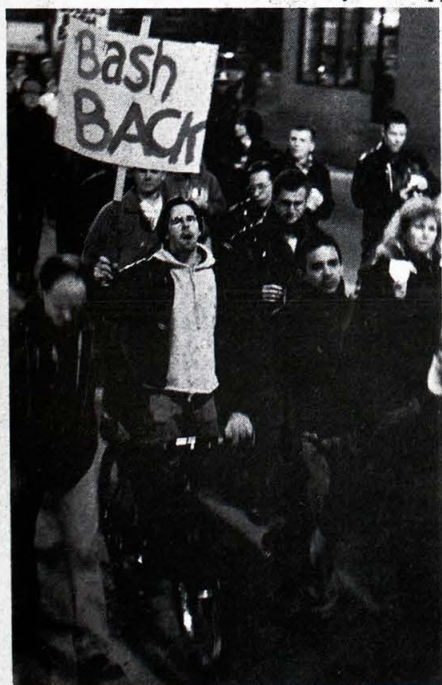


David Gooder



Screw Buchanan

John C Prokos



Demonstrating for gay rights

Gabriel Vergara



Janet Chambers



Anthony E. Chiappetta

GIALAMAS

From page 1

against him.

According to the suit Gialamas testified at the hearing about the "general conspiratorial environment created by Lerman, the lack of clear expectations by Lerman, lack of professional decorum and collegial behavior on her part and the current tense atmosphere of the department."

The suit further alleges that on Jan. 21, 1991, Lerman evaluated Gialamas, the only staff evaluation she conducted for the term. Sources in the science department said Gialamas did not know of the evaluation until four months later, when Lerman notified him that his contract wouldn't be renewed. Court documents filed by Gialamas charged that he was dismissed "as a result of (his) exercise of free speech."

The *Chronicle* has learned that in January 1991 Floyd an-

nounced that as a result of the inquiry, all written evaluations in the department for the 1990-91 school year would be suspended. In spite of Floyd's order, a negative evaluation of Gialamas' performance was cited as a reason for his dismissal, according to Jerry Adams, an instructor in the science department.

The suit also claims that in March 1991, Gialamas was demoted from his position as math coordinator with no explanation. According to the suit, this was a breach of his contract.

Gialamas has "suffered irreparable harm to his academic future, a diminishment in his future employment and advancement prospects, and economic harm," according to court documents.

Ironically, Gialamas was hired June 6, 1989, after being recommended by Lerman.

Adams said he was disturbed by the dismissal, saying "I'm angry because we're losing a damn good faculty member." He attributed the

firing to personal conflicts between Lerman and science department faculty. Gialamas, who had no tenure, was fired because he was the most vulnerable of the faculty who opposed Lerman, Adams said. Lerman declined to comment.

Gialamas did not return numerous phone calls.

The college, in March of 1992, filed a motion to dismiss the suit, claiming that Gialamas' contract could legally be terminated at will by the college. The motion filed by the school also said that the Constitution only guarantees free speech against "abridgement by the government...and that alleged violations by a non-governmental entity do not constitute a violation."

Gialamas' attorney, Lisa Kane, said that the school's motion to dismiss the case had been denied by the court earlier this month.

The next court hearing in the case is scheduled for June 1.

Crescenzo's Club

STEVE

When I started this column, I promised myself that no matter what, I would never write a schmaltzy, sugar-sweet, Bob Greene-type of worthless column. I figured I had three choices when I was offered this column: The first would be to write the type of column that people would read for the sheer beauty of the words. I lacked the talent to do that without looking silly, so I ruled it out. Or, I could write sissy little fluffy columns and try to be so very cute all the time. Couldn't do that and keep my food down, so that was out, too. The third option was to try and write about subjects that might piss people off, so that even if they hated my guts, thought I was a terrible writer, and hated everything I said, at least maybe they would still read the column from time to time. I opted for this last option.

See, my biggest fear was that I would take the time to write this stupid column, and nobody would read the damn thing. I got at least one letter a week, though, so I know one person a week read it. Counting my mother, who reads everything I write, that's two. Enough to keep me going.

However, it all comes to an end, and I decided to break my own rule and write a Bob Greenish type column. Last week it dawned on me that I couldn't leave without acknowledging some people in this school. And since I wrote the column all year, and I put up with the abuse, I get to do it publicly. My first perk. I'm excited.

— First, thanks to the upper echelon of the journalism department, the big shots who hang out in Suite 800. From the minute I introduced myself (without an appointment) to the chairman of the department, they couldn't do enough to help me. And not just me — any student who needed help could find it in Suite 800. The people there are big enough to put professional protocol aside when it comes to helping people. Seeing as how this is my fourth college, I realize how extraordinary this is. In every other college I went to, the administration figures were shadows, names you could never track down. The people in Suite 800 actually seemed to like helping students. And it shows. Whether I needed internships, or grant money, or help with classes, or just plain personal advice, the big shots were always there for me, and I appreciate it.

— I also want to thank the people in financial aid and the bursar's office. Specifically my bursar, Theresa Roberts, and my financial aid counselor, Hazel Hosmer. If administration people in other schools were shadows, then the financial aid people in those colleges were lousy sons of bitches. But not here. I wasn't just a file folder to the people here. They went way up and beyond the call of duty, trying to help me out. And they didn't act like I was a pain in the ass, either. They were gracious, and they listened, and I couldn't have got through school without them. So thanks.

— Thirdly, I have to thank a loveable, gutless little band of losers, whose names I don't know. Since the start of this semester, these nice people, lacking any social life to speak of, have dedicated their miserable lives to sending me junk mail. Every day when I get home, my mailbox is crammed full of mail addressed to Adolph Crescenzo, Duke Crescenzo, Notalent Crescenzo, and my personal favorite, Phuckphase Crescenzo. Thanks to these wonderful people, I have received subscriptions to magazines, compact discs, coupons for travel and food, and all sorts of neat stuff. I just pray they don't give up when the semester ends. Every day is like a little mini Christmas for me, thanks to these social misfits, so I really owe them a debt of gratitude. Thanks guys and gals.

— I also want to thank Natalie "Thank God I'm Not" White, who did her best to "get some of the red off my neck." I think she actually got through to me — she may never have got me to like Public Nuisance, but she got me to like Glenn Jones.

— Thanks, Lena.

— Finally, I want to thank a certain group of people. Actually, I guess it's a certain kind of people, but it's personified by some people I know here at Columbia. People like Joan, and Muriel, and Antonio. These people helped to drag me through school, without even knowing it. Like any human, every now and again I start feeling sorry for myself — I pout about how it isn't fair that I have to work full time while going to school. Before I could ever lose myself completely in my swamp of self-pity, however, I would talk to one of these people, and get my head out of my ass. In my opinion, they are what people should be. One has a father and a step-father wrapped up in gangs, but he had the strength to pull himself out of it, and he is putting himself through school. Another one lost a child to gang warfare, and now splits her time between working full-time, attending classes, and raising her son — fighting tooth and nail to keep him out of trouble and raise him in God's eye. The third person gave up a steady job, despite the fact that she had a family to raise, and went to school so she could carve out a better life for herself and her family. She, too, juggled her home life with school and work, and because of her efforts, she's on her way to a wonderful life.

The last two people I mentioned are graduating in May, with me, and I'm proud to be able to share a stage with them.

— If I could offer any last piece of advice to anyone, it would be this: Live your life like you're on the T.V. show, "In Living Color," — never take yourself too seriously, and remember, the best laughs you have are usually the ones you have at your own expense. Bye-Bye.

Opaa! Greek dance, music at Ferguson

By Vivian Panou
Staff Writer

The stage trembled as Greek musicians and dancers took a Ferguson Theater audience back to ancient Greece with their detailed harmonies and costumes. It was a multicultural evening that only the culturally aware expected and the curious enjoyed.

Macedonia, 4000 Years of Greek History and Civilization, was an event sponsored and organized by the International Student Organization of Columbia College, the Macedonian Society of Chicago and the United Hellenic American Congress, on Thursday, May 14th.

So, the music began and the culturally inclined listened to the beautiful sounds composed

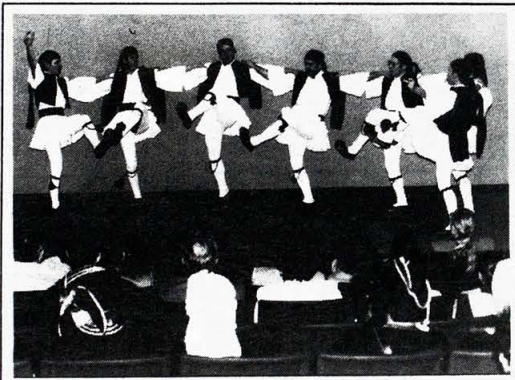
by the Macedonian musician Thanasis Zervas.

"Let the dancing begin!" was the attitude once the instru-

their white, full-pleated short skirts and stockings. And then, the massive jumps and lifts in the air took everybody by surprise as the dancers maintained their cool under the heat created by the hats and detailed jackets. Most of the Orpheas women wore their black, full length costumes which were embroidered with gold and red thread.

The Apollo Troupe from St. Athanasios Greek Orthodox Church in Aurora also performed several dances, rapid and slow.

Once the dancers finished, the audience clapped with glee. Event coordinator, Stefanos Gialamas ended the evening with a big smile saying, "Macedonia is Greece and Greece is Macedonia."



ments calmed. And so it did. The Macedonian Dance Troupe "Orpheas" began the dancing cheer as the audience gazed at the detailed costumes worn by men and women. The men were dressed as "Tsoliades" in

FACE VALUE:

How do you feel about the prospects of getting a job after graduation? How has Columbia prepared you for the job market?

By Lisa Adds Staff Photographer



Angela Zeedyk
Fashion Design
Senior

I feel that due to portfolio development and networking, hopefully I can get a job in my field after graduation.

James Gonzales
Radio
Senior

I don't feel that good because the job outlook is at its worst point. Columbia has prepared me to a certain extent. Some of the vital skills that I need I have not received and its due to some of the faulty education that I received.



Thomas Perrella
Liberal Arts
Senior

Getting a job depends on me. This school does not help liberal arts students as much as they help communications majors. The only thing Columbia has prepared me for is how to play the game of life.



Traci Buckle
Undeclared
Senior

I do not feel that I will be striving for a place in the "job market." My goal in life is to enjoy it while I can. Columbia has supplied me with friends and has educated me on issues. These are the building blocks by which I will enjoy my life; doing whatever.

