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Columbia College Chicago

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THE CHRONICLE

OF COLUMBIA COLLEGE CHICAGO

VOL. XXX, No. 4

October 14, 1996

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Photo by Jo Anne Machado

Columbia hosts Lester Holt

By David Harrell
Opinion Editor

When WBBM-TV Channel 2 news anchor Lester Holt strode into an Introduction to Mass Media class in the Torco Building on Monday, all eyes—especially the female ones—were on him.

Instructor Ann Serafin introduced him, saying, "He's a great reader, he's handsome and he has a great voice..."

"Yes, he does!" a female student broke in. Several others murmured in agreement.

"But he's also a damn good reporter, and that's why he is where he is," Serafin finished.

Holt, the station's lead anchor for the daily 4:30, 5 and 10 p.m. news, paid the aspiring journalists a brief visit to discuss his job and the business of TV news.

Students first got to see a brief tape of a few of the newsman's investigative reports. In one, he traveled to the Nevada desert for a story on "Dreamland," long rumored to be a super-secret U.S. Air Force base where futuristic military technology is being tested. The report focused on military workers who claim they have been poisoned by hazardous waste.

Another story exposed Haiti's booming "death" market. Want to defraud your insurance company or get illegal Social Security benefits? Go to Haiti and get an official certificate saying you "died" there. Of course, Holt himself demonstrated how easy it is by obtaining his own death certificate.

Holt admitted he had dropped out of California State University at Sacramento to pursue his dream. But he was quick to say,

"Don't do as I did—do as I say... The business is more competitive now. Get the degree. Get those credentials. When I see the job listings at CBS, I don't even qualify for my own job now."

"And get internships," he stressed. "A lot of this business is who you know."

Holt found that he had to educate himself in order to get ahead in the business. "I read all the time. Magazines, Internet—I'm always trying to bring in knowledge, soak up information."

Holt tried to dispel the image of TV reporters as insensitive, cold beings who delight in sticking microphones and cameras in the faces of grieving relatives after grisly murders.

"We don't need that," he said. "What that says to all of you is that's how all reporters work. We don't. [You should] shut the camera off and wait. The story is not to see them cry."

A reporter can be human while maintaining impartiality, he said.

"If a 2-year-old girl has been molested, there's no two sides to that one... It's okay for an anchor to show disgust, by tone of voice or expression."

The most embarrassing moment of his TV career came, he said, during the 1992 presidential campaign, as he interviewed Al Gore. "It was live, and I had the earpiece in. One of the most difficult things about being an anchor is wearing that little earpiece. I'm trying to do the interview... They're trying to feed me a question—which I hate. I can come up with my own questions."

See Holt, next page

Brand new computer lab coming

By Danielle Hirsch
Staff Writer

A new computer lab is scheduled to open its doors Nov. 1 on the 2nd floor of the 600 South Michigan Avenue building. The lab will consist of 50 computers, a combination of IBM and Macintosh machines. The new lab will contain a variety of computer software. For example, Microsoft Office will include Word, Excel, and Powerpoint. There will be two database programs, Access and Filemaker Pro. In addition, a couple of high-speed printers will be available. Students will also have the opportunity to "surf the net" with Netscape. This is just a taste of what the computer lab will have to offer according to Rebecca Courington, acting chair of Academic Computing. Future goals include expanding graphic and multimedia software. "The lab is going to help many students in their homework and improve access to research methods," Courington said.

Funding for the lab was made possible through a recommendation made by the Technology Committee to the Board of Trustees, according to Bert Gall, provost and executive vice president. "The strain on computer equipment and providing technological access to students were major factors in instituting this computer lab," said Gall. The lab will not be used for academic computing classes.

The computer lab will be run by the Department of Academic Computing. There will be two full-time lab technicians and four student aide workers.

"We will recruit from all departments for student aide workers," Courington added. "A staff member will be in the computer lab at all times," said Mike DeSalle, vice president of Finance.

In addition, a new type of installation for the computer equipment will be required for security purposes. The computers and hard drives will be built into cabinets. The room will also contain an alarm system.

The hours for the lab will be: Mon-Thurs. 9 a.m. to 10 p.m., Friday 9 a.m. to 7 p.m. and Saturday 9 a.m. to 5 p.m. Policy will not impose a time limit in using the computers, however, during midterms and finals, students will be asked to use the equipment strictly for homework and research. With the exception of bottled water, no food or drink will be allowed in the lab.

Kesha Daniels, 20, a sophomore in Marketing and Communications said, "For the student body we have and the amount of money we pay to attend, the new computer lab is right on time."

"I am painfully excited about the new computer lab," said Mica J. Racine, 25, a Fiction Writing Major. "Also, I won't have to worry about being chased out because of a class."

"I am painfully excited about the new computer lab."

--Mica J. Racine, fiction student

D.O.R. slips, leaves couple in filth

By Jason Kravarik
Staff Writer

Tonya O'Neill and Bruce Reynolds were high school sweethearts. Both are physically challenged—Bruce has cerebral palsy, Tonya is afflicted with swelling in her brain. They are now 27 and still together, but they are not storybook lives by any means.

Walk into their North Side apartment and you've entered the horror that Tonya and Bruce live with daily. Roaches have infested their apartment. On the walls. In the refrigerator. Crawling on the pots and pans. They're in the cabinets, the dressers, the closets.

"They crawl on me. They bite my feet," Bruce said. "Just after

I finish bathing, they crawl down my clothes and bite me in the genital area."

The roach problem has become so bad that Bruce and Tonya were forced to throw out some of their furniture. Now, they sleep in sleeping bags in the middle of their room—the roaches crawling in with them at night.

"I'm afraid the bugs are gonna get us sick," Tonya said.

Enter Tina Reynolds, a nursing supervisor for Del Health Care, an agency contracted by

the government to provide homemaker services to the residence—cleaning, shopping, etc. Reynolds couldn't believe the conditions that Bruce and Tonya were living in. She says she's afraid that the couple could die if they continue to live as they are now.

"It was the worst living conditions I've ever seen in my life," Reynolds said. "And it's the saddest. They have no way to get out. No family, friends. They're young. That's the sad thing—they're young."

Normally, the Chronicle focuses solely on news directly relevant to Columbia students. In this special report, however, Staff Writer Jason Kravarik uncovers a case where the City of Chicago's Department of Rehabilitation has seriously failed two disabled citizens.

Having seen the conditions of Bruce and Tonya's apartment, Reynolds decided something had to be done. She called the state's Department of Rehabilitation (D.O.R.), the government agency that contracts Del for about \$175 a week, and informed them of Bruce and Tonya's situation.

"I thought that if we had an unusual circumstance like this, we could get priority," Reynolds said.

But she said she received no response from the D.O.R. and wonders what else she can do.

"If they [the D.O.R.] can't handle it, who can I go to? Is it my responsibility? I just need to know that," Reynolds said.

See roaches, next page

THE CHRONICLE

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Minors have arrived at Columbia

By Jennifer Prause
Staff Writer

Columbia College students can now declare a minor in either English or Science, and both departments are pleased to share the news. Students can minor in either poetry, literature or environmental studies.

Students can't declare a major in English, so being able to declare a minor is great news. "Students have long requested an English major," said Garnett Kilberg Cohen, acting English Department Chairperson. "Now they will have a chance to have a formal course of study in two very important disciplines within the English Department. Minors in literature and poetry are the perfect compliments to the majors offered at the college."

The proposal for a minor in poetry states: "The poetry minor provides students with a broad understanding of the aesthetic, intellectual, and political issues of poetry as a craft." Twenty-one credit hours are required for a minor in Poetry.

The required classes for a minor in poetry are (unless noted, all are three credit hours): Introduction to Poetry, Beginning Poetry Workshop (four hours), Intermediate Poetry Workshop (four hours) and Advanced Poetry Workshop (four hours). Students would also be required to take two courses from the following list: The Romantic Poets, Modern British and American Poetry, Contemporary American Poetry and any Shakespeare course except Intro to Shakespeare, Comedies, Later Comedies, Tragedies, or The Political Play.

According to the poetry proposal, "All poetry students must have completed or be concurrently enrolled in the English composition sequence. Students must earn at least a

grade of 'C' in order to proceed from one level of the poetry workshop sequence to the next."

The proposal for the Literature minor states: "This minor will provide students with a solid intellectual and aesthetic background in a meaningful humanistic discipline." Students need 18 credit hours for a minor in literature. It also states that students must have "satisfactory completion of Composition I to begin the program and completion of all required courses within the minor." Students will take an assessment test at the end of the program, and must take Introduction to Literature and a choice of one surveys or sequence.

The classes required to minor in Literature include three, of the students' choosing, from the following list (but must include one full sequence and an additional three-hour course for a total of nine credit hours): Intro to Multicultural Literature and one monocular course, American Authors I and II, Masterpieces of World Literature I and II, or English Authors I and II. One, three-credit hour elective of any literature course, and one three-hour course from the following list: any poetry literature course (except Intro.), any Shakespeare course (except Intro.), Medieval Literature, History of English Language and one selection from either the English or American Author Seminar Series (seminars developed to focus on one or two prominent authors, such as Toni Morrison).

"Both minors offer very straight-forward sequences to complete. I think this is an excellent opportunity for Columbia students. 'My own major in college was literature, and it has been an immense and necessary help in my many writing jobs, including working as a

newspaper reporter, a copywriter for an advertising agency and a published writer of fiction, poetry and creative nonfiction," Cohen said.

Charles Cannon, chairman of the Science Department, is very excited about the minor in Environmental Studies. Students can't declare the minor until 1997, but they can start taking the classes now. According to the proposal, some of the goals are to ensure that students have a basic understanding of the biosphere as the life support system and to give students an appreciation of an ecological perspective of nature and human beings. "We believe that all students, irrespective of their chosen fields, should have a fundamental knowledge, skills and attitudes to assure an environment-literate society. Therefore, the program does make sense for all students."

A total of 19-22 credit hours are required for a minor in Environmental Studies. The courses are: Biology: Living World Around Us (four hours), Environmental Science, and Ecology and Human Affairs. Students will also have to choose two from the following list: Animal Ecology and Behavior; Botany: The Plant World; Chemistry in Daily Life (four hours); Energy and Planet Earth; Geology: Earth as a Planet; Geology of National Parks (four hours); Human Involvement in the Environment (two hours), Science, Technology and Society; Scientific Issues Behind the News and either Carbon Connection or Environmental Algebra.

For more information about minors, contact Paul Hoover (poetry), Peter Christensen (literature) or Charles Cannon (Environmental Studies).

Roaches, from page 1: Chicago's Department of Rehabilitation has left two disabled citizens to live among hordes of roaches



Photos by Natalie Battaglia
Bruce Reynolds speaks to the Chronicle as Tonya O'Neill, his girlfriend, looks on. Below, a swarm of dead roaches in their apartment's bathroom is representative of most of the dwelling's condition.

The D.O.R. claims they acted on his request immediately.

"We got a call on June 26, and the same day [we] filed a report with the city's building inspection department," said D.O.R. spokesperson Melissa Mosely. "It was our understanding that the city was going to take up those issues with the landlord."

The city said that it has been pursuing the landlord, who is due in housing court on an undeter-

mined date. The city hadn't inspected the building since the report was filed. The last inspection, in May, cited violations for faulty downspouts and a missing screen.

"It doesn't appear that they got in," said Kathleen Walsh of the Department of Building Inspection.

After the Chronicle inquired about the apartment's condition, the city did take stronger action.

"We are sending an inspector there today [Oct. 11] and are also notifying the Department of Human Services," Walsh said. Results of that inspection were not yet available.

So far now, Bruce and Tonya live in a place where dead roaches are scattered about the bathroom. They say that, upon moving in, they were told that it had a "minor" bug problem.

A new homemaker had to be assigned to the apartment after the previous one left (because she found that roaches from Tonya and Bruce's were being brought into her own home). Now, the job is done by Andrea Sturdivant.

After walking into the apartment just two weeks ago, Sturdivant said that the place "needs more than just my help." But every day, she shows up to fight the army of roaches.

Holt, from page 1

thank you—it was a very confusing moment. My next question? 'Well, Senator Quayle . . . it was an incredibly embarrassing moment.'

In that much-debated question of what constitutes news—what people say they want, or what they ought to have—Holt tries to strike a balance. "People scream about tabloid journalism—but they watch that stuff . . . News is whatever people are talking about."

He stressed the importance of ratings and market research in determining what viewers want to see. "The science and research in this business is scary. They can break it down minute by minute and see who's tuning in and who's tuning out."

On the other hand, he said, "Some stories I think are just dumb." And, he said, "It's silly for people to rely on TV as their number one source of news. I pick up newspapers two to three times a day. Television, Holt said, 'fills in the blanks.'"

One of television's limitations, he said, is that double-edged sword, the power of the picture: Although a newspaper or radio reporter may arrive on the scene after a raging fire has been put out, the TV camera has to be there as it happens.

"In TV, if you get there 20 minutes late, you don't have those pictures."

Newspapers, he pointed out, also "have more time and more space they can fill with words."

Another limitation of his business is that it is "very promotions-oriented," Holt said. "The definition of news is whatever we can promote."

And then, there's that ominous word, "budget."

"The budget is a big problem now. The unofficial saying at CBS used to be, 'Why spend a lot of money when you can

spend a whole lot more money?' Those days are over." Funds are slashed in service to the all-important bottom line. "TV stations are incredibly profitable," Holt said. "There is no shortage of people who want to advertise."

As Holt answered some of the students' questions, a female student asked, "What kind of fan mail do you get? When it comes to talk among women, you're like, a hot thing."

Holt admitted he got some "interesting" mail, but declined to get specific.

Asked whether his celebrity status ever gets in the way of reporting the news, he answered yes. "Undercover stories are hard to do," he said.

"People want to see you as a celebrity. I kind of shy away from that. People ask you to do things I don't think a newsmen should be doing." As one example, he cited the time he was asked to model clothing at a Rush-Presbyterian Hospital benefit fashion show.

"I don't think journalists are fashion models," he said. "I'm not a salesman. I don't put myself in the same category as Michael Jordan or an actor."

Some students, such as freshman Nikki Sallis, said she thought Holt was "a bit modest"—which she said was "not bad or good."

Freshman Marisa Kollias, while apparently not starstruck by Holt's visit, had pleasant things to say. "I thought he was great. His voice is great, he really projected himself. He knows how to communicate with people from all walks of society. He really is a normal person. He's not like, 'Oh my god, I'm on TV, I'm so good-looking, just love me forever. He seems so, like, the same as everybody else.'"

Bruce and Tonya said that their landlord has pressured them not to expose the problem and, at their request, the building's owner has not been contacted for this story. However, Bruce said that the landlord faults them.

"People know that we're both

physically challenged and they want to blame us," Tonya said.

"I just want to be in respectable conditions and have my dignity," Reynolds said.

With the city finally involved, that may now be possible.

Michigan Avenue lot to remain empty despite Columbia's purchase attempts

By Danielle Hirsch
Staff Writer

Walking along Michigan Avenue, most students have noticed the desolate lot that sits between the 600 South Building and the Spertus Institute of Jewish Studies. The property has been barren for at least 10 years.

According to Bert Gall, provost and executive vice president, Columbia College has made several attempts to purchase the lot.

"I have been told the lot is not for

sale," Gall said.

About 10 years ago, Columbia came close to purchasing the lot, owned by the Jewish Federation of Metropolitan Chicago. However, the Jewish Federation wanted to hold the lot for "future appreciatory values."

"Every two to three years Columbia College has made an attempt to purchase the lot," Gall added.

There are conflicting reports from the federation, however.

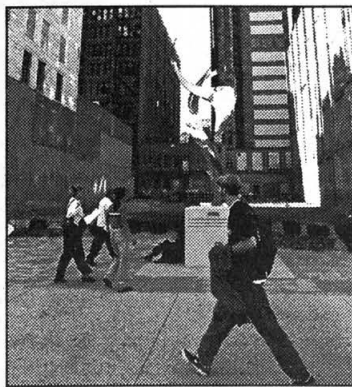
"The Jewish Federation is willing to sell the lot," said Linda Haase, director of public relations for the federation.

"The Jewish Federation has discussed selling the lot with Columbia College, but the two parties weren't able to agree on a price," she said. "The Jewish Federation hasn't evaluated the current value of the lot because no offers have been made."

Haase also stated that the federation has no specific plans to develop the area. "If anything, grass and landscaping might be put on the property," she said.

However, an official at Spertus said "the Jewish Federation has hired the same landscape architect that designed the sculpture garden." It was also noted that landscaping the property would not make it unsalable.

"If Columbia College could build on the property," Gall said, "more classrooms would be con-



structed."

The only development in the area is a sculpture garden. The array of bushes and trees were financed by the Spertus Institute. The sculptures were funded by individual donors. The Julian and Daris Wineberg Sculpture Garden was partially completed about three weeks ago, according to Rick Wright, building manager. In the center of the garden stands "Flame of Hope," by Leonardo Niemman, and to its side is "Segments," by Menashe Kadishman.

"The garden was established to beautify the neighborhood," said Marv Carter, director of finance and administration for Spertus.

Lighting, benches and a decorative fence will be added in late October, Carter said.



Photos by Blair Frederick

New chair named to Journalism Department

By Bob Chiarito
News Editor

In the wake of Nat Lehrman's retirement last June, Ed Planer has been named Chairman of Columbia's Journalism Department. Planer spent most of his career with NBC, serving at many posts from 1976 to 1989, including general manager in its New York bureau to vice president of Europe and Middle-East coverage in London. Most recently, Planer was an adjunct lecturer at Northwestern's Medill School of Journalism, where he worked until 1995.

Planer said that while working at Northwestern he really enjoyed working in an academic atmosphere and decided to apply for Columbia's chairman position after hearing about it from a friend. "I think Columbia is an interesting place to work and it's an interesting job," Planer said. He also said his main goal is to make the Journalism Department an "interesting, creative and exciting" place for students.

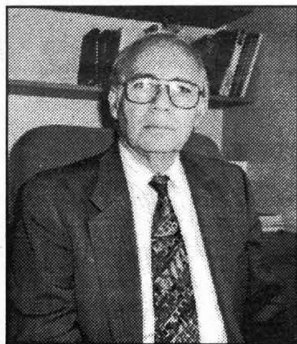
Since taking the job, Planer has had a rocky start. On his first day, August 6, after attending a meeting, Planer was taken to Highland Park Hospital to undergo surgery for a ruptured colon and appendix. He is now working part-time and will undergo surgery again on October 16, which will cause him to miss three to four weeks. Planer said he hopes to be working full-time by November. For now, Planer says he will be working on ways to revise the curriculum for the future.

On October 10, Planer was available to students from 10:30 to 12:30 in the Journalism Department suite, to meet them and answer any questions.

"I don't want to be a recluse," Planer said. "I want people to know who I am and what I do. I don't want students to think I'm in an ivory tower someplace and not available."

Being available is one way to reach out to students, and being a crusader for the department is a way to earn the respect of faculty. Journalism faculty member Scott Fosdick echoed the feeling of the faculty towards Planer so far.

"Ed Planer is impatient with bureaucracy and he comes to a department full of people that are equally impatient," Fosdick said. "As a result, everybody is welcoming him with open arms."



How's Your Steak?



With
John Henry Biederman

Bite the Big Apple--don't mind the maggots

So you've seen all the bad, "young people lookin' for love" sitcoms set in Manhattan. You've noticed that most of the people who interned there last summer have their noses in the air. And you're wondering, "Is the Big Apple McIntosh or Golden Delicious?"

Well, I spent half my summer in the Big Red Fruit, interning at MAD Magazine (more about that in a later column) and, believe me, it's more like those worm-ridden, bitter crabapples that rot on rural lawns. But you'd never know that because New York's so "hip" these days. So until the "Friends" crew fills every spot in the "Even Newer Hollywood Squares," you'll need this "How's Your Steak? Guide to New York":

Capital of the World? I hadn't heard this phrase to describe New York until I went there. New Yorkers love throwing it around, never mind that nobody else does. So look at the nickname like any other—you can't give yourself one. Sure, I could call myself the "Sultan of Love," but it wouldn't make other people call me that, or make the name accurate. Remember what mother told you about people who brag, too.

New Yorkers—rude? It's completely true. New Yorkers are so cold and heartless, my ex-girlfriends probably learned their morality from them.

After arriving, I wondered why there were hookers, strip clubs and porn shops on every other corner—but the answer is simple. Nobody "gets any." The people are far too surly for intimacy. I tried just talking to New York women and walked away with a frost-bitten tongue.

If nobody "gets any," you're probably wondering, then how come the city's overpopulated? Well, most people seem to move to New York, as opposed to being born there (see below). As for the pregnancies that do occur...the subways are the only explanation I can give. They're so crowded that I can't be sure I didn't father a child riding them.

Native New Yorkers? I'm not sure they exist. Most citizens I met were transplants, and most of them were "actors" and "actresses"—or, as they pronounce it, "Ock-tresses." I think that's why New York newspapers are chock-full of ads for breast-implant surgeons, too.

But maybe I shouldn't be so cynical about those actors. I'm sure they have promising careers ahead of them—as waiters.

Yup, yup and away! Due to the outrageous cost of living, Manhattan's become a yuppie stronghold. It's where coffee houses, which began as havens for chain-smoking, maladjusted and whacked-out artists, mutated into cell-phone-using centers for women who think "the hairstyle attracts men to Jennifer Aniston."

If you get tired of yuppie-looking people, spend a few minutes in Tompkins Square Park—you'll walk away thinking the students at this school are handsome examples of humanity. Of course, like many Columbia students, those freaks are spoiled young yuppies themselves—only they dye their hair pink to hide it and look down on people with fewer piercings for their brand of elitism.

Food: There's great ethnic food, but New York itself has contributed nothing to world culinary culture. Pizza-by-the-slice is one of the few meals you can get without applying for a loan, and you get what you pay for—chunks of cardboard with cheese substitute, marinated in grease. And I wouldn't mind the hot dogs if they simply didn't make them—but they do, without spending months of research in Chicago. I'd tell you how they fix them, but some of you are eating while you read this.

Quality public transportation: You've heard about the wonders of New York's subway system, upon which crime is down. They have more police riding, which eliminates most riff-raff, but, since riff-raff can neither be created nor destroyed, they're just more determined and aggressive than ever. Rare, sure—but when you do run into them, they cling like leeches and follow you for blocks.

By and large, the subways run smoothly—then again, it's hard to "out-stupid" the CTA. As the points of progress are major, though, so are the problems. After midnight, the No. 1 and 9 subways don't stop at Columbia University, where I stayed. They must have the genius who thought up "New Coke" on staff—we all know that college students never stay up late or go downtown.

I don't have space to continue, but that should be enough to serve as a guide. Stop by or write me with any further questions.

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Student Life off to quick start

By Allison Martin
Assistant News Editor

We all know employers do not look at just a student's academic career. Employers want the entire package, the whole enchilada, the big picture. They seek students who were also involved in extra-curricular activities.

According to Madeline Roman-Vargas, assistant dean of Student Life, being involved in student life organizations is "key once students become professionals."

Comprised of representatives from each organization, Columbia's Student Organizations Council allocates \$55,000 a year for various events.

"For an employer to see that you have helped manage the allocation of \$55,000, that is a good thing for the students," Roman-Vargas said.

Lately the Student

Life Office has been bombarded with students wondering how they can form organizations. The office provides recognition membership forms. The students must have a cumulative grade point average of 2.5 and have completed one semester at Columbia. The organization must consist of 15 members and include a president, vice-president, treasurer, secretary, and an SOC representative. New clubs may be recognized through the end of the year.

In an effort to support the growing organizations, Student Life has planned two events. The Welcome Back Jam will be Oct. 25 from 7 p.m. to midnight at the Hilton, and Student Organizations Day will be held on Oct. 30 from 10 a.m. to 3 p.m. in the Hokin Annex.

At each event, every organization will be represented with a table

of club information. According to Roman-Vargas, the events were coordinated to assist the organizations in recruiting members. "It's a good way of saying 'we're here!'" said Roman-Vargas.

Any requests for audio-visual or other equipment must be submitted in writing to Roman-Vargas by Oct. 18 in room 301 of the 623 S. Wabash building. Setup for both events must take place an hour before they begin, and each organization is responsible for setup and cleanup.

The first SOC meeting took place on Oct. 10 in room 304 of the Wabash building and was mandatory for all clubs. "It went well. We had close to 20 groups represented," said Roman-Vargas. They reviewed the SOC handbook, regulations, the two events, and different allocations.

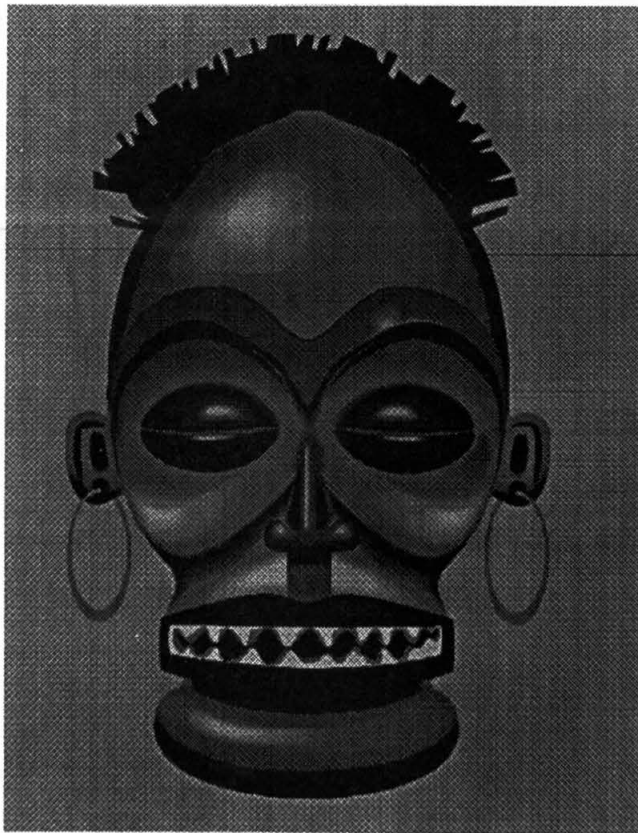
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Tool invades the depths of your mind

By Rob England
Copy Editor

To defy categorization in today's music world is truly a feat. With all the different labels placed on music, it is hard to believe there are bands that can't be classified.

Tool is one of those rare enigmas.

They're too loud and abrasive to be called rock, but too melodic for metal. And since there is no category for inventive bands that touch upon all the aspects of songwriting while covering every corner of the music spectrum, Tool will always stand out.

On their latest release, "Aenima," Tool continues to dwell in the realm of the unknown. As on the platinum selling "Undertow," the band grabs the listener and doesn't ease its grip until the album's conclusion. This edge-of-your-seat tension helped boost "Undertow's" sales through the roof, and will undoubtedly do the same for "Aenima."

Many tracks on "Aenima" focus on Tool's uncanny ability for the start/stop, fast/slow technique popular in much of

today's music. But where many bands use the technique simply to create a catchy attention-getter for their music, Tool takes it to the extreme. Every time the band goes slow, they manage to hold the listener in suspense. You just wait for the explosion, but often it's slow in coming. Instead, the slower moments are fully developed and add an incredible tension to the impending feeling of doom. Think of it as the not-so-peaceful calm before the storm.

These slow moments work largely thanks to the voice of singer Maynard James Keenan. On previous offerings Keenan's vocals have been mixed evenly with the music, causing the lyrics to be at times muddled. This time around Keenan's voice is a level above the instruments. Not only does this help clarify what he is saying, it also displays his talent as a vocalist. His wide vocal range acts as an additional instrument and often carries the songs. This is especially evident on the longer tracks such as "H." and "Pushit."

But don't think that Tool's signature sound has changed, because it hasn't. It has simply progressed. Keenan's partners in crime still pack the same energy with their instruments, only now they have learned how and when to bring it down a notch.

And, of course, they haven't forgotten how to be loud. "Hooker with a Penis" is an unrelenting, fast-paced attack on fans who have called Tool sell-outs. "I sold my soul to make a record, dipshit/ And you bought one," Keenan tells the fan before repeatedly yelling "Fuck you, buddy." The grinding "Die Eier Von Satan" speeds along while the lyrics are screamed in



Top--Members of Tool (L-R) Justin Chancellor (Bass), Danny Carey (Drums), Maynard James Keenan (Vocals), Hugo (Blue Chihuahua), Adam Jones (Guitar). Left--Comedian Bill Hicks, from the CD artwork.

Photo courtesy of Syd Kato

German, describing how to make the perfect cookie (there are no eggs and an added secret ingredient).

But there's more to "Aenima" than a bunch of songs. With the help of sound effects and melodic introductions, the songs flow from one to the next, creating a cohesive entity. This is a trick Tool has not attempted before and it helps the album fly by despite its 78-minute length.

And then there is the album's finale, the 14-minute "Third Eye." Perfectly summing up the entire album, it begins with snippets of comedy from the late Bill Hicks, who is also mentioned in the CD's liner notes. Hicks' words slowly fade into the growing guitar distortion and tribal

drumwork. As the song builds, Keenan steps in slowly and tentatively against the music. After a few minutes, though, he is wailing like a banshee. The music picks up to challenge him while his voice starts to strain from yelling. Then after an extended musical interlude, everything dies, except for Keenan's whispered voice. As it grows, so does the music and the noise level, leading up to one final explosion.

As the tune fades, Tool slowly loosens its vice-tight grip, and allows the listener to relax and breathe freely again. The damage is done, though, as Tool has forced their way into the cerebral cavity of their listeners and created a deep, dark hole where they will lurk forever.



"Grass Harp" explores adolescent life

By John F. Clorus III
Correspondent

A wonderfully enchanting film, "The Grass Harp" stimulates the mind and creates a gentle world of peace and tranquility that may remind many of us of our childhood. Based on the novel by Truman Capote, this is a rich and wholesome story about a young boy experiencing adolescent life. After the death of his mother, Collin (Edward Furlong) is sent off to a new home where he is put under the care of a distant, overbearing cousin, Verena Talbo (Sissy Spacek). Also staying in the house is Verna's younger sister, Dolly (Piper Laurie), and housemaid Catherine (Nell Carter).

Collin's new life is away from most children and is instead spent with Dolly, wandering through the forest and experiencing life with her. Dolly becomes Collin's first love, and when life in the Talbot home becomes too difficult to bare, Dolly, Collin and Catherine journey off to a large treehouse out in the forest, to live a free life without anyone to dictate their actions. The response



Enjoying the campfire, from L-R Catherine Creek (Nell Carter), Judge Charlie Cool (Walter Matthau), Dolly Talbo (Piper Laurie), Collin Fenwick (Edward Furlong), and Riley (Sean Patrick Flanery) in "The Grass Harp," directed by Charles Matthau.

from the town is to go out and save young Collin, and it is at this point in the film when all the characters come together and we begin to see the way the town is run, just as Collin learns about how things in life work out.

What this film is really about is being exposed to different points of view while

growing up and being influenced by your surroundings. Collin gets to know many people in the town, and because of this slowly develops his own beliefs and values which lead him to choose not only a career but a way to live his life.

Not to go without mention is the small town atmosphere and golden memories that are beau-

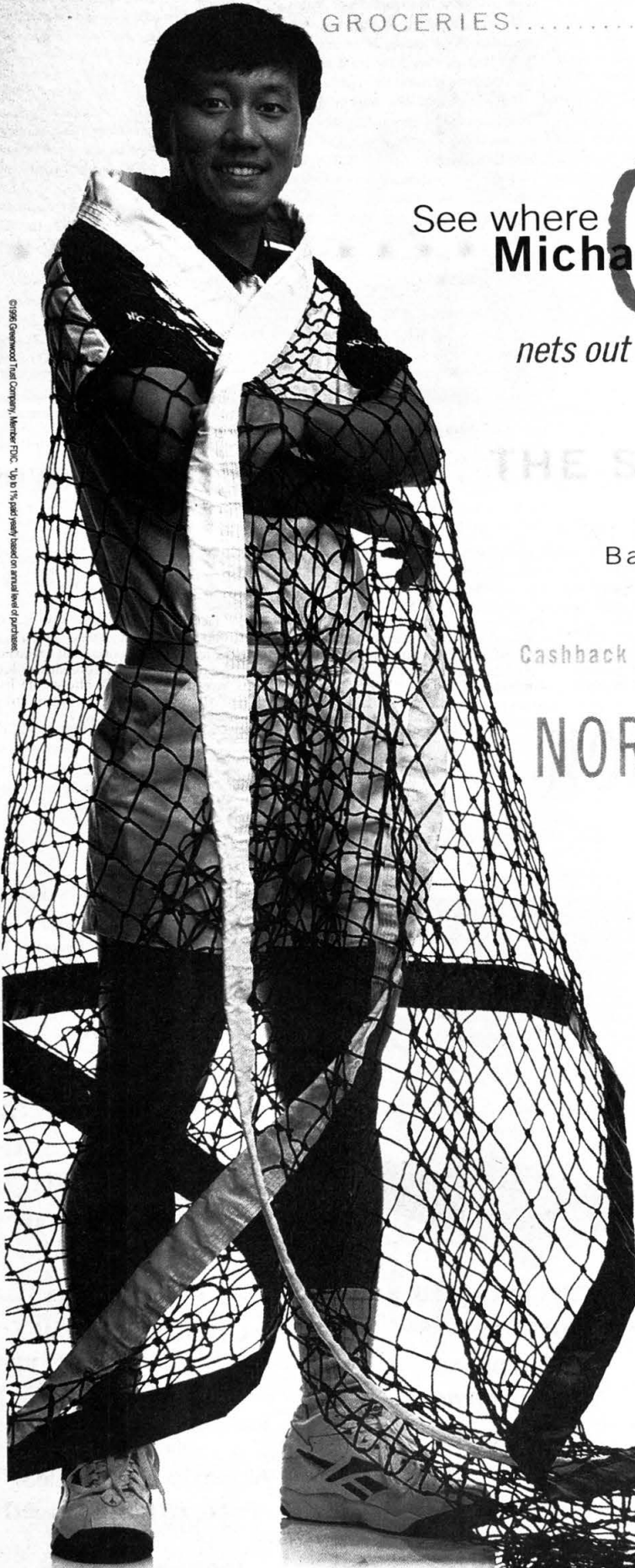
tifully photographed by John Alonzo, whose hand-held camera techniques blend into the story to accurately depict the freedom the characters are playing.

"The Grass Harp" is in theaters now.

Coming in next week's Chronicle:

An interview with actresses Marianne Jean-Baptiste and Brenda Blethyn, stars of the new, soon-to-be-released film, "Secrets and Lies," by director Mike Leigh.

You don't want to miss this one!



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FRINGE

By David Harrell



The O.J. mystery continues!

Part 2 of a report written by investigative reporter Sherman H. Skolnick in December, 1995.

Harsh reality #2: Shut your mouth! Two major dope gangs distribute drugs in California washing the loot through businesses and banks.

Gang #1 is the Herrera gang of Mexico, tight with the CIA. For political survival, state and federal prosecutors and law enforcement officials know it is forbidden to start up with them. Safer to grab some street-corner nobody.

Dope gang #2 is the YAKUZA, also tight with the CIA. (See the book "Yakuza" by David E. Kaplan and Alec Dubro.)

Prior to the murders, O.J. reportedly told business associates that his ex-wife Nicole, her friend Ron Goldman and their confederates were dealing dope. O.J. reportedly said he told Nicole and Ron to stop it, or he would stop it, because the dope dealing was endangering his family and other businesses.

To keep track of this dope dealing, and because of his jealousy of his ex-wife, O.J. had detectives tracking her.

The night of the double murder: Shut your mouth! The reported scene: An undercover federal drug enforcement team, equipped with see-in-the-dark video, was tracking Ron.

From past surveillance, they firmly believed he was part of a widespread homosexual dope gang, fronting for the Yakuza. They knew the gang distributed the stuff on credit to fancy people, celebrities and such, contacted through waiters (such as Ron) at fancy eating places like the Mezzaluna restaurant. Ron worked there along with reputed sidekick and fellow waiter

MICHAEL NIGG.

The phone call: Shut your mouth! On the night of the double horror, Nicole reportedly received a phone call from a friend, pleading that ex-husband O.J. had to come up, pronto, with several hundred thousand dollars—or else—to make good a dope debt.

The butcher job: Shut your mouth! Both the narcs and O.J.'s detectives reportedly witnessed Nicole and Ron cut up, samurai-style, by a dope hit team. The video reportedly shows them as three or four Hispanics or Asians.

If the trial evidence is true, was that O.J.'s shoe-print at the murder scene, after the fact, when he was alerted by his detectives who reportedly had seen the bloodbath?

Naive people ask: Why didn't the narcs and/or the detectives stop the murders? For one thing, the narcs know their top dogs at the U.S. DRUG ENFORCEMENT ADMINISTRATION are highly corrupt, and have given the Herreras and other major dope traffickers a pass. (See the book "The Underground Empire" by James Mills.) Also, both teams knew better than to interfere with the bloody turf wars between the Herreras and the Yakuza in California.

Insofar as the L.A. police later planted "evidence" implicating O.J., was this a type of police "logic"? ("Well, O.J. is in with criminals anyway, so let's sink him one way or another.")

Judge and Mrs. Ito: Shut your mouth!

O.J. trial judge Lance Ito was reportedly in a position to know what the double murders were really all about. His wife, L.A. Police Department Capt. Margaret York, has been in charge of investigating police department corruption. Capt. York reportedly knew of the other police brass as corrupt secret owners/operators of the fast food sites, formerly O.J.'s business (Did O.J. still retain an interest?).

Capt. York reportedly also was the liaison to DEA, and examined the files and records of the undercover narc team as well as the video. The district attorney was also in a position to know, O.J. defense team lawyer Robert Shapiro is reportedly close with known major drug traffickers. Are they just "clients"? Did defense attorney Johnnie Cochran know? Judge Ito blocked Cochran from trying to bring up matters about a dope hit team or similar items.

NEXT WEEK: Shut your mouth—or you're dead!

Skolnick is founder and chairman of the Citizens Committee to Clean Up the Courts, dedicated to exposing "judicial bribery and political murders." Its address is 9800 S. Oglesby Ave., Chicago 60617-4870. The next taping of its cable access program "Broadsides" on Monday, Oct. 21 at 5:30 p.m. at Chicago Access, 322 S. Green. The group's news hotline number is (312) 731-1100.

If you don't vote, don't complain

By Stephan Portugal
Staff Writer

So who are you voting for? Why are you voting? Are you voting? Did you even know there is an election coming up? Well, I'm sure that if you are reading this paper then you can at least answer the last of these questions. It seems, though, the question really is, do you care? Probably not.

In my two years here at Columbia College I have met very few people who are interested in politics as a whole. I have met some people, though, who see politics as a part. Their part, their special interest. But beyond that it is never explored.

Hopefully all of you have some sort of political opinion. But how did you come up with your opinion? Do you have good knowledge of all sides and all views in order to make a clear and accurate assessment of what is wrong or right with our government? After all, it would be impossible to fairly judge anyone, whatever reputation that person or group may have, unless you can answer yes.

Granted, it would be extremely time-consuming to keep up on all the minute details of today's issues. But we would all benefit as a society if we tried, at least a little bit, to understand how those we don't agree with come to their conclusions.

It is because of the fact that we do not pay attention to politics enough and the important role it plays in everybody's daily lives that we were able to lose control of our government. That is because we are now a government that is not ruled by the people, but ruled by special interest groups. And these groups were able to gain momentum because the less people knew or cared about what was outside their world, the more they would focus on what affected just themselves—thus the name "spe-

cial interest groups."

The problem now is that only the richest, most deviant special interest groups have the most influence. Like the kind of influence the tobacco industry has on Sen. Dole, or the influence of trial lawyers on President Clinton. I do realize that we will always have special interest groups in one form or another, and I think some are probably even necessary, but if we learned for ourselves the best compromises for this country then we could eliminate the worst of them.

So why are we so deficient in political knowledge? Is it because we have such an oppressive government that you are turned off by the whole mechanism? If that is your reasoning, then you should check out the governments of almost any country in the world and see what they are getting away with. This may be hard to believe, but there are very few places you could go that would be better.

Of course most of us don't have the slightest idea of what goes on around the world, but that is another story altogether. Maybe we're lacking political knowledge because we are turned off by what is perceived as biased, yellow journalism? If you believe this, fine, but bad news has to be better than keeping yourself completely in the dark. Besides, isn't it hard to believe that ALL news is biased and yellow?

But the lamest excuse we could have to ignore politics is that we don't think that we count. Well if that's how you feel and that's how you act, then you don't count. No need to explain that further.

What I'm trying to say is if you only follow what's important to you, then at least try to see why the other side is doing what they are doing. It is only fair. But if you don't follow at all, then don't criticize or complain about our government. You're not qualified to do so.

Letters to the editor

Elevators old but still good: Provost

I regret the impression given by *The Chronicle* that the College's elevators are unsafe or out of compliance in any serious way with the city code or safety regulations. The College strives to ensure all of its facilities are both safe and in code compliance at all times. From time to time, however, we do encounter breakdowns or experience minor city citations with respect to our elevators.

Columbia's elevators operate with a high level of traffic and are subject to breakdowns the same as any piece of machinery operating at a constant pace. Breakdowns are handled immediately by professionals. Columbia's elevators are maintained by several of the most reputable elevator service companies in Chicago. These companies are on call for emergency service 24 hours a day, seven days a week in accordance with

our maintenance agreements.

To date, the violations issued by the City of Chicago have all been addressed, and we are awaiting a follow-up inspection and the processing of our current Certificate of Inspection. When a violation is minor in nature and does not affect safety, the city allows the elevator to operate while the violation is being rectified.

To help Columbia's elevators run more efficiently, please observe the following procedures:

Do not enter an already overcrowded elevator.

Never hold the doors open using the rubber safety edges. Use the "Door Open" button, but keep in mind that holding an elevator on a floor interrupts the operation

of the elevators.

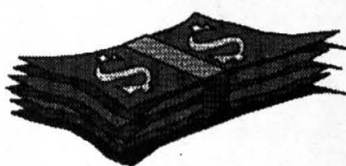
If a breakdown occurs, press the emergency bell or stop button and wait for assistance. Tampering with the doors usually creates a delay in releasing the elevator.

The elevators at Columbia College may be old, but the equipment operating them is monitored and updated continuously to meet the highest safety standards set forth by the City of Chicago and the Elevator Service Industry.

Sincerely,

Bert Gall

Provost & Executive Vice President



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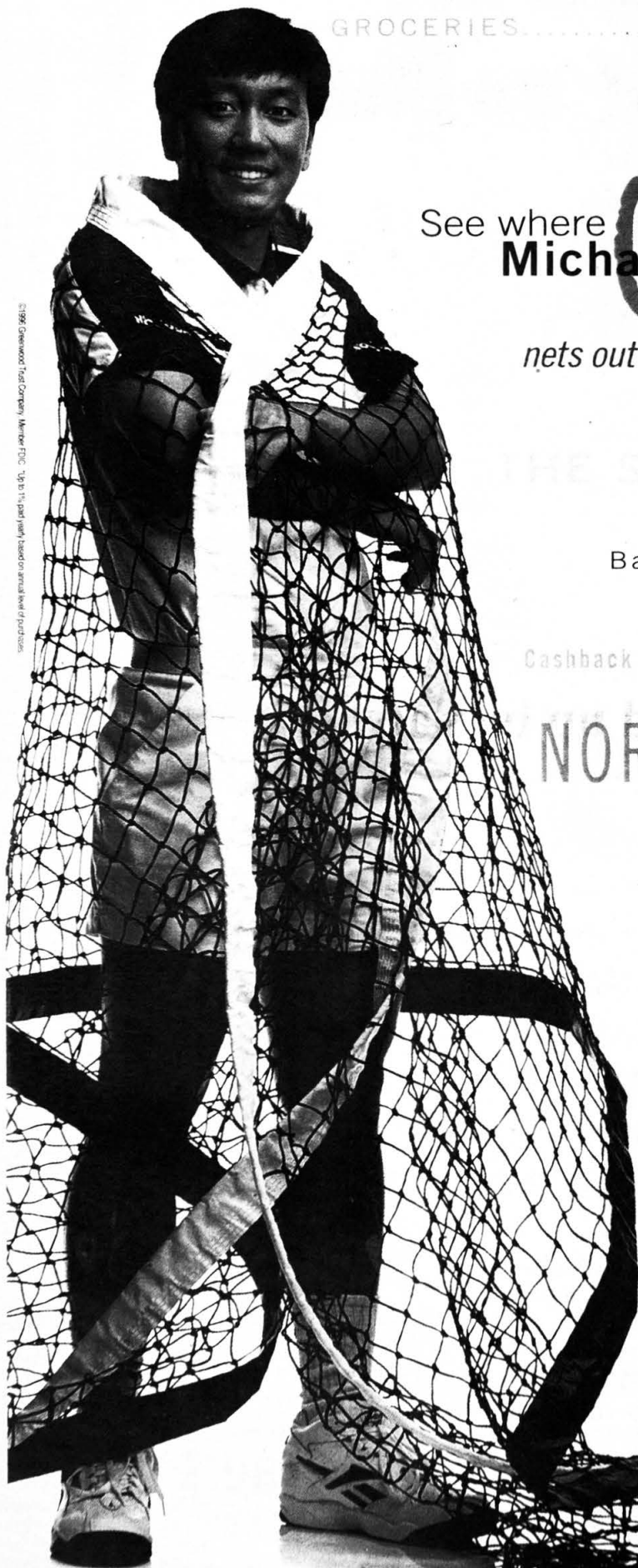
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This Is This

Bob Chiarito



Testing your character

This week, Columbia will conduct comprehensive standardized testing for freshmen and transfer students. The test, which takes about two hours, will be given during four different classes: English Composition I, History of Art I, Introduction to Audio and Introduction to Advertising. New students not enrolled in those classes must take the test at the Blackstone Hotel.

According to Art Department faculty member Max King Cap, this is another example of the administration victimizing students and faculty.

"First the administration put the students through that awful registration process, and new students don't get the classes they want because they register last," King Cap said. "Then they're going to put them through these tests, which would be fine if they weren't using class time. Students have paid for these hours."

At Columbia, three-credit hour classes cost an average of \$825, or \$55 each for the 15 class periods. So new students are forced to waste \$55 on a test that, for better or worse, does not affect individual student records.

King Cap said that some upset faculty members are refusing to administer the test. "Some faculty members told me, 'I'm going to make the students go to the Blackstone,'" King Cap said.

While acknowledging the concerns of displeased faculty and students, Academic Dean Caroline Latta said the administration's decision was not an easy one. "We all agonized over this but we finally came to the conclusion that the long-term goal was so important, we had to capture the largest amount of students while they were on campus."

The College's long-term goal, according to Latta, is to provide students with the best advising and the best curriculum possible.

Although I sympathize with King Cap, I believe that in this case the end justifies the means. I feel, as any rational person should, that the tests are a good way to gauge students' strengths and weaknesses and are a sign that the administration is taking a step in the right direction for a change. These tests are the catalyst for much needed change at Columbia.

Students often complain that classes at Columbia are "dumbed-down" to accommodate those who are not familiar with the class while holding back others who are more advanced. One result of the College's tests will allow advanced students to bypass many required classes. It will also identify areas of weakness, resulting in possible adjustments in the list of Columbia's general requirements.

As for giving the test during classes, Latta said they considered conducting all sessions at the Blackstone, but feared no one would show up. Even though the tests will take place during class time, the administration still feels it has to entice students, offering a chance to win free movie tickets. Latta admits there's little she can do to enforce the rule.

"I'm over a barrel," Latta said. "I only have the dumb movie tickets and an appeal to the best side of students saying, 'Do something, not only for yourselves but for the good of the school and of future students.'"

In the end, these tests are going to measure the integrity of students. After complaining for years, hopefully students and faculty will realize that these tests will bring about change and that being a member of a community means doing something for the good of the community.



Inspectors need inspecting

There are many good reasons people call Chicago "The City that Works." The Department of Building Inspection is not one of them.

When you look at Jason Kravarick's front-page story, "D.O.R. slips, leaves couple in filth," realize this is the second week in a row in which we've exposed gross incompetence on the part of Chicago's Department of Building Inspection.

Last week, we broke a story on Columbia's elevators, how three of them did not (and still do not, as of this writing) bear valid certificates of inspection from the Department of Building Inspection. The certificates are missing for good reason—the elevators have safety violations. And yet, although we still fault the college for not pressuring for quicker action, most of the blame falls on the shoulders of the Department of Building Inspection. In fact, they flat out told reporter Michelle S. DuFour that their department was crucially short of staff.

This week...well, Kravarick's piece speaks for itself. There's absolutely no excuse for letting two disabled North Side citizens wallow in crust and rampant insects. This time, the "minor" blame goes to Illinois' Department of Rehabilitation for not checking on its calls to the Department of Building Inspection (and for not keeping a closer eye on that careless department). But the major blame falls, again, on the agency that failed to quickly respond to a situation in dire need of a quick response.

To the City of Chicago's Department of Buildings: Shape up, real quick.

Stood up by Salvi

It's an occurrence that happens all too often in these days of infomercial politics. And yet, once again, we at the Chronicle are forced to support a candidate for public office by default—not because of his or her personal credentials.

But does anybody vote for candidates today, or do we all simply choose the lesser of two—or more—evils?

This time, the race in question is for the seat of retiring Illinois Senator Paul Simon. The two major contenders are Republican Al Salvi and Democrat Richard J. Durbin and, although we have a few weeks before we make our election endorsements, we have no alternative but to endorse Durbin.

Strange, but Salvi didn't learn the lesson taught by the unsuccessful run of his primary opponent, Lt. Gov. Bob Kustra. Ironically, we at the Chronicle made a late, surprising endorsement of Salvi in that primary race for much the same reason Salvi has kissed his chance at our endorsement goodbye over the past couple of weeks.

Candidates for public office should not, can not and must not avoid speaking to the people who elect them. And that's just what Salvi—and, earlier, Kustra—has done. Salvi "blew off" the Chronicle.

Salvi had an appointment to answer questions by Chronicle writers via telephone on Friday, Oct. 4. At the designated hour, Salvi did not call. Neither did anyone from his staff.

The days passed. Nobody from the Salvi campaign called.

Later last week, Chronicle Faculty Adviser Jim Sulski called Salvi's people, who told him that they would try to reschedule the interview.

Really, folks. That's the best you can do? Or have you already written off the college vote?

Last year, we wrote an editorial chastising Lt. Gov. Kustra for refusing to answer the questions of Chicago Sun-Times columnist Basil Talbott, whose Capitol Letters feature helps Chicago voters decide on candidates by revealing how they would have voted on current legislation. Kustra's refusal, in our opinion, made even the consideration of a vote for the Lt. Gov. out of the question.

Welcome to the stealth-candidate club, Mr. Salvi.

And so the Chronicle has no choice but to make an early endorsement in the race for Illinois' second senator. Although it's only by default at this point, Richard J. Durbin has our support.

DEAD?

Then don't write to us. However, if you're alive with some brain activity going on, we want to know about it. Mail or bring your letters or opinion pieces to David Harrell at 623 S. Wabash, Suite 802 OR email: CHRON96@INTERACCESS.COM. Hurry—you're losing brain cells!

Stuff From Staff

Allison Martin

Keep prayer out of schools

This being my first column, I wasn't sure exactly what to write about, so I asked fellow Chronicle staff members.

Some said, "Write about anything you want." Our opinion editor said, "Just make sure it's around 600 words." Another person said, "Write about anything—write about a nightmare you had or something you did." Okay...

With those thoughts in mind, I turned to previous issues for guidance. The columns were about everything from being short (which I also suffer from) to gay and lesbian rights. Finally, I got my inspiration.

I remembered a scene from the movie "The Birdcage" that reminded me of a growing debate haunting talk shows and news programs. Senator Keeley (Gene Hackman) said to Albert, a transvestite (Nathan Lane): "It's just so odd to me, this fuss over school prayer, as if anyone—Jews, Muslims, whatever—would mind if their children prayed in the classroom."

I seriously thought about Keeley's statement. Though I was raised Catholic, I would not want my children to pray in a public school.

Our country is no longer a melting pot. Some say it never was. Public schools encompass children of so many different religious beliefs, races and economic backgrounds that they should not even attempt to make them all pray. To me, praying should be expected in private schools, but public schools are funded by the government and exist for the masses.

If a little boy wishes to say grace before lunch, I do not think he should be punished. But that does not mean the other 200 kids in the cafeteria must stand up, hold hands, and pray.

If a public school allows a minute for "quiet prayer" every morning, what are atheists supposed to do? Twiddle their thumbs? Sing "Mary Had a Little Lamb" to themselves? Why should they feel alienated for one minute?

In a public school, religion should not even be an issue. With all the other issues to worry about, let's leave religion outside the school, like C.C.D. classes, family gatherings or church.

This may be taking it too far, but I do not even think businesses, schools, or the government should be closed on religious holidays like Christmas or Easter. Do not get me wrong—I will gladly accept the extra days off from work and school—but the days should be reserved for those of the respective religions.

In my public high school, Jewish students did not have to attend on their holy days. I would agree with this practice before closing everything for the sake of one religion. If your particular religion has a holy day, I do not think you should have to attend classes, etc. Granted, many people will surface who were never religious before, but I am sure there are ways to regulate it. There may be other solutions, but I think it's about time to stop forcing one religion on everyone else.

Pouty Robinson makes night with Crowes black

By Jason Falkinham
Staff Writer

From the moment he hit the stage, Chris Robinson, lead vocalist of the Georgia-based Black Crowes, had a huge chip on his shoulder.

The usually talkative and energetic singer was quiet and seemingly uninterested in performing at the second of two sold-out shows at the Aragon.

The band, on the other hand, was very tight and seemed to get better as the night went on.

The Crowes have taken on the mentality of such bands as Phish and the late Grateful Dead by totally changing their set list from night to night, and Sunday was no exception.

While the band left out the showmanship, they hit the stage jamming. Opening the show with a "down home" southern jam, the band kept the trend going, adding to such songs as "Wiser Time," and the brilliant "Thorn in my Pride," from the band's second album, "The Southern Culture and Musical Companion."

A great surprise of the show was a brilliant cover of "Shake Your Money Maker," by Elmore James, which they played at last year's Horde Tour.

About halfway through the set, the tide of the show turned. In the middle of the song

"Nonfiction," from the band's third album, "Amorica," the PA monitor went out, which made Robinson's voice sound higher than usual.

He then left the stage and demanded that his crew fix the problem.

Once the crew solved the problem, the band started to play again, much to the worried fans' delight. Many of them were recording the show, which the band allows.

Jamming through tracks such as "Sister Luck" and "Seeing Things," from their debut album, "Shake Your Money Maker," the show was back on track, until the tide turned once again, ultimately for the worse.

While singing the song "Sometimes Salvation," and back in the flow of a great jam, Robinson was hit in the face with a full cup of beer. Seemingly quite stunned, the singer slammed down his microphone stand and stormed off the stage, followed by the rest of the band.

Rich Robinson, Chris' brother and guitarist for the band,



Rich Robinson, guitarist of the suddenly temperamental Black Crowes.

addressed the person who threw the beer. "Thanks to the asshole who threw the beer, you cost everyone a great show, you dick-head."

The house lights then went on, and some people did leave. About twenty minutes later, the band re-emerged and played two more songs including the single "Jealous Again."

The band then stormed off the stage with a "thank you and peace."

An obviously upset crowd left without hearing many singles, including "Hard to Handle," "High Head Blues," and "Remedy," which the band usually closes the show with.

Chris Robinson has to understand that concerts that serve beer are going to breed some obnoxious assholes, and he has to live with it. Hell, we are the ones who made them who they are.

Hey Chris, save the big shot mentality for Axl Rose and keep jamming.

The Power of our Rhythm

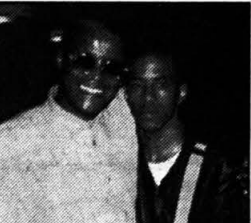
By Tim Mathews
Correspondent

Hello students, and those of you pretending to be!! I'm back in the fold this week to present new info on this month's hottest releases.

First, though, for anybody whose down with the sounds of Da Brat, who seems to be sitting on top of the world as her single starts to get heavy airplay from three of Chicago's hottest radio stations (107.5, WGC, 102.7, V-103; and 96.3, B-96) check her out when she comes to town to promote her album, "anuthatantrum," the last week of October. The sexy hip-hop tomboy will be at Georges Music Room on the 29th.

Singles on the tear:

Ras Kass—"Anything Goes" 702—"Steelo"
R. Kelly—"I Believe I Can Fly"
Blackstreet—"No Diggidy"
Johnny Gill—"Let's Get The Mood Right"
Lost Boyz/Dogg Pound—"Music Makes Me High" (remix)
Isley Brothers—"Floatin' On Your Love" (remix)
Genuine—"Pony"
K-Ci and Jo-Jo—"How Could You"



LP's on the rise:
2Pac—"Machavelli" (Due Nov. 5)
Kool G Rap/ D.G. Polo—"Rated XXX"
Poor Righteous Teachers—"New World Order"
The Roots—"Illadelph/halflife"
ATLiens—"Outkast"
Mint Condition—"Definition of a Bound"
Snoop Doggy Dogg—"The Doggfather" (Due Nov. 8)
Chuck D—"The Autobiography of Mr. Chuck"



Above: Tim and Da Brat
Below: Tim and George of Georges Music Room.

James Brown celebrates 40 years in the music industry. He originated the whole tradition of soulful "begging" songs, which is kept rich and ready by today's R/B crooners like Keith Sweat, Babyface and Jesse Powell. He has a new recording called "James Brown: Live from the Apollo 1995." Happy 40th and may there be 40 more for one of music's most gifted pioneers.

Things are a little short this week, but expect me to be back in full swing next week. Peace out and much love.

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II. 12:30 P.M. - BOOK SIGNING
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DJ Ron C fires up Columbia's WCRX

By Kimberly Watkins
Features Editor

As Ron Carothers talks about music, house and disco in particular, his face lights up and a contagious excitement spreads to anyone who wants to listen. It's a musical journey that started eight years ago under the alter ego DJ Ron C, beginning with spinning house at basement parties, moving to alternative and progressive at Medusa's, sliding into hip house at Casanova's and returning full circle to house and disco.

"Chicago is the originator and creator. It is the father of house music," said Carothers. "It was a marriage between the music of Chicago's early gay clubs, like Club LeRay's, and the style of underground basement DJs, like DJ Farley Jackmaster Funk, which then moved into larger venues."

House music is recognizable as the genre of soulful, sometimes gospel, voices over dance beats that included drum machines and synthesizers.

"The first tracks were strictly instrumental, then came songs with understated vocals, then emerged what we know as 'Deep House,'" said Carothers. "Deep House continues with the vocals, but has a more disco-y feel and is more organic, using instruments instead of synthesizers. They are usually the songs that everybody knows but never knows the name or artist of."

Buying records since 1984, Carothers bought his first vinyl, "Don't Go," by Yaz at Fletcher's on 75th Street. He still plays it sometimes, if asked. His vast collection includes everything from Sade and Nitzer Ebb to the Pet Shop Boys and classic house tracks like Jesse Saunders' "Funk You Up," one of the first house songs. Carothers' 16 crates of records can take up an entire corner of his room and hold about 88 records apiece, but his total assembly numbers closer to 4,000.

DJing is not for everyone, he noted, "you're constantly broke and you have to lug all these records around." Carothers estimated that he probably buys



about 15 to 20 records a week. "I'm a record fiend," said Carothers. "That's my jones."

Carothers is currently a student program assistant in Columbia's Educational Studies Department and a senior in Radio. He prefers to work behind the scenes because "that's where the true work of the artist comes from, the creation of it."

Listeners also know him through his past contributions as producer of WCRX's (88.1 FM) Thursday night program, "The Last Crate Hip Hop Show." As producer, Carothers was in charge of arranging for musical guest appearances and editing and transferring the songs they

received at the station onto tape. "Last Crate" refers to the remixes and b-sides of artists that are rarely played on the radio. "We go beyond the commercial music (what's in the front of the crate), to the juicy part of the crate—the back," he said.

Carothers carries the "last crate" concept to his own show at WCRX where he spins disco on Fridays. Vintage disco tracks that move and groove are this man's specialty. His favorite song this week is 70's songstress Jakki's "Sun, Sun, Sun."

Unlike some DJs, Carothers prefers to let an entire song play, instead of chopping it up, spitting it out and only mixing in parts of

a song. "I like to let the tracks play so that people can hear their songs. People come to dance to their jam, so I let them hear it," said Carothers. "As an artist, I want to play what feels good coming from me, but I also know that I'm getting paid to entertain a crowd. To DJ well is to be able to read your crowd and know what to play for them."

After graduation, Carothers wants to start his own production company and form a collective of different DJs to create a unified front for spreading their talent nationwide. "House music has defied all of its critics and proved that it's a legitimate genre," he said. "It's constantly changing

and evolving in ways that can't be stopped."

DJ Ron C's Top 5 PlayList:
"Lovers"—by Bruni
"Get on Up...Get on Down"—by Roy Ayers
"Forever and a Day"—by The Jacksons
"Is It All Over My Face?"—by Loose Joints and
"Movin'"—by Brass Construction

Got any requests? Let's just say he takes them into consideration. Start off your weekend right as DJ Ron C spins underground disco on Columbia's WCRX (88.1 FM) on Fridays from noon to 12:30 p.m.

Jenny Jones: guilty?

By Jason Kravarik
Media Writer

It's been over a year now since talk show host Jenny Jones and her producers were widely criticized for instigating a confrontation between two of their guests—which resulted in murder.

But now that the trial is getting underway, the father of Jonathan Schmitz, the man charged in the shotgun murder, is rekindling that criticism, blaming "The Jenny Jones Show" for "literally everything that happened."

Schmitz will stand trial in Michigan for the March 9, 1995 murder of 26-year-old Scott Amadure. Amadure revealed that he had a crush on Schmitz during a taping of Jones' show. Schmitz's father, Allyn, is also accusing Amadure of stalking his son.

But is "The Jenny Jones Show" indeed responsible for this murder, as the father says? There are clearly two sides to this story: 1) Says the talk show went too far by springing such a personal matter on someone in front of national TV, and 2) Which says that Schmitz is a grown man and should have been able to handle the situation peacefully—regardless of the embarrassment the show would have caused (it never aired).

They both hold some truth, and in a court of law the latter will probably prevail. Even if Jenny Jones isn't responsible for the actual crime, her show can't exactly escape all of the blame. After all, they do spend their workday meddling around in people's private lives. And if there was an employee of

Jason Kravarik
Media Writer



"The Jenny Jones Show" that came to work the day after the murder and said "I can't believe this happened," he or she probably did their internship at the National Enquirer.

Quite simply, with the level these talk shows have been stooping to over the last few years, something like this was inevitable. Take a bunch of people from an increasingly violent society, put them together to bicker and fight, and what do the producers of these shows expect?

Well, we know what they're expecting: big ratings. And it's worked for some shows like "Jerry Springer" and "Ricki Lake." But for most, mainly the new (and now canceled) talk shows hosted by the likes of Tempest Bledsoe and Mark Wahlberg, sleaze couldn't support them. It's only a matter of time before most of these talk shows die out and we're left with Oprah and a few others that managed to escape the TV executive's ax.

So in the meantime, what we are left with in the Jenny Jones saga is a dead man, childless parents, a man awaiting trial and a bitter father.

Sounds like a topic for the next "Jenny."

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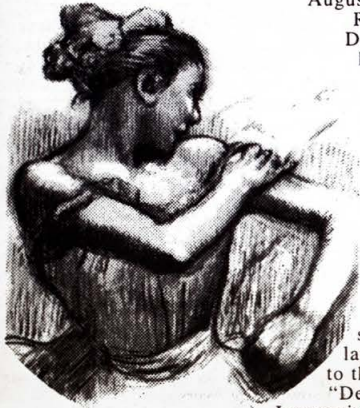
Degas

Beyond Years...Beyond Impressionism

By Kimberly Watkins
Features Editor

"The secret of art is to follow the advice the masters give you in their works while doing something different from them." — Edgar Degas

Edgar Degas is perhaps the most traditional, yet innovative artist to emanate from the Impressionist period. "Degas: Beyond Impressionism" is the Art Institute of Chicago's latest showcase of this self-proclaimed "colorist with line." Degas' technique and view of art is one of the aspects that set him apart from the likes of other Impressionist artists Claude Monet, Camille Pissarro, Paul Cezanne and Pierre Auguste Renoir.



Renoir once said, "If Degas had died at 50, he would have been remembered as an excellent painter, no more; it is after his fiftieth year that his work broadens out and that he really becomes Degas." This is the first exhibit that focuses on the nearly 100 paintings, pastels, drawings and sculptures of Degas' later work from 1890 to the early 1900s.

"Degas: Beyond Impressionism" almost begins where the last exhibition of the Impressionists ends, in 1886 when Degas was 51. Many of his paintings and sculptures after that period were confined to his studio—he only exhibited one sculpture, "The Little Dancer of Fourteen Years," during his lifetime.

The first part of the exhibit "A New Direction" begins with "Self-Portrait (1895-1900)." The works of this more mature Degas express a sensuality and preciseness that are evident. He remains true to the advice of the masters, yet deviates from the path to create his own voice.

"3 Studies of a Dancer in 4th Position" reveals Degas' passion for line. The figures are traced, retraced and traced again. Through line and outline, Degas creates the illusion of movement that he so appreciated and desired to portray. He receives his advice from the earlier artists Jean Auguste Dominique Ingres, Eugene Delacroix and Honore Daumier and incorporates it into his own. "The Years of Transition" tackles the transformation of Degas' broad range of work to refined focus. Portraiture virtually disappears from his themes. The Dancers become somewhat of an obsession. When asked why he always painted the ballet, Degas responded, "because it is all that is left us of the combined movements of the Greeks."

Raised the son of a wealthy banker in Paris, Degas was very familiar with opera and the ballet and was a great fan of music and dance. His ballet paintings are traditional and academic in technique from the Old Masters, but are placed in new compositions. These new arrangements were influenced by Japanese prints that became available when France and the East began trade agreements. Degas painted the dancer from dramatic angles and fresh perspectives, giving her a new poise that commanded attention like in his "Two Dancers (1890/1898)."



"If Degas had died at 50, he would have been remembered as an excellent painter, no more; it is after his fiftieth year that his work broadens out and that he really becomes Degas." — Pierre Auguste Renoir

"When people talk of ballet dancers they imagine them as being covered with jewelry and lavishly maintained with a mansion, carriage and servants, just as it says in story books. In reality most of them are poor girls doing a demanding job and who find it very difficult to make ends meet," Degas said. The will of the ballet dancer to achieve beauty in art impressed Degas. He often took photographs of the models to study and draw from. He reused the photographs and many of his sketches repeatedly in his work.

Degas' nudes reach a whole new realm of sensuality. In "After the Bath," the Degas woman again never views the viewer. She is seen from behind and is concerned only with the task of drying herself. Degas hopes to unveil the calmness of her act versus the tension and movement used to perform it. The serene bather, not unlike a Titian or Rubens goddess, is viewed almost as if looking through a keyhole.

Another of Degas' interests was that of combing the hair. Seven canvases delve into his enchantment with movement and form. The earth-red, fiery rust coloring of "Combing the Hair (1892-1896)" is intense. One woman combs a seated woman's long red locks and appears painful, indicated by the seated woman's need to place her hand at the top of her head. The exhibit also includes many of Degas' dancing sculptures, figures upon landscapes and the gaiety of Russian dancers.

In an extract from Degas' notebook he wrote, "It seems to me that if one wants to be a serious artist today and create an original little niche for oneself, or at least ensure that one preserves the highest degree of innocence of character, one must constantly immerse oneself in solitude." And that he did, a decision that he admittedly regretted later in life.

Whether it be the execution of a precise arabesque, the perfect arch of a bather's back or the seductive sloping of a neck, Degas reveals the human form in a beauty that many Impressionists never did. Perhaps he was the ultimate "voyeur." These everyday, ordinary movements are glimpses, mere impressions that Degas captures and holds, giving the viewer a peep through his keyhole.

"Degas: Beyond Impressionism" continues at the Art Institute of Chicago through Jan. 5. Special hours for the exhibit are Monday and Wednesday through Friday from 10:30 a.m. to 4:30 p.m., Tuesday 10:30 a.m. to 9 p.m., Saturday 9 a.m. to 5 p.m. and 10:30 a.m. to 5 p.m. Sunday. Admission is \$8 Monday through Thursday and \$10 Friday through Sunday. Members are admitted free.



Clockwise from top right: Edgar Degas, "Self-Portrait," c. 1895 - 1900; "After the Bath," c. 1890 - 1893; "Two Dancers," c. 1890/98; "Torso of a Dancer (Dancer Adjusting the Strap of Her Bodice)," c. 1899.



Ah, the tangled Web that fashion weaves

By Melissa Wendel
Fashion Writer

WE ARE NOW EXPERIENCING "CYBER TIMES." PLEASE STAY TUNED FOR FUTURE INFORMATION. ...

If you do not already spend a minimum of five hours a day on-line, I am sure you will begin shortly. These days, the computer can do just about anything for you, from personal shopping to organizing your party plans to finding your future spouse. With conveniences like these, why would you ever need to leave your house? Or want to?

I have reason to believe that the fashion industry has been taken over by this advanced technology. For starters, there is a complete restructuring process right now that has included replacing malls with strip malls and category killers. People no longer want to be personal. Whatever happened to going to the mall and socializing, enjoying the environment or simply trying clothes on before the purchase? No more! That's history! Now we only talk to machines and type in our requests.

There are not even any hand-written letters or signatures anymore, now we have stickers and stamps for that and our secretaries place them! It's as if our future goal for human beings is to turn into robots and systematize everything so that we are merely shells following the system.

Well, we are already like this when it comes to government and the capitalistic world we live in, where man is just a commodity. You know they are trying to do away with all cash, and eventually our Social Security numbers will be branded into our arms so some computer knows our every move.

OK, I got a little distracted, but the

point of this column is to let all you people planning to have anything to do with the fashion industry know that the industry has completely been taken over by computers. Fabrics and textures are designed on Adobe Illustrator and colors are a result of any kind of graduating, also on Illustrator, Photoshop or any other graphic program. It is no longer back to the drawing board, because most designers do not even know how to draw. So maybe what I am saying is that the fashion industry is in the hands of the computer whizzes.

All you fashion students should begin diversifying your studies to computers and business classes. There is no such thing as a designer with just a talent. Everyone is a designer in their own way. Everyone has a vision, and anyone could change the buttons on a shirt and call it Calvin Klein. The only difference between designers that you have heard of and designers that you have not heard of is MONEY. You need money to make money. And, come graduation time, if your parents do not transfer funds, a lot of funds, into your account, you are not a designer. Period.

So research, research, research! Read! Pay attention! Ask questions! Network! Ask for informational interviews! Constantly be aware of the changes in your industry. When was the last time you were at the library reading WWD or the New York Times or the Wall Street Journal? Pay attention, read the boring

stuff, watch the stock market, take classes that you think have nothing to do with your major ... because they do! And this has been your free advice.

Take advantage of it, please, so that I have some purpose in writing this weekly column. And feel free to write me with any question, concern or disagreements you might have. This column is for you, so let me know what you need to know to aid you in your career and in your growth.

Moving on. ... Take a tremendous interest in the World Wide Web. Did you know that America Online has 6 million subscribers? They are selling, marketing, promoting, advertising and shopping—shopping—and doing more shopping. This is where you need to be if you want to remain competitive in the industry. It's where your customers are.

Take notice of the changing lifestyles of people today. Moms are working moms. They are tired after work and do not have the time to browse the malls or BS with sales associates or fight with the screaming kids while she is checking out. Professionals are no longer wearing suits and heels to work. These days they are alternating between leggings, one black and one chocolate, and two or three tunics and their Hush Puppies. Where are they spending their money? Well, besides college tuition, they are buying home furnishings! Yes, they want to be comfortable, have to be if they decide to cut themselves off from the outside world and sit in front

of the computer or watch television. Remember, the baby boomers are in their 40s pushing 50. What do they want? Remember when they wanted leisure suits? They got them, and I know you thought they were cool, especially all you who sported your Reeboks with them. *Hint—they are O.U.T. ... Even the baby boomers will tell you that.

Remember, the World Wide Web is growing. The newest thing is software programs that allow consumers to find the lowest prices on any product they want. All they do is go on-line and type in the product they want and within seconds they see a picture, know the price and its luxuries. Then they type in their credit card number and please allow seven to 10 days for shipping. Thank you for shopping at WWW Bargain Finder.

Another new software product is Lifestyle Finder. Although it is still in its prototype stage, it will not be when you go into the working world. Lifestyle Finder is developed for merchants to identify consumer behavior and demographics. In it, Waldo the Web Wizard asks many questions that lead to a well-researched demographic outline of a certain clientele.

Hey, it's fun! When you're shopping the WWW, the icon is a woman, probably with a skirt to her knees, a granny purse, long hair and rectangle glasses, because women spend all the money shopping for the men while they make the money. YAH RIGHT!!! Anyway, when you click the woman on certain items she selects them and can adjust them to what she wants. For instance, she may choose to turn a two-piece bathing suit into a one-piece bathing suit, and all she does is select it and smile.

All I am saying is LEARN the World Wide Web—it is where your, my and our children's future lies.

Remember when they wanted leisure suits?...

***Hint—they are O.U.T... Even the baby boomers will tell you that.**

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He's on the lookout...for Columbia shady dealings.

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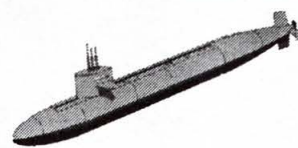
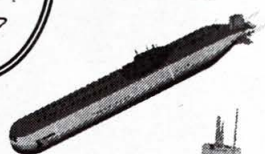
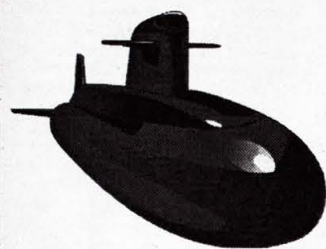
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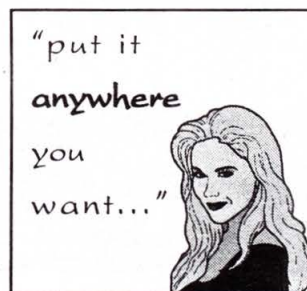
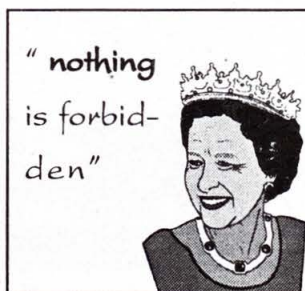
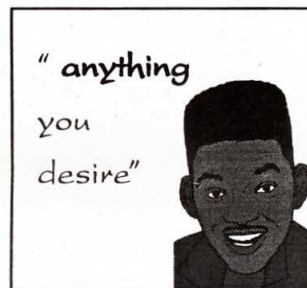
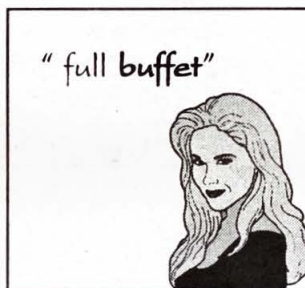
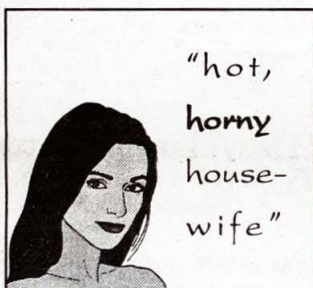
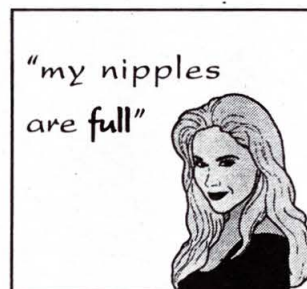
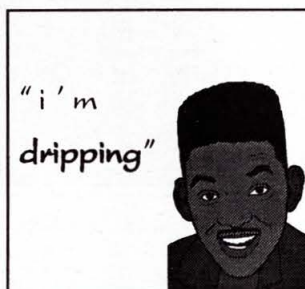


bagman



DISCREET, HOT AND WET

(SLAP A SADDLE ON ME AND RIDE ME LIKE A CIRCUS PONY)



"may i touch your beautiful beaver?"

"get your big cock away from me!"



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Students take 'Cementville' to New Studio Theater

By Chuck Jordan
Staff Writer

A dark, dreary, run-down room in the basement of an old boxing arena is the first place visiting competitors see. This locker room in the small Tennessee town of Cementville would be an eyesore to most. But a group of women trying to make a living in the midst of a hostile world must put aside any negative feeling they have and prepare for work. A colorful group of women must dress in their carefully crafted costumes and take on one another in front of a crowd of unruly loud men.

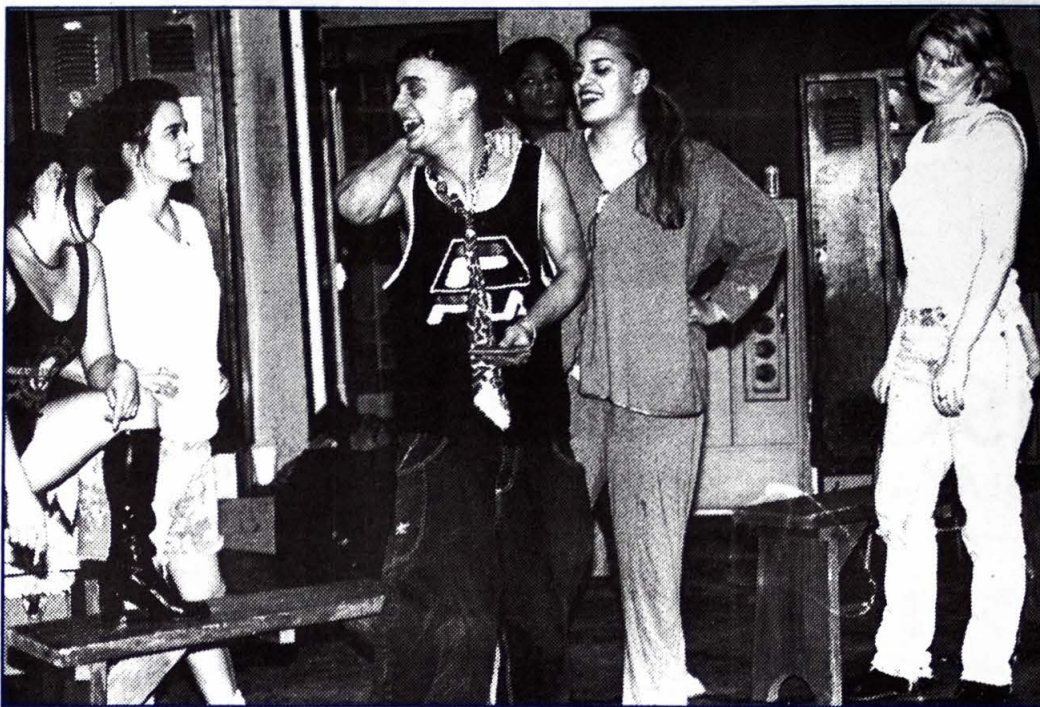
This is the background that the Columbia student production "Cementville" is set against. The play takes place in Cementville, Tennessee. And the story centers around the female wrestlers in the All American Wrestling Federation Shower of stars tour.

"This is a comedy, and probably a farce," says director Susan Padveen.

Padveen enjoyed the 1991 play written by Jane Martin when she saw it performed for the first time a few years ago.

According to Padveen this play was chosen because it was a strong and active ensemble piece with great women characters.

What is so funny about a women's wrestling team in Nashville Network land? The characters. The performance is primarily character and situation driven. For example, strong-willed Lessa who refuses to be denigrated by the male audience, clashes with the team's wrestling promoter, 'Big Man.' Dani, the spoiled self-proclaimed leader of the team has confrontations with everyone. Tiger is an alcoholic and morphine addict



Female wrestlers fraternize in the locker room during a production of "Cementville," playing at the New Studio Theater through the end of October.

Photo by Natalie Bataglia

and ex-convict. Dottie is a blond bimbo that has just been released from prison for drug use.

Padveen contends that the frankness of the characters and the realism in the dialogue is what makes

ate a true representation of these people and their experiences. A lot of research into wrestling [was required.]

The set is an important point of emphasis for the play. She insists Chicago set designer Jacky Penrod created a great environment. The set attempts to capture the filthy, gloomy conditions of the locker room.

"Cementville" opens Oct. 16 at the New Studio Theater. It will also be presented Oct. 18 and 19, and Oct. 24-26. The performance will be presented at 7 p.m. on October 17th and 20th, at 6 p.m. on October 22, at 2 p.m. on October 23, at 3 p.m. October 27. Admission will cost \$2. For information call (312) 663-1600 ext. 6126.

"[Cementville] is about America in the '90s. The characters examine two ends of the spectrum: be the best you can be or go for the PR and puff expecting that you get what you want."

-Susan Padveen, director of "Cementville," a Columbia College student production.

the play funny.

Even beneath the laughter there is a message.

"[Cementville] is about America in the 90's. The

Face Value

By Laura Stoecker

If you could get plastic surgery what would you change?



Dawn Hale
Journalism
Freshman

I would get my breasts enlarged because it would enhance my figure.



Misty Isaacson
Undecided
Freshman

I would have my ears pointed up like fairy ears.



Michael Brink
Animation
Freshman

I wouldn't change anything on my face, but I would try to permanently correct my eyes.



Carrie Dressel
Sound
Senior

I would probably want to change my stomach. After having two kids that's the area that I worry about.



Steven Bickwermert
Graphic Design
Senior

None, I was made this way so why should I change it? I'm happy with the way I look.



Maria Gimenez
Fashion Design
Senior

My breasts. Why? Because I have small breasts. I didn't mind it for a while, but now that I dress up I'm more and more worried about how much better I could look I get more self-conscious about my breasts. I really am thinking about it.