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Columbia College Chicago

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One woman's crusade to save lives

By Leon Tripplett
Staff Writer

Like any ambitious teenager, Lynnette Stamps has a long list of goals. The 19-year-old Columbia freshman would like to be a doctor, a writer or perhaps even a movie star. But what she would like more than anything is for her generation to understand the risks of unprotected sex.

"Unless something happens to them or someone that they love—contracting HIV or any sexually transmitted disease—it's not important to them," she says.

But it's personal with Stamps. And she's waged a decidedly unabashed campaign against HIV (human immunodeficiency virus), the precursor to the deadly AIDS (acquired immune deficiency syndrome).

When Stamps was 6, her mother walked out on her and four other children. She died several years later after being infected with HIV. This, in part, was the fuel that ignited Stamps' drive.

But she said she had mixed emotions about her mother, who wasn't in her life for most of her childhood.

"I thought, at first, that she was being taken away from me, but then I realized that she wasn't my mother," Stamps acknowledged. "She wasn't there for me when I needed her."

But if Stamps wasn't torn to pieces by her mother's death, she had come to realize one immutable fact: This proliferating disease called AIDS was for real.

Reared by the Department of Children and Family Services through her grandparents, Stamps was always taught to be the best she could. Her grandparents' household was alive with the arts. "I grew up singing, dancing and playing the piano," she said. "Now I'm almost burned out." But her mainstay was always what she says she was born to do: "I have to be helping others."

Rae Lewis Thornton, who is infected with AIDS and has made it her business to tell teens to have protected sex, visited Stamps' high school, Currie High School for the Performing Arts. Stamps was hooked when she heard Thornton speak so bluntly. "I knew that after hearing her that this is what I wanted to do," said Stamps. "She spoke

directly to us, where everyone could understand where she was coming from."

It was this motivation that Stamps needed, which prompted her to take classes and become an official peer educator—but not your regular peer educator with the monotonous voice giving a lecture on abstaining from sex. That's much too traditional for Stamps, who's just as straightforward and emotional as Thornton.

"Sex is all around us. It's on television," Stamps said. "If you're going to tell them about safe sex, you have to be on their level, and you have to be realistic."

Stamps' sermon is unconventional, despite the fact that the World Health Organization in 1995 reported an escalation in AIDS cases. The data is almost frightening: With 17 million worldwide infected with HIV and 8,000 infected everyday, Stamps said she doesn't preach abstinence. "I don't tell young people not to have sex," she said.

"I know that it's not realistic. Sex has become popular, it's everywhere. It's hard to say no to sex. I tell them that if you're going to have it, then be prepared for what might result from it, be responsible."

It's perhaps that realism that has paid off for Stamps. The traditional way has been to go to schools and give lectures. But Stamps likes to be on the cutting edge with her generation. She's taken her campaign to the television screen.

Produced by Stamps' aunt and funded by the Centers for Disease Control, "Rap-It-Up" is a down-to-earth, no-holds-barred show highlighting the potentially devastating effects of un-protected sex. The show goes on location to night clubs and social gatherings—wherever teens can be found, you'll find Stamps and the "Rap-It-Up."

But the show delves into more: How to use condoms, what sexuality is all about, how to control your emotions. But is anyone listening to the show's pleas?

"One night when we were broadcasting we asked a question about HIV," Stamps recalled, "a little girl

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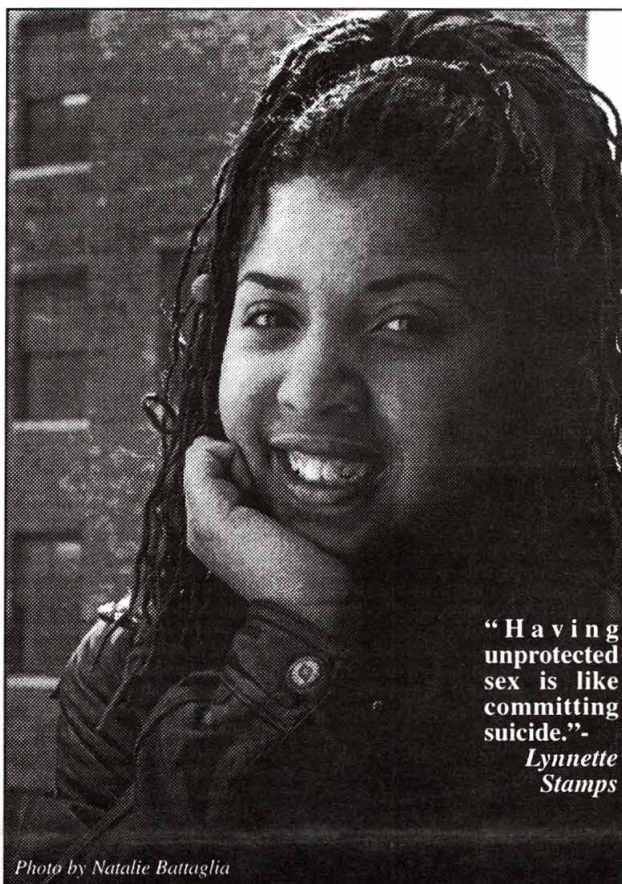


Photo by Natalie Battaglia

"Having unprotected sex is like committing suicide."-
Lynnette Stamps

Beating The Odds

About this series:

Every year Columbia College opens its doors to thousands of students. Many go on to achieve fame and ultimately reach the pinnacle of their careers. How they got there, however, often goes untold, despite having fought excruciating obstacles and daunting challenges. The Chronicle's Leon Tripplett turned the light on ordinary Columbia students accomplishing extraordinary feats for this exclusive three-part series. Though they are not national stars, their stories of triumph and persistence are equally emotional—these diamonds in the rough have a message for Columbia.

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Open admissions debate heats up

By Bob Chiarito
News Editor

As today's job market becomes more competitive, a bachelor's degree is no longer the asset it once was. It has become a basic requirement to even be considered for many entry-level positions. At Columbia, some feel that the value of their degrees has been compromised by the school's open-admissions policy, while others believe it is what makes Columbia unique.

Columbia is currently the only four-year college in Illinois with an open-admissions policy. Created to give everyone an equal opportunity in higher education, regardless of their academic past, the policy has continued to pose many serious questions. Most importantly, does open admissions help or hurt students?

While many agree that it gives everyone an equal opportunity, some feel Columbia's standards have declined because more unprepared students are enrolling.

"I think it has limited me," said sophomore Journalism major Robert Stevenson. "College

should be for those who are ready. Admitting those who are not academically sound makes the learning atmosphere disappear," he said.

According to Academic Dean Caroline Latta, Columbia's standards have not declined. "We don't teach down to anyone. We have high expectations," she said. When asked if Columbia's open-admissions policy has hurt the school's reputation, she said "we have full accreditation, and the [North Central Association of Colleges and Schools] doesn't give that away easily. Students that come out of Columbia can compete with anybody."

Edward Mazzocco, undergraduate admissions counselor at Columbia, believes the open-admissions policy mimics the real world. "We want to bring a wide variety of students to the

The Chronicle's view on Columbia's open admission policy

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Student designs dress up the Hokin

THE CHRONICLE

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The Chronicle is a student-run newspaper of Columbia College. It is published weekly during the school year and distributed on Mondays. Views expressed in this newspaper are not necessarily those of the Journalism Department or the college.

Corrections and Clarifications

The April 15 issue of the Chronicle reported that the Academic Computing Department will merge with the Film/Video Department to accommodate the computer animation needs of Film/Video students.

In fact, 3-D and Computer Animation classes will be offered by the Film/Video Department.

The Chronicle regrets the error.

By Nancy Laichas
Editor-in-Chief

Organizers of the third annual student exhibition and competition, "Fashion Columbia," learned first-hand last week the meaning of the old saw, "the show must go on."

Weeks of preparation by fashion design and management students from the Columbia College Fashion Association (CCFA) and Columbia's Fashion Advisory Board were to culminate at an April 18 benefit. The reception kicked off a week-long exhibition of Columbia students' fashion-related art.

Just days before the opening, organizers received the news that fashion designer Patrick Robinson, the scheduled guest of honor, would not be in attendance. Robinson, designer for Anne Klein Collection, was to receive the CCFA's Designer of Excellence Award and to present awards to "Fashion Columbia" competition winners.

But on April 12, Takiho Inc., the parent company of Anne Klein & Co., announced plans to terminate the operations of its Designer Collection Division at the end of the 1996 Spring season. Following the announcement, Robinson departed for Europe, leaving a number of disappointed students and a gap in the planned program.

"It was a little late in the game to casually call someone and say, 'Hi, would you like an award?'" said Nena Ivon, Saks Fifth Avenue fashion director and chair of Columbia's Fashion Advisory Board.



Informal modeling of student designs was part of the April 18 reception at the Hokin Gallery kicking off "Fashion Columbia."

Fashion Columbia Award Winners

Three-Dimensional Category

First Place-Soomi Chun
Second Place-Soomi Chun
Third Place-Eun Mi Yang

Two-Dimensional Category

First Place-Michelle Paladino
Second Place-Jim Dimitriou
Third Place-Katja Heineman

Literary Category

First Place-Dianne J. Bell
Second Place-Rita Hawn
and Scott Howard
Third Place-Jennifer E. LaBoy

Winners were awarded \$300 for first place, \$200 for second place, and \$100 for third place. All entries will be on display through April 26 in the Hokin Gallery, 623 S. Wabash.

Columbia's Vice President of Development Woodie White, along with Ivon, welcomed guests to the Hokin Annex Gallery and applauded the efforts of the student designers.

"Fashion Columbia is an extraordinary representation of the creative spirit of students at Columbia College," White said.

Members of the Chicago's fashion community along with Columbia College students, administrators and faculty gathered to admire student designs ranging from clothing and accessories to photography, sculpture and even poetry. Student designers were on hand to answer questions about their creations while informal modeling allowed guests to get an up-close look at selected clothing design entries.

To recognize the creative talent of Columbia's aspiring designers and artists, nine awards were presented in three categories: three-dimensional design, two-dimensional design and a literary category. Winning entries were selected by a jury of nine professionals in the fashion and related fields.

Senior Soomi Chun, awarded first and second place in the three-dimensional design category, plans to purchase a dress form with her award money. Chun, honored for two sculptures that function as accessories, also designs apparel. She would ultimately like to have her own line of women's clothing and accessories that feature unusual combination of materials.

"I really like the Yin and Yang of mixing metal and cloth in my designs," said Chun.

While Chun said the awards will help "put her in the right direction" career-wise, she expressed concern at being chosen as both the first and second place winner.



Photo by Tasbir Singh
Student designer Zaneta Chrapek poses next to a model wearing one of her creations.

"I don't feel that one person should have walked away with two awards," she said.

For Jim Dimitriou, the second place award in the two-dimensional design category for his fashion illustration came as a complete surprise. "I'm shocked, but happy," he said, explaining that he entered the competition on the advice of Management Chair Dennis Rich.

"I took a class with Dennis, and he liked a couple of my illustrations and suggested I submit them."

Dimitriou, a senior illustration major, isn't sure whether he's going to go into the fashion end of the business, but called the award a "bonus." "Whatever field it can help me break into will be great," he said.

All the winners, as well as the guests, seemed unphased by the absence of guest of honor Robinson. Management Department faculty member Diane Erpenbach, said despite the problems, this year's "Fashion Columbia" was the best she'd ever seen. "We had a great crowd," she said. "It's wonderful to see the growth of this event."

Erpenbach, a Fashion Advisory Board Member, admitted Robinson's absence was a disappointment, but also the kind of glitch that often occurs in the real world. "Our students handled it professionally," she said. "It's all a part of the learning process."

Stamp, from page 1

came up and gave the answer. She said that she heard it on the show. That makes me feel good. I know that we're reaching people."

Rap-It-Up gets over 100 calls a week from inquisitive viewers.

Since her show has been growing in popularity, she hasn't given up the traditional format of telling teens about sex education. But, of course, Stamps spices it up. She's now a part-time peer educator at Aunt Martha's, which serves as a support group for foster children, and wards of the court, where she tells it like it is. Coordinator Gloria Franklin said that Stamps' innovation is much needed.

"She's fantastic," Franklin said. "People are listening to her and she gets the teens involved through role-playing," she added.

Role-playing, Stamps' favorite way of getting across to teens, means asking "What if?" questions.

Her message to Columbia—and for that matter anyone who cares: "Having unprotected sex is like committing suicide."

Still unsure if she's going to be a doctor or a writer, Stamps is certain of one thing. She's got to save her generation.

Open, from page 1

classroom," he said. "Not everyone in the work place has the same experience and knowledge. That is what we want to bring to the classroom."

The debate over open-admissions is not confined to the U.S. Last year, two professors at Carlton University in Ottawa, Canada, joined together to fight for tighter admission requirements at their school. The professors began their campaign after completing a study that showed although a large number of freshmen were admitted each year, few were surviving into the upper years. According to the study, 45 percent of all students enrolled at Carlton were in their first year.

As for Columbia, President John B. Duff said close to 40 percent of the college's full-time students graduate within six years, which he said compares favorably with other open-admissions colleges.

"The comparisons are not exact because Columbia's graduation rate includes transfer students and does not include part-time students," Duff said.

Duff's numbers do not match Anne Foley's, Columbia's director of Institutional Research. In a January 22 memo to full-time faculty and staff, Foley said that only 14 percent of all students who enrolled at Columbia as freshmen between 1988 and 1994 graduated within six years. And, as of fall 1995, just

under 50 percent of Columbia's students were freshmen or first semester transfers.

While many feel being prepared for college is a key to success, Peter Christensen, a Columbia English teacher, said once students are admitted, success or failure often is decided more by determination than past academic achievements. Christensen, who used to teach at Loyola University, doesn't see a noticeable decline in the quality of a Columbia education. "It's not as big as some people might think," he said. "Columbia doesn't get as many bottom-end students. But, many of the people who are bottom-end students end up doing well."

To help keep students on track, Columbia has instituted a freshman seminar and, according to Duff, the college will undertake several new initiatives next year to help incoming students adapt to college life. Currently, Columbia is not considering making any changes to its open-admissions policy, leaving members of the college community to continue their debate.

For now, Columbia's head of admissions, Terry Miller, echoed what many on both sides of the issue feel.

"Just because we start off equal does not mean we'll end up equal," he said. "That's what makes Columbia unique."

Tanisha Allen, Brian Egan and Eric Steffen contributed to this report

'600 South' mimics real world

By David Harrell
Copy Editor

Okay, so Columbia's "600 South" may not be "60 Minutes"; the set may not be flashy—no breathtaking Chicago skyline in the background; and the video may not be as crisp as that seen on 'real TV.

But if you see some of "600 South's" best moments, you'll be almost convinced you were seeing a professional newscast.

The award-winning program, in its eighth year of production, is back for the spring semester with a lineup of topics including self-defense, the Chicago Wolves minor-league hockey team, the ancient Chinese art of feng shui, Chicago Bull Steve Kerr and political apathy among students.

"It's a lot of fun," said Lisa Manna, who co-anchors the show with Leon Tripplett. "Everyone's fun to work with and really patient. If you screw up, it's not the end of the world."

"600 South" is a collaborative effort between four classes: Television Directing and Production II, Production I, TV Practicum and TV News Field Production. The program is taped three times a semester and airs on Chicago public access cable channels 19 and 23.

Except for the reporters' on-location "packages," which are prerecorded, the program is shot "live to tape" in Studio A on the 15th floor of the main building.

"It's not like doing live shows," said Manna. "That's a lot more pressure. And a hell of a lot harder."

Still, just like in the real TV

world, the clock rules. The show is shot "live to tape"—except for reporters' "packages," which are pre-recorded—so being on time is crucial.

"We're pretty strict about deadlines," said Executive Director and Director of Broadcast Journalism Steve Corman. "A reporter on the last program did not make it for her live piece—she just didn't show up. No call, no nothing. If you do that in the real world, you'll be out of a job."

Weather forecasts aren't a part of "600 South." But the newscast finds other uses for "chroma-key," where the anchor stands in front of a blue screen which is electronically replaced with a background.

The equipment used in the newscast is of higher quality than that used in lower-level classes. "The equipment is very good for this level," Corman said. "It may not be the most high-tech in the world. But there are plenty of markets they'll work in where the equipment is not as good as what we have here."

Tracy Roberson, a student producer, likes the experience she's getting while working on "600 South."

"Directing, videography, editing—you get to do everything," she said. "When you leave here you will definitely have the skills you need to do the job. But getting connected, that's your responsibility."

Not every student, however, is satisfied. An anonymous letter from "concerned students" was sent to the Chronicle (April 15 issue) arguing that more students should be selected as anchors.

"The majority denied were

juniors and seniors," the letter read. "These students will be entering the 'real' world in just a few short months, with less experience that they had hoped for when walking into Columbia."

The writer went on to question the talent of current anchors Manna and Tripplett, calling their work "mediocre."

Corman responded by pointing out that in the real world, everyone can't be an anchor.

"We don't mean to slight anyone," Corman said. "But we put a lot of thought into this. This program is seen by lots of people around the city on cable TV. Obviously, we want people who will best represent the school."

Corman also said Manna and Tripplett did "a wonderful job" last semester.

He added that reporting experience is far more important than anchoring experience.

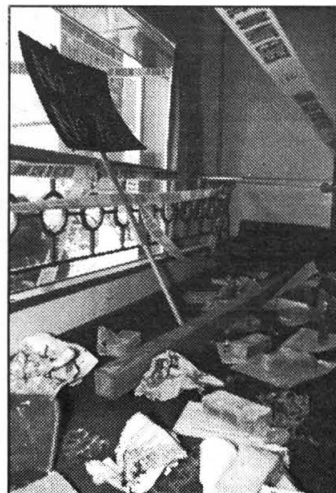
"A lot more people are going to get jobs initially as reporters than as anchors," he says. "Ninety-five percent are going to get jobs as reporters—no, probably 99 percent."

Tripplett downplayed the importance of his role. "I take more pride in telling people I report for WCRX News and that I'm writing for the Columbia Chronicle than saying I can read news well," he said. "Who the hell cares? I'm not going to be sending out my anchor tapes. I'm going to be sending out my stand-ups, my field reports."

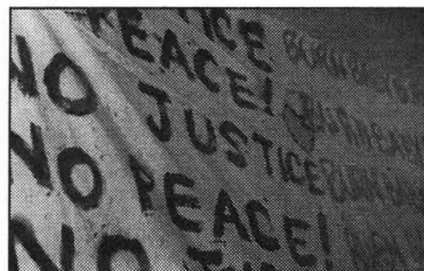
"I encourage others to continue to audition for [my position]," he said. "But as long as I'm here at Columbia College and as long as I can help it, I'm going to be sitting in that seat as a '600 South' anchor."

L.A. riots revisited at the Hokin Gallery

Below and at right, an installation by Debbie Grant and Joradna Pollarener, entitled "Anniversary of the L. A. Riots" was exhibited last week in the Hokin Center. The installation was one in a series called "Pull My Finger," which will be on display through May 2.



Photos by Laura Stoecker



immunization days on campus for columbia college students

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If so, **please write a letter** describing why this teacher should be considered "Teacher of the Year." Give specific examples of innovative and effective teaching methods, creative course development, positive role modeling, effective counseling or campus leadership. We are looking for outstanding teachers who have made significant contributions to your learning experience or in some way enhanced your life at Columbia.

Send your letter no later than **May 1, 1996** to the Academic Dean's office, 600 S. Michigan Ave., Room 515, Chicago IL 60605. Questions? Call 312.663.1600 x 5208.

The rise and fall of the Torco sign

By Lisa Manna
Staff Writer

We pass it every time we come to school, and at night we see it lit up as we drive down Lake Shore Drive, but what do we really know about the Torco sign and what it represents?

If you are like most of us, not much. So here's what's up with what's up there.

Torco was originally an oil company and is now a total energy company that used to have offices in the 624 S. Michigan Ave. building, and has since moved to 111 E. Wacker Dr. leaving only one office behind in the building.

The Torco sign has been on Michigan Avenue since the late 1940s. In 1971, the Torco sign fell and crashed onto Michigan Avenue.

That previous evening of June 20, 1971 was not a pleasant one for a few reasons. A band of thunder-showers with heavy winds and hail was moving across Chicago, and a tornado watch was in effect.

The storm caused boats to blow from their moorings and downed power lines in the south and west suburbs, but that was nothing in comparison to what happened on Michigan Avenue that night.

Winds at Midway Airport were reported at 51 miles per hour, and it was these high winds that caused the 25-ton, 5-story sign to flip over onto the building.

"It happened on a night that we had really high winds and that is a common reason that signs suffer damage, or in this case fall," recalled Harry Hornberg, head of maintenance at White Way Sign Co., the company responsible for the Torco sign. "What was unusual was that this was all happening on Michigan Avenue, so it became a very high profile situation."

At the time, the sign had not completely come off the building and was hanging off the side of what was then called the Blum Building.

Barricades were set up across Michigan Avenue, Harrison and Balbo causing a lot of problems for morning commuters.

Fortunately, the building was unoccupied when the sign fell so no one was hurt, but everyone was afraid that the sign would fall and break through the sidewalk below breaking gas, water and sewer mains. Workers were afraid wind could cause the sign to fall in a number of directions.

Next door, the Blackstone Hotel evacuated all of its guests from the first four floors. Everyone in the IBM building (now the Spertus Jewish Center) was evacuated, and about 1,000 people who worked in the Blum Building were kept out.

The next dilemma the city faced was how to get the sign down. The White Way Sign Co. had to abide by city building department rulings which forbade them to cut the sign loose.

"The city was afraid it was going to fall," said Hornberg.

"Every politician in town was worried about who was libel and who was going to pay for it. No one wanted responsibility for this one so the city decided to take it down in pieces. They said they would take care of it and it fell."

After 31 hours of swaying on the side of the building the Torco sign fell. It was 11:15 p.m. on Monday, June 21, and a crowd of about 500 people watched from Grant Park.

When workers tried to lower the sign with a 150-foot crane from East Chicago, they found that the equipment was unable to support the sign.

Another crane was dispatched from Three Oaks Wrecking Company. The second crane could hold the sign, but was too short to reach it.

Three hours later an extension arrived. Finally, when workers began the difficult task of taking the sign down, the cables snapped,



Photo courtesy of Torco

The Torco sign finally fell after 31 hours of hanging on for its dear life at 11:15 p.m on June 21, 1971.

sending the sign plunging 150 feet.

Surprisingly, no one was hurt and the sign didn't break any gas or water mains.

Today, the Torco sign is up and sitting atop what we now call the Torco Building, but it is in a different spot, now placed directly on the front of the building instead of on top of it. White Way Sign Co. says the sign doesn't usually need much maintenance besides a new lightbulb every once and awhile.

So, the next time you pass the old Torco Building you can think of this tidbit of meaningless Torco sign trivia and be glad the thing isn't falling off.

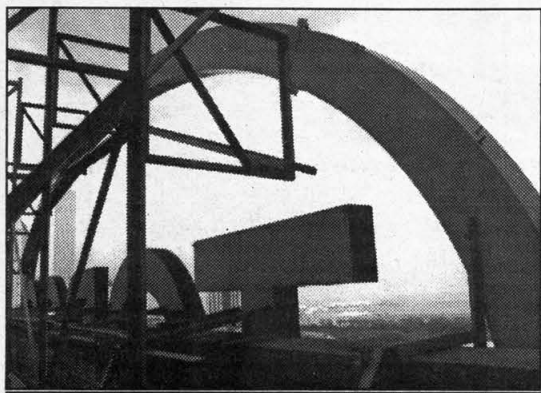


Photo by Laura Stoecker

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Loan programs still under fire

By John Olino
Financial Aid Director

The Federal Direct Loan Program, despite its obvious success as a "seamless educational loan program and the rigorous support of participating colleges (including Columbia College), remains at risk.

The Republican dominated House and Senate remain adamant about either capping the volume of loan dollars for the Federal Loan Program, or eliminating the program altogether.

The president has promised to veto legislation which caps or eliminates the Federal Direct Loan Program.

This promise may lead to a more flexible Republican approach, especially if the Republicans wish to have appropriations legislation signed by the president.

The Federal Supplemental Educational Opportunity Grant (FSEOG), and Federal Work Study Programs are slated for level funding.

These programs would be funded at a level equal to the current funding level.

A no-funding growth scenario for these programs does not take into account the increasing cost of attending college.

The Federal Pell Grant for 1996-97 maximum award has been announced at \$2,440, a

\$140 increase over the 1995-96 maximum of \$2,300.

This increase is supported by the president. The House and Senate also wish to increase the Federal Pell Grant, however, there is some confusion in terms of the funding mechanism they would use to increase the award.

If no new dollars are appropriated but the maximum award is increased (as proposed by the House and Senate), then the number of Federal Pell Grants would have to be capped, or the program dollars from the next year would have to be used to fund current year award increases.

In the case of no new dollars and an imposed award pool cap, some currently eligible students would not receive a Federal Pell Grant for 1996-97.

If future dollars are spent in the current year, the Federal Pell Grants for the 1997-98 award year will be jeopardized.

I believe that the president's commitment to funding for the financial aid programs should be supported and encouraged as an investment in young people.

STATE UPDATE

The governor supports an increase in the Illinois Monetary Award of \$100, bringing the MAP award maximum to \$4000 for the 1996-97 school year.

It is hoped that the state leg-

islature will support the Governor in this matter.

This increase is good news for eligible residents of Illinois. This increase speaks well of the Governor's support of the Illinois Monetary Award as an investment young people.

FINANCIAL AID DEADLINES FOR 1996-1997

File your 1996-97 Free Application For Federal Student Aid (FAFSA) immediately in order to obtain the maximum amount of financial aid for which you are eligible.

The FAFSA is your application for the Federal Pell Grant, and helps establish eligibility for the Federal Educational Opportunity Grant (FSEOG), Federal Work Study (FWS), and Federal Direct Loan Program, as well as the Illinois Monetary Award Program.

The Illinois State Monetary Award has separate deadlines even though you apply with the FAFSA.

For individuals who did not apply for the 95-96 academic year the MAP deadline is October 1, 1996.

For those individuals who did apply for financial aid for the 95-96 academic year, the MAP deadline is June 1, 1996.

Apply now! There is limited funding, and the early eligible applicant gets the most consideration for financial aid money.

Columbia Briefs

Grant to fund new program

Chicago philanthropists Irving B. and Joan W. Harris have made a \$1 million grant to Columbia College to launch an early childhood teacher education program. The grant will fund student scholarships and stipends and faculty salaries for the program, which will be conducted jointly by Columbia and the Erikson Institute for Advanced Study in Child Development beginning the fall of 1996.


According to Erikson Institute President Barbara T. Bowman, there is a rising demand for teachers who have studied the arts as well as teaching methods because funding for arts programs are being cut by school districts, and, ultimately, classroom teachers become the main source of children's exposure to the arts.

The new Joan and Irving Harris Center for Early Childhood Education at Columbia will prepare students to teach kindergarten through third grade, and Head Start and day-care programs to infants and toddlers in urban settings.

The Chronicle invites readers to send letters and comments to the editor. Please direct all correspondence to:

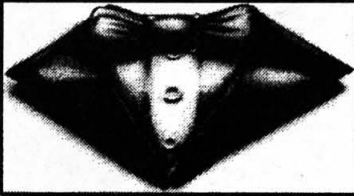
*Letters to the Editor
Room 802, 623 S. Wabash Ave.,
Chicago IL 60605.
You may also send e-mail to:
Chronicle @ dns.colum.edu.*

Letters may be edited for clarity and length.



Columbia College Chicago

Graduation Celebration 1996



*In honor of the 1996 Graduating Class,
John B. Duff, President, cordially invites you and a
guest to the Senior Graduation Celebration*

May 24, 1996

Chicago Hilton & Towers

Williford Room

720 S. Michigan Avenue

6:00 p.m. - 11:00 p.m.

**7:00 p.m. Champagne Toast with the President, faculty
& staff**

R.S.V.P. by May 17, 1996
(312) 663-1600 ext.5459

Sponsored by: Student Life & Development

RESEARCH

Healthy Volunteers Needed

The Evanston Hospital Clinical Pharmacology Unit seeks healthy men to participate in a drug research project. Volunteers must be between 18 and 50 years of age. In order to qualify you must meet all of the following criteria:

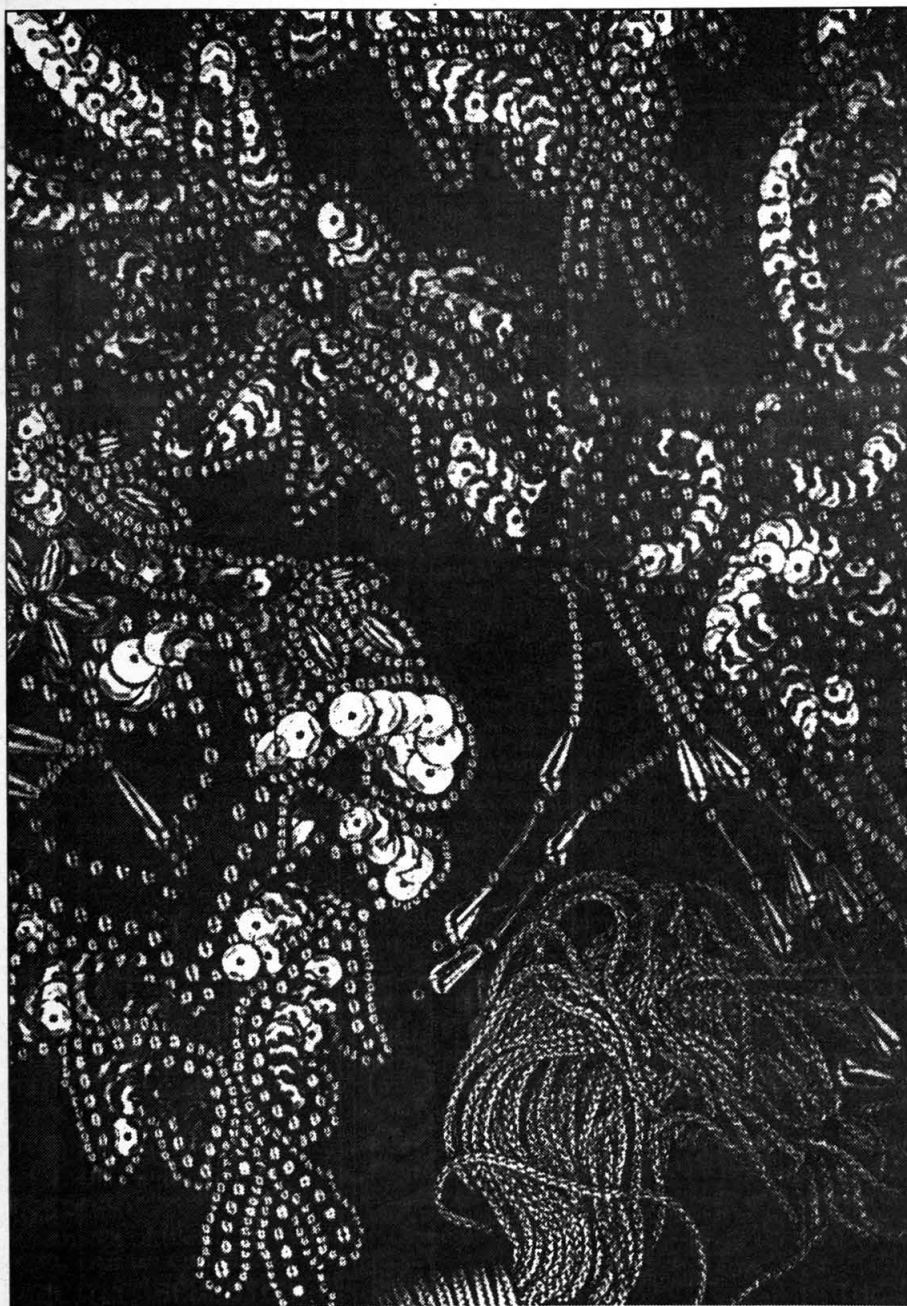
- *be of average weight
- *have no significant health problems
- *not be using any medications

As a volunteer you will stay in the Clinical Pharmacology Unit for approximately nineteen days. There will be multiple study groups. The next segment will begin May 5, 1996.

Antoni A. Piergies, M.D.
The Evanston Hospital
Clinical Pharmacology Unit
2650 Ridge Avenue, Room 1100
Evanston, Illinois 60201

To qualify you must successfully complete a study screening. To schedule an appointment, or obtain further information, contact the Assistant Volunteer Recruiter at (847) 570-2088 or (847) 570-2085.

Compensation is \$1,880.00



April 19-26, 1996
10 a.m. - 5p.m.
closed sunday



Columbia College
623 South Wabash
Hokin Annex Gallery
Free to the Public

for more information call 312.663.1600 ext 5651

On Media

Move over Robert Novak. Columbia's own version of CNN's "Crossfire" airs every week on WCRX-FM (88.1).

This week's hot issues are discussed on "Newscene" live on Monday from 6 to 7 p.m.

The show is a roundtable discussion of current news events with panelists Al Brouillette, Ann Falstead, John Biederman and moderator Leon Tripplett.

A recent broadcast tackled the Rostenkowski plea agreement, the Dennis Rodman billboard, and the Unabomber suspect.

The program does not hesitate to cover controversial topics.

In fact, "Newscene" has been so heated at times that one of the panel members walked off the show while on the air.

"Newscene" was started in late 1994 by Cheryl Langston, the faculty adviser of WCRX's news and sports department.

She is proud of what the show has become and the panel members who develop it.

"I am happy to see students become astute to what's going on in the political world," Langston said. "I have never seen them more into it."

Langston said her vision for the show's future is to lengthen it and have guests to which panelists could direct questions.

The show is trying to get an organizer from the democratic convention to talk to the panel.

Radio Notes...

CDs AND CD-ROMS are given away on Dave Anderson's alternative show on Columbia's WCRX-FM (88.1) Mondays from 9 p.m. to midnight.

TV Notes...

LARRY MENDTE of WBBM-TV (Channel 2) continues to dominate individual awards for local news broadcasting.

Mendte picked up three first place awards in the recent Associated Press Broadcasters Association Journalistic Excellence Contest (Chicago/St. Louis). Mendte won Best Editorial/Commentary, Best Reporter, and Best Feature.

Mike Majchrowitz of CLTV News won first place for Best Newswriting.

Second place awards went to CLTV's Steve Irvin, Channel 5's Robin George, and Channel 32's Jack Conaty.

Channel 5, which led all stations with seven awards, won best newscast.

THE AWARD for the longest, and most unnecessary, handling of a story as "breaking news" should go to Channel 32.

The station had enough time to get reporter Dane Placko out to a west side fire, prepare for a live shot, and unveil a new "Fox Breaking News" graphic in the corner of the screen—all before even reporting the incident.

Even after the first report, Channel 32 still treated the story as "breaking" when they returned to Placko about a half-hour later.

COLUMBIA GRADUATE Lindsey Schwartz has left Channel 5 for Dateline NBC.

She worked on Channel 5's Unit 5 investigative segment.

Film Notes...

THE BEST OF FILM TECHNIQUES II screening will be on April 25 at 6:30 p.m. in the Ferguson Theatre.

The screening features student films from last semester and is free and open to the public.

Jason Kravarik
Media Columnist



Letters to the Editor

Blame students, not Duff

This letter is in response to Bob Chiarito's April 15 editorial entitled "Duff, wake up!" My response to this is: students speak up!

In his column, Mr. Chiarito ridiculed Dr. Duff for attending an open forum where he answered the questions of any student who attended. But instead of commenting on how few students participated in the question and answer session, Mr. Chiarito chose to write a highly personalized attack on President Duff.

As one of the students who was present at the forum, I found it disheartening that so few of the attendees came of their own interest. In fact, the vast majority of the 40 member audience were television department students who were ordered to fill the room once the producers realized that only a handful of students had any questions for Columbia's president.

And, as for the questions posed to President Duff, most were as Mr. Chiarito panned "old complaints." However, there were questions about ATM machines, CTA discounts and a student worker pay increase, which prompted Dr. Duff to announce that he would investigate. And to top it off, President Duff invited any student to schedule an appointment with him if they had comments or suggestions.

In sum, Mr. Chiarito argued that President Duff is unaware of and not concerned with student issues. But doesn't Dr. Duff's attendance at the open forum disprove that claim? Consequently, the real question Mr. Chiarito should have asked was: When will students wake up?

Michael Wojcik
Concerned Student

600 South hirings defended

We are writing in response to the letter from "Concerned Students" over the selection of anchors for the "600 South" news magazine program.

At issue in this letter filled with grammatical errors is both the selection of a freshman, Leon Tripplett, and sophomore, Lisa

Manna, as well as their being chosen for a second straight semester.

The anchors are picked following auditions by a panel of three faculty members based on a rating system of each student's performance. While the writer(s) claim last semester's programs were "mediocre," we strongly disagree.

Leon and Lisa did an outstanding job. They came well prepared to each newscast and put forth a strong effort.

When auditions were held for the Spring, they again emerged as the top vote-getters. Our goal is to find the best anchors possible to project a strong image for Columbia College. These programs are seen by hundreds of thousands of viewers on Chicago cable stations.

In addition, all reporters do standups for resume tapes. We feel this experience is more valuable than reading the news if done well.

As two veterans of the real television world with decades of experience, we've seen the reality of many people not being chosen for positions they coveted. It's sometimes a bitter pill to swallow in a highly competitive industry.

Anchoring the "600 South" program goes to those who put forth hard work and effort no matter what their year in school. It's no different from using a freshman as quarterback, ace debater or lead for the school play.

Life is competitive and this is the only competitive portion of the broadcast journalism program. It is based on experience and delivery, not year in school.

We appreciated the concern of these students over the "600 South" situation, but know we have the right and responsibility to choose the anchors we feel are best qualified and best represent the college.

Furthermore, we urge the "concerned students" to come and talk with us directly rather than writing an anonymous letter to the Chronicle.

Ed Morris
Chairman, Television
Department
Steve Corman
Director, Broadcast
Journalism

'StreetWise Basher' out of line...

This letter is in response to T. Weckerle's April 15 Chronicle complaint about "dealing with all the so-called homeless bums peddling that worthless rag, StreetWise."

Rather than denigrate an entire group of people who have no permanent home due to poverty, health problems and racism and dismiss a worthwhile journalistic enterprise, I'd ask the disgruntled student to consider this: Since StreetWise was launched in 1992 as an alternative monthly devoted to direct reader involvement in empowering the homeless, it has helped more than 2,600 people with homelessness and unemployment. Vendors averaging \$400 a month have earned more than \$2.5 million, one dollar at a time. StreetWise, which covers topics that other media ignore or distort, is now the largest circulation street paper in North America with 120,000 in monthly circulation.

It is a unique combination newspaper and social service agency that operates a 12-session orientation program for its vendors. If you have been harassed by an unauthorized vendor on the street or the el, you are encouraged to call the vendor hotline at 312-554-0062 and report the incident.

Forget Spring Fever, it sounds like T. Weckerle may have a case of compassion fatigue.

Norma Green
Journalism Department

...misinformed....

This letter is in response to T. Weckerle and his letter to the editor last week. Are you aware of how the StreetWise program works? If not, let me explain. Of the \$1 collected from a sale, 25 cents is used for publication expenses. The other 75 cents is used to enable that homeless vendor to get back on his feet.

Also, you never specified what shelter you were referring to when you called a shelter a "rat hole." In case you were referring to the Pacific Garden Mission, why don't you go inside and check it out. Sweetheart, to the homeless, nothing is a rat hole compared to sleeping on the street.

You also said you'd rather be "beaten into a coma and robbed of (your) wallet" than contribute anything to them. I pray you don't mean that, and if you do, let me be the first to offer you a ride to a mental hospital.

Are you aware that it only takes missing one or two paychecks for anyone, including you, to be in the same predicament as these "so-called homeless bums"? Perhaps you have a family and friends to bail you out if you were to get into financial trouble. Everyone is not so blessed. So, Weckerle, you have no idea what went on

in these people's lives to end up this way. Check yourself.

Tasha Lynette Clopton
Journalism Major

...inhumane...

I can't believe someone out there is inane and uncaring enough to speak maliciously about StreetWise vendors. I have no connections with the newspaper or its vendors. Yet, I see these vendors as human beings at least trying to better themselves by selling newspapers.

They must have some dignity left in them to be able to stand up and sell newspapers to the public. Give these people some credit for at least trying to make an honest living! For they are working, not begging. StreetWise vendors in 1995 made an average monthly income of \$400.00. Try and make a living off that!

I back up what StreetWise and its vendors are trying to do. I am not the only one either. Last year, Chicago sports star Scottie Pippen celebrated his birthday by raising money for StreetWise programs. Also last year, Frank Thomas donated some of his time to help StreetWise with a clothing drive for the homeless.

I can't believe someone from Columbia College actually feels so upset towards efforts such as these. In fact, maybe T. Weckerle/Television major doesn't exist. Maybe it's just the Chronicle trying to provoke something out of its readers. If that's not the case, then I apologize to the Chronicle. Yet, if that person does exist, I say go back to New York with all its rats. Either way, I would rather "navigate around the hordes of dirty bums outside the school" than sit next to a non-philanthropic fellow student of mine.

Rich Rodriguez
Film Major/Human Being

Editor's note: It is not the policy of the Chronicle to manufacture letters to the editor. Your apology is accepted.

...and terribly disgruntled

This letter is in response to the "gentleman's" letter you published last week on the StreetWise vendors.

First off, I can't believe someone would say such things in the current times we live in. With all the bigger companies downsizing, relocating and consequently closing their doors for good, no one can afford to have views like that disgruntled individual.

For him to characterize all vendors as pests, money-hungry and aggressive is wrong. Some of those people used to live fairly decent lives. However, circumstances beyond their control have caused them to lose their jobs and consequently, their homes.

StreetWise gives these individuals the opportunity to try and pick themselves up and stand again. If some of them seem a little aggressive, excuse them. How would you like to have your entire life snatched away by corporate moguls who give you a pat on the back and a "good-bye" check?

For some of us we are only a paycheck away from extreme poverty.

If you don't want to buy one, just say no and walk away. But remember that one day you could be on the steps of your alma mater screaming, "StreetWise."

So, Mr. Homeless Hater, get a life.

Concerned Homeless
Advocate
Journalism Major

Dates to Remember

Monday, April 22

Dr. Kenneth R. Poeppelmeier, of the Department of Chemistry at Northwestern University, speaks about the advances in superconductivity in room 515 of the Wabash building at 2 p.m. Sponsored by The Institute for Science Education and Science Communication.

Tuesday, April 23

Street Level Video/Live Wire Youth Media—Chicago's inner-city youth portray self-expression, communication and social change through media arts. In the Residence Center, 1st floor lounge, 731 S. Plymouth Ct., from noon to 1 p.m. Sponsored by L.U.N.A.

Rookie Reading—A reading by Fiction Writing Students. Reading starts at 6:30 p.m. Sponsored by The Fiction Writing Department Student Board. Contact the Fiction Department for more information.

Wednesday, April 24

Blue Plate Special—Reading from works of fiction and poetry, featuring Lott Hill, Joe Meno, Judith Greer, Kim Morris, Robert W. Robbins, Laura Hoofnagle and Leasel. In the Hokin Gallery at 12:30 p.m.

Andrew M. Greeley—The priest, novelist, sociologist and professor will speak about the craft of writing, with an emphasis on character creation. At Waterstone's Books & Music, 840 N. Michigan Avenue, at 7 p.m. Sponsored by Columbia 2 and Waterstone's Books & Music. Admission is free. For more information, call ext. 5259.



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TRITON COLLEGE

How's Your Steak?

John Henry Biederman
Managing Editor



There's a bomb in Congress

Our perceptions of heroes and villains are way out of whack. Creeping its way across Capitol Hill is the so-called "Anti-Terrorism Bill," and instead of crowds of rightfully angry citizens storming D.C. and pelting our chowderhead legislators with rotten vegetables, we're reading our newspapers or watching our TV sets and nodding with approval.

The major problem with the bill pertains to a section that has nothing to do with terrorism. In fact, the bill would actually commit terrorism—legislative terrorism against our constitutional rights.

Josef Stalin, however, would be proud of the bill's tampering with federal habeas corpus law. It would limit the appeals of death-row inmates, requiring them to show that the state courts acted unreasonably or "contrary to clearly established" law. In other words, it wouldn't be enough for an inmate to prove his innocence.

Government is bloodthirsty because the voters are bloodthirsty. We don't want judges who are wise or impartial anymore, we want those who are "tough on crime," or more realistically, tough on those who are only *accused* of crimes. There's a prevalent attitude that things have gotten so bad it's time to "overlook" some of those pesky constitutional rights.

The "anti-terrorism" bill, with its stealth provision for whitening-out certain sections of the Constitution, is reacting to an overcrowded prison and court system—overcrowded because of the government's ludicrous "War on Drugs."

It would be convenient to blame government alone for this recent fascist streak. And it has been a streak—two recent examples include the Supreme Court's allowing police to seize the property of innocent parties and Congress' cutting of aid to poor defendants in need of legal defense. But as a society, we've bought into their delusional fantasies.

We watch shows like "Cops," which make government out to be the good guy. We ridicule anybody who questions the FBI or ATF as redneck, paranoid conspiracists. We cheer government efforts to censor Hollywood, having plopped our children in front of TVs rather than raising them. We gleefully allow our tax money to finance a drug war (in reality, driving drug prices up and thus increasing crime) to the tune of \$200 billion and wonder why money's running out for welfare and other programs.

Newspaper readership is down, but somehow all these non-readers have figured out that the media is a bad guy too. There are a lot of legitimate complaints about today's media, but people tend to forget that we fought to have a free media that could tell the truth about government.

On trashy cop shows these days, the media are mostly portrayed as nosy meddlers, announcing information that screws up the cops and lets the bad guy get away. Does anybody remember what happened to Rodney King? See the videotape of the Riverside, Calif. officers beating on illegal immigrants? Hear about those government officers forcing racist "Good 'ol boy" rallies?

But people have noticed Congress' "parade of pain" in support of the "anti-terrorism" bill. They've seen the families of Oklahoma City bombing victims crying about their lost children, and evidently haven't looked into the bill enough to learn that its enactment one year ago would have had absolutely no impact on that bombing. Oh, it's all very touching, but irrelevant nonetheless.

We don't have time for that, I guess. It's more important to catch the next episode of "Cops."

These things come in waves. With time, we'll eventually swing back to a distrustful attitude toward government—if we still have that right when it happens.

The Scribbler's Perspective:

APR 23 1996



Send us your tired...

With Columbia College Chicago's open admission policy, there's certainly wide room for debate. As Bob Chiarito's front page story today, "Spank me like a bad puppy," illustrates, some people love it, some people hate it. It's often the brunt of jokes, from the halls of campus buildings to the editorial pages of the Chronicle.

Nobody, however, can argue with the fact that a lot of people see something in Columbia. And at least part of the reason for Columbia's popularity is, in fact, the open admissions policy. We at the Chronicle go a few steps further. We applaud the open admissions policy.

This is not to say the policy is without problems. There are still many unanswered questions. But regardless of the statistics (which, according to Chiarito's article, are a bit fuzzy), Columbia is blazing a trail of academic experimentation, with classrooms that don't resemble classrooms, part-time professionals as teachers and the only open admissions policy at a four-year college in Illinois. The problems at Columbia (and like any other school, we have our share) may often come from a variety of sources, making it very difficult to attribute them to any one source, such as, say, open admissions.

Columbia's admissions policy serves not only as a vision of the way things should be, but also of the way things can be. If an institution of higher learning, in the cultured City of Chicago, can open its doors to anyone, regardless of race, religion, creed or just about anything else you can think of and let them rise to a potential sheerly on their own abilities—and succeed—it can happen elsewhere.

Again, statistics may remain inconclusive, but Columbia, like any other fine school, has its share of famous alumni. And some of Columbia's finest are people who other college's turned away for mediocre test scores or scoring a few poor grades in the past. So to those who, in more than jest, take issue with open admissions: There are other schools.

Maybe things aren't as rosy as some in administration make them out to be, but Columbia's open admissions policy, so far, seems to be an enlightening success. And that's very good news.

Ratting on the rats

Should City Council be this corrupt? Maybe you snicker reading that last sentence. Chicago is world famous for corrupt politicians, it wasn't dubbed "The Windy City" because of the weather.

But should it be this way? Does it have to be this way?

Just like the weather, the citizens of Chicago, by and large, treat government much like a Chicago winter: There's nothing we can do about it. In fact, many Chicagoans seem to act, dare we say, proud of City Council's slimy reputation.

But this is not to say corruption is acceptable. The taxpayer money lost due to the antics uncovered in Operation Silver Shovel is anything but a laughing matter. Pride in our city is one thing; Chicago politicians being slapped with corruption charges by the dozen is another. The recent fall of Ald. Allan K. Streeter (17th), one of the more prominent politicians taken out by Silver Shovel, is especially troubling, considering Streeter's plea agreement claims the South Side alderman had introduced FBI mole John Christopher to 19—yes 19!—officials who were willing to take bribes.

If you think civilian Chicagoans' pride in the Windy City's corrupt reputation borders on sick, the attitudes of our City Council should have you outraged. Our alderman seem most appalled by the fact that Streeter played "stool pigeon." "It's one thing to bite on what [FBI mole John] Christopher offered," said Ald. Bernard Stone (50th). "It's another to go out pimping."

Pimping, in this context, seems to mean bringing a wrongdoer's deeds to light. What under normal circumstances would be the duty of any good citizen becomes the breaking of a covenant in the Chicago political arena. Kind of mafioso-like, don't you think?

Stuff From Staff

David Harrell
CopyEditor



Brando's remarks not kosher

The Political Correctors have struck again, and actor Marlon Brando hardly knows what hit him.

Brando, appearing April 5 on "Larry King Live," said the movie biz is "run by Jews." Therefore, he claimed, "We've seen the nigger and the greaseball. We've seen the chink. We've seen the slit-eyed Jap. We've seen the wily Filipino. We've seen everything. But we never saw the kike because they knew perfectly well that that's where you draw the wagons around."

According to reports, King, who is Jewish, offered no words of rebuke. Brando went on to stress his intent was not malicious, saying "The Jews are amazing people."

But that wouldn't save him from the self-appointed Sanhedrin of speech, who swooped down upon him like hornets. Abraham Foxman, national director of the Anti-Defamation League of B'nai B'rith, denounced Brando's comments as "utterly false" and demanded an apology. Irv Rubin, chairman of the Jewish Defense League, said—with no sense of irony—"Shame on you and shame on the next Jew responsible for giving you a job. We're going to make the rest of your life a living hell." One of the ugliest and most hateful acts was the defacing of Brando's star on the Hollywood Walk of Fame with a swastika.

Now, you'd think an Oscar-winning actor, might know a thing or two about Hollywood power.

But setting aside the issue of niggers, greaseballs etc., what about Jewish power in the media? Is it a "hate crime" to merely broach the subject? Is it just another old "anti-semitic" smear, a feverish conspiracy theory concocted by cross-burning, white-sheet-and-dunce-cap-wearing rednecks?

Come on! Even after the era of Jewish-studio oligarchy, Jews are still numerous and influential in the media. The nation's largest newspaper chain and its most influential newspaper, the New York Times, are Jewish-owned. The Times is the government's news source and the Establishment authority on what is "fit to print."

The most powerful names in Hollywood and the New York-based national media are names like Bernstein, Eisner (Disney's "200 Million Dollar Man"), Geffen, Goldberg, Goldwyn, Hefner, Katzenberg, Kaufman, Koppel, Lear, Ross, Rubenstein, Spielberg, Wallace, Zuckerman—and on it goes.

So powerful are these image-makers and reality-shapers that Neal Gabler, author of "An Empire of Their Own: How the Jews Invented Hollywood," observed that Jews have "reinvented the country in the image of their fiction."

The British magazine The Spectator observed the same in a 1994 article, and was immediately attacked as "anti-semitic" (does that term apply to Arab-haters too?). "You run a filthy magazine," snarled New Republic Literary Editor Leon Wieseltier in a letter to the editor. An American company withdrew its advertising. The Spectator's editor, by the way, was Jewish.

Benjamin Ginsberg, in "The Fatal Embrace: Jews and the State," pointed out that Jews are heavily represented in other lucrative and powerful professions: law, medicine, and banking, especially—uh-oh!—international banking. (Theodore Herzl, father of Zionism, once alluded to "our terrible power of the purse.")

President Clinton has appointed an unprecedented number of Jews to executive branch positions. His Cabinet, which he promised us would "look like America," now contains five Jews (with Mickey Kantor filling Ron Brown's former post). He has appointed two to the Supreme Court.

To top it all off, Ginsberg says, half of America's billionaires are Jewish! Not bad for two percent of the population, huh?

One would think the Jews' purported spokesmen would be proud of such incredible success. Instead, they do their best to keep it hushed up—almost as if there were something to hide.

And then they wonder why people have conspiracy theories.

Marley's message: Love your brother

By Jeff Mores
Correspondent

"The road of life is rocky, and you may stumble, too. So while you point your fingers, someone else is judgin' you. Love your brother man." This was Bob Marley's message to the world when he wrote "Could You Be Loved."

On April 16, the International Student Organization and International Student Affairs Office at Columbia co-sponsored the presentation of "Bob Marley: Time Will Tell."

Students gathered in the Hokin Theater to hear the message of the Rastaman himself.

"Time Will Tell" is a documentary that takes viewers for a spin through the life of the "King of Reggae."

Rare footage of live studio recordings and jam-packed concerts around the world really capture the mood.

Viewers take a walk through the streets of Kingston, Jamaica and sit down face to face with Marley as he talks about his music, what it stands for, and his philosophy of life.

Marley explained that when he was growing up in Kingston, he could not afford to buy records, so he listened to the radio a lot.

His uncle had a guitar so he and his friends would go over, smoke some

pipes and take turns strumming and singing. This is where Marley said he learned to speak through his music.

Jamaica is a beautiful place, Marley

said, but it really bothered him when he saw young people fighting with each other over political matters. He explained that he does not believe in politics or religion because of such chaos.

"I only want one thing. I want mankind to live together: black, white, whatever," Marley said.

"Why do some people have to be rich and some poor?" he asked. "Why can't everybody be the same?"

That was his message. Marley used his music to preach life, peace and equality.

Marley connected with crowds from every corner of the globe throughout the film.

A 1977 clip showed Marley spreading his message in London through "Them Belly Full" and "Lion of Judah." Live footage from performances in New Zealand, Zimbabwe, Jamaica and the

United States are also presented.

Marley projected a lot of energy through his music and the live clips show that he never held anything back.

"My life is for people. If my life is only for me and my security, then I don't want it. I love people."

--Bob Marley

stage, swaying his hands freely in the air.

Other times he would close his eyes in deep concentration and reach out his hand as if he were healing the crowd.

"My life is for people," Marley said. "If my life is only for me and my security, then I don't want it. I love people."

That love is what Marley wanted to spread throughout the world in hopes that war would disappear.

Cameras take viewers on a tour through the streets of Jamaica, where people were seen huddled up in shacks next to dusty dirt roads.

The people had smiles on their faces, though. They ran happily about the streets playing soccer and racing one another.

Marley wanted to make this picture a

worldwide reality.

That was not the world Marley was living in, and he was well-aware of it. One evening, in 1979, while the band was rehearsing at his home, Marley was shot.

Why? Maybe because of his beliefs. "No one really knows," he said. "I think it's because we believe in rasta. We have no need for politics."

Marley explained his use of marijuana: "We use herb because herb is a plant."

He found it ridiculous that politicians claim "they want to do so much good for the people, but say the herb makes you bad."

He calmly sat back in his chair and shook his head before asking, "It makes you bad against what?"

Thousands of people gathered to see Marley wherever he went. He was breaking through to the people.

Tambourines slapping...people dancing...it all brought a smile to the face of the man who was trying to make a difference in the world.

"Reggae music is people music," Marley said. "I want people to have freedom, and freedom is when people unite."

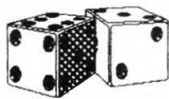
Cancer claimed Marley's life on May 11, 1981, but his message lives on through the music he has left behind.

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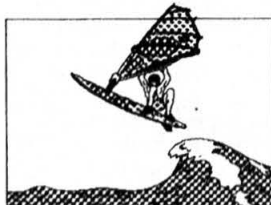
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Dogs 'Chicago Style'

Jonah Lissner
Correspondent

This is one place I've made a habit of visiting at least once per week, a hop, skip and jump away from the Columbia tri-building campus, on the Northeast corner of Wabash and Harrison.

It is owned by the Bolis brothers and one of the sons, who has been heard to remark on hot days that he is "in hell here."

But seriously, Chicago Carry-Out's has an easy-to-spot red and yellow awning outside the door, resplendent with Kronos (Greek for Time) Central gyros and Red Hot Chicago logos.

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It has so many Columbia students per square foot daily it has every right to be called a "Columbia hangout."

There are some items not on the

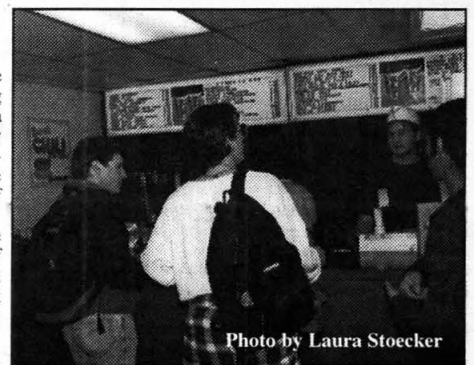


Photo by Laura Stoecker

Customers come in droves to Chicago Carry-Out's for the closest "authentic Chicago" food.

menu that the Bolis' will make, including a tossed salad.

One innovative customer asked for one, and Bolis was more than happy to create one from his patina of fresh vegetables, including lettuce, tomato, onions, and more.

The ambiance is unapologetic grill, heavy on the linoleum, but with plenty of seating and a crack staff of short-order cooks.

And, guaranteed, one of the Bolis will be happy to help you. If you go to Columbia College, you must go to Chicago Carry-Out's at least once.

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The Evanston Hospital Clinical Pharmacology Unit seeks healthy men to participate in a drug research project. Volunteers must be between 18 and 50 years of age. In order to qualify you must meet all of the following criteria:

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Compensation is \$1,880.00

Redmoon unleashes a monster of fun

Theater's puppetry version of Mary Shelly's 'Frankenstein' puts a fresh face on an overdone theme

By Rusty Osgood
Correspondent

Is it possible to bring the Frankenstein monster to life yet again? Indeed! Redmoon Theater's version of "Frankenstein," now playing at the Steppenwolf Theater, is a vibrant living vaudeville where the audience becomes an active participant in the production.

Redmoon's "Frankenstein," based on Mary Shelley's classic novel of the same title, remains true to the original story. But if you're looking for a hard-nosed, by-the-book production of the world renowned "modern day prometheus," you won't find it here, which is why this play is so good.

Victor Frankenstein, a well-intentioned doctor, leaves his fiancée to study medicine and soon after sets his sights toward the re-animation of dead human beings. His first experiment is a success, but the results are far from pleasant.

The creature is a destructive menace, who tears up his laboratory in a frenzied fit of confusion, then sets off to the woods in a self-imposed exile. Scorned by society, the monster notifies Victor that unless his maker creates a mate for him, all hell will break loose on the doctor's upcoming wedding night. Frankenstein fails to heed the monster's warning. The tragic ending is irreversible.

Redmoon's version of the Frankenstein story is loose and playful, but at the same time somber and moving.

This is definitely a play that can be enjoyed by people of all ages.

More thought provoking than horrific, most of the play deals with the torments the creature endures. The little dialogue spoken during the production comes from the monster. Oddly and interestingly enough, his voice is more like a n estranged Kermit the frog than a murderous madman.

The creature is presented as a moving and complex character. Within a short monologue the monster easily elicits pity (with his disturbing cry for love) and



shortly after horrifies (through a raging death warrant for Victor). It is hard to decide whether we should fear him or worry about his welfare. It is quite a feat to make Frankenstein three dimensional, but Redmoon accomplishes the task easily, with grace and charm.

Since the entire cast wears masks of some sort, egos seem to be cast aside. The results are refreshing: we know the characters as characters solely,

not actors playing their respective roles.

The puppets and sets are wonderfully designed by the Redmoon Troupe as a collective, and offer many visual twists and turns to keep the story moving. As

the monster tells its dealings with cruel humans, his stomach opens up to display a lake with a wooded surrounding, and smaller puppets are used to act out the scenario he's depicting.

Productions by the Redmoon Theater are a rare treat. You have a feeling that theirs is the style of plays of the past. The Redmoon Players seem to be enjoying the play as much as the audience.

When the cast dances during Victor's wedding, they seem to be having such good fun that you want to get on stage and join them. At the end of the performance the cast invites the audience to talk with them and play with the puppets from the production.

Last year, Redmoon won me over with their thrilling version of Moby Dick. When I'd first heard the play was done with puppets, I geared myself for the worst. I enjoy puppetry, but the sad reality is that I have rarely seen it done well.

Fortunately for me, I was willing to venture out and give the play a chance. It was both innovative and exciting. Interestingly, with Frankenstein, going to the show wasn't hard. Instead I was sad to see it was over.

Frankenstein runs through May 5 at the Steppenwolf Theatre Company, Studio Theatre, 1650 N. Halsted, 335-1650. Wednesdays -Fridays 7:30 p.m.; Saturdays 5:30 p.m.; Sundays 2:30 p.m. Tickets \$14.50-\$19.50.

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Where to go if you're skipping class again

AROUND COLUMBIA

By Christine Lock
Staff Writer

When it has been one of those days where everything is going too fast, watch the world go by from a comfy seat in the Artist's Snack Shop.

This small but comfortable cafe serves breakfast, lunch and dinner. Located just two blocks north of Columbia's 600 S. Michigan campus, the cafe has called the Fine Arts building home since 1961.

The Fine Arts building was built in 1885, by the Studebaker Company for the display of their carriages and wagons.

The Fine Arts building was designated a Chicago landmark in 1978 by the City Council of Chicago Historical and Architectural Landmarks.

The Artist's Snack Shop is a family-owned and operated restaurant that has been serving the greater Chicagoland area for four generations.

The owners, Angela Mitchell and Irene Makris, took the best of an old Chicago building and by incorporating their own style, have turned it into a favorite gathering place for local and international celebrities such as Baryshnikov, Nureyev, Joe Mantegna and Jim Belushi.

The cafe is a great place to relax with friends, especially during spring when its outdoor dining area opens for the warm weather.

Makris said, "You can sit and watch the world go by."

"I enjoy coming here to

have my espresso and read the paper," said one restaurant patron.

The Artist's Snack Shop does have a vast variety of coffee drinks for the cafe aficionados, including cafe au lait, cafe mocha, flavored espresso and cappuccino. They also serve cheesecake, carrot cake, biscotti, scones, Greek pastries and cookies.

The interior of the cafe is filled with autographed posters of various musicals and plays.

The cafe is a perfect spot for dinner before or after a movie at the Fine Arts Theater or a visit to the Art Institute.

Reservations are not required and there is no dress code. Come prepared, they only accept cash or American Express.

The decor could use an update, but succeeds in achieving the "homelike feeling." Watch for the \$3 per person minimum dining room charge and \$1 per person minimum in the coffee area.

It shouldn't be hard because the menu is a bit pricey, but students do receive 15 percent off and they offer lunch specials for as low as \$4.

Be sure to tell them that you are a student, and ask about the specials because they won't tell you if you don't.

So if you're looking in the area for a different place for lunch, dinner or a snack, visit the Artist's Snack Shop, "where you're likely to see star performers without buying a ticket."

WHAT:

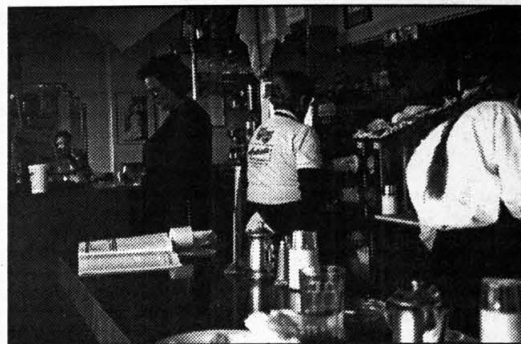
The Artist's Snack Shop

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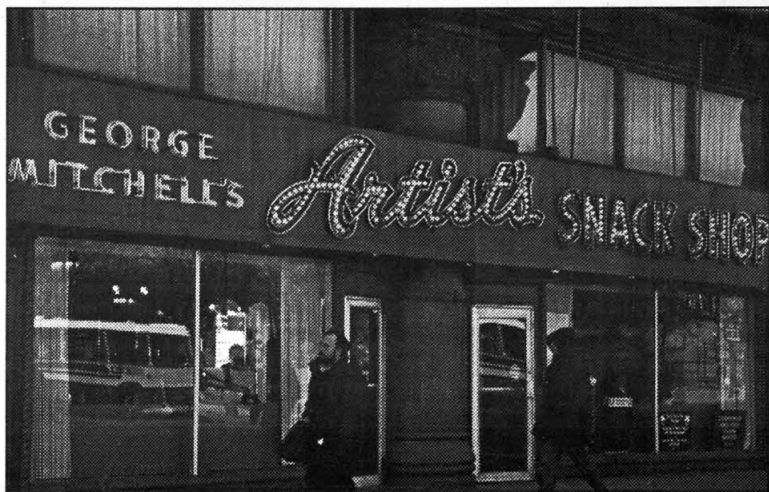
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Photos by Katie Kilbane



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Fashion student bites the Big Apple

New York, here I come. With my three-inch patent leather boots, five suitcases and eight rolls of film, I was ready to take on the Big Apple. Thanks to Columbia's Management Department which sponsors the annual trip to New York, I, along with 18 other Columbia College students, boarded the plane on March 30 at 8 a.m.

We could not have been in New York during a better week, it was market week. Market week is when all the fashion shows are held in Bryant Park. We were lucky to see two shows. The Marithe Girbaud show and the Wellman School Show, noted for the fact that all their designs are made from plastic bottles. We also visited the fabulous showrooms of Tommy Hilfiger, a guest designer at Fashion Columbia two years ago.

Together with another Columbia student, Devin McKenna, we tried to get into the Anna Sui show and man, we were so close. After numerous attempts, we headed through the front door with our "seat assignment," another joke and our attempt that didn't work. We did not feel as bad when Robert DeNiro could not get in either, so we were off to the Bowery Bar, the elegant "hot spot" where everyone ends up after the show.

The Management Department set up all the tours. You could not have paid for better information and opportunities to pass on a resume. On Monday we met John Anthony, the only "couture" designer in the United States, which means he designs each piece individually for his client. He spoke with us for a while, then showed us his latest work and let us tour his showroom and workshop. His work is unbelievable from his beautifully, crafted hand-beaded gowns to his elegant and sexy evening wear ranging from \$50,000 to \$100,000.

At the Color Association, they forecast what the season's hot colors are going to be for everything from clothing to automobiles. Here, they dictate what colors we see in the stores.

A group of experts sit around a table and vote. Pretty wild, but that's how it is done and I guess they are doing something right considering people are still buying. Currently, they are already working on Spring '98.

We were fortunate to visit the fabulous space of Pucci International. Pucci is where mannequins are designed and manufactured. Mr. Pucci said that Marshall Field's has been the most innovative of stores, trying out new mannequins before the rest. Another part of fashion that no one ever thinks about.

The tours were finished with our last visit to Pat Tunsky incorporated, a forecasting group. They intro-

duced to us the latest fashions and colors.

The upcoming season is wonderful because the rage

right now is color. I love color, lots of color! Green, orange, yellow and blue is the sequence of hot new colors. They tipped us off saying that orange is going to stick around a little bit longer than the rest. Pastels still have it going on and black and white are, of course, "in" this season. Little or no jewelry, scarves, sheaths and skirts of all lengths. As usual, fashions are two years behind the clubbers and drag queens.

Being in the "scene," "clubbin'" or whatever you call it, is very important in New York because no matter where you are, remember you are "networking."

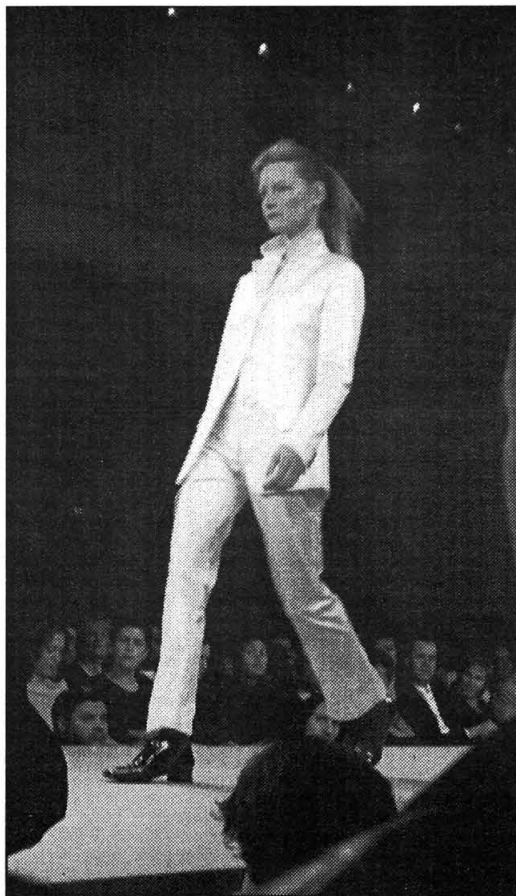
You never know who you could be talking to at places like Tunnel, Limelight, Juicy, Mabarr and Bowery Bar. I met several models, actors, photographers and other professional contacts. My advice, take names and smile.

New York was a learning experience. This was my first time there and prior to the trip I knew that New York was not for me. Too busy, too dirty, too expensive and too much criminal activity.

However, it is not any worse than Chicago when it comes to filth or criminal activity. Like Chicago it has its spots, and like Chicago you have to always be awake. There are more people there so their numbers are larger, which mean more "bad" people, but also more "cool" people.

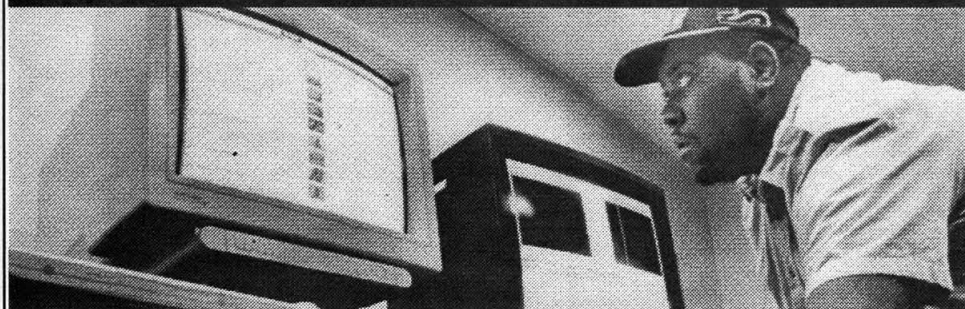
There is a definite energy that rules the streets of New York and you have to be able to handle that energy. It is not for everyone. That energy kept me energized and hyped, and you find that energy in everyone there. Fashion is my true passion.

Melissa Wendel
Guest Fashion
Columnist

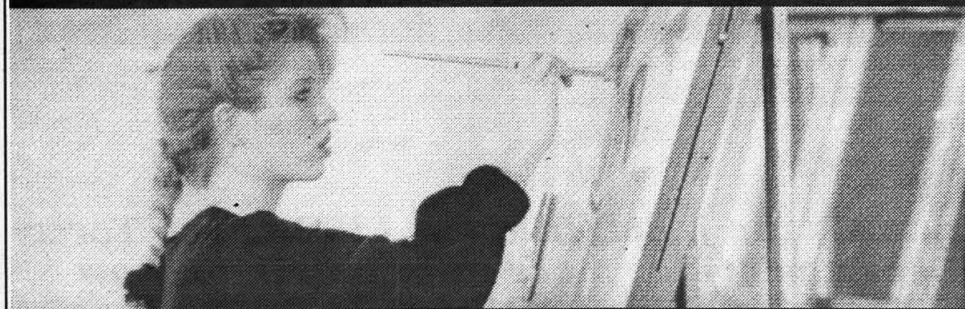


Photos courtesy of Melissa Wendel
A model shows off the latest clothes from cutting-edge designer, Marithe Girbaud, in New York.

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STRAIN 3 the JOLLY BAGMAN with A BROKEN HEART

DO NOT GET TOO EXCITED, BUT, THE BAGMAN HAS LANDED ON THE MOON! DIG IT AS WE JOIN HIM AND WONDER THINGS...

5 the THIRD NUN DIDN'T TOUCH HIM.

...ALFREDO, REFRESH MY MEMORY, WHAT IF I HAVE TO UM, GO, YOU KNOW?...

"GO"? MASTER BRUCE?

COME ON, YOU KNOW...

DO AT THE RISK OF BEING REDUNDANT, IT'S NOT HOW OFTEN YOU BRUSH, BUT HOW THOROUGHLY!

...WHAT IF I HAVE TO GO POTTY?

...the LUNAR SURFACE.

DO THIS SCENE IS FILLED WITH NAKED SEX... LOTS OF VERY, VERY NAKED SEX... HMMM...



...THIS SCENE IS FILLED WITH VIOLENCE... LOTS OF GRATUITOUS VIOLENCE... MUCH TOO GRAPHIC.

DO THE ABOVE PANELS WERE ORIGINALLY ADDED BECAUSE, AS THE BAGMAN HAD DISCOVERED EARLIER UPON REACHING THE SURFACE OF THE MOON, THERE ISN'T A WHOLE LOT GOING ON. NOT VERY HAPPENING. UNLESS, YOU WANT TO COLLECT SOIL SAMPLES OR PRACTICE YOUR GOLF SWING... THE PANELS WERE SUBSEQUENTLY REMOVED DUE TO THE ADULT NATURE OF THE MATERIAL... YOUR IMAGINATION IS ENCOURAGED...

...HMMM... I WONDER, WHAT LIES BENEATH?...

DO WHAT, INDEED, AWAITS BENEATH THE EXTERIOR? WILL THE BAGMAN AND YOU AS WELL DIE OF BOREDOM BEFORE WE FIND OUT? NEXT WEEK!

'Forrest Chump' is no box of chocolates

By Barry Sorkin
Correspondent

The Red Orchid Theater's "The Life and Times of Forrest Chump," as a satirical response to the Academy Award-winning "Forrest Gump," is the theatrical equivalent of a Yugo.

It's affordable and it has all the necessary parts, but it lacks both the power to carry its own weight and the craftsmanship to avoid frequent breakdowns.

Author D. H. Robinson attempts to mock the virtue-reward relationship of the original story by creating a more "realistic" world in which "well-meaning [people] are ravaged by an unjust society, and very often, even the most meritorious are not successful."

At the start, we are introduced to Forrest Chump, the long-lost second cousin of the familiar Forrest Gump.

While Chump and his cousin share a certain naive idealism and compassion, unlike the original Gump, the spinoff Chump is a genius whose talents include aeronautical engineering, poetry, complex musical composition and the handy ability to perform surgery with a Swiss Army knife.

But in spite of his intellectual ability, Chump is debilitated by his idealism and becomes the perpetual victim of an unjust world.

As in the Gump, the title character takes the audience on a self-narrated journey through his life. But unlike the film, in which Gump's simplicity found him repeatedly making history and achieving new levels of fame, fortune and adoration, Chump's genius continually causes him to be mistreated and exploited by such power figures as Richard Nixon, John F. Kennedy, Lyndon Johnson and even that quintessential doer of good deeds, George Bailey.

The dramatis personae also includes evil variations of several of the original film's supporting characters. Chump's long-time friend and love interest, Ginny, is a deceitful, materialistic parasite who constantly uses his work for her own gain.

The film's Bubba is replaced by Buddha, the friend that Chump makes in the Army. But Buddha has no plans to go into the shrimping business. Instead, he persuades the reluctant Chump to



The cast of "The Life and Times of Forrest Chump," a satirical response to the Academy Award-winning "Forrest Gump."

develop, manufacture and sell crack cocaine.

Finally of course, we have Chump's superior officer, Lieutenant Dam, who fakes an immobilizing leg injury to leave Vietnam and collect his pension.

While all this could well be the foundation of an interesting and amusing dark satire, the characters are much too weak to carry the play's sleepy script.

A superior mind appeals to the audience only to the extent that the audience is allowed entry into that mind. Similarly, idealism in a character is only as powerful as the passion and emotion with which the character clings to his beliefs. To the play's detriment, audience members are denied access to both the mind and heart of Forrest Chump.

Chris Williford portrays a somewhat charming but disturbingly lethargic and emotionless main character, who, for all of his supposed wisdom, says nothing even remotely astute throughout the play.

Sure, we watch as Chump tells a couple of pot-smoking hippies that he has written a manifesto that could end the Vietnam War. We listen as he

explains to Lieutenant Dam that he has read a medical textbook and is therefore able to perform emergency surgery on the battlefield. Time and time again, we are told of - not shown - his brilliance, making the only really important character almost totally opaque.

Chump's lack of emotional expression seems to result from Williford's inclination to mimic the stoicism of the Tom Hanks character.

Certainly, it is necessary to retain some of the classic Gump traits to maintain the connection and recognition. But Chump, we are asked to believe, is the man who proposed to JFK the possibility of landing men on the moon; who persuaded Lyndon Johnson to undertake the war on poverty; who composed music while under fire in Vietnam; who envisioned and engineered a solar-powered automobile to help preserve the environment. Yet we are expected

to accept him as passionless.

Unable to lend real support, the supporting players offer little more than flat, one-dimensional characters and bad impressions of historical figures. While Jason Clark does an exceptional George Bailey, and David Smith turns in a passable JFK (although the Boston dialect whimsically comes and goes), others are unrecognizable and almost painful to watch.

Robinson should be given credit for arousing a few legitimate chuckles and introducing some creative ideas. The references to "It's a Wonderful Life" are particularly interesting. Unfortunately, they serve only to remind us that the rest of the play is not.

"The Life and Times of Forrest Chump" runs through April 28, at the Red Orchid Theater, 1531 N. Wells. Performances are Thursday, Friday and Saturday at 8 p.m. and Sunday at 3 p.m.

Tickets are \$7.50 and students are given a \$1 discount. An Actors' Night will be held on Monday, April 22, at 8 p.m. For reservations call (312) 943-1444.

Face Value

By Natalie Battaglia

Which is a greater accomplishment for the Bulls -- winning the championship or making history by winning 70 games?



Stephen Heywood
Illustration
Junior

I think winning the championship is more important because when it comes down to it, it is just a statistic.



Leslie Rowan
Fine Arts
Junior

Making history by winning 70 games and then trying to accomplish the championship to give all the young athletes heroes to look up to.



Jeff Isbell
Photo
Freshman

Both. Either way, we all know that the bulls rock shanuky.



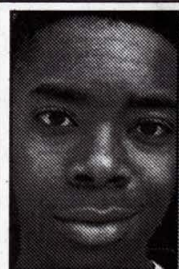
Robby Robinson
Music Management
Freshman

I think the championship because they will get mad props for that. If they win 70 games and lose the championship, 70 games does not really matter.



David A. Leonard
Music Management
Junior

I think the greater accomplishment has been keeping Dennis Rodman from head-butting another referee.



Norvin Leeper
Film/Video
Freshman

Winning the championship because the 70-game record can be broken but the championship can only be won once that year.