

5-13-1996

## Columbia Chronicle (05/13/1996)

Columbia College Chicago

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## Student highlights 'other' leaders

By Leon Tripplett  
Staff Writer

It all started a year ago, when a guest speaker came to a Columbia Film Tech I class. What this speaker brought touched junior and film major Sam Wright personally: It was a documentary delving into the evolution and eventual demise of culture and language.

The film almost brought tears to Wright's eyes - not because he was distraught at the story it told, but because he was spellbound by the imagery. He thought the 60-minute film was a perfect conduit for teaching and enlightening.

"I looked at it and it moved me," said Wright. "I love history and facts and that is exactly what that documentary was about."

The film did more than move Wright. It inspired him to produce his own filmed work, which he hopes will turn out to be a 60-minute tribute to the achievements of African-Americans.

Wright will begin filming the documentary, to be called "America's Greatest, Volume 1," in June as an independent

project through the Film Department.

"I've talked with educators at the high school level and they said it would be an excellent teaching tool," Wright said.

"America's Greatest," which Wright plans to have

Wright feels that the stories of familiar African-Americans, such as Dr. Martin Luther King Jr., have overshadowed the significant roles of other African-American leaders. Some have been forgotten completely. Wright feels his mission is to bring them back

tor and Columbia instructor. "This is a medium built on pictures and images. People want to see to believe, and this is what Sam is doing."

Wright compiled research on the targeted subjects, then produced a videotape promoting the documentary to raise financing.

To sell the project, Wright enlisted the help of some of Columbia administrators. For example, Freshman Seminar Director Dr. Glenn Graham, who majored in history in college, spoke about the historic viewpoint of why a documentary was needed.

In addition, Columbia President John Duff, author of "The Nat Turner Rebellion" and other historical works, talked about the importance of preserving African-American history.

"Duff was very excited about the documentary," said Wright. "He's written about our history, as well as Irish history, so he was very capable of lending his voice and expertise."

Pitts, whom Wright credits with providing a source of wisdom and guidance to his film career, talked about how a

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"I put together a survey of 30 to 40 African-Americans, and on the survey I asked, 'Who do you think made the greatest impact on America. I chose the least-picked [people] . . . and decided to do a biography on those no one knew about.'"

distributed on videotape, will include an in-depth look at prominent African-Americans such as Paul Robeson, Nat Turner, Ida B. Wells, Benjamin Banneker, Mary McLeod Bethune, Ralph Bunche and Charles Drew.

Wright detailed his vision of creating not one, but a series of documentaries about the struggles and accomplishments of great African-Americans—especially those whose lives have become obscured.

to remembrance.

"I put together a survey of 30 to 40 African-Americans, and on the survey I asked, 'Who do you think made the greatest impact on America?'" he said. "I chose the least-picked [people] . . . and decided to do a biography on those whom no one knew about."

"What I like about Sam's project is he's talking about people we don't know anything about," said Ron Pitts, a longtime Chicago black film direc-

## Outweek is definitely in

By Christine Lock  
Staff Writer

If you were in the Hokin Hall or the Hokin Cafe from April 28 through May 3, you couldn't have missed it. It was so . . . out there.

That was the point. The series of events called "Outweek" was Lambda Force's way "raising gay awareness on campus," according to Jim Dimetriou, the group's co-president.

It was a chance to express who you are, watch events from afar, or participate in the many events brought to Columbia by Lambda Force, Columbia's most active, and largest student group on campus.

"Outweek was a fabulous event from start to finish," said Veronica Drake, the faculty liaison for Lambda Force.

Most of the events were held in the Hokin Cafe "to attract more people, and to let them see events that they wouldn't have checked out before," said Dimetriou, a senior and illustration major.

The week began with a "study break" in the Residence Hall on April 28. Students ate popcorn and cookies while watching the movie "Jeffrey," a comedy about dating and romance in the age of AIDS.

Monday's events included a visit from Mary Morton, co-host of LesbiGay radio, AM 750. On Tuesday, the school played host to a speaker from PFLAG (Parents and Friends of Gays and Lesbians), a community group that tries to "create a climate of support and nurturing."

The turnouts for Monday's and Tuesday's events were not as high as some of the other events.

"I was able to live up to what I promised the students, but sadly it was weakly attended," said Jackson.

Drake feels that the low attendance

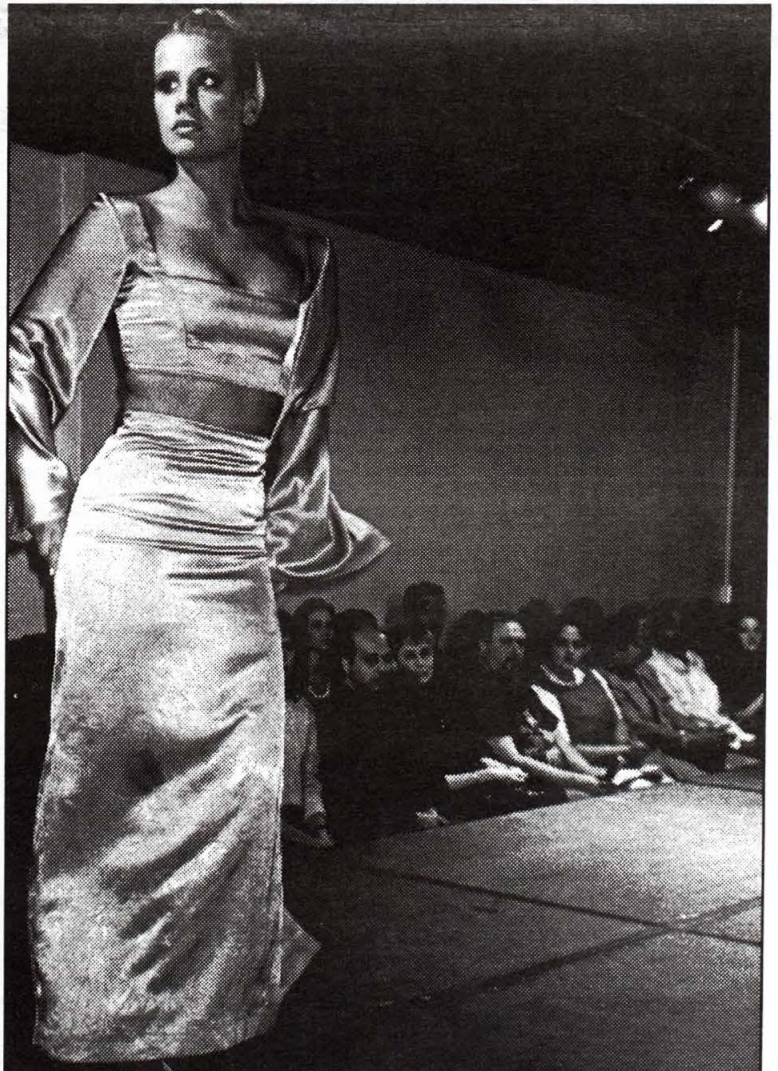


Photo by Jeanne Larsen  
Dressed in a stunning two-piece evening gown, a student struts her stuff at the Hokin.

See Outweek, page 2



# Student aid protected

By Charles Dervarics  
College Press Service

After seven months of stalemate, Congress and the White House agreed in late April to a 1996 education budget with a higher maximum Pell Grant and few cutbacks among other major programs.

The agreement provides a maximum Pell Grant of \$2,470, an increase of \$130 from the previous year and the largest grant to date in the program. "It's the first time we've seen a commitment to raising the maximum level for students," said Laura McClintock, legislative director for the United States Student Association (USSA).

Nonetheless, Congress increased the maximum largely through an existing surplus in the program rather than by providing more actual 1996 dollars for grants, she noted. We're still pleased," she said.

The agreement between the White House and Capitol Hill also sets no cap

on the direct lending program, in which the government provides loan capital directly to schools without participation by banks.

Republican leaders in Congress originally talked of eliminating this program or capping its growth at 40 percent of overall student loan volume nationally.

"We're hoping a cap never comes back," said McClintock, who asserts that students gain from competition between the direct loan program and the traditional loan program administered through banks.

"Competition has raised the level of service to students," she said.

Republican leaders also backed away from an earlier goal of eliminating the AmeriCorps national service program.

The final budget agreement provides \$402 million for the Corporation for National Service, which administers AmeriCorps. Nonetheless, this amount is down \$170 million from last year.

## COLUMBIA IN BRIEF

On Thursday May 9, many faculty members thought Columbia was making an effort to keep the doctor away. That's because apples were delivered to Columbia's academic departments. In reality, the apples symbolized the kick-off of Columbia's Teaching, Learning and Technology Roundtable.

The Roundtable consists of part-time and full-time faculty, staff and administrators who are volunteering their time and effort in order to answer technology-related questions such as: what is the role of technology in teaching/learning and how the college can best use technology to meet its goals.

So far the Roundtable group has developed a model for initial use at Columbia, general and first-year goals and interest groups to address and implement their goals. Next year, students will be admitted into the group to help recommend and address the technology needs of the college.

The introduction to the Roundtable will be on May 16 from 3 to 5 p.m. in room 401, 600 S. Michigan.

## 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

■ In the May 6 issue, photographer JoAnne Machado's name was misspelled.

The Chronicle regrets the error.



Pictured at left: Hau Kum Leung performs a Tai Chi fan dance before a class of Columbia College students in Grant Park.

Leung demonstrates techniques that will be taught in a new, three-credit Advanced Tai Chi class to be offered to Columbia College students in the fall.

Photo by JoAnne Machado.

### Wright, from page 1

documentary would portray positive images.

"If we talk about love, togetherness, and family, you don't see films like that," argued Pitts. "Most filmmakers starting out make movies dealing with guns and sex.

To give the documentary a national appeal so that it can be used as a teaching device in high schools, Wright hopes to add some celebrity backing.

Wright is courting Malik Yoba, star of Fox TV's "New York Undercover," to narrate the documentary.

Wright says he has received "positive vibes" from Yoba's agents and is certain the actor will lend his time, and more importantly, his fame, to get teens to watch.

Hosting the documentary, meanwhile, will be members of Peanut Gallery, a hip-hop singing group in Chicago.

"We were very excited when he chose us," said Dennis Rodgers, a Peanut Gallery member and a Columbia student. "He'll do his thing and we'll do ours."

The student has also lined up an interview with Dr.

Lerone Bennett Jr., noted historian and author of the celebrated book "Before the Mayflower." Other sources for the documentary will include scholars such as Columbia's Pitts, Duff and Graham.

In addition to filming in Chicago, Wright plans to take his crew to Florida and New York.

How does Wright plan to finance the project, which has been budgeted at almost \$10,000?

He really doesn't know yet. "I've already applied for two scholarships which would hopefully give me about \$5,000 dollars," he said.

Wright, however, said he will not allow money to be an obstacle. "The project is still going to happen. I'm not worried about that," he declared, adding that he's willing to entertain all who would like to help finance the film.

Once completed, Wright hopes young people will watch the documentary and will be inspired as he was in his Film Tech I class.

"This is my calling, my wish," said Wright.

"I'm not a great orator, but I'll speak through my films."

### Outweek, from page 1

was due to the events being held in the Hokin Hall as opposed to the Hokin Cafe.

But Wednesday's open mic events went well. Dimitriou said, "A lot of members from Lambda Force participated, and a lot of their friends also joined in with readings, songs and music."

Thursday brought "Lesbians and Gays on film—SHOWOUT."

Speaker Joe Stieff, a professor in Columbia's Film Department, spoke of the recent cinematic contributions of lesbians and gays.

Students, faculty and staff experimental films were also shown, as well as the movie "Celluloid Closet."

About 30 students attended. The audience was full of laughs as excerpts from 50s and 60s movies portrayed how "characters were in the closet, the movie is in the closet, and the audience is in the closet," in the words of the narrator.

The movie was a compilation of speakers and actors as well as clips of scenes portraying gays in the 50s and 60s.

The gay comedy troop Wild Boys were a smash hit

Thursday night.

"They're the funniest guys," said Drake.

The grand finale, the fashion show "I AM," was also a huge success.

"The best part of the whole week was the fashion show," said Drake. Paul Anthony was the sole producer of the show which had student designs as well as store designers.

When asked how Outweek went as a whole, Lambda Force's other co-president Victor Olvera said, "It went very, very well, better than expected."

Olvera believes that "at Columbia we take for granted that we can have events like this."

For next year's Outweek, Olvera would like to "[find] a way to get more than just the gay members involved . . . It seems geared at gay students, but it is really more interesting for everyone."

Lambda Force's next planned event will be a masquerade party open to everyone.

All students interested in being a part of Lambda Force are invited to attend the meetings held on Tuesdays at 5:30 p.m. in room 306 of the 623 S. Wabash building.

# Spring Music fest

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## People YOU should KNOW



Photo by Doug Human

### BILL HAYASHI

By Lisa Manna  
Staff Writer

**Who he is:** Bill Hayashi is a full-time Liberal Education instructor. He teaches "Mystical Consciousness," "The Philosophy of Love" and "Empowering Diversity."

**On the classes he teaches:** "Philosophy of Love" focuses on different types of love — family, friend, and spiritual, and it has an underlying emphasis on self-love and self-acceptance.

"Mystical Consciousness" is an introduction to ways of perceiving different types of meditation like Tai Chi and visualization.

People who take the course sometimes feel uncomfortable with traditional religious backgrounds, so they want to find alternatives that resonate with their inner being. They want feel a sense of unity and awareness.

"Empowering Diversity" [is a course] I co-teach with Carole Isaacs who has done a lot of work with creating visual images. We explore the link between creativity and self-empowerment, particularly in the context of diversity, such as gender, class, religion and ethnicity.

**His philosophy of life:** The goal of every course I teach is the same and it can be expressed in a quote from Hamlet, "To thine own self be true and it will follow as the night the day thou canst not then be false to any man."

In that, personally, I grew up as a third generation Japanese-American and we were put in relocation camps in WWII, so issues of ethnicity and identity have always been important to me.

**His teaching philosophy:** I want to create a community of learning in the classroom. I want it to be a place where people really feel safe to share their inner lives, and to be heard and respected by others. Students often say that they've never felt so close with other students before.

**Who he admires:** I strongly admire my meditation master who is fully-realized and embodies authenticity and unconditional love. I really respect my wife also. She really embodies true Japanese values. I was touched by her simplicity and purity and knowing her has helped me become more comfortable with my own Japanese roots.

**What he likes best about Columbia:** The students. I think they are very real, very creative, and very diverse in that in most cases they do have a longing to know themselves. I also like the fact that Columbia gives me the opportunity to teach non-traditional classes.

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## On Media

Columbia's version of the Academy Awards will take place at the 1996 Student Film and Video Festival May 17 in the Getz Theater, 72 E. 11th St.

The show will begin with a film screening from 6 p.m. to 8 p.m., followed by a reception featuring an awards presentation.

After receiving 48 entries, a jury composed of six students narrowed the field down to about two hours of films to show during the screening.

A representative from Panavision will judge film-originated works and present an award at the festival.

A Kodak representative will also be in attendance to present an award.

Film and Video Department Chairperson Ira Abrams will host the event. Film and video categories to be featured include silent films, music videos, documentary and animation.

Currently, the festival is held at the end of each semester.

But according to Charles Celander of the Film/Video department, it may be cut to once a year to generate more interest.

### Parker gets it done...

Lisa Parker and Channel 5's Consumer Unit, Target 5, have caused quite a stir with their report on lead in some foreign-made miniblinds.

Ten national retail chains have agreed to refund concerned miniblind customers, and the state and local health departments are doing tests of their own.

"We tried hard to inform, and we are happy with the way we executed [the story]," Parker said.

Parker's report generated reaction nationwide after being broadcast through the NBC wires in Los Angeles, Milwaukee and Detroit, among other cities.

### TV Notes...

THE LAST FOUR SHOWS on CCEN, the Columbia College Electronic Newsletter, will include more hard news to go along with its current interview/variety format.

CCEN will broadcast information on graduation, registration and other end-of-the-year news. CCEN is shown in the lobbies of the 600 S. Michigan and 623 S. Wabash buildings.

THE PREMIERE SCREENING of Sara Livingston's documentary, "Turn Her White With Stones: The Journey," will be held May 16 at The Chicago



Jason Kravarik  
Media Columnist

Filmmakers, 1543 W. Division St. Livingston is a faculty member of the Television Department.

WBBM-CHANNEL 2 has flip-flopped the sports and weather segments on its 10 p.m. newscast. Sports is now reported before the weather, in contrast to the traditional weather, then sports format. Sports producer Steve Goldberg said the change can be attributed to "the almighty dollar," as the weather segment is now interrupted by a commercial break. Channel 2 previously experimented with commercials in the middle of the sports segment, but found that it was easier to break up the weather, Goldberg said.

HARRY VOLKMAN ended his 18-year run as a Channel 2 weatherman May 5. The station elected not to renew his contract, which ended on May 2. Volkman was reportedly upset at station bosses for giving him the cold shoulder during his farewell.

Volkman gave the audience a final "Whoosh," one of his trademark sound effects, during his last report. Weekend anchors Jay Levine and Lauren Green appeared shaken at the departure of their colleague.

### Radio Notes...

SISI SITHOLE, also known as the "Goddess of Middays," hosts Mondays and Tuesdays from 11 a.m. to 3 p.m. on Columbia's WCRX-FM (88.1). She also hosts an 80s flashback show Wednesdays from 7 to 9 p.m.

THE FIRST TWO HOURS of "Love Notes," Mitzi Miles' request and dedication show on WTMX-FM (101.9), have been dumped.

The show, which originally began at 7 p.m., will be broadcast weeknights from 9 p.m. to midnight.

## 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. The next segment will begin May 28, 1996.

Antoni A. Fiargies, M.D.  
The Evanston Hospital  
Clinical Pharmacology Unit  
2630 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

# ON MAY 17... THE BEST IS YET TO COME

## The Department of Film and Video 1996 Student Film Festival

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# Gabba, gabba, goodbye to the Ramones

By Rusty Osgood  
Correspondent

"D-D-T did a job on me,  
Now I am a real sickee.  
Guess I'll have to break the news,  
That I've got no mind to lose.  
All the girls are in love with me,  
I'm a teenage lobotomy."

--Teenage Lobotomy

After 23 years together, the Ramones are breaking up.

In 1981, I was a sad, lonely teenager trapped in a nightmarish suburban landscape of jocks, jerks, and feathered hair princesses. I had a face full of zits, high water pants, and no social standing. Freak number one with a bullet. The few friends I had were reluctant to stand by me because they were barely ahead of me on the ladder of cool, in the world turning town of Weymouth, Massachusetts.

I don't remember exactly when or where it happened: the car radio, twiggys video juke box, the "Over the Edge" soundtrack—but in that fateful year I heard the band that would lure me into the proud circle of "pinheads" forevermore: THE RAMONES! Isolation, desperation, separation and retardation were the staples of a Ramone's diet. Their songs were a rally cry for everybody who ever felt like a nobody.

Isolation:

"I'm a teenage schizoid/  
The one your parents despise/  
Psychotherapy/  
Now I've got glowing eyes."

--Psychotherapy



Looking into the eyes of punk rock madness.

Aggression:

"Hey Ho, Let's Go,  
Shoot 'Em in the back now,  
What they want,  
I don't know,  
They're all revved up and  
ready to go!"

--Blitzkrieg Bop

The Ramones knew, the Ramones understood, the Ramones were. They didn't just sing about being fucked up adolescents, they were fucked up adolescents, regardless of their age. Known as the ugliest band in the world, they were a true ray of hope for the ultimately hopeless; they were not beautiful, rich rock stars telling you about how tough it is to be famous or about all the women they slept with. As the seventies were slumping into a wind-fall of hedonism and "Three's Company" land, the Ramones were the four horsemen at the dawn of the punk rock apocalypse. They embodied the ugly, the horny, the lonely, and they were the most beautiful of all.

The Ramones were the first true punk rock band. When the Forest Hill four started playing together in August of 1973, the members of the Sex Pistols were still cheating on math tests in high school. The Ramones took the traditional fifties Chuck Berry/Eddie Cochran style songs, made them three times faster, and turned the sickly sweet lyrics of the same era into tributes to horror movies, sniffing glue and doomed love:

"Well I can't understand it,  
Anything about you,  
Help you if I can,  
What can I do?  
Miserable is where you must be,  
In the institution,  
'Cause you're so crazy."

--You Sound Like You're Sick

The Ramones were freaks: no make-up, no puffy hair, no fancy clothes. Their uniform consisted of torn jeans, t-shirts, leather jackets. While every other band on the planet was playing rambling Kansas style, "Dust in the Wind" eight minute long songs, the Ramones broke the time speed barrier with songs ranging from one minute and fifteen seconds to two and a half minutes tops. The Ramones didn't have to impress ANYONE with their playing. Every song was a three chord wonder. Few bands gave them credit, but thousands of



Proof of God? Rusty and Johnny Ramone.

bands, ranging from Joan Jett to Guns & Roses, played songs incredibly similar to the brothers four. They didn't have a single guitar solo until their fourth record, "Road to Ruin." A typical hour and a half long live set by the Ramones includes over 36 songs, every one of them played faster than the studio recorded versions. The faster the better. Live dumb, Play fast.

The Ramones made it possible for me to survive the suburbs in a lot of ways. Running spastically through the high school corridors singing, "I'm a teenage lobotomy" would be my battlecry to the hordes of yuppie wanna-be's; suited up in polo shirts and Nike sneakers; waiting in one long line to be tomorrow's Happyland consumers; licking their lips at the thought of getting those delicious corporate jobs where they would have to chainlink a smile to their faces and say thank you, thank you, thank you as the boss put a funnel in their mouths and poured his/her unfiltered vomit into their already cancer ridden systems. If I couldn't beat them up, I was going to freak them out.

The Ramones secured me with a wall of punk rock safety where I could wander around with tongue firmly stuck out, proud of the "Creep" title my peers had so thoughtfully christened me with. They created a security blanket of psychosis that would later be expanded by their hundreds of apprentices. When I was a kleptomaniac, taking on such stores as Bradlees and Caldors, I knew the Ramones, X, Devo, and the Cramps would all be proud of me. The Ramones are the Beethovens of my generation. The Blank Generation. Nobody has to save a place in punk rock heaven for the Ramones. The Ramones are punk rock gods.

"1-2-3-4,  
Cretins wanna have some more,  
4-5-6-7,  
All good cretins go to heaven."

--Cretin Hop

## Be a Part of the Award-Winning Columbia Chronicle

**The Chronicle is looking for staff editors for the fall 1996 semester. These work alide positions start at \$4.25 an hour and are available at 10.5 or 21 hours per week.**

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# How's Your Steak?

**John Henry Biederman**  
Managing Editor



## The fear barrel polka

Funny thing happened to me at the Chronicle the other day. I was at my desk, nibbling on a piece of cheese, when the door flew open to reveal an airborne friend of mine, who promptly landed on the face of a wall, bounced to the floor and dove behind my desk.

"It's the Feds!" yelled Mr. Von Chuckler. "Knuckles, what has gotten into you?" "Jack-booted thugs! Get down!" I started to duck, but thought better of it as I noticed no jack-booted thugs in the doorway. "Sorry—thought I saw Feds. Must be some crazy dressed, liberal students."

"Knuckles, why're you hiding from the Feds?" "Same reason everyone else should be. You're a conservative, right?" "No, but I wouldn't..." "Well, you need to start spreading conspiracy theories."

"What?" "It's the newest rage." I thought about calling security. "Mind if I have a hunk of your cheese?" he said, tearing my cheese wedge away. "It's awfully hot in here."

"...Knuckles, I'm going to tear you limb..." "Do you know why?" "...from limb!"

I lunged at Knuckles as he ducked out the door. He ran down the hall. "The Jews!" he yelled, heading through the double doors to the elevators.

"What...about...the Jews?" I asked between gasps as Knuckles, a few strides ahead of me, boarded an elevator.

"The Jews are conspiring to make the Chronicle's temperature unbearable!" The elevator doors shut, with me on the wrong side of them. I took the stairs.

Naturally, I beat the elevator down, but by that point I was so out of breath that I fell to the floor. President Duff and other administrators kicked me around a bit, but they backed off by the time I had enough energy to stand and see Knuckles dash onto Wabash.

"Stop, thief!" I yelled, but security was busy hassling a pizza delivery man. I took off into the rain after my nemesis. "So why do the Jews care about the Chronicle's temperature?"

"Because...they control everything! And...they don't want your type getting any journalism jobs."

At that point, I was close enough to grab his jacket, spin him around, make a fist and...

"Wait!" Knuckles said. "I know what you're going to say."

"I'm not going to say anything." "Ah! But you're thinking, 'I know Jews working minimum wage jobs, right?'"

"No—but I do. How do you explain that?" "Easy," he said, between munches. "Would you like a piece of cheese?"

"Why certainly. Thanks." "It's all a front, see. A lot of Jews pretend to work those jobs while really being CEO's for Japanese companies. The Japanese own the parts of the world that the Jews don't."

"Gimme my cheese!" I chased Knuckles east on Harrison. We zoomed into the Harrison Cafe, zig-zagging around tables. He leveled a waitress as he went behind the counter, grabbing a hot pot of coffee.

"Now, you're going to listen to me, or..." He had a hostage!

"...the Korean owner gets it!" "Okay!"

"The Koreans have their own conspiracy." "Oh really."

"Yup. I'm not sure what it is, but I'll make it up—er, I'll figure it out."

"Knuckles, can you prove any of these conspiracies?"

"No—but that's the beauty of it! Can you disprove them?"

"Well conspiracy implies a secret..." "But can you disprove them?"

"Well, no." "Can I have a piece of cheese?" "Why, certainly." As he reached for the cheese, he dropped the coffee pot on the floor, freeing the owner. And I seized my cheese.

"This columnist has stole my cheese because he's a Nazi trying to rule America through the biased and liberal media by..." I dumped a steaming bowl of ramyon on his head.

## The Scribbler's Perspective:



# 'Weed Wackin' Pflieger

The Rev. Michael Pflieger, if you can say nothing else about him, could offer a lot of us helpful lessons in staying active. Much of the time he's doing great things for poor, urban communities, like battling omnipresent cigarette and alcohol billboards or slimy marketers of kiddie drinks in whiskey-bottle shapes.

This past weekend was not one of Pflieger's finer moments. Pflieger, along with other members from his South side St. Sabina's Church, was planning to combat "evil" at one of Chicago's oft-ignored, yet nonetheless annual, spring festivals. The pastor and his crew attended the Windy City Weedfest, held this year in the east parking lot of Soldier Field.

For those of you not in the know, the Windy City Weedfest has been a staple of the city's spring fare. This year will mark its tenth year of presentation by the Illinois Marijuana Initiative, a not for profit organization advocating the legalization, or at least decriminalization, of marijuana. According to the initiative, the event began with 30 participants and has grown over the years to include 50,000 in 1995. Besides being a protest rally, the festival includes vendors of non-intoxicating hemp crafts, exhibits and literature and also features plenty of local musicians over a Saturday and Sunday.

It also includes plenty of marijuana smoking, which is why Rev. Pflieger decided to attend.

No, despite all the marvelous photo possibilities it would present, Pflieger wasn't looking to suck on a joint. Au contraire, he was seeking to prompt the Chicago Police Department into arresting pot-smoking participants.

In the past, the CPD and Park District have largely ignored the festival. True, marijuana is a controlled substance, its possession punishable by prison in some cases. But the police and Park District have written it off as a peaceful, relatively inconsequential gathering, despite the fact that crimes (concerning marijuana) are undoubtedly committed each year.

As well they should.

Although we believe Pflieger's intentions were benign, analysis of the larger picture brings a deeply troubling trend to the forefront. The push for marijuana law reform gained its strongest momentum during the 1960s and '70s, and although its place in our legal system remains about the same, public opinion swayed in a different direction. Few today would place pot in the same category as cocaine, heroin or ecstasy. And few would place the marijuana user in the same category as our legal system does: with murderers and other violent offenders.

But Pflieger's attitudes probably are in line with those of many others. We are growing away from the "Live and Let Live" philosophy that the '60s and '70s helped usher in and back toward a rigid, "conform or else" credo from less enlightened times.

We do not advocate the use of marijuana any more than we advocate the use of more acceptable social vices like alcohol or tobacco. But we realize marijuana belongs in the same category as the latter two. Viewing the prevalence of taverns in most every American town and the presence of alcohol at most every social function—including those attended by our government officials—we can't help but notice the hypocrisy coming from an alcohol-dependent society.

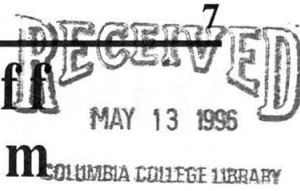
Despite the number of attendees, like most citizens of Chicago we, too, see the Windy City Weedfest as an eclectic relic of the past. But as with civil rights, sexual freedom and political activism among the young, we wish the activity had a more prominent place in the collective eye. And that its agenda was taken more seriously by those who write our laws and fill our prisons.

Intolerance for the way others live their life is the problem here, Rev. Pflieger. And we're sure that next year you will have no shortage of more important ways to spend those 48 hours in May.

*The Chronicle invites readers to send letters 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.*

# Stuff From Staff



By Yasmin Khan  
Copy Editor



## Chicago's chaffing chauffeurs

"You know, we all have a third nipple. I have a third nipple too, but I just don't show it to strangers. That's too private. It's like showing your pee-pee in public. I could get arrested."

I looked at the cab driver and nodded dumbly. My laughter was only kept in check by the nagging doubt at the back of my mind that any minute now his head would do a 360-degree turn.

Then there was the cabbie who spouted Shakespeare all through my journey. From "where for art thou goest, fair maiden," to "I leaveth you with your change." I, of course, drew the line at his wanting to kiss my hand.

Ahhh, cab drivers. David Letterman uses them as food for his funny fodder in New York, but here in Chicago, these outrageous caricatures come alive as an integral part of Chicago's colorful culture.

Yes, cab drivers in Chicago are a motley bunch that delight in driving their unsuspecting victims not just to their destinations, but up the wall as well.

It thus pains me to learn that Chicago has decided to expand on its taxi driver training program in the face of the Democratic Convention in June. With emphasis on hospitality, geography, safety, general taxi management and "a minimal amount of language screening," the city is all set to turn Chicago cabbies into cuddly cubs.

A pity really, not just because all this is being done to present the world with a different view of Chicago, but because the rude, eccentric cab driver who can barely string a sentence together besides "Go where?," "I think I am lost," and "Money, money," IS Chicago.

While I am sure that the poor dears who man the "How Am I Driving" hotline would welcome the break, turning cab drivers into well-mannered chauffeurs for the length of time the world is watching reeks of hypocrisy. What next? Gluing an attachment onto the spirals on top of the Sears tower so that Chicago will once again house the tallest building in the world, if only for four days?

What will it take for the city to realize that cab drivers are not a force to be reckoned with? At least they aren't panhandling or trying to sell off free publications for \$1. And rarely do we hear of taxis getting involved in major accidents despite the dubious driving.

What sets them apart is that they are supposed to be ambassadors for the city. And so, as far as possible, we need to try and "humanize" them—get them to speak our language, get them to smile not only when a passenger says "keep the change" but when a someone gets into the cab.

But teaching them how to be hospitable and courteous could rob them of the very traits that have made them a part of Chicago. Like the American cab driver who insisted that he had an extra nipple and that he would show me his if I would show him mine. Although amused, at times like these I am infinitely grateful for my Asian heritage. "What?" I said. "I no speak English."

It is these little idiosyncrasies that make each a character. And I can either allow myself to be overwhelmed, or I can sit back, relax and enjoy the show.

You see, I want to get into a cab and be entertained by the driver who is adamant that the President has a home on Mars. I want to scream at the guy who thought I wanted to go to Clarendon when I said Sheridan. I want to hear the Pakistani driver's warped take on America and its government and how the entire system sinks when, he, an illegal immigrant, is making \$3,000 a month.

Most of all, I never tire at the bravado of the cab driver who, despite the "How Am I Driving" sticker sitting mockingly on his bumper, does a kamikaze dive into downtown traffic, seemingly oblivious to the hail of upraised middle fingers he leaves behind.



# 311 promotes celebration and unity

By Ryan Healy  
Entertainment Editor

As a group of friends and I danced wildly in a circle one night like savages around a campfire, I realized something. I saw the clouds and the moon and let the sounds permeate through my head: punk, funk, reggae, hip-hop, power chords, all mixed together in a melodic bliss. They were the sounds of 311, a Los Angeles based quintet originally from Omaha, and I knew I liked them.

A few months later, I checked out their live show at the Vic.

"I want everybody to have a good time when they see us, and I think they do," said vocalist and turntable extraordinaire SA Martinez in an interview over the phone from Los Angeles. "I want people to get into it and have a smile on their face and just be like 'Fuck, that was the best show.'"

While it may not be the best show I've ever seen, it was right up there on my list. 311 tours relentlessly, supporting their three albums, "Music," "Grassroots," and the latest release "311," all on Capricorn Records.

"I just love touring," said Martinez. "I love doing live shows because that's the most fun. Doing a record is fun, but I just like the energy of a show and seeing people go off. I mean music, people do it because it's an emotional type of deal. It can move you, and I love it. I just love performing, bottom-line."



People do go off at 311 shows. Their show is a celebration of sorts—celebrating life, promoting peace, promoting unity.

311, comprised of Martinez, lead vocalist and rhythm guitarist Nicholas Hexum, guitarist Timothy J.

Mahoney, bassist P-Nut and drummer Chad Sexton, draws its influence from a plethora of sources, everyone from Bad Brains to Bob Marley to Nat King Cole to the Grateful Dead. Out of this comes a unique rock-rap sound. They have drawn comparisons to the

Beastie Boys and Rage Against the Machine. I will compare them to the latter, with a twist: they sound a little like Rage Against the Machine on a real mellow mushroom trip.

Looking at the artwork on the last 311 album, I was perplexed. Drawings of aliens dominate the content. After speaking with SA, I have a better understanding of where this stuff was influenced from. We discussed the Philadelphia Experiment, the fourth dimension, and parts of the earth which have a higher energy level. Look for these topics to find their way into the lyrical mix of the next 311 album.

311 has put out an album a year for the last three years. Their future, though not etched in stone, should fall into place.

"I'm never really good at answering that question [about the future]," said Martinez. "I think as long as we maintain a level composure and don't get too caught up in what's going on, we'll be fine. As long as we just make music and stay grounded, that's all I can hope for—just stay focused and the rest will come."

311 will be touring through October, when they will start recording new material. What can fans expect? "It's always a surprise, you know," said Martinez. "You never know what you're going to come up with."

Check out 311 at the Riviera Theatre, 4746 N. Racine, Thursday, May 16.

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## No molds broken

By Rob England  
Correspondent

The painful ending of a relationship is something everyone has gone through at one point or another.

More often than not this is a very upsetting process which involves a great deal of self-introspection before the healing is complete.

In the world of music, no one embraces this disastrous period more than Bob Mould.

Ever since his days with the influential Hüsker Dü, Mould's music has been driven by the pain that ensues post break-up.

His latest solo release, "Bob Mould," is no exception.

This time out, he uses the separation of his most recent band, Sugar, as fuel for his emotional fire.

On his previous solo recordings and his outings with Sugar, Mould has masterfully written songs of loss that anyone can identify with.

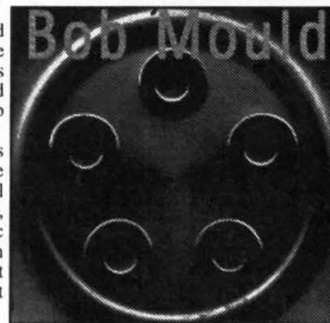
His songs are often deeply personal, and deal with those who have hurt Mould in the past.

But with "Bob Mould," he seems to be turning the poisoned pen on himself.

"Sick of yourself/ sick of being someone else/ I'm sick of

myself/ sick of everything I am," Mould sings on "Anymore Time Between." It is this mystery "you" that always creeps into Mould's lyrics.

He never elaborates on the person's identity or gender, giving the songs a universal quality. Now more than ever, though, it is hard



not to credit Mould as the "you."

Not only does he disrespect himself, he disrespects the music scene that he had a large part in inspiring.

"I Hate Alternative Rock" is an unabashed tirade against today's popular alternative scene.

Then the mystery "you" appears again on "Art Crisis." "Everything you hate/ is everything that you created," Mould sings angrily. So Mould isn't exactly happy with what he helped to create, that's normal.

The problem is that he continues to try to associate himself with this group he despises

so passionately.

For a man that hates something so much, he goes to amazing lengths to embrace it. This is most evident musically, where Mould breaks no new ground.

Imagine throwing his solo albums into a blender with the Sugar albums and hitting the switch. That's all it is.

Every once in a while there is a unique sound captured by Mould, but it is not an original one.

Many of the album's slower tunes sound like Sebadoh take-offs, and the quirky "Hair Stew" could have been included on Sonic Youth's "Washing Machine."

Back in the days of Hüsker Dü, Mould served as a pioneer for alternative rock, and now he appears to have been swept away by it. So has all the original thought.

Alone is the way Mould seems most comfortable. The booklet with the CD states proudly "Bob Mould is Bob Mould."

This is true, every sound on the record was done by Mould. He is even responsible for the album's artwork.

"This one is for me," Mould writes in the booklet, and this is unfortunate. For he is the only one that can truly relate to it.

# My pretty well-stocked Valentine

## AROUND COLUMBIA

By Lisa Manna  
Staff Writer

Run out of hairspray? Aftershave? Can't find your favorite burgundy hair color anywhere? Or maybe you just want to spot a celebrity buying some shampoo? Well, worry no more, because Valentine & Son Beauty Supply has got you covered on all of these—and they're only a few blocks away.

Located at 34 W. Van Buren, in the middle of the construction mess between State and Dearborn, Valentine & Son carries all your beauty and personal care needs.

Founded in 1921 on Clark Street, the business originally sold cutlery. When demand for cutlery dwindled, it eventually moved into the beauty business. Valentine & Son has been at its current location since 1963.

Columbia student Keisha Thompson said Valentine & Son is more than willing to help customers find the things they need. Thompson, a senior majoring in Television, has worked at Valentine & Son for almost one year. "I really like working with customers," she said.

"People come in here with different problems and situations, and I am here to help. I know all of the [product] lines pretty well and I like giving them information. I know a lot of shortcuts people can use to enhance their looks."

What item do students come into Valentine & Son for most? Hair color, hands down.

"Students come in here a lot for hair color, especially Columbia students," said Thompson.

"They're usually looking for the bleaches that will take all of the color out, and a lot of different colors, too. We've ordered blue, green, pink, purple, you name it."

Valentine & Son carries a wide selection of beauty supplies and brands, such as Paul Mitchell, African Pride, Sebastian and Revlon.

It also has a big selection of curling irons, brushes and hair dyes. And if Valentine doesn't have what you need, the store will order it for you.

"If someone comes in here to find their favorite hair color and we don't have it, I'll call around, find it, and order it for the customer," said Frank Valentine, nephew of owner John Valentine. "We'll find specialty items that customers have a hard time locating."

Valentine said this is one of the things that separates his store from larger beauty supply stores.

"We carry many lines of hair care, and a lot of established barbers in the city come in here to get things they can't find anywhere else," said Valentine.

"We give great customer service and our employees are like consultants. They can tell you how the products work and what other customers have thought of them."

"We really give personalized service. We'll go the extra mile."

Valentine & Son even carries its own brand of aftershave called "Bump Off."

"It is sold all over the country," explained Valentine.

"It's for guys with sensitive skin, and the ladies can use it, too."

Valentine & Son also offers students a 10 percent discount with a school I.D., so why go anywhere else? Hey, even Bo knows Valentine.

Yes, even Bo Jackson, football and baseball stud, has shopped there. And he isn't the only celeb you could run into at Valentine and Son.

Oprah's boyfriend Stedman Graham shops there and even Mr. T has stopped in to pick up some new clippers for his mohawk.

### WHAT:

Valentine & Son  
Beauty Supply

### WHERE:

34 W. Van Buren

### WHEN:

Monday - Friday:  
9:30 a.m. - 6 p.m.

Saturday:  
10 a.m. - 3.30 p.m.

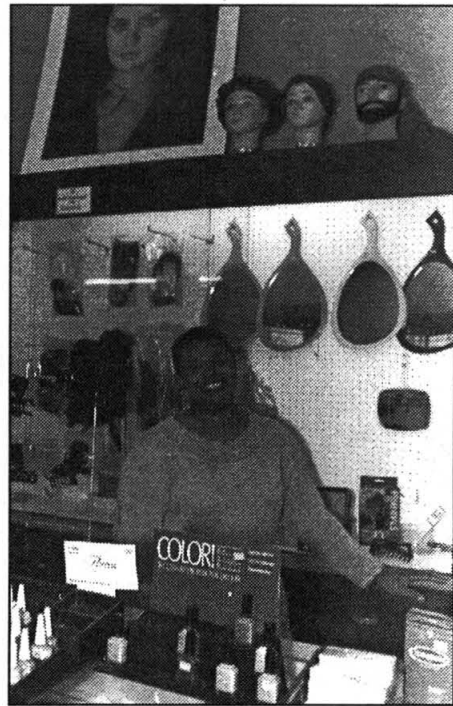


Photo by Laura Stoecker

# Cranberry madness

By Rob England  
Correspondent

I swear there must be something in the water in Ireland. Some magical element or something that causes the consumer of the water to

drastically transform every couple of years. First it was U2, who have changed identities so many times that if you played their first and last albums consecutively it would sound like two different



bands. Now, following in U2's footsteps, The Cranberries attempt to transform.

With their first two releases, the Cranberries have solidified themselves as leaders in the poignant dream-pop music scene. Dolores O'Riordan's pungent lyrics and unique delivery have provided so much emotion that the often lackluster music backing her up was overlooked. It's a common scientific formula—you mix some acidic substance, such as O'Riordan lyrics, with something basic, such as the music, and the result is a neutral substance. But to hell with science, right? The band has sold millions of records, so they must be doing something right.

Well, if you have heard "Salvation," the first single off the band's third release, "To The Faithful Departed," you may notice a slight change. Gone are the placid harmonies and the lush lyrics made popular on songs like "Dreams" and "Ode To My Family." In their place are a train wreck of sounds. A fast-paced rocker, "Salvation," actually showcases the band as a whole. The back-up musicians are the stars of the song, giving it an out-of-control feeling. For the first time,

O'Riordan is understated, though she puts in a good showing with her harsh delivery. The Cranberries sound -- and I never thought I'd say this, mad -- real mad.

This furiousness doesn't stop after "Salvation." Instead, it serves

as the backbone for the entire album. Songs like "Hollywood" and "I Just Shot John Lennon" drive with an intensity formerly unseen in the band's music. This is not the edgy pop that made "Zombie" a

hit, but a raw rock vibe that the Cranberries have shied away from in the past.

One song on the album that will surely get the band in some hot water is "I Shot John Lennon." A disturbing track about the night Lennon was killed, it is sung from a fan's (or fanatic's) perspective, someone that knew the persona, not the man. What makes the song so eerie is not the song's content, but rather the five gunshots that follow the song.

But the Cranberries remind us on "When You're Gone" and "I'm Still Remembering" that deep down, they are still a pop band. "When You're Gone" is a beautiful doo-wop love song that is the band's best love song to date. Two other moving tracks are the politically motivated "War Child" and "Bosnia." Both are bare-boned appeals to stop the violence, with lead singer O'Riordan practically breaking into tears.

It is this emotion that Cranberries fans have fallen in love with, and they'll be glad to know it's still there.

Now, however, if you don't pay attention, they might just beat the crap out of you.

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# I don't care what you think: I AM

Sandra Taylor  
Fashion Writer



Lambda Force held its second annual gay, lesbian and bi-sexual alliance fashion show May 3 in the Hokin Annex.

This year's theme, "I AM, focused on who you are as an individual. Ronnie Boykin, the graphic designer had written this poem, about how people view themselves for the event.

I am one with myself, therefore I am  
intelligent  
creative  
strong, for I stand with my head held high  
beautiful, inside and out  
not afraid nor intimidated by ones words  
or actions  
a leader not a follower  
filled with life  
dreams  
controlling my own destiny, setting goals  
for me to achieve  
thoughtful  
caring  
sincere  
searching for that inner peace  
discovering who I am-real  
never putting on a role to impress anyone  
accept me for who I am  
educated  
one with sense  
one with integrity  
never judging one because of  
appearance  
color  
race  
sex  
sexual preference  
I am one of mind, body and soul, therefore  
I am.

People can express themselves through clothes, and if the average person actually takes the time to think about what he or she will wear each day, then how did mass murderer Jeffrey Dahmer dress?

The event was not as organized as other fashion shows held at Columbia, but "I AM" was quite entertaining.

The "menz" (men) models were absolutely marvelous; their makeup was picture perfect.

They tried to strut their stuff like the female models, but they couldn't touch the ladies.

The female models came in all shapes and sizes and, although they didn't have the "attitude" of professional models, they tried real hard.

Veronica Drake, the master of ceremonies, did a wonderful job.

Each time the coordinator was not ready to send a schedule model onto the stage, Drake would talk to the audience making them forget they were waiting.

The treat for the evening was the entertainment segment. LAMDA had the nerves to try and shock the audience with Transsexual entertainers.

But the audience loved them and showed their love by tipping them.

Please, LAMBDA, do it again, we need something beautiful to feast our eyes upon. Thank you.

The stores that participated in "I AM" were Group USA and Hardware for Men.

Group USA highlighted clothes that are perfect for job interviews, as well as a line of wear that would be fashionable for the Senior Dance (which will be held on May 24 at the Hilton and Towers).

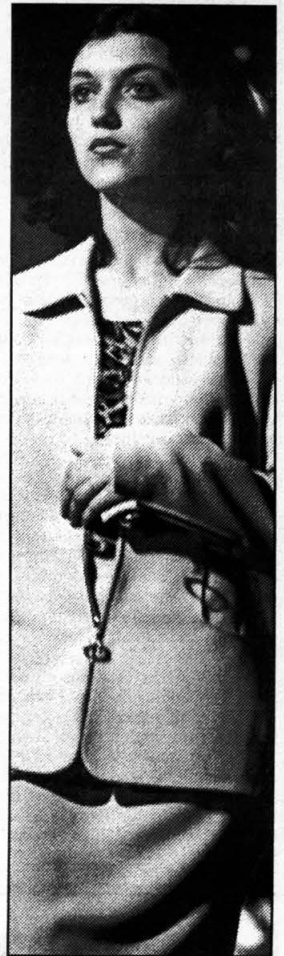
Something that has to be admired about LAMBDA Force is its unity.

Other Columbia students who worked with Paul are Wesley Johnson (videographer), Melissa Wendel (public relations) and Paul Anthony, a designer and a Junior at Columbia, was the coordinator of the event.

LAMBDA Force is a student organization here at Columbia College. They deal with the issues that revolve around the the gay, lesbian, bi-sexual & transgendered communities.



Photos by Jeanne Larsen



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TOPIC FOR DISCUSSION:

"HOW SHOULD THE MEDIA COVER THE  
LATINO COMMUNITY  
IN AN ELECTION YEAR?"

Open to All! Don't Miss It.

# Ice skater cools heels to graduate

By Jackie Gonzalez  
Staff Writer

The nation's eyes will soon be on the 1996 Summer Olympics. But a Columbia senior and Marketing major has her eyes on ice.

Jillian Jackson is an ice skater who ranked 15th in a national competition. She's not upset about being #15.

"I worked very hard to get where I am right now," said Jackson, smiling.

She began skating at the age of 7 when her father first took her to the Barrington ice rink. Fifteen years later, she's still hooked.

Jackson's father took her to the rink to get exercise, but gave his daughter more than a lesson in physical fitness.

"It's funny, because my father is left-handed and now I skate left-handed because he taught me," said Jackson, who is right-handed.

This means that when she should be jumping from her right foot, she jumps and lands instead on her left foot.

Her mother, Meg Jackson, remembers the time her daughter began to skate.

"It was something that happened over a slow period of time, until her father and I bought her her own pair of skates," said Meg. "From there she took off."

Jackson came to Columbia two years ago when she transferred from Barat College in

Lake Forest. She came to Columbia because there were only 1,000 students at Barat. She wanted a different atmosphere with different instructors.

"I also came to Columbia because I wanted to move downtown," she said.

Jackson trains at the Robert Crown Center in Evanston with coach Maria Jezak-Athey. Jackson is not Jezak-Athey's only student, but she does get the most attention from her coach.

"At first there were some skaters who were jealous of me because of the time the coach spent with me," said Jackson. She said she feels that she needs the extra attention.

Jackson's whole life, at the moment, is not all spent on the ice; she plans to graduate this spring. Her main goal now is to complete the 18 hours of courses she has left.

As she prepares to leave Columbia, she manages to put in time on the ice from 9:30 to 11:30 a.m. each day.

Once her class has ended at Columbia, she's back at the rink from 3 to 5 p.m. Spring is off-season for Jackson, so she does not have to practice as hard.

After graduating, she will begin to spend more time at the rink, beginning at 9 a.m. and ending at 1 p.m.

She will then return to the rink at 4 p.m. and will not finish until 6 p.m. Jackson does not spend all of her time on the ice; she

spends two hours on what she calls "floor time."

"We have ballet classes, spin class and stretch classes," she said.

During the summer, Jackson plans to get a job at the ice rink where she practices. She would like to become an instructor of young skaters.

Unlike many skaters, Jackson hasn't put anything on hold to pursue a top-ranking spot in ice-skating.

"I trained with a girl in California two years ago who was 19 years old and who didn't finish her freshman year of high school," said Jackson.

"She wasn't able to skate anymore, and she asked what was she going to do now. What do you do when you don't have any education?"

Jackson is in rare form when she competes at skating competitions because she is the only skater who is in college.

Many of the skaters do not attend school, or they have private tutors because they are concentrating more on their skating careers. Not Jackson.

"I will sacrifice first place for an education," she said.

Her mother agrees. "I don't think that anyone should bank everything on a sport," she said. "No one can take your education away from you."

## Dates

to

## Remember

May 13-25

Vote for one of three prospective designs in the soon-to-be-remodeled Underground Cafe. All Columbia students, faculty and staff are invited to participate, and the winner will be announced at the end of the semester.

Thursday May 16:

Mark Wallace, a nationally distinguished poet, will read from his work in Hokin Hall at 12:30 p.m. Free and open to the public. For more information, call ext. 5250.

AHORA and Latinos in the Arts Celebration '96 present the Student Talent Showcase from 2-4 p.m. in the Columbia College Residence Center, 731 S. Plymouth Court Refreshments will be served.

Saturday May 18

SpringFest '96. Spearhead, Citizen King and Tree Roots and the Travelling Caravan will perform at the Navy Pier Skyline Stage at 7 p.m.

The concert is free to Columbia students, faculty and staff. Two tickets per Columbia I.D. will be available from 4-6 p.m. at the Skyline Box Office on a first come, first served basis.

Doors open at 5:30 p.m. Ferris rides and food deals will also be available. For more information, call ext. 5696.

Make Room. Columbia's Urban Music Association will present its first annual urban music and hip hop conference from 9 a.m. to 5:15 p.m. in the Ferguson Theater, 600 S. Michigan Ave.

The conference will focus on education, networking and business in the urban music and hip hop industries. Admission is \$5 for Columbia students, \$10 for students from other colleges, and \$15 for all others.

To register or for more information, call Ernest at ext. 5459, or June at (708) 268-6446.

### Reminder...

Columbia's Office of Financial Aid would like to remind students of the following dates:

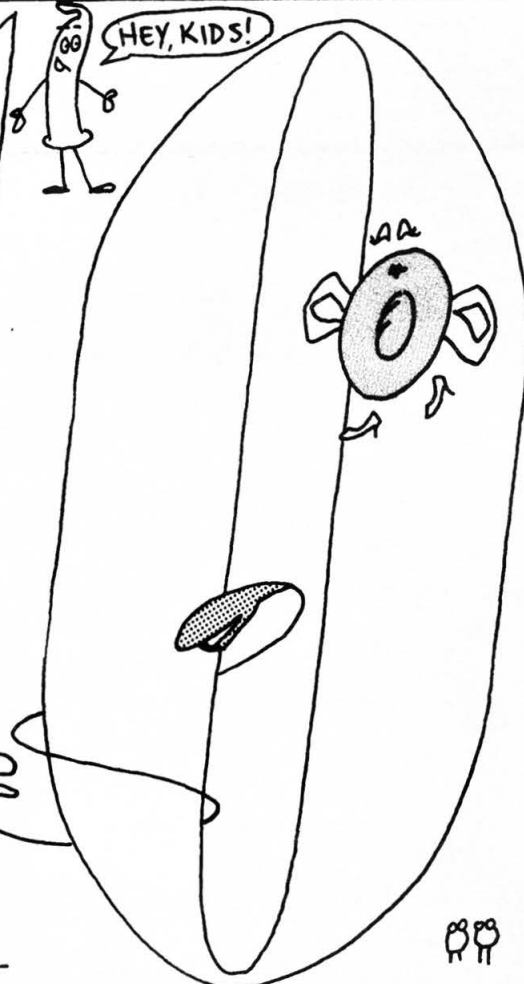
June 1:  
Deadline for students who applied for financial aid during the 1995-96 academic year.

October 1:  
Deadline for students who did not apply for financial aid during the 1995-96 academic year.

## STRAIN 3 THE TENTH BAGMAN -until recently- CHIARITO-FREE!

DTIKI-MAN: "I GET HIGH FROM FALLING IN LOVE, AND WHEN CUTE BOYS BUY ME DRINKS"

D JUST A REVIEW BEFORE THE STRETCH... DON'T FORGET TO SEND ME MONEY... WOO-HOO!



D WHATEVER HAPPENS NEXT MAY BE TOO WACKY! DON'T MISS AN ISSUE! YOU ARE ASKING: "WHY DOES THE BAGMAN HAVE A NEWSPAPER AROUND IT? WHAT IF I JUST WANT THE BAGMAN WITHOUT ALL THAT CHIARITO NONSENSE?" - PATIENCE, GRASSHOPPER...  
WALKS SLOWLY... GIVING YOU THE FINGER...  
WALKS SLOWLY... GIVING YOU THE FINGER...

D KEEP THIS IN MIND: IT CAN'T GET ANY WORSE; IT CAN ONLY GET BETTER! ALSO, WHAT HAPPENED TO THE BAGMAN'S MOON TRIP? ATTENTION SPANS!"



# Debunking myths through literature

Columbia's English professor and author Fred Gardaphe takes time off his busy schedule to talk about the pitfalls of being an Italian and growing up in Melrose Park. He also discusses his new book "American Signs, Italian Streets: The Evolution of the Italian-American Narrative," and what inspired him to write the book.

By Leon Tripplett  
Staff Writer

In 1968, 17-year-old Fred Gardaphe went to pick up his date for a high school dance. Her father wouldn't open the door for him.

Gardaphe was used to such treatment—after all, he was an Italian in a non-Italian neighborhood.

In his newly-released book, "American Signs, Italian Streets: The Evolution of the Italian-American Narrative" (Duke Press International), the Columbia English professor not only deals with literature among Italians but debunks stereotypes and racist views that permeate American society.

Twenty-eight years after his experience with his date's father, the salt-and-pepper bearded Gardaphe sat in his office on the seventh floor of the Torco building, preparing for a lecture on African-American literature.

He took time to talk to the Chronicle and to reflect on the pitfalls of being an Italian growing up in Melrose Park.

"In school I was called 'Mafia Kid,' he recollected. "But I didn't know what that meant."

Gardaphe was raised during the turbulent '60s, where organized crime was rampant and television showed all of it.

He admitted that life was rough, with all of the stereotypes of Italians. "It was very hard to be an Italian," he said.

"It was easier in the neighborhood than at school. You were always teased."

Gardaphe acknowledged that he was ignorant about his culture during most of his youth, but always had a penchant for writing.

The catalyst for "American Signs, Italian Streets" occurred in high school when he wrote a paper on the Mafia and got a "C" on it.

By the time he got into the University of Chicago, he had written a novel and passed it on to an editor, who told him that she liked the book and said she would get back to him.

Unfortunately, said Gardaphe, "She told me that the marketing department couldn't find any place to sell the book, because Italians didn't read and didn't buy books. I said that I read and bought books and I'm Italian."

But Gardaphe felt that most of the discrimination was due to the stereotypes perpetuated by the media. In his research, he would learn some painful

"I found out that the largest lynching took place in Louisiana, where the victims were Italians. I also discovered that Italians replaced African-Americans, after the signing of the Emancipation Proclamation, as indentured servants."

-- Fred Gardaphe

truths.

"I found out that the largest lynching took place in Louisiana, where the victims were Italians," said Gardaphe. "I also discovered that Italians replaced African-Americans, after the signing of the Emancipation Proclamation, as indentured servants."

His extensive research culminated in a book that traced the evolution of Italian-American writing from oral immigrant autobiographies to the newest direction in fiction. Gardaphe realized that the more he learned about Italian culture, the more his awareness of other cultures was heightened.

But "American Signs, Italian Streets" was written to inform Italians about their history.

"Most people don't know any Italian-American authors beyond Mario Puzo and 'The Godfather,' said Gardaphe. "There are plenty out there, and most don't write about the Mafia."

Gardaphe wrote his book as his doctoral dissertation while at the University of Illinois at Chicago. It

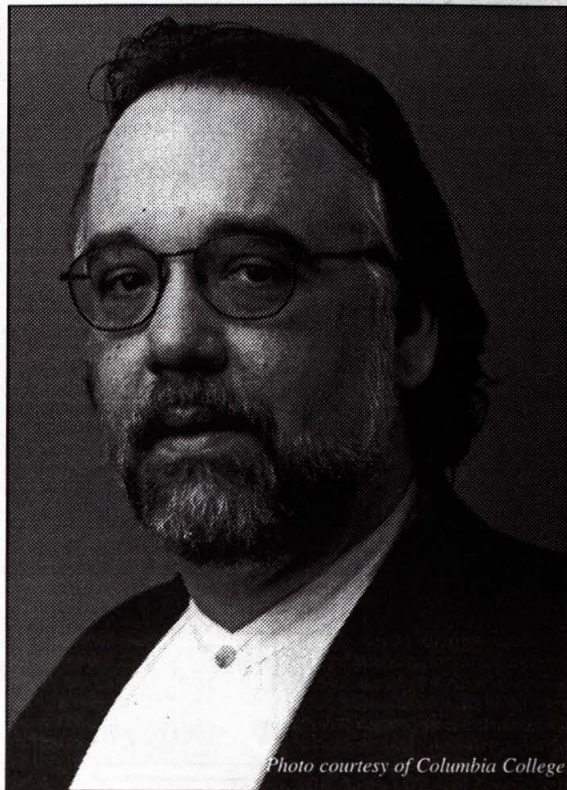


Photo courtesy of Columbia College

Columbia English Professor, Fred Gardaphe, remembers being called "Mafia Kid" by students in school when he was growing up in Melrose Park.

not only won an award from the Italian Ministry of Foreign Affairs in 1993, but helped him to earn a doctorate in literature as well.

Realizing that he's late for class—the interview went longer than expected—he rushes off.

"Frederick Douglass was not segregated in death as he was in life," Gardaphe tells his students as he steps into class.

That's a lesson he hopes America would learn not to repeat.

## Face Value

By Natalie Battaglia

### Do you think Dennis Rodman is a good role model for kids?



Leyla Maza  
Musical Theater  
Freshman

Yes, because he shows independence. He can do whatever he wants and no one can stop him. He can be his own person.



Patrice Ward  
Theater  
Sophomore

I feel that anyone who stresses being yourself, no matter what or who that may be, is definitely a good role model for our younger generation. No one should want to be like anyone else, only the very best that they can be.



Josh Megdell  
Music Management  
Senior

Sure. He shows kids that it's okay to be who they want. Only you know what's right for you, so be real to yourself.



Albert Mayden  
Sound/Recording  
Freshman

Rodman is a very good role model. I think. He shows that no matter what you must be yourself and gain what you are put here for, experience.



Lisa Salvatierra  
Journalism  
Senior

Of course not. He's an awesome player though. He's too weird to be a role model.



Matt Georgas  
Film  
Freshman

No, because I don't want my kids walking around with different colored hair every month.