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THE COLUMBIA COLLEGE

Chronicle

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VOLUME 28 NUMBER 3

OCTOBER 10, 1994

Banks say: No ATM for Students

By Laura Otto
Assignment Editor

Columbia students say they are short-changed without an automatic teller machine on campus.

Despite pleas from the administration, local banks have denied requests to install an ATM.

Bank officials argue that the flow of students on campus does meet the standards to merit a cash station.

"We have looked into having an ATM machine placed on campus a number of times over the past years but the banks won't do it," said Michael DeSalle, vice president of finance. "The banks tell us the volume is not sufficient to warrant investigation."

Management major Gladys Galmore thinks an on-campus ATM is long overdue. "We most definitely need a cash station on campus," Galmore said. "I go to the cash station anytime I park. I have no choice but to walk downtown to the Federal Savings Bank."

Last year, the Student Organization Council requested the administration's help to install an ATM at Columbia.

An ATM could cost a bank anywhere from \$50,000 to \$100,000 a year.

"ATM machines are serious business," said Allan Stevens, vice-president of distribution at Citibank. "A regular formal agreement must be made between the university and the bank."

Stevens said that construction, maintenance and the expense of an armored security car must be evaluated to justify installation.



Tina Wagner / Chronicle

Columbia student uses on of the nearest ATM machine at White Hen Pantry located at Harrison and Federal.

Local Automated Teller Machines		
Chicago and Hilton Towers (Michigan and Balbo)	Market (State and Polk) McDonald's (Jackson and Wabash)	Federal Savings Bank
Burnham Plaza Mart (430 S. Wabash)	Dearborn Station (Polk and Plymouth)	First Chicago
Printers Row	332 S. Michigan	White Hen (Dearborn and Harrison)

Parking Woes

By David Harrell
Copy Editor

Columbia students who drive to school have one common complaint:

NO CHEAP PARKING!

Columbia freshman Brooke Lacey, of Libertyville, usually commutes an hour to Chicago via the Milwaukee District Metra line. One day, she decided to drive to school and, in the process, discovered the ugly truth about driving in downtown Chicago.

"It took me half an hour to find parking," Lacey said. "It totally sucked."

Senior Christina Serafini agrees. "I hate it. It's ridiculous, especially if you have a class, you go in and your class is canceled and you have to pay for a full hour."

"And they treat your car like s_____ because they know you have to park there," Serafini said.

Several students interviewed said the college should do something to help soothe parking headaches.

"The average student is paying \$18-\$25 a week, sometimes for just two classes," said Marquette Walls. "The meters only go for two hours. They gotta do something."

Alonzo Shabazz suggested working out a system for student discounts or waivers. His wife, Patricia Shabazz, said "Buying

some space would be the first thing that would come into my mind."

Students at the University of Illinois at Chicago can park in a UIC lot for \$125 a semester. "I feel Columbia should buy a building and tack it on tuition, like at UIC," Serafini said. "[Paying for it] would be optional, like signing up for a class."

But according to the administration, school-owned parking would not work at Columbia.

"The college would be out of its mind to pursue a parking structure," said Associate Provost of Planning Mark Kelly. "Only a certain percentage of students drive. The majority take public transportation."

Kelly also said that school money would be better spent elsewhere. "The school has crying needs for performance arts space, student union space, classroom space, editing facilities, studio space."

Provost and Executive Vice President Bert Gall also said a parking facility would be an unwise investment for the college.

"I seriously doubt we could charge less than anybody else," Gall said. "In fact, to acquire a facility at current property values, we'd probably have to charge more."

Find out where to park in the South Loop and how much it costs on page 2

The Bash is Back

By Michel Schwartz
Executive Editor

Columbia's annual Class Bash Dance Party has a new address this year.

For the first time since it began eight years ago, Columbia's big night out Oct. 14 will switch from the Blackstone Hotel to the Rookery, a social spot at 209 S. LaSalle.

This year's Bash committee decided to change the location because the event needed more space and a new atmosphere.

Also, for the first time, the promotional poster is in full color. It was designed by graphic design major Jared Weinstein.

"This is a student-run event," said Samantha Kondrisack, the student coordinator / producer of the Class Bash Dance Party and the

liason to the showcase committee.

The Class Bash Dance Party will be held from 8 to 11 p.m. The event is free but Columbia IDs are required to get in.

Students have been planning the Bash since last March. According to Kondrisack, it is a way to offer new students, as well as continuing students, a social atmosphere to meet people and to enjoy their schoolmates' talents. More than 30 student organizations will have representatives at the dance party to offer their services to new students.

The Rookery is a non-smoking building and only non-alcoholic beverages will be served at the snack bar.

Kondrisack said the committees are expecting about 1,500 students at this year's bash.



Chris Sweda / Chronicle

Former Chicago Cub second baseman Ryne Sandberg and Cubs announcer Harry Caray talk with journalism students, including Columbia's Lori Malinger at Nike Town. The event, which took place on Thursday, September 29, celebrated Caray's 50 years in broadcasting. See story on page 2.

Caray goes Gold



Chris Sweda / Chronicle

Holy Cow! Harry Caray celebrates 50 years in broadcasting Thursday September 29, at Nike Town.

By Chris Sweda
Staff Photographer

Harry Caray, a legend in Chicago sports, celebrated 50 years of his career with some of the youngest in the business.

Journalism students from Columbia and 20 Chicago-area high schools and colleges, helped Caray celebrate his contribution to sports broadcasting at Nike Town, 669 N. Michigan Ave., on Sep. 29.

Caray spent 13 years of his career with the Chicago Cubs.

In a question and answer session with students, Caray discussed the recent baseball strike, African-Americans in baseball, the proposed salary cap for players, and his hopes that Ryne "Rhino" Sandberg will return to the game.

Although the Cubs have not won the World Series since 1908,

Caray predicts that "because the law of averages has to come through, they will sooner or later win another World Series."

Following the press conference, the Boys and Girls Clubs of Chicago featured a special presentation to congratulate Caray on his golden anniversary. Caray sang "Take Me Out to the Ball Game" before signing autographs.

Caray began his professional broadcasting career in 1944 with the St. Louis Cardinals. Nearly 30 years later, he arrived in Chicago as a White Sox announcer. Caray finally landed in Wrigley Field in '82.

The Caray family apparently has baseball in its blood. Harry's son, Skip, is an Atlanta Braves broadcaster while his grandson, Chip, is on the Seattle Mariner's broadcast team.

Parking Rates and Locations

By David Harrell
Copy editor

When asked how to find parking that's affordable for college students, Marketing Representative of GO Parking Kim Hawley seemed amused.

"Did you say *affordable*—for students?" she laughed.

GO Parking, unfortunately, is one of the South Loop's pricier parking facility operators, charging \$8 for three hours and \$7 a day (in by 6 a.m., out by 9 p.m.). The closest GO is located at 75 W. Harrison.

Below are some of the more affordable places to park, according to all-day rates. All figures below include city tax.

\$4.00:

- Allright Parking, 9th and State (without attendant on duty; \$4.50 with attendant)
- B+M Parking, on Balbo near State (\$5 after 4 p.m.)

\$4.25

- Allright Garage, at Wabash and Balbo, (in by 10 a.m., out by 6 p.m.)

\$5.00:

- Allright Parking, 8th and State (in by 9 a.m.)
- Allright Parking garage, 8th and State (in by 10 a.m., out by 6 p.m.)
- Allright Parking, State and Balbo (in by 8 p.m.)
- Miller Parking, 8th and Wabash (in by 4 p.m.)

\$5.25:

- Allright lots near 11th and Wabash and across the street from Burnham Plaza Theater (in by 4 p.m.)
- Miller Parking across the street from the Wabash building.

\$5.50:

- Allright lot next door to Wabash building (in by 9 a.m., out by 6 p.m.)
- Allright lot, 9th and Wabash (in by 4 p.m.)
- South Loop Parking, 610 S. Wabash and across the street from Wabash building.

\$5.75:

- 7th Street Garage, 710 S. Wabash.

\$6.00:

- Harrison Hotel Garage, 605 S. Wabash.
- Plymouth Garage (711 S. Plymouth, next to residence hall.)

\$6.25:

- City of Chicago garage #3, Congress and State.

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These employers and more will be recruiting for full and part-time positions, both permanent and seasonal.

They will also be recruiting for professional management and buyer positions.



Dean takes students to D.C.

By Zulema Aureado
Correspondent

Four Columbia College students and the Associate Dean of Student Affairs John Moore traveled to Washington, D.C. to participate in the 1994 National Student Leadership Forum on Faith and Values September 15 - 18.

Theater major Latrice A. Bailey, television major Paula Garcia, and film/video majors Gretchen Jacobsen and Ching Man Lo represented the college at the forum. The event took place in Arlington, Virginia, two miles outside of Washington, D.C.

The goal of this year's forum was to challenge students to commit to: God, compassion to serve, character to inspire and courage to lead. The forum gave college students from at least 175 colleges and universities an eye-opening experience according to Lo.

Business and political leaders shared their spiritual beliefs with students in different dialogue sessions. Vice President Al Gore and his wife, Tipper, chaired this year's forum. Speakers included U.S. Representatives John Lewis, Frank Wolf and Tony Hall, and U.S. Senators Don Nickles, Dave Durenburger and Pete Domenici. "It was nice to hear political leaders talk about something other than politics," Jacobsen said. Some of the topics discussed include: racial reconciliation; qualities of leadership; faith and the marketplace; opportunities God provides; and false dreams we pursue. Students attended two sessions that ran for an hour each.

The first two mornings of the forum were spent on registration. This was the start of an unforgettable trip for Lo, who was initially assigned to share her room with all males.

Throughout the conference students were separated into small groups of five or six people. This allowed them to establish closer ties by sharing their lives with other students. The focus of the forum was the need for a leader to know his or her purpose in life and to have strong convictions

centered on that purpose.

Politicians began taking the initiative to help young people in the early 1970s. Students from different colleges and universities gathered annually with political leaders at the National Prayer Breakfast in Washington, D.C. As a result, the Student Leadership Conference was born. Many states have since joined the leadership forum.

"No federal legislator from Illinois participated [in this year's national forum]," said Moore, who has attended 29 National Prayer Breakfasts and four National Student Leadership Forums. He hopes colleges throughout Illinois have a meeting in the future on how we can get help and get our political leaders involved.

The highlight of the forum was when students shared their experiences with other students and leaders of different religious denominations and backgrounds. They were assigned to do group projects and, despite some difficulties, "found another way to help the neighborhood," said Lo, whose group was sent to cleanup a run-down school. "The school was locked," said Jacobsen, who had a similar project. Participants cleaned up the school yard and prayed with community members.

Moore said that the more you communicate with people, the more productive you become in changing the negative. He also said that leaders do what is best for everyone involved.

The 1994 National Student Leadership Forum will not be forgotten. "It was wonderful and informative. It's something that I will always cherish because I learned a lot," said Bailey, who also attended last year's forum.

Paula Garcia said that the most important thing she learned from the conference was that she needs to get more in touch with God. She also enjoyed making new friends, and was excited when she sat a few feet away from Vice President Al Gore.

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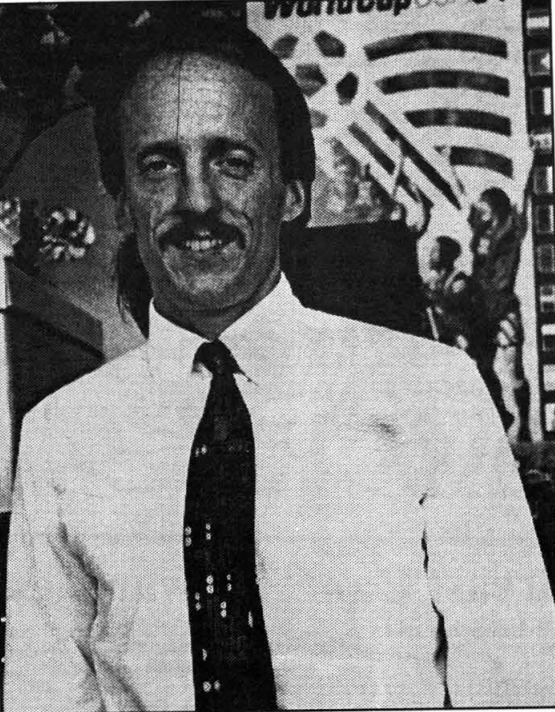
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Starting next week, the Chronicle will feature an advice column. But we can't run it if we have no letters.

So write in today!

People you should know



Tina Wagner / Chronicle

Tom Russell

Who he is:
Tom Russell is a bursar. His office is in charge of all student accounts. The bursars try to set up payment plans for students when their accounts have outstanding balances. He tries to make students aware of their financial obligations and offers them a time frame to make the appropriate payments.

Education:
Russell graduated from Illinois Benedictine College with a degree in international business and accounting.

Why Columbia:
When Russell finished college, he spent one year in Honduras working for the peace corps. He worked on financing two youth development projects and attempted to establish a halfway house for street kids. Russell found the experience rewarding, so he decided to combine his accounting background and his experience with young people.

Advice to students:
"It is always best when [students] try to plan ahead and realize what their debt obligation is. If they come to us early, then we can become aware of the situation and try to help them through it. Putting things off to the last minute doesn't give us a lot of options. Plan your tuition payments early."

By Nicole K. Sneddon
Correspondent

THE COLUMBIA COLLEGE

Chronicle


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Views expressed in this newspaper are not necessarily those of the Journalism Dept. or the college.


How To Examine Your Breasts



1. Look in a mirror to detect changes in your breasts' appearance.




2. While standing or lying down, feel each breast with the pads of your fingers to check for changes in breast tissue.



3. Squeeze nipple between thumb and forefinger to check for discharge. Report any changes or irregularities to your doctor.

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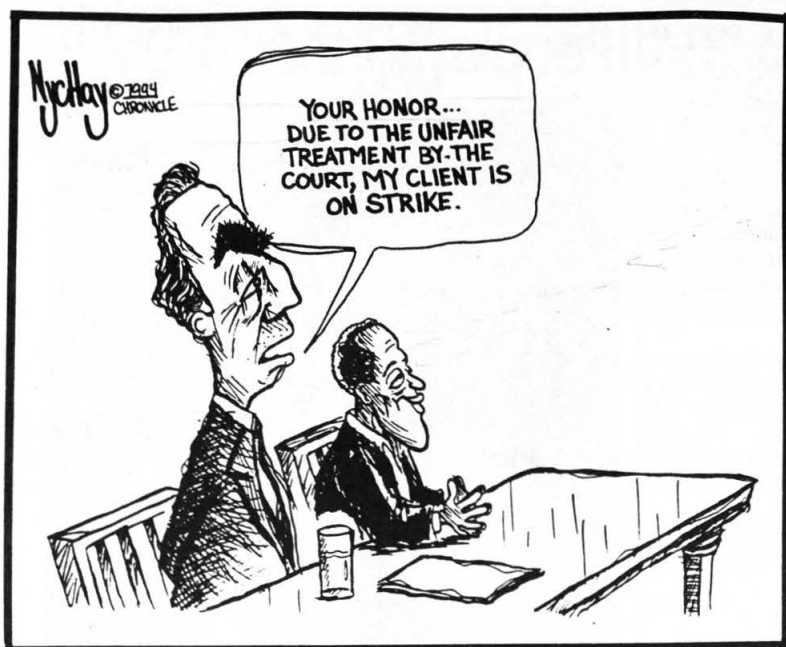
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BIG & small of it

By Jon Bigness
Correspondent

By now I'm sure you know no matter how hard you try, there is no escaping coverage of the O.J. Simpson trial. You can't even escape it here in the *Chronicle*.

Please forgive me. It's not that I wanted to write about O.J., but there was this strange voice that spoke to me. It said, "You're the only journalist on the planet who hasn't written about O.J. Stop shirking your responsibility. Write about O.J. now."

Needless to say, I was a bit unsettled. It's not every day I hear voices. Every other day I hear voices. But this is the first time they mentioned the Juice.

Not wanting to ignore this particular voice, but steadfast in my objection to doing an O.J. story, I asked the voice about what aspect of the case I should write. I'm probably the only person in this country qualified to sit on the jury, I said. I don't watch the 24-hour CNN coverage. I don't read the newspaper articles about O.J. In fact, I have actively avoided hearing or reading anything about O.J. I know nothing about this case.

"That's never stopped you before," replied the voice, who at this point started sounding like my editor.

True enough, said I. But what about the people reading this column? They're both probably as sick of O.J. as I am.

The voice stopped. I waited several minutes, but nothing. Silence. I had apparently persuaded the voice to back off and to let me write about something important to Columbia students, something of substance. But just as I was about to start writing about this huge scandal, the voice came back.

"They're in the process of choosing a jury."

What, are you watching Court TV? Leave me alone. I'm trying to write a story about this huge scandal involving ...

"Weren't you on a jury once?"

Oh, no. You're not gonna drag me into this nonsense.

"I have no ulterior motives. I'm just interested in you as a person."

Wow, I thought. The voice called me a person. That's pretty high praise for a journalist. This voice can't be all bad if it thinks I'm a person.

Okay, I said. What do you want to know?

"Tell me about your jury duty."

I was called to jury duty, but I never actually served as a juror. My jury duty experience consisted of sitting in a big room full of all these other mopes, who were happy to have the day off from work, but were hoping to get dismissed as soon as possible.

"Everyone except you, right?"

I'm not going to lie to you. I wanted to get out of there as bad as everyone else. But more importantly, I've got this great story. You see, it has everything. Sex, power struggles, political payoffs, heavy drug abuse by people in prominent positions. It's a real scoop ...

"Tell me more about your jury duty."

You're not interested in my story?

"Later! There must have been some aspect of your jury duty that would interest your readers, and give some insight into what is happening with the O.J. trial."

No. Not really. It just made me wonder why anyone would want to be sequestered for six months with 11 people, who they will probably grow to hate, doing nothing but talking about O.J. Simpson.

"That's easy. Big bucks from talk shows, big bucks from books, big bucks from made-for-TV-movies, and best of all, an interview with Larry King."

But what if you can't stand your fellow jurors?

"Well, I'm not as cynical about human nature as you are. But, and that's a big but, if you're cooped up with people you hate for six months, and you just want to get home, and get away from everything that has to do with O.J., you could do one simple thing."

And that is?

"Kill 'em. You'll be more famous than O.J., and you'll have your pick of the best defense lawyers in town. And you'll get the big bucks from talk shows, etc. After you get out of jail, of course."

Even I don't think that is a very civilized way to deal with annoying people, or annoying voices, for that matter.

"And that's why you'll never be famous."

Fine by me. One last question. Are you going to be bugging me for the rest of the semester? Because if you are, I could use some help with my Spanish class.

"No problemo."

No Price to Pay

To the Editor:

Society today is starting to lose hope. Who knows there's nothing to gain by committing crimes and selling dope.

Sure it's true they make cash today but in the long run of stupidity it will come time to pay.

It's nothing but a waste and takes time off your life. You'll never know what it's like to have kids and a wife.

And that's the main reason we feel out of place, when people get together and speak of our race.

It's not always blacks that commit crime but they're always the ones who get all the time.

So give up this life and the

money. "Oh well," unless you have plans of spending life in a cell.

Gangs are really bad. If you should stop, look and listen you'll tend to feel sad.

You know that I'm telling the truth

What makes a brother go out and kill? Is it the way he feels?

Why go out and commit a crime? It only adds up to death or time.

Why spend the rest of your life in a cell? You'd be better off in the burning pits of hell.

So brother think twice when you join a gang. You'll get nothing but trouble, along with pain.

Ken Dickens

Breast Cancer Awareness Reminder

By Michel Schwartz
Executive Editor

In honor of Breast Cancer Awareness Month, the *Chronicle* presented a review last week of the book *Words Against the Shifting Seasons: Women Speak of Breast Cancer*. In this issue, we offer a public service announcement and a self-examination diagram to detect breast cancer in its early stages. Later in the month, we will profile Hollis Sigler, a Columbia College faculty member who survived breast cancer.

Some aren't as fortunate as Sigler. I recently attended the funeral of someone close to me who died of breast cancer.

Until her death, I had never been so closely affected by the fatal disease. What is scary is that this woman, Judy Goldwasser, died only months after being diagnosed. I wasn't even able to speak to her after I found out about her condition.

I would like to encourage all of our female readers to examine yourselves on a regular basis. If you have any questions, call your

doctor. If you can't afford a doctor, call the Chicago Women's Health Clinic at (312) 935-6126.

Although the majority of those with breast cancer are women, men can also get the disease. In 1974, Reverend Patrick Crowley died 6 months after he was diagnosed.

Remember, ask questions until you fully understand as much as you can. If detected early enough, breast cancer can be treated. What better investment in there to make than in your body, your life?

Registration needs dial tone

To the Editor:

What is this bulls__t about "human contact" being lost through telephone registration? As a senior here at Columbia, I found, during the agony of registration, that all of the highly crucial classes required for my major were closed. But what else is new?!!

When I called the academic advising department for a little help, I was told, "Well, we have 8,000 students here. Can I take a mes-

sage?" Needless to say, my phone call was never returned.

I went in to visit my advisor in person — but hey, he wasn't seeing students. I went to the records office for a ridiculous add/drop appointment card, but most of them were gone by 1 p.m. — as if the add/drop process does any good anyway.

Finally, I went to the fiction writing department as a last resort, hoping the people of my major could spare a little advice. "Sorry, there's nothing we can do."

All this place wants to do is to make as much money as it can, and personally, I think that attitude sucks.

Listening to a voice mail machine is the equivalent to dealing with the people at Columbia for registration — they both have the compassion of a rock. But at least the phone would know what the hell it was doing.

Yours Truly Aggravated,

Jamie Lynn Viti

Women Need to Decide

To the Editor:

"The changes necessary to bring about the equality were, and still are, very revolutionary indeed. They involve a sex-role revolution for men and women which will restrict all our institutions: child-rearing, marriage, the family and the architecture of the home."

—Betty Friedan, *The Feminine Mystique*, Norton, 1963, p. 370

Many believe that having children is oppressive to women.

Claim: Child-rearing is "unequal" because women have to go through the pain of childbirth and men do not.

Fact: The Bible says in Genesis 3:16: "Unto the woman he said, I will greatly multiply thy sorrow and thy conception; in sorrow thou shalt bring forth children; and thy desire shall be to thy husband, and he shall rule over thee."

In modern terms, this means that women, not men, are to suffer the pains of childbirth as a punishment by God as a direct result of Eve's sin.

Claim: Children are oppressive to

women because of the sacrifices one must make. If women have children, they should get some help — help from the government.

Fact: No one should "have" to pay for child care except the mother. When married women with children work, taxpayers are often asked to pay for child care and this is oppressive to the average taxpayer. If a mother chooses to work, she should pay for child care, employing a full-time or part-time nanny if necessary.

Contrary to popular feminist belief, children are not oppressive, but rather a blessing. Today's children deserve what the majority of today's mothers had when they were babies — full-time maternal care.

Sacrifices are a part of being a mother, and going into motherhood is a big decision for a woman. She, not a day-care provider or the child's father, is responsible for the child.

The fact is there are very few "Mr. Moms" out there, and the few who are seldom follow through with the profession. Women need

to decide what they want, because not every woman needs a baby, but certainly, every baby needs a mother.

Put simply, feminists are against motherhood because they resent what motherhood entails. To feminists, this is even true for single-mothers-by-choice and lesbian mothers. Motherhood requires women to sacrifice months or even, perhaps, two to five years of employment.

This to feminists makes a woman feel "trapped" and denied her opportunity for "fulfillment" outside the home. Being a mother involves doing "gruesome" things like changing diapers, feeding babies and staying up half the night quieting and nursing a crying infant.

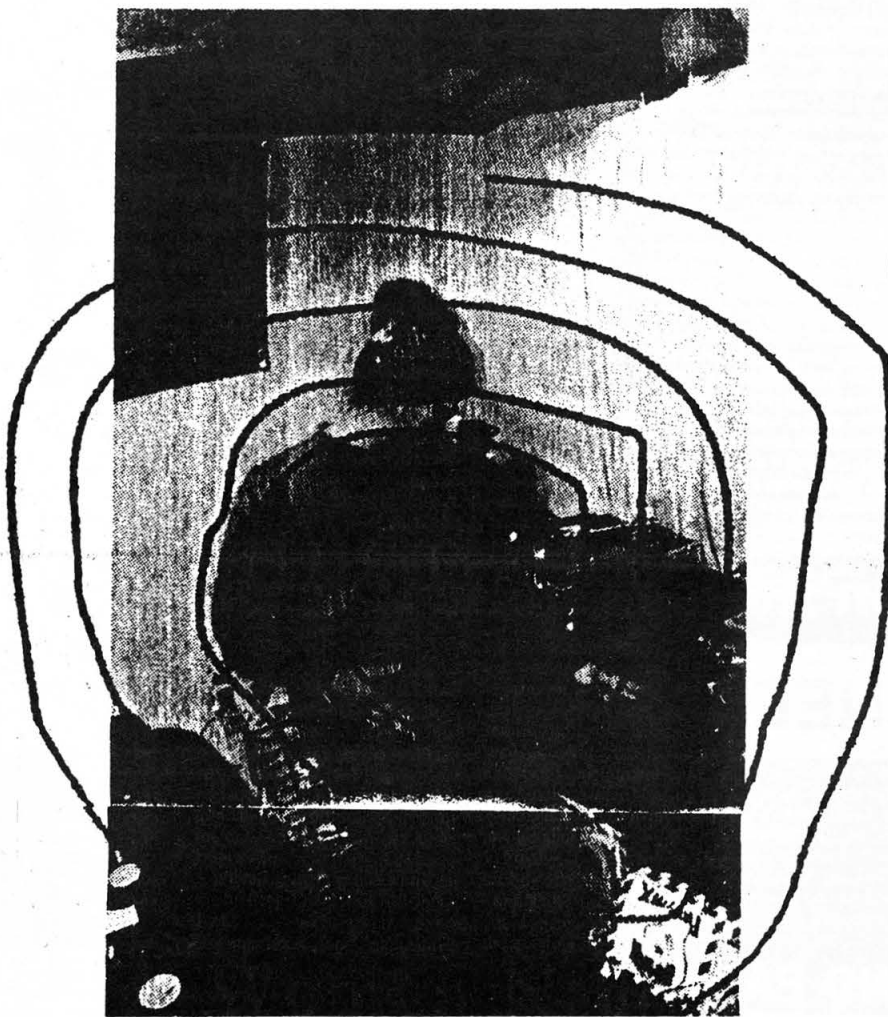
Babies will cry, scream and bite when they feel the urge. Why deny them this wonderful and beautiful experience?

I am convinced only women can put up with such squalor, and this, of course, is what makes a woman dramatically different, special and even superior to a man.

Marsha L. Bowle

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Columbia Student Displays Talent through Graffiti

By Grisel Y. Acosta
Features Editor

Meet Jose Luis Vasquez, a serious illustration major who also likes to spray paint walls. Vasquez is no criminal. He is a talented artist who learned to perfect his skills with spray cans and large, bare walls. While many do not consider graffiti a true art form, many, including Vasquez, believe it may be the major art form to come out of the late 20th century.

Vasquez began drawing at the age of five, but it wasn't until he was in eighth grade when he developed a passion for graffiti. "Back in the old days when *Beat Street* and *Breakin'* came out, that really freaked me out, it had graffiti. I just really loved it."

Even though he was turned on to graffiti art at a young age, he didn't stick with it right away. It was the inspiration from other artists that confirmed his love. The Chicago artists that Vasquez admires include Rafa and Jackal, but Casper had the biggest influence on him. Vasquez said, "Casper really got me back into it, I got to meet him a few years back, and I owe a lot to him."

He started out tagging, which is signing one's nickname on walls. Back then his efforts would have earned him a nice seat in detention. Now his creations, along with those of his crew, DC5, have won him second place in the CTA Graffiti Artist Mural Competition for two years in a row. "This year I was surprised at a lot of the artwork that guys came out with,"

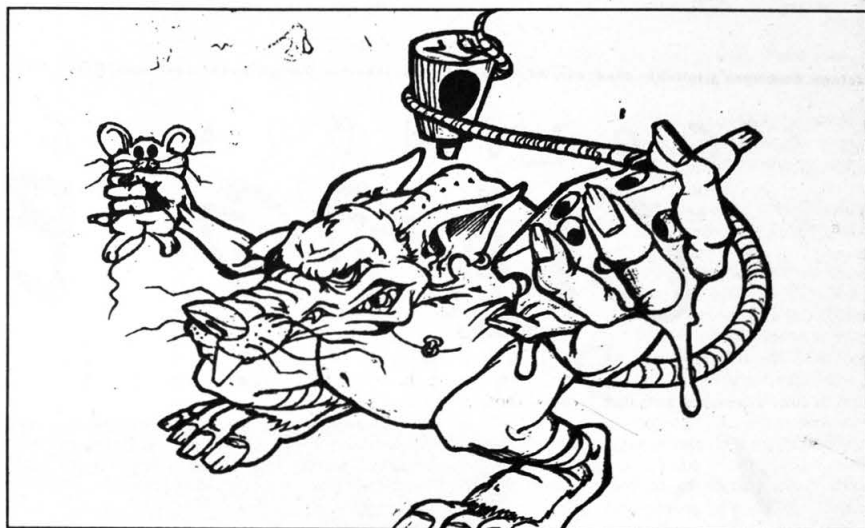
Vasquez said. "They put a lot of time and effort into it, they were all really serious."

The competition required the artists to come up with a theme for their mural and their work was judged on flow and composition. "Ours was called *Garden of Stone*, kind of meaning that we were starting with nothing, with dirt, and then creating a garden," Vasquez said. "We started out with this ugly wall and ended up with a garden, a nice piece."

Though the CTA has been providing graffiti artists with spaces to create murals, the general public still has not become accustomed to the artwork, and that includes Vasquez's parents. "They consider [the graffiti] more like a hobby for me," said Vasquez. "They think that it won't make me money and I'll end up painting hot dogs for hot dog stands."

The term graffiti is derived from the word "graffito," which means an inscription or design scratched onto a stone wall. While the original term may be close to what Vasquez does, graffiti implies illegal markings. For this reason, many graffiti artists consider the name derogatory and prefer to be called spray can or aerosol artist. Vasquez doesn't mind either term.

DC5 paint together every weekend and every member is in school and/or trying to get a respectable job as an artist. In order to survive, artists must find paying jobs, but Vasquez's heart lies in the thrill of going out with his crew and painting a mural. "When I first started I had to learn on my own, but when I started doing actual



Jose Luis Vasquez's art is whimsical and tough at the same time.

pieces there would be guys that would show me their techniques," Vasquez said. "You could say it's kind of like a tradition that is passed on."

For that reason, graffiti art classes in schools may not be the way the art should be supported. "If you take away all the thrill and the culture that goes with it, then it's just like anything else," Vasquez said. Perhaps a better way to support the art would be to allow graffiti art murals to be displayed in schools.

Graffiti art is currently being accepted in Europe with open arms. Across the Atlantic, art connoisseurs view this as a phenomenon that is to be respected. Chicago

artist DZine, for example, has created murals in London and France. Vasquez hopes to paint in other cities in the future and wishes graffiti art will gain more acceptance. "Even now, when I'm doing murals, people ask why I'm doing it in spray paint," Vasquez said. "They say that it is so nasty. They like the way that it is coming out but they still ask why I'm using spray paint. Should it matter?"

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MTV's Bellamy Stands Up

By Grisel Y. Acosta
Features Editor

MTV's Bill Bellamy had the audience rolling in their seats at the Star Plaza Theater on Oct. 1. Known for his "bootie call" joke, he had an entirely new line up of stand-up comedy for his fans.

Bellamy's comparison of how a white worker and an African-American worker react to not getting paid was outstanding. The white worker does get upset, and cusses a little, but eventually just stands off to the side while the payroll people try to correct the problem. The African-American doesn't even wait until it is his turn in line. He makes sure that everyone in the entire payroll office is looking for his check, while he stands up on the counter and stares down their backs, bellowing, "I KNOW I'm getting paid today!"

Bellamy began his career as a stand-up comedian before he became a VJ on MTV. He toured all over the U.S. and was featured on HBO's Def Comedy Jam. His "bootie call" joke even has a song named after it.

Despite Bellamy's fame, the Star Plaza was not a packed house on the night of his performance. Perhaps if he had come to

Chicago, where he may have a larger following, instead of Merrillville, Indiana, it would have been different. But the humble gathering didn't affect his performance. Every joke, whether spontaneous or well rehearsed, was delivered with perfect timing and great enthusiasm.

Bellamy shows great acting ability and insight in his comedy. The topics he chose to attack mainly had to do with relationships and the differences between men and women.

But by no means was he limited to those. He didn't hesitate to call one audience member "a traffic light," referring to his bright attire. Another howling observer got asked by Bellamy if he was having intestinal problems.

The strength in Bellamy's work lies in his ability to convey human weaknesses and idiosyncrasies. One skit, for example, mocks the stupidity that men exhibit when they are, as he puts it, "getting good bootie" from a woman. They not only walk around in a stupor, but they just give her things.

Bellamy lowered his voice and put on a dopey smile, mocking the foolish man, speaking to an imaginary girl, "Is there anything you need, baby? Aw, s***, I can't believe I'm paying your rent, heh,

heh, heh."

In another scenario, Bellamy acted out the woes of breaking up. Both lovers want to get back together, but five of the girl's best friends are determined to keep them apart. The friends do not have jobs, so they have plenty of time to stake out her apartment and make sure that the ex-boyfriend does not get in.

The opening act for the evening was Downtown Tony Brown. He has also been featured on television, and his act was the perfect appetizer before Bill Bellamy. Most of his jokes had to do with poverty or beauty.

Brown touched on the joys of government food, namely the peanut butter and the "flakes." According to Brown, the government doesn't supply corn flakes, they're just called flakes. He also cautioned women against buying "titties" because he is certain that it is easier to find a man that likes a woman without breasts instead of a man that likes a woman with rock-hard sacs.

Bellamy and Brown both agreed on one point: African-Americans do not like cold weather. If they did, then the two would have come to Chicago instead, and the U.S. would have a more integrated hockey league.



Orange is a lemon



(l-r), Skipp Sudduth as Dr. Brodsky, K. Todd Freeman as Alex and Martha Lavey as Dr. Branon in Steppenwolf Theatre Company's production of *A Clockwork Orange* by Anthony Burgess.

By Jim Clifton
Correspondent

The late Anthony Burgess first made the query, "What's it going to be then, eh?" in his famous novel *A Clockwork Orange* (1962), an ingenious commentary on youth, violence and the nature of human will. He brilliantly put forth the idea that focusing on our freedom to choose is more important than whether we choose good or evil.

In the world of *A Clockwork Orange*, normal adults are trapped between an encroaching, ruthless state and a violent teen subculture. Teenagers partake freely in sex and drugs. Nightly, they terrorize law-abiding citizens with random acts of crime, mayhem and "ultra-violence."

Stanley Kubrick's 1971 film version of *Clockwork* was thought to be overly-graphic and exploitative. Burgess, in an attempt to end the controversy adapted his book for the stage. Steppenwolf Theatre Co-Founder Terry Kinney adapted Burgess' play and tried to stick closer to the novel.

Kinney's adaptation has an American flavor, featuring an inter-racial cast, no English accents, and an eerie, dark set, instead of the blinding brightness that Kubrick's film exhibited.

"For me, the book is most memorable for its bursting creative energy, its boundless love of language, its remarkable characters and its challenge of our present state of mind," Kinney said. "We have seen the book's warnings come to fruition."

Alex (K. Todd Freeman), the 15 year old main character, sleeps

during the day, then joins his "droogs," or buddies, for a pick me up of drug-laden milk ("the old moloko plus") at the Korova Milk Bar. This precedes the gang's usual evening of "tolchoking" (bashing), "crasting" (robbing), and "the old in-out" (raping).

He eventually goes to prison, undergoes a sinister, mind-altering experiment, and is "freed" only to find himself a pawn of the government and vicious radicals.

This is when Burgess' theme is brought forth. Alex is now free from imprisonment and exhibits model behavior, but it is not his choice to be "good." The former Alex chose to be a "bad" guy. Burgess subtly raises the question: Should one be allowed to choose to be bad or, for the safety of society, should goodness be imposed?

Instead of giving us a creative new version with a different approach, though, director Kinney presents a sort of watered-down, wimpy spectacle. It neither visually jars us nor sweetens us with the play's poetry. While Kinney does not allow the original violent theme to take over, the action is no more exciting than a volleyball match.

Alex is no more threatening than a little-leaguer and completely lacking in credibility as an aggressive juvenile devil. His delivery of the dialogue, more romantic than natural, is clipped and rushed instead of flowing.

A Clockwork Orange runs thru Nov. 6 at Steppenwolf Theatre, 1650 N. Halsted. Tickets are \$27.50 on weekdays, \$32 on weekends.

Improv at Columbia

By Grisel Y. Acosta
Features Editor

Columbia has a very successful theater department, but most associate it with serious drama. If that was the case, then the upcoming improvisational comedy show *Pure Cheez* wouldn't have been created.

Beth Napoli, the show's director, auditioned several Columbia students last spring semester and created a comedy troupe for her independent senior project.

Pure Cheez stars Clayton Denton, Jerry Hlava, Mike Mazzara, Darin Toonder, and Mike Wilkins. The show's musical director is Chad Drueger, of Second City Touring Company.

The truth is that the theater department supports comedy wholeheartedly. Members of the troupe said they have received the majority of their backing from Sheldon Patinkin, head of the theater department, and Martin Dematt, an improvisation instructor. Dematt is also artistic director at Second City.

Napoli is getting college credit for the project but the actors are mainly doing it for the experience. According to Wilkins, one can get credit for acting in a student-directed project if they work it out with the department.

"I'm being honest here, I want to do this to get the experience of making people happy," Toonder said. But Denton disagrees. "We're doing this to make ourselves happy," he said.

The troupe said they enjoy having Chicago-comedy bias. Most in the group were brought up on the late 70's and early 80's *Saturday Night Live* series. Denton said that he looked up to Chevy Chase, Toonder liked Eddie Murphy, while Hlava and Wilkins both kept their eyes on Steve Martin.

All agree that *The Three Stooges* was a classic comedy

show. Hlava believes that the reason men tend to like the show more than women is, "Because men just want a chance to sit and laugh and not have to think about anything. Women try to sit down and analyze *The Three Stooges* and it doesn't work." However, the troupe does honor some female comedians including Whoopi Goldberg, Carol Burnett, and Gilda Radner.

This wide variety of influences results in a freaky mix of comic styles. There is black comedy, there are parodies (of the Mentos commercial), and there are even songs. One song is a would-be anthem named after the show, and then there's the sarcastic "Hats Off to General Lee."

What the troupe does steer clear of, however, is politics. They admit that they do not have an

important message to convey, but the main reason politics isn't included is timing. "What is current when we rehearse and what will be current when we present the show, are two different things," Wilkins said.

When the five men were chosen to be in the troupe, things did not work out smoothly at first. "We are all very moody," Denton said. "It took a while for us to connect and know what to expect from each other." On the other hand, Denton believes that one of the group's strengths is that they are so different from each other.

Pure Cheez will be presented to the public Oct. 31 thru Nov. 3 at the Eleventh Street campus.

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Sweet Laughter

By Michelle Deckard
Correspondent

Neil Simon's *Laughter on the 23rd Floor*, directed by Michael Leavitt, is based on Simon's early writing career for Sid Caesar's *Your Show of Shows* and *Caesar's Show*.

Both of these shows aired during the golden age of television comedy. The success of these programs can be credited to the infamous Writers' Room, where talents like Neil Simon, Mel Brooks, and Sid Caesar — whose stage alter-egos are Lucas, Ira, and Max Prince — wrote arguably the funniest scripts in television history.

According to *The Golden Age of Television: Notes From the Survivors*, by Max Wilk, "Today's notion of comedy — in theater, film, and television — is still informed (if not haunted) by the great Caesar's ghost."

But *Laughter* does not focus only on television shows. It also displays the American public's response to worldwide events occurring in the 1950s, as the writers mock the U.S. government and its part in these public events.

The play's opening scene takes place in March of 1953. It is the time of the McCarthy blacklists, the death of Stalin, and rumors that the Russians have the first hydrogen bomb.

The news of the day has to do with

the McCarthy blacklists — and NBC's decision to cut Max's top-ranking, 90-minute show to one hour.

"Who has wallpapers in their garages, wears crew socks, and dances with their wives before dinner?" Max asks the writers. "NBC does! They're not like us. Who da' ya think they are anyway?"

The Writer's Room is not only filled with news and gossip, but also with dirty ashtrays, used coffee cups, newspapers galore, and doughnuts, which used to be muffins and bagels before NBC cut the budget. This creates an atmosphere where six writers can drive each other crazy with laughter and tears.

The writers are a family, and will do anything to get Max's praise and approval. It all comes down to which writer can be the funniest. From joking about the government and religion to throwing shoes out windows and punching holes in walls, the group is always engrossed with obnoxious humor. Foul language, especially, is a great tension reliever.

Seniors and impressionable youngsters may not appreciate this type of comedy.

Laughter on the 23rd Floor is currently on an open run at Briar Street Theatre, 3133 N. Halsted. Tickets are \$29.50-\$39.50.

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Shelter Nightclub Hosts Hair Fashion Show

By Victoria Sheridan
Advertising Manager

Beautiful people abounded at the Second Annual IVANNOEL Hair and Fashion Show, held at the once famed Shelter Nightclub on September 29.

The show was held to benefit two groups: The National Runaway Switchboard, which supports and counsels distressed youth, and Family Rescue, an organization dedicated to helping battered women and their children.

The evening started off with unlimited free cocktails being served an hour before the show started. A large crowd supported the benefit by paying \$15 for advance tickets and \$20 at the door.

Next, the show's emcee, WKQX's Samantha James, made her grand appearance. Ms. James stood on the runway for a good 20

minutes, while the stage crew tried to figure out how to work the microphone system.

For those willing to shell out \$2, there was also a raffle. The ticket could be the key to various prizes, including a \$125 Aveda hair products basket, passes for four to Zanies, dinner for four at Tuscany, and a one-month membership to Multiplex.

Even one who didn't take part in the raffle could be a winner. The first 200 guests received a most unstingy free gift bag filled with make-up, hair product samples, t-shirts, gift certificates to Midnight Sun Tanning Salon and IVANNOEL Hair Salon, and VIP passes to Shelter.

Then came the hair and fashion show itself, which claimed to be "A collective of the best hair and fashion trends for fall 1994." It was produced by Tracey Tarantino of

Zzzzz Productions.

Most of the fashions were from stores that probably have doorbells and buzzers so they can check customers out before letting them in.

Models wore designs by Nicole Miller, North Beach Leather, Panache on Clark, Realta, and Taxi. As for the clothes, they were to die for. Of course, could one expect anything less from stores with doorbells?

One piece was designed for girls with no shame: a sexy brown satin slip dress with a low-cut back, worn without a shirt underneath.

The chosen shoes for this dress of sin were a pair of brown workman's boots. The dress' seductiveness worked well with the boots' ruggedness.

Apparently, brown is the new neutral, and they showed A LOT of it. The legwear buzz: knee

socks, a perfect match for high-heeled Mary Jane shoes.

Little details weren't neglected. Shoelaces were left untied. Tiny rhinestone barrettes clipped perfectly coiffed hair.

Alas, the marketing *faux pas* was that no one which told what outfit came from what store. If someone was interested in buying something they saw, they would have to go through a lot of red tape to find out where it came from.

The only store smart enough to plop down catalogs was North Beach Leather. Of course, their catalogs were hidden on top of speakers, away from the crowd. If they were really smart they would have put them in the gift bags.

There were a few men's fashions, but all of them were pretty similar. A tux, a suit, a shirtless man in jeans with a leather jacket in one hand and a female model in

the other.

Which brings up another point. Ms. Tarantino FORGOT that this was a benefit for a women's shelter. It was too tacky for words; her female models were subjected to more "t" and "a" grabbing than one would see in the average Traci Lords film.

Aside from that, the show was put together nicely. However, the real purpose of the whole event was to back the National Runaway Switchboard and Family Rescue.

If you or someone you know needs to contact these resources, call the following numbers: NATIONAL RUNAWAY SWITCHBOARD, 1-800-621-3230, and for the hearing impaired, 1-800-621-0394. FAMILY RESCUE CRISIS LINE, 1-312-375-8400.

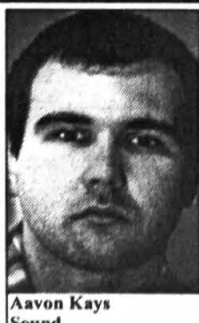
Photos by Chris Sweda

FACE VALUE

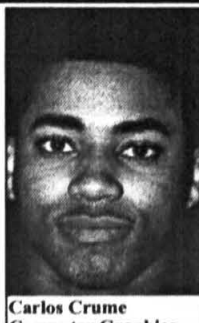
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Alicia Zaraqoza
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Carlos Crume
Computer Graphics Freshman
By attending school functions like the class bash.



Jeff Onak
Music Sophomore
By enjoying the company of my fellow students. There are so many different types of people, it's fun to just hang out and learn from them.



Airic Avila Hayes
Radio Junior
I try to attend as many school functions as possible, and also try to get involved with the many clubs and organizations that Columbia has.



Letitia Edwards
Television Sophomore
I love attending the variety of school entertaining functions. For example, Clash Bash and cultural functions.