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THE  
COLUMBIA  
COLLEGE

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(L-R) Natalie White, Theresa Volpe, Katherine Ernst, Steve Crescenzo and Paula Uebanks

## Journalism grads tell tales

By Laura Otto  
Staff Writer

Recent graduates found that sometimes perseverance is the only key to finding a job in journalism's tough job market.

Ray Cortopassi, of *City News Bureau*, interviewed for the job in 1990, but wasn't hired until 1993.

After seeking a job during a Columbia College Job Fair, Natalie White applied for a position at the *New York Times* then followed up with numerous phone calls. After four interviews, she finally landed the job. Her employer commented that she was hired because she "called more," and complimented her on her perseverance.

Although perseverance is essential, other factors are important as well. It was the design concepts learned at Columbia that placed Theresa Volpe at Richard D. Irwin Publishing as an advertising copywriter. "I had an edge over people with 16 years of experience because I looked at things differently in terms of graphics," Volpe said.

After experiencing a few panic attacks while searching for jobs, some graduates were motivated to take time out and seek help from former teachers.

Cortopassi approached Les

Brownlee and other teachers who had connections with the *City News Bureau*. He did get an interview, but there were no openings and he was told to do freelance work. "Stringing is a great way to start," Cortopassi said. "If some newspapers say no, go somewhere else." He suggests that since you're spending all your money on your education, you should put it to work. Through persistence and a family connection, he made it to *City News Bureau*.

Steve Crescenzo, of Ragan Communications, experienced a touch of panic himself and returned to school for a little help. After networking with a former teacher, he sought an interview. "Take advice from everyone and everything," Crescenzo said. "Get to know your teachers. Don't just do your internships. Get to know them so you can list them as a reference."

Internships were also considered vital by the panel of graduates and some thought it should be stressed more at Columbia or be made mandatory. "Internships are the key," said Nadine Clermont of NBC News. "You have to have internships to meet people who will help you later on. They'll know you and they will know what you can do."

Katherine Ernst of Chicagoland Television News agrees that inter-

nships are important, "You have to do the internships and keep in touch with them," she said.

White was known as the "internship queen" and stressed that you should learn to do it all. "It's only as hard as you make it, or as easy," White said. "You have to do everything. Be ready to pay your dues. Everyone wants the glamorous jobs."

The graduates emphasized the importance of accomplishments in class. "Don't be afraid to get involved when you're a sophomore. You have to learn the ability to sell yourself," Volpe said.

Clermont suggests not to limit yourself. "Get to know everyone's role. You can't waste time asking someone else to do it."

Editing and layout classes were recommended, as well as computer and political science courses.

The experience and advice the graduates offered did not go unnoticed by students.

"I've learned it is important not to limit yourself and to be available to the classes Columbia has to offer," said Suzanne Gorga, print major.

Minhsin Chen, magazine major, said, "I was inspired by their experience and have a better idea about what broadcast journalism looks like."

## Wiesman on display

By Sergio Barreto  
Staff Writer

The late communicator and Columbia trustee Albert P. Wiesman believed that every field of communications had its own goals and that all communicators should work together.

The Wiesman Scholarship Fund was established in 1974 to provide grants for Columbia students vying to complete any communications-related project that can be displayed or published. Projects are evaluated by members of Chicago Communications Network, a citywide umbrella organization. Each project is considered in terms of creativity, potential contribution to its field of communications, and how it may further the applicant's

scholastic and professional development.

The 1993 Wiesman scholars recently displayed their projects in the Hokin Gallery. The projects represented nearly every imaginable communications medium. Each project had its own distinctive value. Taken as a whole, they formed a provocative and remarkably varied body of work.

"It's a tough choice and it keeps getting tougher," said Joan Lusitano, one of the judges at the reception. "The quality of the projects keeps increasing year after year."

Visitors to the 1993 Wiesman Scholars exhibit were given a chance to appreciate works such as Susan Grant's *Patterns*, a set of

lettering, newspaper excerpts and other materials, making a statement on the nature of fashion and on the artist's self; *The Alumbra Project*, a group work consisting of interpretations of five poems by Melissa Ann Melandez through drawing, painting, and photography; and two issues of *Emerge*, a literary journal made "by, for and about women."

Perhaps the two most surprising projects were Beth Kagel's *Little Yellow Boat Journey*, a trip through Africa using computer-animated images, and Vaughn Wascovitch's *Two Big Cameras and the Mississippi River*. Wascovitch built two super-large format, wooden view cameras in

## Students meet with Duff

By Todd Dell Aringa  
Correspondent

Many students are wondering why Mark Kelly did not get appointed as the new Dean of Student Life. On April 7, a handful of students met with President John B. Duff to find the answer.

Among the students were Paula Garcia, president of Latino Alliance; Marisol Torres, a member of the Dean of Students search committee; and Michael Wojcik, chair of the Hokin Student Advisory Board and a member of the Dean of Students search committee.

According to Duff, the Dean of Students search committee could only make a recommendation for the position to the head search committee, which had two students and six faculty/staff members. The student committee did not get to vote in the search process.

Provost/Executive Vice President Bert Gall, who attended the meeting as well, clarified questions and rumors about the new appointment by explaining the search process.

"The committee went through a search process not very different from what we've done when we've hired chairpeople of departments or other senior administrative positions," Gall said. "It's a fairly standard procedure."

The final search committee looked at about 150 resumes and interviewed 11 people during the two stages of the search. The committee interviewed four people more than once.

Gall asserted that the vote was made by secret ballot. "In the final committee meeting," Gall said, "members wrote down in rank order the three finalists."

"I then met with Dr. Duff and shared with him the tally of the committee's recommendations and resumes of the people involved."

But there were some problems with the search process.

According to Torres, Kelly did not get interviewed by the final search committee. She also said the search committee was only able to interview Kelly after obtaining permission from the final search committee.

Wojcik also criticized the process because of the fact Duff did not meet with the candidates. "It concerns me that in such a large-scale position as this, that affects every student in this college, that Duff did not meet with the candidates personally," he said.

Duff also agreed that there were problems with the search process saying, "I don't think it is a good idea to have two committees like that."

As for Kelly's future, Duff said that Kelly is very pleased with what happened and an announcement will be made after May 17 to inform faculty and students about Kelly's new position.

Some students were still left uncertain about the search process after the meeting.

"I think the process leaves a little to be desired," said Torres. "I sort of got the impression that Dr. Duff felt a little bad the way the thing was handled and it probably won't be handled that way again."

This does not mean that the students will not welcome Dr. Jean Lightfoot, the appointed Dean of Student Life. Torres said that students were just curious as to why Kelly did not get the job after everything he has done for the students.



Photo courtesy of the Community Media Network

Pulitzer Prize winning author Studs Terkel (right) congratulates and presents David Moberg, senior editor of *In These Times* Magazine with the Studs Terkel Award. Also receiving this award was Cheryl Corley, WBEZ's news director and M.W. (Bill) Newman a senior writer, of the *Chicago Sun-times*.

## Anchor seeks truth in journalism

By Laura Otto  
Staff Writer

Mark Suppelsa, weekend anchor for Channel 5 News, recently visited Columbia College to share his expertise with students. His overlying message to future journalists is to seek the truth in journalism and not the glamour. "Shallowness is what's wrong with today's writing," Suppelsa said. "Do investigative reporting, find the truth. Don't do it to be a star."

Suppelsa majored in journalism during his first two years of college and then switched to broadcast radio. He has experience in all three mediums: newspaper, radio and TV, but television's immediacy intrigued him the most.

Internships were highly stressed by Suppelsa as an excellent way to get your foot in the door and the best form of education. While still in school, he saw the need to jump ahead, so he took an internship with a small station. On his first day, he was conducting interviews and filling in for a full-time reporter. At the end of an internship, Suppelsa advises to stay on to establish a track record and build trust which can allow for a possible position.

Sometimes aiming for the smaller markets will allow less frustration and more acceptance, according to Suppelsa.

"My goal was not necessarily to get to the network and be battered around like a pinball, Suppelsa said. "The network can be crazy. You have to find a market where you feel comfortable."

Suppelsa worked in Green Bay as a reporter for three years and reluctantly became an anchor. He was also the morning anchor for a Minneapolis station before coming to NBC.

Suppelsa explains he didn't like being a full-time anchor because it was too hectic for a family man. "The ratings in TV place a stupid, ugly and bizarre pressure on you," Suppelsa said. "It's all money and ratings. Put your mind to what you like to do, journalism. Don't let this stuff muck you up."

Broadcast major, Ducis Rodrigue said, "He gives us a different idea and perspective on what to expect. If you're in it for the glamour, you're going to fail."

Suppelsa offered students a few tips on broadcast writing, emphasizing that simplicity is the best way to go.

"Use the 10-cent words, not the three-dollar words. Use everyday language and talk like you're talking to someone one-on-one," Suppelsa said. He also suggests continuing your education by reading as much as you can about everything and anything. He says it pays off in helping your reporting.

Suppelsa also feels that the new generation has turned toward tabloid TV and would like to go back to the "old journalism" so to speak. "This shouldn't be, 'Lights, Camera, Hard Copy,'" he said. "Don't let a couple of facts get in the way of the truth. Dig deeper, people want that. Get into the business because you like it, not for the



Mark Suppelsa

money."

Once on the job, other issues may become a problem such as politics in the office. Suppelsa advises to ask questions and to get advice from your elders who have been in the newsroom. Another concern on most people's mind is salary. As an anchor, Suppelsa recommends finding an agent to negotiate your contract. He warns students to be prudent in choosing an agent. The top agents aren't necessarily the best. You may want a local agent.

"We heard a different side of business that you don't normally hear. There were many interesting insights on how to get started," said Mike Shultz, broadcast major.

"He was very insightful. He gave me a new way of looking at reporting," said Christina Sarafini, broadcast major.

By Jon Goldfine  
Correspondent

Columbia student Mark Masaracchia heard the message on his answering machine. "That's it, you're done. Another faggot's gonna die."

Masaracchia, co-president of Columbia's Gay, Lesbian and Bisexual Student Alliance (GLBSA), had been stalked and followed to and from work and school, even to a restaurant where he was threatened at gun point by someone he had reason to believe was only posing as a gay man with the true intentions of physically harming homosexuals. "It happened from the same person apparently to another Columbia student, to a lesser degree," said Masaracchia, a senior majoring in music performance.

It was homophobia, the hatred or fear of homosexuals, that led this person to threaten Masaracchia in so many ways.

Although the seriousness of homophobia cannot be downplayed, for the most part, many openly gay and lesbian faculty members and students, including Masaracchia himself, agree that it is not as serious an issue at Columbia as it is in society at large.

"There are some homophobic things that happen," said Associate Academic Dean Steven Russell-Thomas. "For example, one will sometimes see anti-gay mail, graffiti in the men's room. The gay, lesbian and bi alliance has in the past experienced having posters announcing meetings torn down, or anti-gay things written on them."

Luis Balaguer, a photography major in GLBSA, remembered a show called *Free Sex* that played at Columbia last semester. "Part of it dealt with the gay rights march in Washington and they asked me to put up the pictures for it."

"So I put up a picture from the March of two guys holding up banners. One of the banners said: 'if being gay is a choice then God's the one that made it.' Somebody wrote on it: 'The devil made you do it.' (The incorrect grammar) was kind of funny. It didn't piss me off though," said Balaguer, who saved the picture because he felt it was "a sign of the times."

Balaguer said he has never come across any homophobia at Columbia pointed directly at him or anyone he knows. "I mean, the comments are there. You see words in the bathroom . . . Subtle things like that you just kind of learn to deal with. You see them everyday, you hear them everyday, but you can't change the world overnight."

Renee Hansen, a Professor of English who teaches a class in gay and lesbian literature, believes that most of the homophobia at Columbia is covert. "Students have a hard time researching gay issues because they're afraid that they'll be perceived as being gay."

Hansen recalled teaching a class in which a comments sheet was passed around the room after the reading of a paper that involved homosexuality, and seeing many anti-gay comments written on it.

Another incident involved the comments book, at Columbia's Out Art exhibit of homosexual art, from which Hansen remembered the comments running along the lines of "get rid of homosexuals."

Janet DiCastro, a Columbia graduate with a degree in journalism, and member of GLBSA, experienced a homophobic reaction from her roommate, also a Columbia student, when she was sent to study in France in 1992. "I

got the feeling that she was always really uncomfortable around me. We would talk about it and she would say, 'oh, it's not bothering me.' But she always had a nit to pick."

Another incident involving Masaracchia occurred during his contemporary history class, in which the teacher, throughout the semester made many homophobic, anti-black, anti-woman and anti-Asian remarks. "This guy was Rush Limbaugh to the 'nth' degree," Masaracchia said.

Masaracchia said the teacher was talking about the March on Washington during the spring of 1993. "The (Washington) Park District estimated that there were only 300,000 people there. There were other estimates that there were a million or 1.2 million. I would tend to believe the 1.2 million because there were just way too many people there."

"So he's just belaboring the point saying, 'I don't know how these people could say that they had over a million people there.' So I just raised my hand and said, 'were you there?' He says, 'No.' I said, 'guess what bud, I was. There were a million people there. Thanks.' He never made another (anti-gay) comment again. Never."

"His comments were always very coy," Masaracchia said of the teacher. "It would never be 'I hate faggots,' 'I hate niggers,' 'women suck.' It was always very coy and sleek, and if you dug through it you knew."

Russell-Thomas acknowledges that in a community of 7600 students, some homophobia is inevitable, "but it is my opinion," said Russell-Thomas, "that you're not going to find a more gay-friendly environment, that is not a gay business or a gay bar, than Columbia College."

Never in his 20 years on Columbia's faculty, can Russell-Thomas say he's "had the experience of seeing someone passed over for a hire or a promotion based on their being gay, and I haven't been able to say, 'well they said it was because he wasn't credentialed but really I think it's because he was gay.' I've never seen that happen here."

Doreen Bartoni, acting co-chair of the Film and Video Department,

said that the people in her department have been very supportive of gay issues and of the Chicago Gay and Lesbian Film Festival. "From what I experience within the department and with my colleagues even outside of my department (homophobia) has never been an issue, at least not in front of me," Bartoni said.

Explanations for why so much homophobia exists in society vary. fine arts major, E. Christian Cramer, a junior and co-president of GLBSA thinks it has to do with a lack of education. "A lot of people say they used to be homophobic until they found out they had gay friends. There's also the stereotype of the big 'queenie man' who has his favorite dress in the closet, and he's going to go molest your child as he roller skates down the street in a tutu on pride day. With that stereotype a lot of people think that all of us are like that."

It's my view that a large percentage, but not all homophobia, comes from men fearing to be in the role in which they put women," said Russell-Thomas. "And because men are dominant in the Judeo-Christian tradition, they have reinforced that with religious passages and statutes and laws all of which support their point of view."

To those who fear homosexuality, Hansen says that homosexuality is not just about sex. "It's really about communication between individuals."

Hollis Sigler, of the art department, who is the faculty chair for the GLBSA, thinks that homophobia should be confronted at hand in a sort of sarcastic manner. "If someone looks at a gay person and says, 'look at that faggot,' 'We tell the gay person to look around and say, 'where?'"

Russell-Thomas believes that when homophobia shows its face, it should be confronted. "We should try to educate people because our mission is essentially a mission of education."

"We have no agenda to serve by keeping these things quiet. If a person does not feel that he or she can confront this matter at the time it happens and if it continues, then they have to enlist the assistance of the appropriate college authorities to stop it."

### THE COLUMBIA COLLEGE Chronicle

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**People YOU should KNOW**



**Theresa Prados-Torreira**

**Who she is:**  
 Theresa Prados-Torreira is a part-time faculty member in the liberal education department. She teaches family and community history and women in history.

**Education:**  
 Prados-Torreira has a bachelor's degree from the University of Madrid in European history. She received her master's degree and Ph.D. in American history from the University of Missouri.

**When she decided to become an educator:**  
 I always knew what I wanted to do. I decided I wanted to teach history as an undergraduate student. Eventually, I knew I would be teaching history.

**Advice for students:**  
 I always try to encourage students to participate in society.

**Goals:**  
 I would like to expand what I teach. Latina history and U.S. history are some of my interests.

**Achievements:**  
 I manage to juggle my family and my career. This is something women usually have difficulty with. Even though I struggle at times, I am still here.

**What she likes about her career:**  
 I love teaching and researching. I like both working with people and working alone. My job provides a balance between the two. Also, I am able to be creative. I am changing what I teach and discuss so I don't repeat the same lectures.

**The worst part of her job:**  
 I wish I could change my salary.

**Her comments on women in history:**  
 Women's place in history is as important as men's place. Although women were not represented in textbooks, it does not mean they were not active in history. Once we change our perception of history from only being a history of men and their actions, we can begin to see women and their contributions. Women may not have initiated wars, but they have always been active contributors to society.

**By Tracy Roberson**  
*Correspondent*

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Award went to Matt Irvine's graduate thesis film, *Still Waters*. "I wanted to do something completely different from the way thesis films are usually done," Irvine said. He decided to shoot in the seldom-used super 16-mm format, and had to travel to Texas and California for film and equipment before going to rural Indiana to film the eerie tale of a young boy dealing with the death of his brother.

order to produce photographs through the otherwise expensive platinum printing process. As an example of the printing technique, Wascovitch produced two gelatins that are part of his ongoing photographic exploration of the Mississippi river along the Illinois border.  
 The 1993 Thomas Quinn Best-of

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# The Big and Small of It

By Jon Bigness  
Correspondent

Several years ago, before I knew what I wanted to do with my life, I applied for a position with the Chicago Police Department. To be a cop, you are required to take several tests.

One test is designed to provide the CPD with a psychological profile of its applicants. The city does not want any flakes running around with guns and badges (Yes, I passed.).

My favorite question on the test was: "Do you still hate your mother?" If you say yes, then the CPD might think you're nuts. If you say no, then that suggests you did hate your mother at one time and the CPD might think you're nuts. There's no right answer.

There are other questions like that, not necessarily on the police test, like: "Do you still enjoy sex with animals?" (My apologies to zoophiles) and "When did you stop beating your wife?"

I was reminded of that test when I read in the news this month that a group of 12 women were petitioning the Illinois Prison Review Board for clemency and immediate release from prison. Their crime? Murder. The victim? Well, it depends on whom you talk to.

The dead are the husbands of the lady jailbirds (There's a good name for a women's college basketball team!). Some naive people might say that those dead husbands are the victims because they have been murdered. Tsk, tsk.

The real victims, of course, are the convicted murderers. These women were forced to murder because they were abused by their husbands. They had to kill to end the abuse. There was no other choice. In other words, it was self defense under the banner of "battered woman syndrome."

You've probably heard of battered woman syndrome. Lorena Bobbitt successfully used it as a defense after she cut off her husband's penis.

Although the Bobbitts provided late night talk shows with a wealth of material and were the source of dozens of bad puns, domestic violence itself is not funny.

I know women who have been abused by their spouses or boyfriends, and I know just how devastating domestic violence can be. If the woman has children, the situation is even worse.

But I always ask the woman who stays in an abusive relationship, "Why are you still with him?"

I understand that it's hard to let go of people you love, but if that person is using you as a punching bag, it's probably a good indication that the love is not reciprocal or that, perhaps, you're not in the best of relationships.

The best way to avoid a wife beater is to get away from that person. There is no good excuse for not protecting yourself from abuse. Only dogs keep going back to someone who abuses them. Dogs don't know any better people should.

The Illinois Prison Review Board should also know better and deny clemency to those 12 women. Murder should not be an option; leaving is.



The Improv Institute members, in *Flanagan's Wake*, left to right: Jack Bronis, Mark Czoske, Phil Lusardi, Patricia Musker.

## Invitation to a wake

By Judith Ierulli  
Staff Writer

It's an Irish wake in the old tradition. You're met at the door by friends of Flanagan with thick Irish brogues who point you to the bar first, and the deceased second. Women wail and cry in between sips as they slip in comments about the guests. Men mill through the crowd, Guinness in hand, telling stories of "himself." Welcome to *Flanagan's Wake*, an audience-interactive, improvised Irish wake.

Zeitgeist Theater's production of *Flanagan's Wake* is wickedly funny and completely irreverent. One may get the feeling of walking into a twisted scene from "*Quiet*

*Man*," but that's the intention and the fun.

Be warned that participation from the audience is encouraged and expected. The more the audience gets involved the funnier the play becomes. Stories of Flanagan are skillfully and painlessly coaxed out of the audience with often hysterical results.

The plot turns largely depend on the audience and the fast wits of the group. With only a loose story structure to follow, most of the wake is improvised, therefore, no two shows are the same.

The audience toasts Flanagan, or anything else anyone raises a glass to. In between trips to the bar and breaking up fights, his nearest and

dearest friends tell stories of him with the audience's suggestions. One would be surprised how much you can make up about a man you've never met after a beer or two, but it's all in good fun. Once the audience released their inhibitions everyone was having a rip-roaring good time.

Fiona Finn (Patricia Musker) is wonderful as Flanagan's sharp tongue fiancée of 30 years. Alternating between fighting and grieving, she is more than a match for the entire audience. Flanagan's best friend and Fiona's best heckler is Brian Ballybunion (Phil Lusardi).

Truly inspired is Father Fitzgerald (Mark Czoske). Dressed in priest's robes, his wicked wit keeps the audience laughing and the rest of the group jumping. The narrator, Patrick Boyle (Jack Bronis), keeps things moving with an audience remark that becomes a running gag throughout the play.

If you're looking for "politically correct" theater, you're in the wrong place, but if you want to laugh out loud, high-energy, spontaneous improvisational comedy you've come to the right place. *Flanagan's Wake* is a wild, wonderful ride that you and as many of your friends that you can round up should see.

*Flanagan's Wake* is playing at the Improv Institute, 2319 W. Belmont Ave.

Directed by: Jack Bronis  
Tickets are \$10 and show time is Saturdays at 10:00 p.m.

Call (312) 929-2323 for information.

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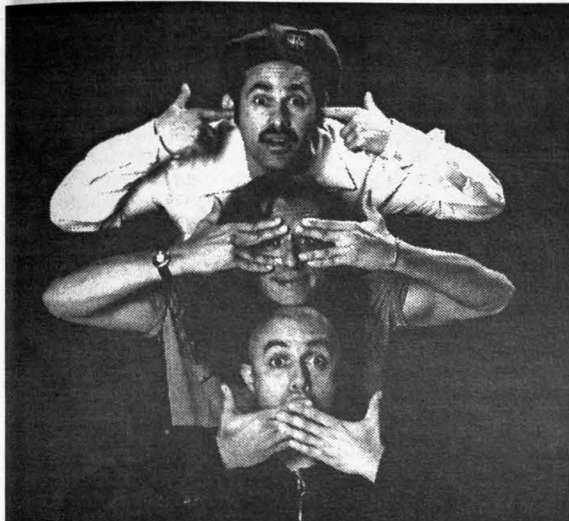
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Top to bottom: Ric Salinas, Richard Montoya and Herbert Siguenza

# Dance performance worth the wait

By **Katrice Hardaway**  
Correspondent

For many years, Jan Erkert has been doing what she does best and that is dancing. In 1979, she formed what is known today as *Jan Erkert & Dancers*, which performs at the Dance Center of Columbia College.

Success is no stranger to this talented lady. She won the 1991 *Ruth Page Award for Choreographer of the Year* and a *Fulbright Scholarship*, as well as many other awards and fellowships. In 1993, Jan Erkert performed for 10 days in Nagoya, Japan as a finalist for the *First Japan International Ballet and Modern Dance Competition*.

Erkert and her talented group of dancers performed one of the most interesting and well choreographed

routines you will see, and the three hour wait in the rain to see the show was worth it.

The dancers are energetic and young, and danced up a storm.

The first performance, a piece entitled *Between Men*, was a hook from the start. Dancers Christine Bomarth, Anthony Gongora, Juli Halihan-Campbell and Mark Schulze had an innate chemistry that was tough to ignore.

*One Moment I was awake, The next . . . Kaplooy* tickled this reviewer's fancy. This was more comical than the other performances, and added an excitement not common in dance performance. It was choreographed and performed by Juli Halihan-Campbell, a Chicago native who has a B.F.A. and an M.F.A. in dance from the University of Illinois at Cham-

paign-Urbana. Her skating and gymnastics background allows her to expand the artistic element of her work.

The night also kicked off the premiere of two performances *Turn Her White With Stones and Without Senses*. These two performances also shined.

Erkert's work has been seen through performances in the United States, Nicaragua, Taipei and Israel.

A trip to the Dance Center of Columbia College should be a necessary stop for anyone, student or not. It's located at 4730 North Sheridan. For tickets to upcoming shows such as: Lar Lubovitch Dance Company, April 28 - 30; and Mordine and Co. Dance Theater, June 9 - 11. Call the box office at (312) 271-7928 for more info. All shows start at 8:00 p.m.

# Clash brings Culture Don't expect much from Shipbuilding

By **Grisel Y. Acosta**  
Correspondent

The Ambassador East's cool marble floors and icy chandeliers were in stark contrast with the warmth and raw energy that comedy troupe *Culture Clash* let out during an interview on April Fool's Day.

The trio was recently in Chicago promoting their new hit comedy series which has aired in the Windy City since February on the Fox Network. Troupe members, Ric Salinas, Herbert Siguenza and Richard Montoya talked about their show and future with the enthusiasm of cartoon characters.

"It's historical, it's a first," Salinas said, referring to *Culture Clash*, the television program named after the troupe. "It is starring Latinos, written by Latinos, and we're the executive producers. Other hispanic shows have been created by non-Latinos, such as *Chico and the Man*, which Norman Lear created," Salinas added. "The new comedy has received rave reviews in California and Dallas, where it holds a 7:00 p.m. spot on Saturdays, and always rates number one in its time slot. Despite the show's popularity elsewhere, in Chicago it has had very little promotion and is stuck in an 11:00 p.m. time slot on Saturdays, in competition with *Saturday Night Live*.

"I think it took *In Living Color* over a year to catch on in Chicago," Montoya said, explaining the wishy-washy support of the program. "It gives you an idea that Chicago is a conservative town, but it's a town that is very important to us and we're sure we can conquer it."

Chicago is very much a conservative town, so much so that *Culture Clash* was banned from performing

here for five years. However, the ban has been lifted. "We were going to host *Viva! Chicago* in the summer, but we had offended some people here because we did some religious material," Montoya said with a smirk on his face. The mayor's office received a stack of letters and endless phone calls due to *Culture Clash's* performance, but was able to forget about the bad reaction when they heard about the popular TV show.

Siguenza is proud of the group's antics. "That's our style. It's irreverent, it's raw, it's the street, and it's political." Goofy is more like it.

During the interview, Siguenza kept saying "butthole" and cracking up. Salinas went on about Madonna's grossness on *The Late Show with David Letterman*, and Montoya managed to stick the tape recorder used in the interview into his mouth twice.

The three men, despite their child-like behavior, have definite goals for their future. "We might be doing *Beavis and Butthead* in Spanish, doing voice-overs," Salinas revealed. "Television is very seductive to us now," Siguenza said. "That is why we started in theater, to educate and reach people, and what better way to do that than with TV? Our next step is films." He claims there is a big market for what the group has to offer. "Latinos end up adopting African-American culture because there is no alternative." Now there is one, but only one.

"Suddenly there is a hispanic show and people want it to be everything that's been missing from TV for the past 50 years," Montoya said. "But we as *Culture Clash* can only be what we are and what we are is kind of the bad boys of television. We're not the hispanic Huxtables. We're Generation Triple X."

By **Scott Molenhouse**  
Staff Writer

English singer Tasmin Archer has released a follow-up to her successful debut album, *Great Expectations*.

Her newest release entitled *Shipbuilding*, is only 35 minutes long, a vignette by music industry standards. It features three live tunes and an acoustic version of her highly acclaimed single, "Sleeping Satellite."

In *Shipbuilding*, Archer's vocal talent is exposed to the fullest as a number of songs use only a piano to accompany her lyrics. Archer is backed up by pianist Alan Clark as she tells the tales of her hardships in the song "All Grown Up." The title song, "Shipbuilding" incorporates a jazzy lounge-act sound

with Archer singing gleefully backed by band mates Marcus Cliffe on bass guitar and Charlie Morgan on drums. The free-swinging style of "Shipbuilding" makes it the best track on the album.

The jazz influence is further exercised with blues transgressions,



which at times works well for Archer as in the song "Deep Dark Truthful Mirror." In "Mirror," Archer sings if a harsh reality she has recently discovered.

"Shipbuilding is an album of great range and mood. From mellow, sorrowful songs to others, such as "New Amsterdam," which incorporates Clark's proficiency on the Hammond organ to give the song a distinct uplifting tone.

The fifth, sixth and seventh tracks on the album are taken from London's Town and Country Club, and as far as live songs go, these three were pretty weak. "Lords of the New Church," "When it Comes Down to it" and "Steel Town" are

**Shipbuilding**  
see page 8

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The cast of The Second City's 78th revue, *Are You Now, Or Have You Ever Been Mellow?* Clockwise from upper left: Ruth Rudnick, Scott Allman, Fran Adams, David Razowsky, Jackie Hoffman, and Stephen Colbert.

## Mellow vibes at Second City

By Bridget Quinn  
Correspondent

The title, "*Are you Now or Have you Ever Been Mellow*," might make you think of an old *Olivia Newton John* song or of that *Donovan* classic, "*Mellow Yellow*," but it actually is the name of the latest socio-political comedy from Chicago's *Second City*.

This sketch-comedy, directed by Tom Gianas, focuses on a world and national slant, poking fun at everything from Kevorkian angels and spelling bee angst to a musical ode to Prozac (a cocktail with a Quaalude kind of twist).

Chicago wasn't left out entirely; Columbia College's Fran Adams, along with cast member Ruth Rudnick, sing a little ditty about life as teachers in Chicago Public schools. Surprisingly enough, Tonya and Nancy were not among the show's targets. The Clintons, however, were.

In "*The Bed Room*," Scott Allman as a believable Bill and Jackie Hoffman as a pretty decent Hillary, performed the usual health care jokes and poked fun at the more recent development of the first lady's stock market coup. Stephen Colbert as Al Gore and Ruth Rudnick as a "hair out of control" Chelsea were even more amusing as they discussed the latest development on *Beverly Hills 90210* and watched Bill battle for privacy from the secret service. Those undercover guys just seemed to pop up in the damndest places!

The sketches definitely went for the more absurd and wacky sight gags such as "*Jesus Living in the Crisper*," Allman as a human soft-serve ice cream machine and Steven

Carell as Fabio, praising cream rinse as "a gift from the gods" during a workman's lunch hour, to name a few.

Even the Beatles were spoofed, though their accents sounded suspiciously more like a lilting Scottish brogue. Weren't those guys English?

The best of the lot was saved for the end of the 90-minute performance with the entire seven-member cast running on and off the stage covering a variety of characters in "*That Ilisa Koocher*." Rudnick played quintuplets going to and from aerobics and Carell, who could get a laugh with a mere hiss for a line and a blond wig for a costume, effortlessly amused the audience in the hilarious finale.

Though some of the jokes were old, such as a few of the Bill and Hillary jabs, the cast warmed to the audience from the start and were very much at ease in the cozy environment (Does the phrase packed like sardines mean anything?) easily coaxing laughter from the house.

Overall, it wouldn't be appropriate to say the sketches were hysterical, or even hilarious, but there were amusing moments. The cast was what made it worth watching. It will be interesting to see what each of these seven performers do next after this mellow jaunt.

*Are you Now or Have You Ever Been Mellow.*

Playing at The Second City, 1616 N. Wells.

Directed by: Tom Gianas  
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## Storyteller Shanta shines on



Shanta

By Lisa A. Adds  
Staff Photographer

Shanta is a storyteller, channel, composer, sitarist, bassist and a teacher at Columbia College. She has recently released *Light Worker*, available on cassette or CD.

## Give

By Katrice Hardaway  
Correspondent

*Hand On The Torch* on the Blue Note label, is Us3's newest album. It is a collection of old *Alfred Lion* tunes from the '40s and '50s.

*Hand On The Torch* is packaged in a beige wrapping with colored stripes and Us3 in big purplish-blue letters. Just by looking at the album cover, you might think it belongs in your grandparents' momentos.

Don't let the packaging of the album fool you. The album cover is no indication of the music. If you give this album a chance, you'll like it. It might take hearing the

album doesn't do them justice and leaves a lot of open ground to cover for upcoming albums.

But their real talent is left untapped in *Hand On The Torch*. The

## Us3

songs a dozen times on the radio or seeing them on MTV 20 times before you finally get into it. Us3 definitely has talent, though.

But their real talent is left untapped in *Hand On The Torch*. The



teaches a person to love the self. In "*The Mamba*," fear and greed causes wars, and creates victims and murderers. "*The Boy And The River*" is about the meaning and the unity of life and the world. In "*The Loving Ones*" the greatest cure for the ills of the world turns out to be love. The stories represent the potential we all have within us to create a better experience of life in ourselves and others.

However, if the stories don't interest you, the music incorporated into the storytelling should. To Shanta, this incorporation seems natural. With parents who instilled in her a deep appreciation for music as an art form, she learned of its power to transform. As an undergraduate she studied sitar with a master in India. She has also explored playing bass guitar and a variety of African string and percussion instruments.

Shanta says she enjoys sharing her stories with people of all ages, and *Light Worker* definitely is for everyone. Its only requirement is an open mind. The title *Light Worker* is appropriate because this album definitely makes a heavy heart lighter.

*Light Worker*, as well as *Shanta in the Adventures of Shedoobe: Searching for the Good Life*, a 1988 release containing messages geared towards children, is available in bookstores, record stores and specialty shops.

## chance

The first song that caught the interest of radio stations and fans is *Cantalope (Flp Fantasia)*, the first song on the album.

The title is deceiving. This is the type of song played at clubs and parties. It's jazz beat and snappy undertones ensures it's longevity as a club favorite.

*Just Another Brother* is a song with a message about the state of the black race and where it is headed.

Overall, *Hand On The Torch* is worth buying. Jazz fans will especially enjoy the remixes of the *Alfred Lion* tunes.

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Cast members of *Heart of a Dog*, left to right: Paul Adestein, Marilyn Dodds Frank, Brian Powell and David Sinaiko.

## Piven's debut a success

By Kenneth Dickens  
Correspondent

Jeremy Piven made his directorial debut, March 18, with *Heart of a Dog* at the Famous Door Theater, 3212 N. Broadway Ave. in Chicago.

Written by Mikhail Bulgakov and adapted by Frank Galati, the play revolves around the bio-ethical issues of today: cloning, rejuvenation and transplantation.

Set in 1925 Moscow, the play begins when its central character, Dr. Preobrajensky, uses his rejuvenation experiments to turn a canine into a man and realizes that he can play God.

Galati has received acclaim for previous adaptations, including

being nominated for an Academy Award for the screenplay of *The Accidental Tourist*. Galati proves his ability once again as adaptor of *Heart of a Dog*.

Piven was right on the mark when he decided to provide a live band for the performances. The band highlights the play's most exciting moments as well as the characters' intense emotions.

*Heart of a Dog* will run Thursdays and Fridays at 8 p.m., and Saturdays and Sundays at 7 p.m. through May 7 at The Famous Door Theater, 3212 N. Broadway. Tickets are \$12; \$8 for senior citizens and students. For more information, call the box office at (312) 404-8283.

## Moon is solid gold

By Judith Ierulli  
Staff Writer

Witty, wry and segmental best describes Punkin Production's interpretation of *Welcome to the Moon*, a series of vignettes authored by John Patrick Shanley, most famous for his screenwriting of the motion picture, *Moonstruck*.

*Welcome to the Moon* walks a fine line between humor and pathos, where everyday characters face their own demons. The actors reach every one of us who would like, just for once, to tell it like it is and how we would like it to be. The honest boldness of the characters is the strength of the play and the actors do a wonderful job of exposing their depth and compassion.

The story of *The Red Coat* centers on a teenager, John (Dan Kozlowski) who waits for the girl he loves (Michele Greco) whom he has never met outside of a party atmosphere. The gentleness of Greco and Kozlowski is heartfelt. Finally, John works up the nerve to declare himself to the girl he loves. *The Red Coat* examines the horrible transition from adolescent security to adult longings and feelings. The stories throughout the play have the possibility of being interpreted as unrealistic and superficial, but the performances of the group bring humor and honesty to somewhat difficult situations.

Demons surround Maria Correll and Mike Shreeman in *Let's Go*

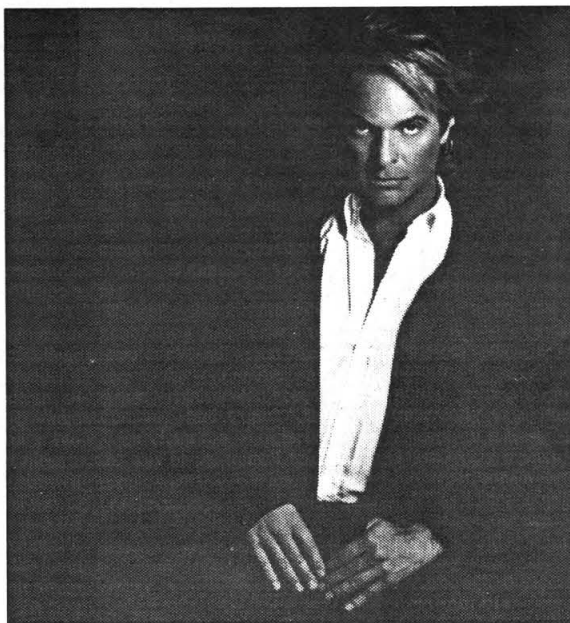
*Out into the Starry Night*. And cowboy stereotypes abound in *Out West*, a hilarious and completely irreverent tale of morality in the Old West.

*A Lonely Impulse of Delight*, is a wonderfully realistic tale of a man looking for a mermaid in Central Park Lake. Walter (Eric Haessler) drags his friend Jim away from a party to meet his new love Sally, who happens to be a mermaid. Jim, hysterically played by Buzzy Zakks, believes at first that Walter is kidding about the mermaid. When Sally doesn't appear, Jim leaves behind a forlorn and lonely Walter to hear his mermaid call. The audience never learns whether or not Sally is real or a figment of Walter's lonely mind.

Under the brisk direction of Carrie Chantler, *Welcome to the Moon* never lapses into the obvious, but takes a fresh spin on everyday life and emotions. *Welcome to the Moon* is funny, intelligent and not to be missed.

**Welcome to the Moon**  
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## Roth shows off new look



David Lee Roth

By Katrice Hardaway  
Correspondent

David Lee Roth recently stumbled into the Metro sporting his new look, new attitude and new album to kick off a world tour starting this month and lasting through mid-June.

Roth's professionalism and re-dedication to smaller venues

(apparently Dave's decadent routine has faded) lifted the spirit of things. Surely, no one in the jam-packed crowd was disappointed by the looks of the bobbing heads.

Roth went retro, churning out the familiar glory anthems of Van Halen as well as material from his new album, *Your Filthy Little Mouth*.

Roth's newest jams are a lot

funkier and jazzier, a surprising twist from this metal mega-star. He has definitely lost the wild and crazy karate-kicking machismo of his Van Halen days, but he still rocked the house down.

Dave's band is tight; the advantage of having an established name is attracting good musicians. On guitar is Terry Kilgore, James Hunting on bass, Ron Wikso on drums and Brett Tuggle on keyboards. Their energy could barely be contained to the Metro's comfy confines.

*Your Filthy Little Mouth* sums up Roth's big transition from Los Angeles to New York City. The songs reflect his experiences living in New York for the better part of two years.

"I took the approach that many magazines took," Roth said. "Around the turn of the century, writers would go on trips and send back installments month-by-month and at the end of the year, you had a book. At the end of this year, we had an album."

"We just finished a video (for *She's My Machine*) with Wayne Isham," Roth said. "Wayne's tastes are well across the board. Everything from Metallica to Billy Joel. It's a whole new approach to video for me."

Roth is currently warming up with an 11-date concert of small venues and halls and a full world tour called, *The Entire World 1994 Tour*. Thanks Dave we needed that.

## Life goes on for Kiss

By Katrice Hardaway  
Correspondent

Kiss has been a major player in the rock world for over 20 years.

With 25 albums to their credit, the road to legendary status hasn't been without a few potholes. For example, their drummer Erick Carr died of cancer, but Kiss is to rock what Timex is to watches. They found someone to replace Carr and came back with *Revenge* and *Alive 3*.

But what is their recipe for longevity? They have sold about 70 million albums. "I think you feel less pressure," lead singer Paul Stanley said. "At some point you have to stop thinking about competing with other bands. When you are on your 25th album, you don't worry if it sells four million or 10 million."

Rumors have been stirring that Kiss is going back to the makeup. "Rest assured that's not true," says Stanley. Bassist Gene Simmons added, "The makeup really lasted as long as it should have. The idea of putting it back on again really doesn't appeal to us right now, although the rumor may be spread by some former members who we miss and who we have fond wishes for — Ace Frehley and Peter Criss. If we feel comfortable, then we'll put it back on."

Kiss's new tribute album, called *Kiss My Ass*, should be coming out this June. Scheduled to appear are major hitters like Garth Brooks, Lenny Kravitz, Anthrax, Toad the Wet Sprocket and Extreme.

"All things considered we have the coolest of the cool on the album," Simmons said.

*Kiss My Ass* the video is coming out soon after the release of the album. It will show a lot of classic stuff from the '70s, as well as some behind the scenes footage of the making of *Kiss My Ass*.

"Something interesting is gonna be coming out, hopefully by 1995:



Left to right: Paul Stanley, Eric Singer, Gene Simmons, Bruce Kulick,

original members, Peter, Ace, Gene and I, there wouldn't be any of this stuff going on. So nobody can ever forget what those two guys did."

So now that all controversy has been laid to rest and life for Kiss seems grandiose, Paul Stanley was kind enough to consider the roots of Kiss. "Everybody is doing their own thing and life has gone on. No matter what happens you can never forget that we would not be where we are without what got us there."



**A REVISIONIST CHALLENGE TO THE U.S. HOLOCAUST MEMORIAL MUSEUM**

By Bradley R. Smith

This ad does not claim "the Holocaust never happened." Those who say it does want to muddy the issue. This is what the ad does claim: The U.S. Holocaust Memorial Museum displays no convincing proof whatever of homicidal gassing chambers, and no proof that even one individual was "gassed" in a German program of "genocide."

The question, then, is not, "Did the Holocaust happen?" The question is: If there were no gas chambers, what was the Holocaust?

This Museum promotes the charge that the Germans murdered the Jews of Europe in homicidal gassing chambers. It therefore has a moral obligation to demonstrate that the charge is true. Those who contend it is more important to be sensitive than truthful about whether or not the gas chambers existed debate America's old civil virtues of free inquiry and open debate, and they betray the ideal of the university itself. For the benefit of whom?

**What are the facts?**

The Museum's "proof" for a gas chamber at Birkenau is a plastic model imagined by a Polish artist. A plastic copy of a metal door is displayed as "proof" of a homicidal gas chamber at Maidanek. And, incredibly, the Museum has simply dropped the Auschwitz gas chamber, the basement room visited yearly by hundreds of thousands of tourists in Poland.

There is no mention of the alleged gas chambers at Buchenwald or even at Dachau, where after World War II American G.I.s and German civilians were assured that more than 200,000 victims were "gassed and burned."

The notion that eyewitness testimony, given under highly politicized and emotional circumstances, is prima facie true, was refuted by the Israeli Supreme Court when it acquitted John Demjanjuk of being "Ivan the Terrible." The Israeli Court found that eyewitnesses who testified that Demjanjuk operated "gas chambers" could not be believed!

Dorah Lipstadt argues in her much-praised *Denying the Holocaust*, that revisionists ["deniers"] should not be debated because there can not be another side to the gas chamber story. This is where revisionism displays its strength. Revisionist theory, resting only on facts, can be disproved. Exterminationist theory, having fallen into the hands of cultists, must be "believed."

I'm in disagreement with Ms. Lipstadt and her clique on the gas chamber controversy because they may be Zionists or Jews. That's disingenuous. I'm in disagree-

ment with her over the fact that she argues against "light of day," our understanding that in a free society all ideas are best illuminated in the light shed by open debate

The Museum is so confident no one will challenge its gas-chamber gimcrackery that it even claims to have found a new "death camp" gas chamber. Proof? The uncorroborated fantasies of one man pandering to the victims of Holocaust-survivor-syndrome. The Museum's historian doesn't even know where the place was! It "may have been" near Giessen. "May have been?" That's the best historical writing \$200 million can buy?

When I challenge such gas-chamber vapors I understand I'm going to be slandered as an antisemite by true believers representing the Holocaust Lobby. These quasi-religious Holocaust zealots claim that because of the purity of their own feelings about the Jewish experience during World War Two, mine must be soiled when I express doubt in what they preach as "truth."

Yet not even Winston Churchill in his six-volume history of World War Two, or Dwight D. Eisenhower in his memoirs, made reference to homicidal gassing chambers. How do the Holocaust Lobby and its Museum explain that?

Intellectuals who do not believe that intellectual freedom is worth the while on this historical issue, should ask themselves why they believe it's worth the while on any historical issue. Then they should explain their answer to the rest of us.

**The Operation and Technique of the Museum**

The Museum's exhibit technique is a mixture of sinister suggestion and dishonest omission. Example: the first display confronting visitors beginning the Museum tour is a wall-sized photograph of American soldiers looking at corpses smoldering on a pyre. The context in which you see the photo suggests that the dead pictured in it are murdered Jews.

Were the prisoners killed or did they die of typhus or some other disease during the last terrible weeks of the war? Autopsies made by Allied medical personnel found inmates died of disease. Not one was found to have been "gassed." All such relevant information is omitted from this exhibit. We don't even know that the dead pictured in the photograph are Jews!

Unable to judge the significance of the photograph, and not wanting to believe the Museum would mislead you, you are moved to accept the false and manipulative suggestion that it somehow represents the "genocide" of the European Jews.

**Call the Museum! Find Out For Yourself!**

I'm willing to be convinced I'm wrong about the gas chambers. Authentic physical remains or wartime-generated documents would do the trick. I say the Museum displays neither. CALL THE MUSEUM! FIND OUT FOR YOURSELF! The telephone number is (202) 488 0400. Ask which (specific) Museum exhibits display proof gas chambers really existed. Have this (or any) newspaper publish the result. Then we'll all see what's what.

Special pleaders imply that to investigate the gas chamber stories in the light of day will be harmful to Jews. I challenge this bigoted insinuation! Free inquiry will benefit Jews--for exactly the reasons it benefits us all. In any case, why should it not?

COMMITTEE FOR OPEN DEBATE ON THE HOLOCAUST (CODOH) is not a membership organization and is not affiliated with any political group or organization. Our goal is to promote free inquiry and open debate, without which intellectual freedom can not exist. To those who ask, "Why challenge the Holocaust Museum?" we reply--*Why not challenge the Holocaust Museum?*

We are the only ones pointing out the falsehoods and misrepresentations surrounding the Museum and the lack of integrity of those who represent it. Every intellectual who visits the Museum, and particularly historians, should point out these facts to you--yet none dare. Only CODOH! Only CODOH dares to challenge the taboo against challenging the Museum!

Help us monitor this growing national controversy. Clip the stories run in your campus and off-campus newspaper and send them to us. Include the name of the paper and the date the story ran. In return, we'll update you on the continuing controversy. Address information to:

CODOH: PO Box 3267 Visalia CA 93278 Tel/Fax: (209) 733 2653

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**Shipbuilding**

from page 5

the songs taken from Archer's first release, leaving only four new tracks for *Shipbuilding*.

"Steel Town" seems to be the only live track with any life in it, which leaves one wondering how much life is left in Archer's career. Maybe this is something for her to build on and not be defeated by. For the most part, the songs on

*Shipbuilding* are boring and slow, with the exception of "Shipbuilding and "New Amsterdam." Archer leaves a lot to be desired. Let's not forget "Sleeping Satellite," the track off her original album. This song has been altered from the original and it couldn't sound any better.

In *Shipbuilding*, Tasmin Archer displays her versatility as a vocalist, but for the most part, it

seems she is trying to capitalize on the success of her debut. For a new album, *Shipbuilding* is at best a lame attempt at a follow-up.



**FACE VALUE**

**What are your contributions to helping improve the environment?**

By Penny Lawrence/ Photo Editor



**Amy Taller**  
Communications  
Freshman

To support the programs that deal with improving the environment is an important role in achieving goals. My contribution is to stand by these programs and voice my belief that the environment is important.



**John E. Blackmon**  
Theater  
Junior

The earth is in a irreversible stage for destruction. Of course I do what I can to recycle, however, no matter what we do now, its too late. It would be nice to look up at a beautiful night sky and observe the beautiful stars.



**Heidi Stadler**  
Sophomore

By recycling and not littering and encourage friends to do the same.



**Juan Free**  
Graphic Design  
Sophomore

I admit that I really do not put enough effort into helping improve our environment, but I do recycle at home and where it is available. The problem I have is that people do not really have an idea how big this problem is, and I will try harder.



**Mike Ek**  
Sound  
Freshman

I could probably quit smoking because I know smoke pollution is a problem when it comes to the environment. I will also try to clean up the trash around the community where I live.



**DeAnna Williams**  
Theatre

I would improve the environment by picking up all trash that is around me. Tell others to stop polluting the air and encourage my neighborhood to recycle cans, paper, plastic etc. I would also talk to others to use different types of garbage cans that can be labeled so the environment could be a better place to live.

