

3-17-1997

## Columbia Chronicle (03/17/1997)

Columbia College Chicago

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# THE CHRONICLE

OF COLUMBIA COLLEGE CHICAGO

VOL. XXX, No. 20

March 17, 1997

## Naked man arrested in Torco Building



Chicago Police arrest student Jermaine Chandler.

Photo by Bob Chiarito

By Bob Chiarito  
Investigative Editor

Columbia student Jermaine Chandler was arrested Wednesday after allegedly walking naked in a Torco Building hallway.

Journalism senior Diane Bell witnessed Chandler, 22, of Chicago, naked in the hall on the 13<sup>th</sup> floor of the Torco Building around 1 p.m. After being spotted by Bell, Chandler ran into an empty classroom, hid behind the door and called out to her, according to Bell.

"He said 'come here, I'm not going to hurt you,' recalled Bell. 'I walked a little closer and he said 'I'm an exhibitionist and I've always wanted to do this. Can you keep a secret?'"

Bell proceeded to go back to her class and inform Journalism instructor Scott Fosdick, who called security.

In between the time Bell spotted Chandler and called security, he got dressed and left the building, initially eluding security guards that were searching for him.

Chandler began walking south down Michigan Avenue when he was again spotted by

Bell, who saw him through the window of Columbia's bookstore. After seeing Chandler, Bell alerted security that he was getting away. Chandler was on the 800 S. block of Michigan Ave. when he was approached by security and asked him if he was a Columbia student and if he was in the Torco Building. Chandler responded yes to both questions and agreed to follow the guard back to Columbia.

Once back at the Torco Building, Chandler was detained in an empty audio/visual room on the first floor while Bell was interviewed by Director of Security Jose Gallegos.

Bell positively identified Chandler as the suspect and signed a complaint against him. A few minutes later, four Chicago Police Officers arrived and placed Chandler under arrest. When asked about the incident as police officers led him to a paddy wagon, Chandler replied "I'm innocent." Chandler was charged with public indecency and released after being fingerprinted on the following day. He is scheduled to appear in court April 11.

See Naked, page 3

**"How's Your Steak?" examines the naked man.**

See page 9

## Web page re-opens

### A year later, policy addresses Web page but questions still remain

By Rui Kaneya  
Staff Writer

For decades, integrating computers into school systems has agonized many college administrators. And, with the progress of the World-Wide Web in the last few years, administrators now have new headaches.

About 3,000 colleges and universities in 80 countries now offer their home pages on the Internet. More than 1,150 of those are in the United States. As Web use in schools increases, so do the ethical, legal, and technical issues.

In order to handle those issues at Columbia, Teaching, Learning and Technology Roundtable group (TLTR), a Web site interest group of 12 core members and a larger committee of faculty, administrators and staff, has developed "World-Wide Web Site, Computer & Network Usage Policies and Guidelines." All sections but one were approved by the Columbia College Council on Jan. 10. The complete version was approved March 7.

Until the creation of policies, Associate Academic Dean Peter Thompson, who chairs TLTR, had been taking a "temporary" editorial control over Columbia's unregulated Web site for roughly a year to ensure that the college is represented appropriately on its home page.

However, the way Thompson and TLTR handled the operation raised the eyebrows of many college community members. Some expressed the concern of censorship.

Some computer links to Columbia resources, including those of a few academic departments that had their own sites, were removed from Columbia's home page—with permission of each group created the site. No new information was allowed to be added to the Web page, except for the link to the Columbia 2 program.

Thompson said that his action was to prevent incomplete and misleading information from representing the entire college. "[The Web site] gave a totally distorted view of Columbia, its

departments and its offerings to prospective students," he said.

In the process of developing the policy, no student input was allowed. The meeting of TLTR on Dec. 12 was deemed a closed door meeting by Thompson. And the access for the Chronicle reporters to cover the meeting was not granted. "At that time, I explained to student reporters that I felt it not appropriated for these proposed policies to be interpreted peacefully—and publicly—prior to their submission to the members of the Columbia College Council," Thompson said.

Thompson told the Chronicle in December that he intends to eventually allow students to get more involved. "My intention and my wish and my desire is that we find a way to acknowledge the expertise of students formally by including them as members within this forum," he said.

He held the student roundtable March 13 to discuss the technology issues surrounding the college. He said this is an opportunity "to get a working group of students, who can make their feelings known about this particular issue."

With the creation of new policies, Thompson's editorial control is no longer in effect. All decisions on Columbia's Web page will be made according to these policies.

The new policies state that the information published on Columbia's Web site is twofold: "official" information, a reflection of the college catalog, representing Columbia College; and "unofficial" information, created by faculty, staff and "recognized student groups."

The official information contains admissions and curriculum information, calendars, academic departments, general studies requirements, certain college policy statements and similar information.

The official information on the Web is subject

See TLTR, page 3

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## Happy St. Patrick's Day!



anchors away! City workers get ready for St. Patrick's Day by dyeing the Chicago River green.

Photo by Blair Fredrick

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# Clinton offers "Hope" to college students

By Chuck Jordan  
Copy editor  
and Michelle Pocock  
Staff writer

Current and prospective college students don't need proof that the cost of education is skyrocketing. Recent statistics have illustrated that the price of education is increasing at twice the rate of inflation.

Most college students feel that they have little choice but to pay up. The job market has become more competitive and college education can often times mean the difference between success and failure.

President Clinton is trying to fulfill his pre-election promise to improve access to higher education. He feels that his plan, which he announced in his January State of the Union address will help students and their families.

Clinton introduced college reform as part of a 10 point plan to improve the education system. The reform agenda would focus on enacting a Pell grant increase and two new tax plans: Hope scholarships and tax deductions.

The Hope Scholarship can potentially offer a \$1,500 tax credit each year and last up to two years, assuring many students of a community college education. It would require students to maintain a "B" average and remain drug free to renew the scholarship a second year.

A \$10,000 tax deduction is available to families earning less than \$200,000 in order to offset the cost of tuition. The deduction becomes smaller as the family's income increases.

Families could be free to use either of the tax plans but not both.

Clinton's other education proposals include a raise of the need-based Pell grants from \$2,700 to \$3,000. This increase would provide almost \$7.8 billion to the 4 million college students who are eligible for the grants.

Also, included are plans to expand the work-study programs. The president said that his goal is have work study available for one million students by the year 2000.

The proposal also includes a reduction in interest rates from 4 percent to 2 percent on Stafford loans, and to 3 percent on non-need based loans.

The Department of Education, which administers the federal aid programs, praised Clinton's plan in a recent report to Congress. They said that tax credits are important because they would encourage families to set money aside for education.

Many college presidents also endorse the plan, especially the tax credit component. The American Council on Education, which represents colleges and universities, gave the president their support.

John Olino, Columbia's president of financial aid department, said he is uncertain about the effects of the proposal which would impact approximately three-fourths of the

financial aid population at Columbia.

He said that the plan has some benefits but he has concerns about it.

"It will give students the feeling that they have more choices," said Olino. "The more choices, the better chance of finding a school that is the best fit for yourself."

Olino also said that he was troubled by the GPA requirements for the Hope Scholarship. He argues that enforcement of the scholarship would end up causing more work for the institutions. The schools financial aid department would be forced to keep academic records of the Hope recipients. The grades would be given to the IRS.

It would also cost more money in the long run because of the government bureaucracy involved in the enforcement.

Non-profit groups also said that they have doubts about the program. The Institute for

'Tax policies improve college affordability, but student aid policies improve both affordability and access to higher education.'

-Jamie Merisotis, president of the Institute of Higher Education Policy

Higher Learning, a non-partisan organization whose goal is to aid student accessibility to college believes that the Pell increase would be helpful to middle income students. They remain skeptical about its ability to help lower income students.

"The tax credit and tax deductions are good in general. However, it won't increase access for low income levels," said Colleen O'Brien, managing director of The Institute for Higher Learning.

She cited a 1995 study of tax returns conducted by the The Education Resources Institute and The Institute for Higher Education policy. Families that earned less than \$30,000 made up 9 percent of those who itemize their tax returns while families making between \$75,000-\$100,000 made up 74 percent of those who itemized their tax returns. The institute contends that itemizations become an indicator of who could take advantage of the plan because tax payers can't receive returns without itemizations.

O'Brien also said that the Hope scholarship could end up being a disadvantage for students. She said it would add more hurdles for students to match in their freshman year.

## Study time hard to find for students

By Edwina Orange  
Staff Writer

All walks of life enter through the doors of the Wabash Building and each person has a different agenda, but to most students the thought of studying tends to be more of a challenge than a chore.

More than 20 percent of Columbia's undergrad students rank studying number ten on their list of things that are of importance. Family life, work and stress all compete for number one.

Patricia Lanfair, a junior, said "I have poor study habits because I am a single mom and I work full-time, any extra time I have is spent with my son to make sure his homework is done."

Some people may view poor study habits as that of a freshman, because it's their first sign of independence and free time is spent "finding themselves." But this thought is highly misconstrued. This problem affects the entire student body as well as teachers and the schools curriculum.

Laurie Ann Bender, an academic advisor, offers students a helpful hint for decreasing the burden of studying by suggesting that students look at the entire semester, not just on a weekly basis, but compare their syllabi and see how they

can get projects done in a timely manner.

"I'm always busy, so when I get around to studying the week is over and the homework is due," said Darnell Young, a freshman Graphic art major.

With the amount of students at Columbia being parents, working two or more jobs or just trying to deal with the world, some priorities get caught up or misgued.

"I have a lot of responsibilities and my time is limited," said Patrice Ward, a sophomore and mother of a four-year-old daughter.

"Most students carry a heavy load and maintaining balance can be difficult," said Peter Hirsch, a math and science tutor, "I would suggest that students be more creative in studying and to find places to go with minimal interruptions."

Since studying is essential in doing well, group studying is another suggestion to help students who find individual studying isn't making the grade.

Students should take advantage of the Science and Math, Writing and other various learning centers offered at Columbia.

Students may not realize the harm they're doing by not studying, but when it comes to the real world of dollars and cents, they will.

"We've come out strongly for Pell grants," O'Brien said. "We respect the president's plan. But it isn't enough."

Some suggest that a combination of the tax credits and aid may be the answer to needy students.

"Tax policies improve college affordability, but student aid policies improve both affordability and access to higher education," said Jamie Merisotis, President of The Institute for Higher Education Policy. "If we are to succeed, our policies must reflect both approaches."

Many feel that the government should do more to help the aid correlate with the rising cost of education. The American Council on Education believes that even with the new plans, students will not benefit because the colleges will continue to raise the cost of tuition; college prices have continued to rise because the market has been able to bear the increases.

O'Brien says that the tax credits are more palatable to politicians because they don't require revenue. New programs aren't likely because there is an interest in balancing the budget. If a new program is added it will likely come at the expense of a current government program.

In addition, The American Federation of Teachers has voiced concerns about the tax credits. They argue that the growing difference between the enrollment rates of high- and low- income students isn't being addressed. Moreover, they said that they fear students from lower income backgrounds are being forced into junior college and public universities. Thus, private college, public university and 2-year college attendance will be based primarily on income.

Congress will ultimately decide if the education plan will be enacted. Members of Congress in both parties have announced their disapproval, citing many of the same reasons as the organizations.

Lawmakers such as Sen. Paul Wellstone (D-Minn.) contend the Pell increase should be higher. He has proposed increasing the grant to \$5,000.

Members of the Republican party have their own plan which stresses expansion of tax deductible items for families of college bound students.

In 1965 Congress began the Higher Education Act, a list of legislative aid programs under the administration of the Department of Education in order to make education more accessible. Programs such as Pell grants, loans, and work study are included in the plan. The HEA, which is responsible for 70 percent of aid programs, comes up for renewal this year. The president's plan calls for placing the tax plan outside of HEA.

Olino said that he realizes that the proposal is complex, but he said he is willing to help students understand the system, if it passes.

He reminds students that they have a chance to vote and voice their opinions to lawmakers and make a difference.

### CORRECTIONS AND CLARIFICATIONS

In the March 10 issue of the Chronicle...

Gretha Hightower's name was misspelled

John H. Biederman's byline was omitted in his piece on the Chicago poetry scene.

The letter "g" of the film "Jerry Maguire" was in caps by mistake.

In Jill Schimelpfenig's second page story on internships, 3/4 of the internships offered by Columbia go unfilled and not filled as stated in the pullout box.

In the Horoscopes section on page 8, under the Aries sign, the first sentence should have read:

Being the first sign of zodiac and not being the first sin.

The Chronicle regrets the errors

# Clothed and cuffed



Photo by Robert Stevenson

Chicago Police escort student Jermaine Chandler into a paddy wagon Wednesday after being arrested. He was charged with public indecency for allegedly walking naked in the Torco Building.

## Naked, from page 1

Although actions like Chandler's are rare to Columbia, this is not the first time public indecency has been witnessed at the school. Last year and again in January a naked man was spotted in the Wabash Building, but witnesses were unable to give a detailed description. Currently, there still is a security alert warning students and faculty to be advised of an Feb. 19 incident of indecent exposure by a medium-built, male African-American, 5'8" with a medium complexion and round wire rimmed glasses.

Gallegos said the Chandler incident doesn't resemble the Feb. 19 incident, but may be connected to previous acts of indecency.

As for sanctions against Chandler by Columbia, on Friday Dean of Students Jean Lee said that she hasn't looked over Columbia's security report but said there may be mitigating circumstances to consider.

"I'm sure that something needs to be done," Lee said. "We may have to help the kid, not just punish him."

## TLTR, from page 1

to scrutiny by the college. "A Webmaster Team" is responsible for adding and dropping such official information at the request of the administrator responsible for that information. The team therefore functions as liaison to any college community members who develop content for the site.

The appointment of Brian Katz, facilitator for faculty technology support and core member of TLTR, and Bill Mette, network technician in the management information systems department, as the members of Webmaster Team was officially announced March 3. Other responsibilities of Webmaster team include supervising day-to-day operations of the site, maintaining quality and consistency of site appearance and providing training and support to faculty, staff and administrators.

Any students, faculty and staff who wish to express their opinions or display their artistic works may be linked to the parent pages of a department. Those personal pages will be considered "official" since they they will be placed under department's supervision, and anyone who wishes to obtain the links has to get an approval by each department.

"Student work is entirely an issue between student down the line and the department," said Thompson. "The process of formulating the relationship is going to take the next six months. And, during that time, these issues will be explored and solved."

At this point, it is therefore viable for any department to decide not to grant its Web link to students if it deems some of student's works as problematic. "I think it is [department's] right because they are college resources that are being utilized," said Thompson. "It is not to say that students cannot have their own Web sites and publish whatever they wish to do [outside the college]. That is their option. But if you're talking about the utilization of college resources, then that is the decision that will be made."

The unofficial information is idiosyncratic and contain widely varying kinds and quantities of material gathered by faculty, staff and student groups.

All groups are required to apply if they wish to have their information represented on Columbia's Web site.

# Deadline around corner for Weisman Scholarships

By Keri Norton  
Staff Writer

The Weisman Scholarship fund was named after the late Albert P. Weisman and was created to encourage Columbia College students to complete projects in all fields (Although scholarships will not be awarded to projects that are incomplete).

Al Weisman was a trustee of Columbia College and one of Chicago's best respected communicators.

The basis for consideration of projects is quite open. Any project that is related to the world of communication will be considered. The project has to be able to be displayed, published or presented to the public in any way.

All projects are evaluated by a group of professional communicators from Chicago Communications. Each project is considered for creativity, potential contribution to its field, and how it will further the applicant's scholastic and professional development.

Applications may be submitted by either undergraduate or graduate students who are currently enrolled at Columbia with at least 15 credit hours for the fall and spring semesters combined.

Applications for this scholarship are available in room 301 in the Wabash Building.

The scholarships grant up to \$2,000 per project and will not exceed fifty percent of the cost of the project. The scholarships have been given to many people in various fields such as, Advertising, Creative Writing, Dance, Journalism, Opera, Photography,

Applications are due by April 14, and final decisions will be made before the end of the spring term.

The office of the Dean of Students is responsible for the review of the applications of these groups.

Once approved, those groups will not be under the college control in terms of what they publish on their pages.

In deciding what to allow on its site, the college is likely to have many things to worry about. Students at other colleges and universities around the country are already putting out their own home pages using the Web space provided by their schools, and some are bringing legal problems to their schools.

For one thing, students are creating home pages without much thought as to who might own the copyright on the images or other works they are using. Simply put,

puter systems.

To prevent Internet users from sending "indecent" or "patently offensive" material to minors, President Clinton signed the law as part of a major telecommunications bill last year. Though the law is being blocked by civil-liberties groups, the U.S. Justice Department cited four Web pages created by students at the judicial hearings to decide whether the measure is needed.

The four student Web sites—all of which contained images of naked women—were created at Duke University, Michigan State University, Whitman College and the University of Texas at Austin.

Some college administrators and legal scholars following these cases are wondering if academic institutions would be held liable for such materials, for which they provide Web space.

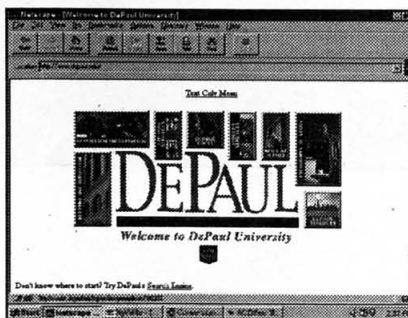
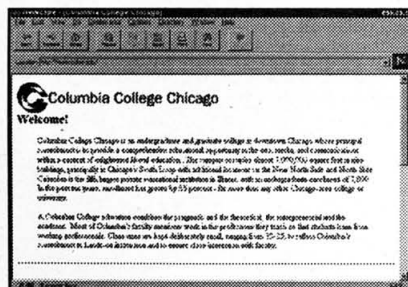
When such situation occurs at Columbia, the college doesn't assume the legal responsibility of the material, said Thompson.

The: "Under no circumstances, including, but not limited to, negligence, shall Columbia College Chicago, its trustees, offices, agents, or employees be liable for any direct, indirect, incidental, special, or consequential damages that result from the use of, or the inability to use the information contained in any third-party site accessed from WWW.COLUM.EDU."

In the case that the Webmaster Team was contacted by the copyright owners, or in the case of pornography, a prosecutor, the team will notify the creator of the site "out of collegiality, out of sense of responsibility and respect for the members of college community," said Thompson.

But it is up to the creator to decide what to do about that problem. "Our Webmaster Team will not edit, not amend, not censor, not control, and not proof-read," he said.

Many feel Columbia's Web page (above) lacks excitement of graphics and colors commonly found on other school's Web pages like DePaul's (below).



they are pirating and making the material available to millions of people around the globe. Copyright owners are taking notice.

Some students are also putting out the sexually explicit materials they created on their campus com-

# How's Your Steak?



With  
John Henry Biederman

## It's getting awfully chic for an on-campus streak

A naked man found in our halls, beyond the men's room and its stalls, that's a serious bit, but you've gotta admit that the guy's sure got a lot of balls. It's about time this story did break and they found that sly cat on the make seen the signs, warning "flasher": please beware the nude dasher?

Well the tip first came through "How's Your Steak?"

"I wanna write some more column!" SAYS BUCKLES VON CHUCKLER.

"Buckles! Settle down!" JOHN'S...ER, FRIEND—AND BUCKLES' BROTHER— KNUCKLES VON CHUCKLER SAYS. "This column provided a public service somehow! Did you see that page-one story? John supplied the original tip! It's his constitutional right to write about the naked man's apprehension!"

WELL, I WOULDN'T GO THAT FAR. AND KNUCKLES MEANS CONSTITUTIONAL...

"Clam, narrator!" KNUCKLES SAYS. "John deserves a banquet thrown by the college!"

YOU'RE DREAMIN', PAL.

On an weekend morn this past semester I found nature's call starting to fester in the Wabash, 8th floor, nearing the men's room door

found a sprinting, stark naked young jester. Then security came in a jiffy saying "just the facts, guy," looking spiffy nature boy got away, on that September day—man the things some will do for a stiffy!

"I'm sick of him acting like the Red Byron!" KNUCKLES MEANT TO SAY LORD BYRON. THIS BIZARRE PHENOMENON HAPPENED WHEN KNUCKLES WHACKED JOHN IN THE HEAD WITH A COMPUTER MONITOR WHILE JOHN WAS RHYMING...

"I hit him because he was naked with my sister..." "Only because I was giving him a massage!" Soon these sign popped up all 'round the school, warning us to be cautious and cool 'cause a free-wheeling flasher—could it be our nude dasher?—

was at large, showing off his love tool. "You know, bein' Sirloin face here has a tendency to get naked for a massage up here..." KNUCKLES SAYS.

"And the guy they caught doesn't seem to match the description on those fliers..." SAYS BUCKLES. I just can't believe that admission! Coming in my lamentful condition! now I may have my kinks—quiet Buckles, jinx jinx!

but I'm not into lewd exhibition! "He's right," SAYS KNUCKLES. "In America, he must be proven guilty beyond his lawyerly clout!" UM, DON'T YOU MEAN BEYOND A REASONABLE DOUBT?

"Plus, I've seen him naked," BUCKLES ADDS. "He can't possibly want to show that body off." Is this the next trend to begin? With the '70s fare hip as sin? Mostly music and clothes—but who knows where it goes?—

can it be that now that streaking is "in"? I like the nail colors it brings and many a tune Tom Jones sings and with some of those shoes—wilder, retro—can't lose!

but I'd rather we cover our "things"! "You said it!" SAYS KNUCKLES. "This crazy naked stuff is eating away at the immoral fabric of our nation! Give that man a medal!" This growing display of bare butts, the blatant misuse of strong guts, seems to hint of a trend, don't you think, "in the end,?"

that Columbia's chock full of nuts! "Ugh!" SAYS BUCKLES. In the hopes that this doesn't turn bleaker now for justice I will turn to seeker focus my concentration, on an investigation—call it: Operation Silver Streaker! If your urges just must come to pass for you publicly to bare your ass to our art school, please toddle, and you'll get paid to model for a college figure drawing class!

  
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623 S. Wabash - Suite 301

» Hokin Student Center

☎ **Or call:** Sheila Carter  
663-1600, Ext. 5187

**Application Deadline:**

**April 14**

# Film seminar inspires Chicago

By Maria Tacderas  
Staff Writer

"We are promoting the screenwriter as a creative force and Chicago as a creative center," said Pam Pierce, event director for the second annual Script Sessions, a seminar geared to enhance the image of both the beginning and established screenwriter.

Co-sponsored by CineStory and Columbia College, Script Sessions, held March 7-9 at the Union League Club of Chicago, featured many prominent members of the independent film industry, including producer Nancy Rae Stone ("The Last Seduction"), Meg LeFauve, vice president of Jodie Foster's Egg Pictures and producer Ken Kokin ("The Usual Suspects").

Billed as a screenwriting workshop without the Hollywood glitz and pretentiousness, Script Sessions was deemed a success by the event's coordinator, Susan Hahn.

"It was a success in three ways," said Hahn. "First, the attendees. There were more of them and they came from all different parts of the country. We were almost near capacity (150). Second, we had more people [from the film industry] than we knew what to do with. People called us and asked us if they could come. Thirdly, what evolved out of this was a very strong Chicago film community."

Seminar participants networked, made personal contacts, received critiques of their own scripts and practiced pitch sessions in a series of an hour and a half roundtable discussions.

Event coordinators opted for a more intimate environment to ensure the attendees received the individual attention they paid for (admission was \$150 for students with IDs, \$245 for groups and \$295 for individuals).

During the open-mic session, participants were able to ask industry types for advice on how to launch their burgeoning careers.

In a session called "Page on the Stage," professional directors were given scripts written by several of the participants and with hired actors demonstrated their directorial techniques.

"All the sessions were held in conjunction with each other," said Hahn. "And had you signed up early enough in advance, you could have gone in for a synopsis session, or a personal one-on-one with one of the industry participants. In fact, I did a synopsis



reading with Nancy Rae Stone with one of my own scripts."

It had long been accepted practice to flee to either coast if you had serious intentions of making it. Although the three-day event focused on honing the talent of the individual, the emergence, and subsequent arrival, of Chicago's film community was finally acknowledged.

"We really no longer have to feel self-conscious about living in Chicago," said Hahn. "Just because you don't live in New York or L.A. doesn't mean you don't know how to write."

Producer Phil Koch ran a session called The Chicago Producers Gathering. The Illinois Film Office came and it was just a great sense of community.

The Script Sessions weekend could not have been more ideal despite the absence of Christopher McQuarrie, the Academy Award-winning screenwriter for The Usual Suspects, whose presence was highly anticipated.

"It was a very inspiring three days for anyone who is a serious writer," said Hahn.

## English department devotes class to study of Vietnam literature

By Sheryl Tirol  
Correspondent

It's uncommon to find a class that devotes time to a particular war. But this spring at Columbia, a new class has been added that not only discusses the history of the war, but goes in-depth and beyond those historical aspects.

The class in mention is Literature of Vietnam, offered by the English department.

In class, students study literature from the Vietnam War with Tom Nawrocki, a teacher and a Vietnam Veteran.

"I had proposed the class two years ago to the English Chair, but I've kicked around the idea for twelve years," said Nawrocki.

Nawrocki said he got serious about the class two years ago when the proposal was made. About 200 other universities offer a similar class.

Although the class is mostly literature, Nawrocki said, "The most natural concerns when I talk with most instructors about this course is that this may be the only Vietnam course [students] will take and, of course, history is needed [to understand the literature]."

The class covers fiction, poetry and creative non-fiction from during and after the war. Since the war, 3,000 non-fiction and poetry books and about 1,000 novels have been written.

Some of the texts used in the class are "Dispatches" by Michael Herr, "Chickenhawk" by Bob Mason and "Paco's Story" by Larry Hinneman, which

won the National Book Award in 1986. Coincidentally, Nawrocki knew and worked with Hinneman, a Vietnam Veteran and former Columbia College instructor.

"I was with the Marine Corps in Vietnam from 1966-1970 and I know a number of Vietnam Vets who write books," said Nawrocki.

With a topic such as the Vietnam War, many of the students agree not just anyone can teach this class with the full effect of someone who was a part of it.

"The kids want to know about the war, and they want to know the experiences from someone first-hand," said Nawrocki.

Deeper in the semester, then students are immersed in reading, he wants them to write journals and break into small groups for discussions.

He would like for them to write and discuss their thoughts and impressions about the war.

"I think they need to know how the mythology evolved and discover what's valid and what's not valid," said Nawrocki.

Students in the class are expected to write two short essays, analyze literature, report on works of art and respond to a film about Vietnam.

Nawrocki would also like for his students to get a combination of American

and Vietnamese pieces of literature, so they get both sides of the story.

"I'm pleased with the way the class has been going so far and students are open about their feelings. As for myself, it does churn up all kinds of memories that are good and painful, but it's a way of dealing with what's happened," Nawrocki said.

"A lot of veterans do not want anyone to forget because there are many lessons to be learned from it, and I know because I have a two-year old son and an eight-year old

daughter and I never want them to experience anything like that. History shows us

what happened but poetry, fiction, and creative non-fiction show emotion and humanity. If you relive the war through the literature, it drives home the important lessons."

Many students have enjoyed being taught by Nawrocki.

"I had an uncle and a godfather in the war and I didn't know too much about Vietnam and I didn't anticipate learning so much," said student Carolyn Madia.

Like Madia, many students in the class have had relatives or close friends who experienced being in the war, while others had Nawrocki in a previous class and wanted to take another class of his.

"I had Mr. Nawrocki, but I've learned more in these three weeks than I have in any other class," said student Kellie Rendon.

During one class, Dan Howell, a poet and instructor at Columbia who is also a Vietnam Veteran, was the guest speaker. Howell read excerpts from his book, "Lost Country," and poems from another book, "Obscenities," by Michael Casey.

Howell described the language and terms of that particular time. Terms such as "Blanket Party", "GI Showers" and "Barrack Incidents" were a few mentioned in Casey's poems.

"It was a different language," said Howell. "It was the language of the military and Casey didn't spend time meditating about it, he transcribed exactly what happened and it's pretty authentic."

Howell went on to speak more about his encounters through his poem "4A Shuffle." It deals with the realities of the war and what it did to people.

"Men tended to smoke more, eat more and even acquired a different walk into a sliding motion," described Howell.

"The best thing about the class is that Mr. Nawrocki was there and he can draw from his own experience which definitely adds to the effect," said student Pat Goode.

"It's hard sometimes because many of my good friends including a cousin were killed and their names appear on the wall," Nawrocki said. "But I think as painful as the memories, and losses are and the suffering and sacrifice of how people were killed, we have to make sure we remember them and honor their deaths."

**"If you relive the war through the literature, it drives home the important lessons"**

**—Tom Nawrocki, writing instructor**

# You must "Whip" it

By Ann Gabor  
Staff Writer

The lights go down, the entrance music fades, and the audience chit-chat gently subsides as stage lights focus on Suze Light, a spastic aspiring actress played by Amy Eaton, and Rebecca McTeague, a country girl wanting to become an actress played by Deborah King.

Rebecca's timid manner leaves her unprepared for her encounters in the Chicago theater scene as well as Suze's whirlwind personality.

Suze Light gives the audience many opportunities to chuckle as she digresses over the misfortune her name has caused her. Rebecca, and the audience, learn that Suze has stuck with "Suze" for approximately a year now; just another example of Suze's dingy personality.

"Kitten With a Whip," a play directed by Michael Kotze, written by Jack Helbig and produced by Helbent Productions, is a comical tribute to the Chicago off-loop theater scene.

The play follows the adventures and mishaps of Rebecca McTeague, a young actress from downstate Illinois, as she tries to make her way in any genre of the unorganized, pushy and sometimes gaudy off-loop theater scene.

Suze's incessant babbling reveals that she is an actress

and that her lover, Spencer, is a theatrical genius—genius being a relative term in this situation. Rebecca, unable to understand any of the unrelated subjects Suze sporadically spits out, finally grasps the idea that Suze wants her to meet Spencer, played by J.D. Mathein, to discuss his upcoming work, a musical version of "The Epic of Gilgamesh."

Suze, Spencer and Rebecca discuss, over Chinese food and Spencer's annoying chewing noises, the prospect for the play. Spencer decides that quiet, shy Rebecca is his perfect Ishtar, the goddess who is violent and angry when rejected by Gilgamesh. This is where the audience giggles at Spencer's inability to grasp the obvious.

Rebecca accepts the part, and the consequences of Suze's anger; Ishtar was to be Suze's part. Now Suze must play the Harlot, which she accepts because Spencer convinces her that the part was made for her.

Reality sets in for Rebecca as she realizes that, to pursue her dreams of becoming an actress, she must supplement her income by working as a temporary office assistant.

Each day she works at a different office and converses for a few minutes each day with Terry, another aspiring actor and the guy who waters the office plants. A fondness begins to grow between the two theater buffs.

The frightening variety of people that Rebecca meets as a temp is well demonstrated by Katie Taber, who plays the office manager at each establishment. Her personalities vary from ignorant and easily confused to strict as a military commander. Either way, the office manager succeeds in simultaneously intimidating or annoying Rebecca while entertaining the audience.

Terry, played by Columbia student Howard Cohen, is a shy character by nature, but extremely excited about acting. Terry's awkward behavior when he first sees Rebecca tells the audience that Terry is a dork and he's always getting burned by whoever he gives his heart to.

Terry describes his responses from women as, "Hi! I'm Gwyneth Paltrow and I have a boyfriend." So Terry is naturally surprised when



Spencer (J.D. Mathein) lets out a yell as the mighty Gilgamesh.

Rebecca agrees to have lunch with him; he must ask again to make sure he heard her correctly.

However, Rebecca becomes Terry's "Kitten With a Whip" when he catches her smooching with Michael (Chris Anderson), her beer-drinking, loud-belching, truck-driving boyfriend from back home and Spencer, the supposedly ingenious playwright. As soft and sweet as Rebecca looks, her actions sting as much as the tip of a leather whip.

The conflict between Suze and Rebecca and between Terry and Rebecca contribute to the problems already surrounding Spencer's musical. The musical "The Epic of

Gilgamesh," lacking music due to technical difficulties, opens to an audience of one, "that asshole from the reader," which is a direct reference to Jack Helbig, writer of "Kitten With a Whip" and a theater critic for the Chicago Reader.

The reviews for Spencer's self-proclaimed masterpiece are horrible for everyone except Rebecca, who is not mentioned in the review. Spencer shares his theory that anyone who is truly great has tons of bad reviews. Suze then shares that Spencer has almost a ton of them.

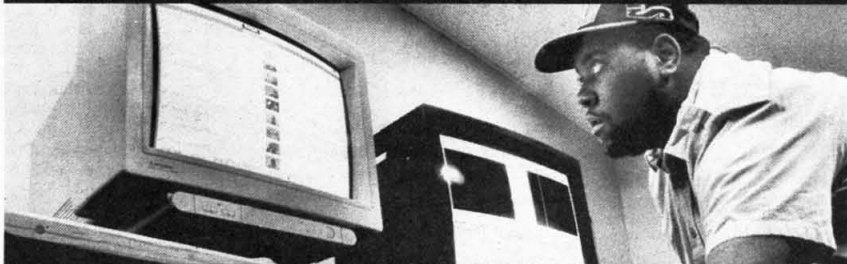
In the end, Suze and Rebecca continue their friendship when Suze consoles Rebecca because Suze believes she must be horribly devastated over not mentioned once in the review. Spencer and Suze remain lovers because Spencer could never get Rebecca into bed and Terry and Rebecca begin their new relationship after Michael becomes engaged to her high school nemesis.

To catch a good laugh, this one act comedy can be seen at Cafe Voltaire, 3231 N. Clark St., Feb. 21 to March 29 on Friday and Saturday nights at 7:30 p.m. Tickets are \$8 per person. For more information or reservations, call Helbent Productions at 708/ 524-8857.



Rebecca (Deborah King) listens to Suze (Amy Eaton) babble.

# hillary r.



# kalish



# scholarship

## hillary r. kalish scholarship

Announcing . . .

The Hillary R. Kalish Scholarship - established to assist students who are facing difficult medical and financial challenges as they complete their studies at Columbia College.

Students may be enrolled full-time or part-time and must demonstrate motivation, persistence and financial need. Maximum award (for a full-time student) will be \$2500.00 for the academic year.

Application forms and details available through:

Office of Financial Aid, 600 S. Michigan,  
Room 303, OR

Office of the Associate Provost, 600 S. Michigan,  
Room 300

**application  
deadline:  
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Columbia College admits students without regard to age, race, color, creed, sex, religion, handicap, disability, sexual orientation, and national or ethnic origin.



## SHOOTS AND

## LETTERS



## DEPARTMENT

"All the nuts that are unfit to print elsewhere!"

This page rated SH--the discretion of a sense of humor is required. The opinions represented herein are not those of the college, Journalism Department, Chronicle or, in some cases, anybody in their right mind.

When sending correspondence to the Shoots And Letters Department, please also include your name and phone number for verification purposes. You can "write" us in the following ways: Mail: c/o Columbia College Chicago Chronicle, 623 S. Wabash Ave., Chicago, IL 60605; FAX: (312) 427-3920; e-mail: Chron96@interaccess.com; Web page message board: <http://www5.interaccess.com/chronicle>. We reserve the right to edit all submissions for length and clarity.

## One good turn No Chuckles deserves intern for Buckles

I am writing in regards to last week's "Abundance of internships go unsought," by Jill Schimelpfenig. I am one of the many underclassmen who would like to apply for an internship through Columbia College.

I, however, am not qualified through Columbia to obtain an internship because of my twenty-one credit hours that bring me short of "fitting" the criteria. Although, I probably have more eagerness than those students who you say are qualified but don't seek the internships, I do not have the support of Columbia College (that I feel can be necessary) seeking and completing an internship.

Erica Hubbard

**Erica: We're sorry to hear about your problem and may be able to help. The Chronicle could use a few interns and here are our qualifications: Must have office skills, type 40 words per minute, mix a mean martini and be willing to chase copy editor Chuck Jordan around the water cooler.—Eds.**

I just read your guest columnist Buckles Von Chuckler's little spiel, and I must say that you have hit an all time low. If that was supposed to be funny or amusing in any way, then you missed the boat completely, and in doing so, managed to greatly insult women.

In a society that is running out of people with good values, little do we need your frivolous scribbling, especially in a[n] educational setting such as a college newspaper. Why are you wasting the time of the readers of the Chronicle? Don't you want to keep what few readers you have?

Also, it was in poor taste to write, "Success isn't supposed to be, like difficult or something." What makes you think, even in your pitifully satirical state, that women look to their boyfriends as inspiration to slack?

With the word "commitment" fast losing meaning in the '90s, you say women don't know how long they should wait around until their boyfriends become successful in order to provide for them? No, women don't need strength, talent, dexterity, or

brains to hit the glass ceiling. They only need derogatory stereotypes by a bitter college newspaper editor[s].

The next time you want to write about life from a woman's perspective, let a woman do it!

"Anonymous"

**Anonymous: We're so glad you alerted us to this problem with Buckles—the '90s aren't hypersensitive enough and cartoony characters should form perfect role models! You should form an agency to combat this egregious insensitivity because we've noticed a few examples ourselves—1) Bugs Bunny: Stereotypes rabbits, when we all know they prefer leafy greens to carrots; 2) Popeye: Viciously perpetrates the myth that all sailors mispronounce words and; 3) Yogi Bear: Stereotypes bears constant thieves of "picnic" baskets!—Eds.**

## A full-Nelson for "How's Your Steak?"

"How's Your Steak?" is the

worst occupier of space in the Chronicle. Enough with the Von Chucklers! If Mr. Biederman doesn't have anything of value to write about, he should offer that space to someone who does (such as Mema Ayi and her "Loft Loft"). John Henry Biederman should take advantage of Columbia's new Sylvan Learning Center programs. Perhaps they can teach him how to write.

Carrie L. Nelson

**Ms. Nelson: Oh yeah? Well the Von Chucklers have had enough of Carrie Nelson continually complaining about our columns despite the fact that she obviously reads them.—Eds.**

## Someone likes John and Bob!

I would like to congratulate you on an exceptional year of journalism. I would especially like to give kudos to Mr. Biederman. Your "How's Your Steak" article is often one of the most interesting of the lot. Especially the ones that pay sole attention to a fake character that has no redeemable quality what-

soever. However, that article on Charlie Brown was pretty killer.

And a high five or six (depending how many fingers you have) to Bob Chiarito, whose Feb. 28 investigative article on Diane Brazier and Marilita Davis single-handedly destroyed a couple of careers. Great job, my friend. Maybe you shouldn't have gotten a little more information before you wrote such a biased article. I thought journalism was supposed to be fair.

Finally, I would like to know where the beautiful A. Noelle Gabor went to. Her piece was the best article on the subject of paper that I have ever read. If it were up to me she would write this whole paper. But that would suck wouldn't it; this paper might actually be compelling and maybe even readable. So take two seconds like you usually do, and rip on my opinions like five-year-old children.

Bradley A. Pontecore

**PS Mr. Chiarito, you know there is medical attention that you can seek for your problem.**

**Bradley: Great! Now we have to get a bodyguard for Ms. Gabor! —Eds.**

## Letter of the week

I am writing in response to the March 3rd issue of the Columbia Chronicle. Although I was very happy to see the coverage of the embarrassment the Columbia administration calls a recycling program, I felt that the coverage of our organization was unclear.

ECO, the Environmentalists of Columbia Organization, is a student organization composed of students, faculty and staff dedicated to educating and making people aware of the environmental dangers and disasters around us, while exposing the avoidable evils we have already created. We discuss simple precautions and procedures to improve our environment and hope to raise awareness of the delicate situations in our ecosystem both locally and globally.

What we are is not Columbia's Recycling Club. I do, however, carry home in my backpack recyclable items, such as plastic and glass bottles, which I purchase at Columbia but cannot recycle at school. But I do not consider this to be part of my official duties as President of ECO.

Another statement I disagreed with is the headline, "School, students toss environmental issue" which implied that students and administration are "tossing" back and forth blame for the ineffectiveness of the recycling program. Our opinion is that Columbia administration fumbled the program long before I was a student here and certainly before ECO began. ECO believes that there should be multiple recycling bins on each floor of every Columbia building and that these bins should be emptied by the custodial staff. Recycling is everyone's responsibility but should be considered the same as waste management by the school.

As of the writing of this article, the response to ECO has been overwhelming. We have open meetings in room 313 of the Wabash building on Tuesdays from 3-5 p.m. We had an art show in December that dealt

with art work that communicated environmental concerns through powerful visual media and the turnout was excellent. I could not be more pleased with the growth of our membership numbers and the growing awareness of our organization throughout Columbia.

Another tool that has been instrumental in our quest to educate the Columbia community has been our newsletter, F.R.E.E.D.O.M., which stands for Friends Relating Environmental and Ecological Dangers and Other Matters. Currently, our third issue is going to press. F.R.E.E.D.O.M. contains articles, photos, and other informative pieces by students and faculty that is distributed throughout the college.

Along with the newsletter, we have a 24-hour hotline (312-214-1072) and e-mail, (ECOMail@aol.co), to distribute and receive information about the group. Any questions, concerns or comments can be directed to us through these routes or I can personally be reached in the Science and Math Department, room 500 of the Wabash Building.

We hope to continue educating and growing throughout this school year and beyond. We have many events planned, including another art show and movie nights, to keep ECO's success going to the next level. We will continue to be a substantial part of campus life and a definitive voice for the environment here at Columbia.

We hope to have continued coverage of our organization and the developments in the recycling program by the Chronicle. I also hope nothing more than the heightened awareness of such neglectful wastes for Columbia's paying customers--the student body.

Environmentally Yours,  
Daniel O'Connell, President of ECO

## What Becomes of Mel Reynolds?

Oladimeji Adeoye

Life is doing a number on ex-congressman Mel Reynolds. He is who the gods want to kill first because he is making them mad. From a promising Rhodes scholar in a suit to working prison shifts in jumpers for 11 cents and hour, Reynolds represents a classical descent. It began with an accusation of having sex with his underage, former campaign worker, followed by an aggressive prosecution led by an exuberant state attorney, who would later earn his own retribution. Then, when everything appeared to have subsided and Reynolds was looking forward to his release, new charges of fraud were brought against him. Recently, his wife, who has been cooperating with authorities, decided to divorce him.

Now there is very little more to do to Reynolds besides killing him--that is, if he doesn't do it himself. His career is shamefully gone and his life as a family man is moribund.

Recently, Reynolds went on a hunger strike to protest conditions, but quit when a judge threatened to have him force fed. Imagine Mel Reynolds, ex-member of the powerful House Ways and Means Committee, restrained on a gurney, one beefy guard prying open his mouth, another throwing a mixture of mashed potato and ground beef down his throat!

From the beginning of the investiga-

tions, the media had pounced on him with calls for his head and wicked gibes. One gibe parsed Reynolds as one who could not fix his crossed teeth but could perfect fraud. It was as though Chicago politics needed excitement and Reynolds readily strip-danced.

Reynolds began his Congressional career with a victory over incumbent Gus Savage in 1992. A few days before the election, he had accused Savage of plotting an attack on him, appearing at a news conference with bandages around his temple. Many who did not believe him thought he was a shameless liar scheming to get elected. They have been vindicated by facts from his transgressions, including recent charges of misappropriating campaign funds and finagling banks out of thousands of dollars in loans.

During and since the trial no one has said anything about Reynolds' achievements as a congressman. Whatever they might be, they seem to have perished along with his character.

To the extent of his misdeeds, yes, Reynolds deserves a hundred lashes of wet rattan cane on his buttocks. He has lost more dignity and self-esteem than a king paraded naked at the town square. His soon-to-be ex-wife is out of sight with their three children. What could be more humiliating than your wife testifying against you in court? That is what will happen to Reynolds during his upcoming trial.

He has lost most of his friends and political cronies. His lawyers who defended him from the start just resigned from the case. The only person who visits him regularly in prison is his mother. Reynolds is a deserted man.

So what further would the government achieve with this new trial and possible conviction? Rehabilitation--no. Persecution--it appears so.

# This Is This

Bob Chiarito



## Swing batter, swing!

Last week's taunting incident during a Brother Rice-Thornton high school basketball game, while ugly and intolerable, is another case of political correctness gone amuck.

In case you haven't heard about the March 11 playoff game, many students of the mostly white Southside Catholic Brother Rice High School taunted players of the Thornton team, which is a mostly black school in Harvey.

Specifically, observers said a section of about 200 Brother Rice students sat across Thornton's bench and chanted "Buckwheat, Buckwheat" and other racial names, including "nigger" and "coon."

Thornton star Melvin Ely was the focus of most of the taunts, who heard chants of "hooked on phonics" while at the free throw line. Other Brother Rice students were seen mimicking monkeys.

While the taunting students should no doubt be disciplined and barred from attending any future games, what may happen should raise eyebrows.

Brother Rice director of admissions Jim Casey said that the school is going to recommend that all taunting at high school basketball games be prohibited. He also said that students will only be allowed to cheer for their team, but acknowledged that the policy will be hard to enforce.

While many old-timers find taunting classless and embarrassing to the home team, it has become a part of sports, both amateur and professional.

While racial taunting never should be tolerated, to disallow other forms would be a blow to freedom of die-hard sports fans around the country.

Just imagine the boredom if everytime the Knicks played the Bulls, Spike Lee was only allowed to sit quietly and only clap for Ewing and Starks. After his Knicks were beaten on the court, Bulls fans wouldn't be able to tell Spike what he could do with that towel he waves.

Or if boxers were not allowed to call each others' mother's names at press conferences. With the poor quality of heavyweights today, boxing matches would be attended by few and far between.

From fans waving towels to try and distract players, loud music played in stadiums like Orlando and thrash-talking by players, taunting is part of every game. And it is nothing new.

Baseball great Ty Cobb was considered the meanest man in sports—and he played in the first half of this century! Speaking of baseball, while most think taunting is most common in basketball and football, for years catchers have been the master trash talkers of sports. You can be sure that certain catching greats like Cinninati's Johnny Bench and Chicago's Carlton Fisk are in the hall of fame for more than their athletic abilities. Think about how many times big sluggers struck out after Bench or Fisk informed them that they had naked pictures of their wives for sale. You see, taunting can actually enhance the game.

Brother Rice's Casey should reconsider his recommendation to end taunting. After losing to Thornton, maybe what he should do is require it from all students.



PETER "SANDELEY WEB-WHPLASH" THOMPSON

# Columbia: tricycle on the Information Superhighway

If you've been anxiously awaiting the grand reopening of Columbia's Web site, we're sorry to say that Rui Kaneya's front-page story brings bad news. But after reading Kaneya's story, our new "World Wide Web Site Policy" and excerpts from Associate Academic Dean Peter Thompson's Jan. 10 speech about that policy, we can only come to one conclusion: You waited in vain. Our Web site's only future role is that of a joke. And what's more, the joke is on us.

The Chronicle has followed this story from its onset last March, when Thompson and his Teaching + Learning + Technology Roundtable (TLTR) seized control of the college's Web site, in effect freezing it by allowing no college entity (with the exception of our continuing education wing, Columbia2) to touch it. Thompson called the takeover "temporary," and sought, unsuccessfully, to assuage our fears by stating that maybe one day students would have some say in the site's policy.

That day has not yet arrived. The TLTR met again last semester, locking the Chronicle out of its gathering. Thompson issued a statement to then-staff writer Michele S. Gomez concerning the meeting—a PR rambling which said nothing in a whole lot of words. As testimony to Thompson's shameless, spin-control twisting of facts, his speech of Jan. 10 (which, again, we were forbidden from attending) called that statement a "lengthy interview."

Sorry, Mr. Thompson, but there's a big difference between a press release and an interview. In fact, this goes beyond spin control—this is outright deception.

Thompson is doing all he can to make it appear that the TLTR has some concern over what students think (have you seen those "We're willing to talk" fliers misleading students all over the college?). Is that why our questions and concerns can be voiced now—after the final policy was put in place March 6?

Having the site policy now in hand, the reasons for Thompson and the TLTR's secretive dealings are apparent. Web postings are divided into two categories: Official and personal. Those of the official type are mostly about the college itself—class listings, registration information, etc.—and are of little concern to students or faculty seeking to express themselves on the Web. The policy and Thompson's speech both claim that postings of a personal nature will not be censored, but the policy also states that all postings must a) conform to established guidelines and policies and b) be approved by the academic department they fall under (with the exception of those posted by "recognized student groups").

What dictionary did Thompson get his definition of "censorship" from? Take a look at the Web page of most any other college; then take a look at Columbia's. Our site contains little more than text—there's not even a design in the background. It's laughably paltry next to other college sites on the multimedia-rich Web, and the reasons aren't too hard to decipher.

Just what did Thompson and the TLTR do over the span of a year? You read that right—for a year, Thompson and his power-hungry band of bureaucrats seemed to accomplish nothing more than the drafting of a site Policy, full of legalese gobbledegook and numbering less than ten pages, and the creation of even more bureaucracy. Now, in addition to the TLTR, Thompson and his cabal have also created: the Computer and Web Site Steering Committee, a Webmaster Team, the Management Information Systems Department—in addition to the numerous Section Coordinators (for each department) and the involvement of the Dean of Students (overseeing recognized student groups' postings).

As if we needed more bureaucracy tying up our Web Site. Our Web policy states, in many words, that Columbia College is not responsible for the contents of postings by individuals or groups linked to the home page. Considering that most other schools allow a significantly greater level of freedom on their sites (Northwestern has even defended the First Amendment rights of an anti-Semitic posting on its Web site), how is this paranoia justified on the part of our great "arts and communications" school?

Considering that our Web site will remain barren until students and faculty create the postings, Thompson is delusional to think that potential Columbia communicators will submit to this needless bureaucratic censorship when they can post anything on the Chronicle's message board (we've probably fielded more general Columbia questions than the College's site already) or simply start their own page.

Our advice to readers: ignore the college's Web site. If it withers away against a backdrop of other schools' sites that actually reflect the unfettered creativity of their students, so be it. It will be a mercy killing.

# Stuff From Staff

Chuck Jordan

## R-E-S-P-E-C-T!

Try to imagine working in an industry that gets little respect, constant criticism and almost no praise.

As far as I'm concerned, you don't have to imagine, this profession actually exists. No, I'm not talking about the law profession, which seems to be a popular target, I'm talking about journalism.

In my five months at Chronicle, I've noticed that for every positive comment there are at least two dozen negative comments.

If a story isn't covered the way a reader wants it to be, the reporter is either accused of being biased or a shoddy journalist.

Many people don't realize how difficult it is to work for a newspaper. While covering a news story you must be clear, accurate and objective. Reporters are up against constant deadlines. They must find a way to have their story fit the length the editor wants. Often, hours of research are required before anyone can be interviewed.

When a story is covered accurately and fairly, chances are there won't be congratulations.

I covered an activity of a new student organization and wrote an article for the paper last fall. I felt that I had fairly and accurately conveyed the group's mission. I didn't hear anything positive or negative about my story. Recently that group was covered again by a different staff writer. A member of the group was unhappy with the article in the second story. He said that the Chronicle had done a good job of covering their organization in the past. He was referring to my story but I had no way of knowing that I had done a good job in his opinion.

I was at a meeting for another Columbia student organization last week and I was asked why a recent event involving a faculty member wasn't covered. In fact she went on to say that I shouldn't be at her event but covering the incident mentioned. I wasn't given the chance to explain that I was a copy editor who has no control over what gets printed. I can only make suggestions.

Journalists are always accused of looking for bad and sensational news. But, people do the same thing. Journalism, just like any field, has people that do unethical things, such as slant and sensationalize news.

It is clear that people are more preoccupied with bad news than they are with good news.

How many of you read the front-page story about the drinking allegations about workers in the financial aid department on Feb. 24, but paid only a passing glance to last week's coverage of the benefit for Girl X?

I'm not saying either story was less newsworthy. Both stories needed to be covered.

I don't mean to complain. I enjoy the career path that I have chosen. All I'm saying is that working at the Chronicle is a learning experience.

If you feel someone hasn't done a fair job of covering the news, write a letter to the editor and explain what is wrong with it. And in the interest of fairness, if someone does a good job of covering a story or you want to thank the paper for drawing attention to an issue, feel free to do that.

Treat the news media with the same fairness that you would like them to treat you.

# INSIDE... THE CHICAGO

PART II IN A

## The Shappening

By John Henry Biederman  
Editor-in-chief

Estelle's, at 2013 W. North Ave., is one of the poetry scene's grand daddies, beginning shows in 1987 under host Jose Chavez, when the bar was briefly named Adolph's. Before moving on to his venue at Lounge Ax, Thax Douglas hosted the weekly reading here, as did Dave Gecic, still a host of the occasional reading and, at least on an amateur level, a chronicler of scene history.

Gecic, Estelle's host from January 1994 to mid-1995, brought the bar's reading into the limelight as an attraction all its own (for years, the Green Mill was viewed by many as the only important venue). Estelle's has always had a party feel, and some poets would have it no other way. Like the Bop Shop, Estelle's is a popular haunt for locals, with drink specials most every night, a popular pool table and a location off Wicker Park's main intersection at Damen and Milwaukee avenues. Although occasionally an uninterested crowd competes with poets in volume, most regulars are used to the poetry and at least tolerate it. Even the drunkest regulars pay attention, cheer and sometimes even recite...something.

Unlike the Bop Shop, Estelle's is primarily a drinking establishment and, although many come for the poetry alone, most patrons, including poets, consume plenty of alcohol. This can be either a plus or a minus for the current host, Shappy, who's dubbed the reading "The Shappening."

Shappy usually manages to harness the party into a positive energy. An actor and comic who's hosted for Comedy Central, his between-act antics are sometimes the most memorable part of an evening. His poetry, however, can get angry, as this excerpt from his poem, "Let me tell ya' something," attests:

No one who grew up in the '70s is satisfied with their "real world" scenario—  
If they are, then they are Ronnie Reagan Residue of the '80s—  
Convinced that a "lifestyle" is more important than a life...

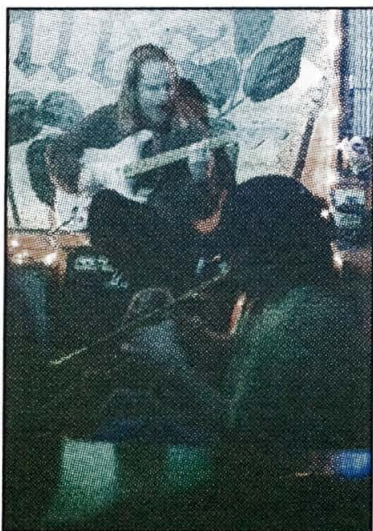
Shappy is a former National Slam finalist who also toured with the Lollapalooza rock show as a slam poet in 1994 while hosting shows in the cities that tour took him through. Shappy is especially adept at improv. He'll spin a fictional background for a poet on the spot, giving some of the most entertaining introductions the scene has ever known, peppering his banter with references to 1970s and '80s nostalgia.

The Shappening uses music of a rock and roll variety as accompaniment. There is no regular band, per se, and a different group of performers plays every week. It began as an experiment—Shappy let a handful of friends each play a drum for one evening, and poets could request or forgo the service. As time went on, different musicians joined the drummers and everything from electric bass to flute can now be found in The Shappening band.

This arrangement has turned into a chaotic, cacophonous mess at times, with music besting verse in volume. But Shappy has mostly brought things under control through trial and error and the music is now the reason some attend The Shappening.

While not the most experienced host on the scene, Shappy has met his share of challenges. When Gecic quit the job in late 1995, a few short-lived hosts took the reins before Shappy. One drove poets away by reading from his own epic poem constantly—at times reading more than the other poets combined.

Shappy has brought Estelle's back where it belongs on the poetry scene: as a major player. And his comedic verse has regularly been featured on the Mancow Miller's WRCX-FM morning radio show, attracting larger crowds and bringing an occasional spread of food to The Shappening.



# POETRY SCENE

## CONTINUING SERIES

### at Estelle's



I didn't have much to go on when I started my own reading, the Kinky Dolphin Open.

Mic, back in March of 1994. I'd been to Weeds and I'd been to Estelle's a few times but, ironically, the people I first ran into steered me away from the Green Mill and the slams.

I regret that now, but I have come to understand some of the problems people have with the slam. I believe some of their complaints to be valid, but now see no reason why the Mill can't be part of a poets repertoire along with the other readings. Besides, rivalries and even outright hostilities between venues are necessary to promote an ever-changing, ever-experimenting scene.

When I became involved, Estelle's had already come into its own under Dave Gecic. Those in search of live poetry came first, and in some cases only, to Estelle's (or to other places like Weeds), whereas in the years prior the Green Mill was the center of all Chicago's live poetry. It is a shame that people began to bypass the Green Mill, the grand daddy of modern readings, altogether but, again, things were growing, changing.

Gecic taught me some of the "rules" of hosting, although I'm sure he'll agree that I became somewhat of a renegade student. He brought people to my reading and I plugged his (as well as all the other readings I knew about). Estelle's was a tavern while my reading was in a coffeehouse, and there's something about Chicago poetry that almost requires alcoholic lubrication, so the crowd at Gecic's reading usually dwarfed my own—

and I'm sure the reputation Estelle's had gained over the years had something to do with it, too. Estelle's became the only reading I made every single week, and much more than a reading at that.

Estelle's became the place to run into everyone, the place to figure out what you were doing for the week, the place where everything, friendships to romance, seemed to begin. My own depraved version of "Cheers." So when Dave Gecic quit the venue in mid-1995, a breathing part of me, and the scene overall, seemed to die. Good hosts are hard to come by.

When the venue eventually settled in again under the reins of Shappy, I don't believe I was alone in uttering a spiritual sigh of relief for the salvation of this major scene player. It's changed a lot under Shappy, but then again...well, it's still Estelle's.—J.H.B.

### About this series

Today's look at The Shappening is Part II in a continuing series of poetry open-mic reviews the Chronicle is running indefinitely this semester—excerpted from a book to be released this summer, tentatively titled, "The Chicago Poetry Scene: A Comprehensive Guide."

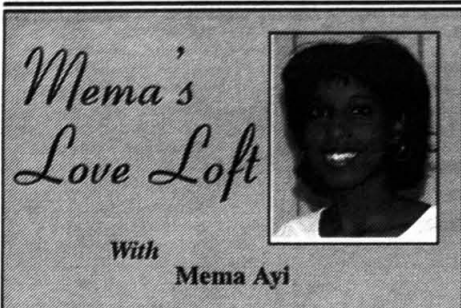
The book, by editor-in-chief John Henry Biederman, seeks to define The Scene, from the invention of the slam onward, to an extent never seen before. As The Scene is an ever-changing, largely unchronicled monster, the rare write-ups it has received have suffered from inaccuracies and misrepresentations—but this book strives to be different, written from a Scene insider's point of view.

Although the excerpts to be printed herein form but a small part of that work, enough will be included within these pages to allow one interested in the Scene to get started. Those interested in the book itself can contact Puddin'head Press at 773-486-0864.—J.H.B.



### Photo Interpretations by Amber Gribben

Clockwise, from upper left corner: The night's guitarists in the ever-changing, always-surprising Shappening band accentuates the verse with some guitar licks; Shappy does a little schtick for the crowd of party-crazed poetry spectators; Shappy performs one of his own pieces; Greg Gillam, also a poetry host (at Poop Studios in Wicker Park on a monthly basis) performs his work; Shappy acting like...well, Shappy; Jules wows the crowd with one of her signature performance pieces.



## Men are Jerks

I know that I'll be accused of male-bashing after this, but so what. Men are jerks.

Not all of them, just so many that they make even the few good guys look bad. Maybe it's just that the things jerks tend to do are so bad and that makes me justified in making such a blanket statement.

Who peed in my cornflakes this morning, you ask? What's my problem? Did I have a bad Valentine's Day? Am I a recent dumpee?

Actually, I'm just fed up. I know that I can't change the world, or make men more sensitive to other people's feelings (if I did that, I guess the world would change for the better anyway) but I can show them and their victims (women) exactly what I'm talking about.

I could give you examples from my own twisted love life, but I'm not convinced that I don't inspire "jerkdom" in otherwise decent guys.

That's just me though. I don't think other women are as annoying to men as I am, so they shouldn't have to deal with that kind of treatment.

I got a letter from a woman this week who says that her ex-boyfriend is still calling her—six months after he broke up with her.

Read this excerpt from her letter: **I don't understand. He said that he wanted to break up. He still calls and offers to do things for me, but he does-**

**n't want to get back together. He calls at least twice a week and I talk to him because I enjoy his company and I miss him. I miss being with him—a lot. I know he's seeing other women now because I've seen him with them, but he's still calling me. Why does he do this? I'm so confused. I don't know what to do. I can't even think about seeing someone else while I'm still sort of "involved" with this guy. What should I do?**

What should you do??? Drop him! Next time he calls, tell him you're too busy to talk. Rearrange your schedule over the next couple of weeks so you're less likely to run into him. Make as little contact with him as possible. You won't get over him if you're always talking to him or hanging out with him. He knows this and he still calls you because he knows he can. You know why? Because he's a Jerk!

The only reason why this jerk continues to call is because you continue to make yourself available to him. Stop doing that! If you won't go out with him, then he'll just have to go out with someone else, won't he? And you're going to have to deal with it.

And when you see him and some other woman together, just know that now she's the sucker and you're free. She'll be the one he lies to, the one he cheats on, the one he dumps for someone else, leaving you free to search for a guy who's not a jerk (or can at least pretend not to be) who will respect you and your feelings.

"Why are men jerks?" a woman asked me last week. I'm happy to say I've identified the source of jerkdom. I know that I didn't "discover" the source, but I can pass what information I've come up with to you, my readers.

Men are jerks because they are not able to think with their brains first. They let the little head tell the big head what to do, when it should be the other way around. This is why women are more sensitive—we don't have penises telling us what to do with ourselves or to others.

I know that there's nothing we can do to make guys start thinking with their brains. Maybe we should just be aware of the way it is and deal with it accordingly. We should no longer be surprised by the stupid things men do, we just have to realize that we don't have to be the victim every time and that we can fight fire with fire.

## Networking may put you a step ahead of peers

By Erin Bonillo  
Staff Writer

Today you are whizzing through classes, full of bright optimism for your future career plans. Four years you're feeling stagnant and stuck, wondering where the jobs that you had been studying so diligently for are? You've invested the effort of a four year education; why isn't the market there for you? The fact is that all that studying amounts to nothing if you don't use it. Your success in acquiring that new dream job depends on how you go after it. Welcome to networking.

For those of you who boo networking as a throwback to the early eighties - think again. The U.S. Department of Labor and Statistics proved that 80% of people who found jobs in this country over the last five years, did so by networking. Sending out resumes, and hunting down job leads in the classifieds rarely work any longer. This especially pertains to fine arts fields, like those offered at Columbia, where future jobs can't be found in the paper or up on a job board.

"The good jobs are never advertised," said Bob Blinn of the Planning and Placement office. "It's a matter of knowing the right person and having that connection that will get you work."

It's a simple concept really; connecting with people in your field to gain insight, advice and job leads.

Yet the actual specifics, often allude most students, who are caught up in projects, reading assignments and grades. Making the mistake of ignoring the contacts available to students on campus can be a crucial loss later. It is a matter of getting organized and using the resources available right now.

The first step is to make a list of all the people you know who are working or have some expertise in your field. It is not a bad idea to start a Rolodex file this early, to collect names that will be beneficial later. Go to the library and look under the Encyclopedia of Associations. There you will find numerous trade associations and community groups that you can add to your file and number list.

Use them and attend. Unless you are a total wall flower, you can be guaranteed to meet other connections there; individuals with even more associates to pass on to you. Get the picture? It is a system that slowly branches out and encircles you with valuable contacts.

The next step is to watch for key names in trade journals and alumni letters. Be aware of who is working in your field and look them up. Don't let intimidation hold you back from making a vital connection.

Eric Mixon, assistant director of Alumni

Relations, reiterated the importance of taking that first step, "Remember that person is huake a call, use tact and courtesy when speaking with them. Introduce yourself and state specifically what you are aiming for career wise, and ask for their advice and insight. If you do this with consideration for their time, chances are you will make a good contact, who may remember you when they hear of a job lead or connection.

The key is not to expect a job from any contact. Professional references are your lifetime to a potentially limitless source of opportunities, but expecting a job connection from each of those sources will most certainly backfire. Good networking is an art; you have to learn the basics before you can master it and tap into its rewards. Fortunately, it's not difficult, especially if you enlist the help of Columbia's Career Planning and Placement Office.

The center is open weekly for students to come in and talk with counselors, check the job and internship board, and have open access to the trade publications and periodicals.

Paula Eubanks, an advisor in Career Planning and Placement, said "Unless you are a social animal, it can be hard and intimidating for people to start the networking process. Here at the Placement Center we can provide one on

one coaching for networking and preparing a plan for a student to attend functions, and make those contacts." She added that sometimes the most important network is the teachers themselves. Perhaps students should quiz the instructors on field contacts, rather than just mid-term reviews and reading assignments.

The instructors and counselors are throwing live bait at students daily, but few bite. Bob Blinn of Career Planning and Placements said he put a notice up on the board last week, advertising for a free lunch at the Hilton for anyone who came to his office to ask him for it. Only a few students showed over the course of the week. "That just shows how little initiative the students take." That experiment proved how the majority of students aren't using the resources available to them at Columbia. It is imperative that you take the initiative to soak up all these opportunities available at college now. The networking, internships, and job connections available on the third floor of the Wabash building are collecting dust.

So keep studying, because your product is just as crucial as who you know, but don't ignore the opportunities available now. Bottom Line: it comes down to being prepared, willing to make the contacts, and using the resources available, that determine who's working and who's not. You may be swamped in homework now, but if you are ready when opportunity presents itself, it won't pass you by.

## Tongues of Fire addresses "color complex"

By Chuck Jordan  
Copy Editor

Nearly 400 years of living in a white dominated society has left a long and lasting mark on African-Americans. The racial attitudes are so deep and institutionalized it has affected not only the way whites view blacks but the way blacks view blacks. This is what was discussed in "the Color Complex."

The student organization "Tongues of Fire" tackled this issue in its meeting last Friday. African-Americans are a diverse race in terms of colors, ranging from white to black. It is well documented that many blacks view other blacks based on skin color.

Members filled out a question sheet which was meant to see if 'psychic trauma' written by Sultan Latif and Naimah Latif. Psychic trauma is described as having self esteem damaged by overt and institutional racism.

A high test score meant that the respondent is judging him or her self by white culture's standards.

The question "Does their still exist intra race discrimination?" was posed. The answer by those in attendance was a resounding 'yes.'

One member said she felt that black children are taught to discriminate at an early age. She cited school, light skinned blacks would be the 'teacher's pet.' Dark skinned children resented this. Thus the beginning of the light superiority complex and the dark inferiority complex occurs.

According to this theory black children achieving their potential is not possible because light skinned children don't try their best because they are given special treatment.

Dark children have the inferiority complex, causing them

not to give the proper effort. Another group member commented that the color complex started at home.

"My father told me not to date black men," she said. And "I wish your mother had 'good hair' like you."

Another member, who was biracial, recalled a time when she brought her mother to her high school swim meet.

The team was predominantly white and everyone assumed that she was black until her mother who was brown-skinned came to one of her meets.

She said that she felt isolated after everyone found out she was black. She felt alienated by both races; blacks treated her poorly because she looked white and whites mistreated her.

When a man shows interest in her she said that she wonders, "Is he talking to me because I'm light skinned?"

Also, a member commented in the entertainment industry little girls are usually light skinned. Actors and sports stars have light skinned wives. Martin Lawrence, Eddie Murphy, Prince and Michael Jordan were cited as examples.

The group talked about hair styles being dictated by the standards of 'white' culture.

"If you think that your hair is nappy and ugly then you are saying that your hair in its natural state is ugly- you have psychological trauma and low self esteem," said a member. "You must ask yourself the reason why you have gotten a perm [opposed to letting it grow naturally]."

The results of the psychic trauma were discussed by everyone in the room. Many of the answers brought a debate among members.

### Networking Books

"The Career Trap" by Jeffrey Allen  
c. 1995

"Job Search Networking" by  
Richard Beatty c. 1994

**"My father told me not to date black men and 'I wish your mother had good hair like you.'"**  
-an anonymous Tongues of Fire member

# Students honor holiday through Irish poetry

By Michelle Pocock  
Staff Writer

Last week, in preparation for St. Patrick's Day, Columbia theater students put on an Irish Theater Workshop. Written, compiled and staged by Cecile O'Reilly, the program featured numerous Irish poems dating back to the fourth century.

The program began in the present day with an American college student (Emily Burell) cramming to finish a paper at the last minute. Emily's paper is on Irish poetry, and while she delves through the books, she is also exploring her heritage.

As Emily looks over poems about the famine, ancient heroes, gossip, romance and politics, the rest of the company acts out each poem.

With difficult dialogue, complete with accents and Irish step dances, the company of Lisa Corley, Kasie Shoaf, Margie Hachmeister, Jessica Blake, Connie Anderko, Kevin Murphy and J. Patrick Garone did an exceptional job.

Cecile O'Reilly has been working on this play since last year. She has worked on similar plays at the Humanities Festival, sponsored by the Illinois Humanities Council.

"I love this stuff," O'Reilly said, talking about the Irish poetry. "I am also interested in the poetic language in the Irish repertoire of plays, for it represents a particular challenge for the actor."

The selection of poetry included works by

*photos by Lisa Mendez*



Seamus Heaney, a recent winner of the Nobel Prize for poetry, one poem from Seventeenth Century writer Jonathan Swift, and another from Art O'Leary who O'Reilly calls "one of the greatest laments of all time." Several of the poems were tagged as anonymous, because the poets of ancient Ireland passed their stories on through the spoken word only.

The cast had been working since the third week of the semester break for the four performances held at the Classic Studio at the 11th Street building. The final performance was held at the Lunar Cabaret on Sunday.

Lisa Corley  
Kasie Shoaf  
Margie Hachmeister  
Jessica Blake  
Connie Anderko  
Kevin Murphey  
and  
J. Patrick Garone  
(not listed in specific order) comprise the Irish Theater Workshop.



Write to John.  
John cares about you.  
John wants to hear from you.  
John is not particular.  
Write to John through the mail,  
write to John and send your letter by e-mail,  
or fax John.  
But, do get in touch with John.  
And don't just use John, like everybody else does.

## Classifieds

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code # A1028.

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# Jamiroquai: The CD, The Concert, The Interview

By Bianca Williams  
Correspondent

Even though the third album from the British band Jamiroquai continues to use the funk sound as its base, it contains a dash of Latin flavor, reggae grooves and jungle beats. "Traveling Without Moving" is funkier than the band's previous releases. It contains more memorable choruses, hooks and dance tracks. This album not only speaks volumes musically, but lyrically it calls for the higher self to become aware of the social issues of today.

The sold out Jamiroquai concert at the Riviera Nightclub was the third stop of a five city U.S. promotional tour for its new album, "Traveling Without Moving."

Lead singer Jason Kay danced his way onto the stage with a big, black, furry hat on his head. He opened the concert with three old tunes that included the title tracks from the band's two previously released albums, "Emergency On Planet Earth" and "Return of The Space Cowboy."

The encore consisted of an old song and the hidden track "Funktion" that appears on the UK version of their latest release. Sandwiched in-between these crowd pleasers were eight tracks off the new release. Much to Jamiroquai's surprise, the audience sang along as they performed the new funkier, catchier tunes.

When the first cords of the racy song "Traveling Without Moving" were played, a fifteen by twenty-five foot backdrop with a Lamborghini Diablo and buffaloman sign in a sno-capped mountain setting, descended from the ceiling. The backdrop was raised during the encore to display two giant buffaloman symbols outlined on each side of the stage. The appearance of the symbols produced a roar of approval from the audience.

Throughout the concert, Jason talked to the audience and displayed his sensuous energetic dance moves along with his band-leader ability as he conducted the band to slow down or pick up the tempo. While the band performed the instrumental songs that displayed the talent, Jason would sign album covers, T-shirts and pieces of paper for the fans. The one hour and twenty five minute concert was exhilarating. Jamiroquai was overwhelmed by the audience's response to their new material. And the audience was left wanting more of them.

Getting an interview with Jamiroquai at the last minute is considered impossible (you usually get a "sorry, can't do" by Sony reps and the band's publicist). However, for those who believe in positive thinking and the ability to will something to become objective reality, it only takes being recognized on the front row at the concert and being invited backstage for the post-show party by the band.

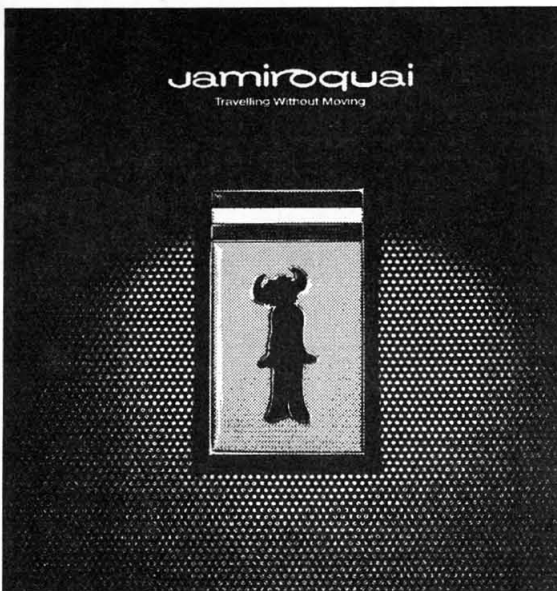
Getting to Jason Kay (the lead singer) backstage was next nearly impossible. People surrounded him constantly. However, eye contact and a smile can always stop any conversation.

The roaming reporter leaned over the bar behind the bodyguard. Jason Kay leaned toward her as their hands touched.

**Bianca:** Hi, Jason, I'm Bianca.

**Jason:** Bé - án - k.

**Bianca:** No. Bé - n - ca, as in Bianca Jagger.



**Jason:** I know. I had dinner with Mick four weeks ago.

**Bianca:** On your current release, there are tracks with Latin influences, reggae connotations and jungle beats. Has Jamiroquai decided to make a transition from its funk base to other types of music?

**Jason:** No... because my dad is Portuguese.

Portuguese probably is referring to the Latin influences. Before Jason Kay could respond to why his band added reggae and jungle beats to the new album, someone pulled him away to introduce him to another guest.

Jason willingly obliged the person with his undivided attention. The reporter walked around to look for other members of the band. By the door was Jamiroquai's bassist, Stuart Zender.

**Bianca:** Hi Stuart. Does Jamiroquai plan to release an instrumental album?

**Stuart:** I plan to.

**Bianca:** When are you going into the studio to record?

**Stuart:** After the tour.

**Bianca:** When are you guys coming back to Chicago?

Stuart pauses and stares at the reporter.

**Stuart:** May.

**Bianca:** At least it will be warmer.

**Stuart:** What's your name?

**Bianca:** Bianca.

**Stuart:** There's this after party. Do you want to come?

**Bianca:** Sure. Where is it?

**Stuart:** Hey (some guy comes over). Give her the address to the party.

Stuart leaves the room. Three hours later when sleep is kicking in at three in the morning, the roaming reporter sits at a table in an underground location. The first Jamiroquai member, Stuart Zender, finally makes an appearance. He talks to some people, takes off his coat and goes into a room. The reporter puts on her coat to leave but patiently waits for Stuart to come and join the party. When he emerges, the reporter walks up to him.

**Bianca:** Hi.

**Stuart:** Hi. You made it.

**Bianca:** Where's the rest of the gang?

**Stuart:** Sleeping. What I should be doing.

**Bianca:** Did you like the concert?

**Stuart:** Yeah. It was great. But, we were tired.

**Bianca:** What did you like about it?

**Stuart:** The audience singing along.

**Bianca:** In the credits of "Traveling Without Moving," you thank everyone in Chicago. Why does Chicago and Jamiroquai have a strong bond?

**Stuart:** Because Chicago likes different music.

**Bianca:** Jamiroquai is huge in Europe and Japan. However, you're not that popular here. Do you want to be popular in America?

**Stuart:** No... No, because we wouldn't be able to hang out.

**Bianca:** Well, it was nice meeting you Stuart. I have to go. I have to be at work in four hours.

Stuart and the reporter shake hands.

**Bianca:** Get some sleep.

**Stuart:** I will. Bye.

The reporter made it home safely. The night with Jamiroquai was worth being deprived of sleep. It's also refreshing to know that the hottest UK funk band would rather hang out in America than win the popularity contest on the record charts.

## 'Whiplash' displays James' unique sound

By Michelle S. DuFour  
Assistant Feature Editor

Four years after the release of their hit album "Laid," James re-emerges into the music scene with their latest album "Whiplash."

Although James formed in England in 1983, and has released seven albums so far, major success in the United States did not come until 1992 with the release of "Seven," and the popular song "Born of Frustration."

"Whiplash" seems to be a combination of "Seven" and "Laid." It displays the urgent melodies sound from "Seven" and the focused pop of "Laid," especially in the song "She's a Star."

While James released "Seven" and "Laid" only a year apart, the four years in between "Laid" and "Whiplash" proved to be trying years for the band, and they are surprised to still be together today.

After finishing Woodstock in August, 1994, which ended three years of touring in the states, "Laid" had sold 600,000 copies in America. The seven member band returned to Wales and London to work on their next album. But soon afterward, Larry Glott (slide guitar), a founding member of James along with singer Tim Booth and bassist Jim Glennie, announced that he could not go on being a touring member of the band. James also found out that they owed five years in back taxes, and the band nearly split.

But the band continued to work and the music kept them



"Whiplash" is ready to tour despite losing founding member Larry Glott.

together. Late in 1994, James released an improvisational double-album under Brian Eno which energized the band. In

1995, Booth hooked up with renowned composer Angelo Badalamenti and the two spent most of the year working on their

"Booth and the Bad Angel" album in New York.

So after several recording studios, two producers, two years of writing and taping and a near band split, "Whiplash" finally came together.

The 11 track album begins with the bold, upbeat song "Tomorrow" which flows into three more solid songs: "Lost a Friend," "Waltzing Along" and the pop hit "She's a Star."

The diversity of the album shows through when it takes a turn toward industrial disco in "Go to the Bank," "Greenpeace" and "Play Dead," followed by two more pop-like songs.

At the end, the album winds down with "Watering Hole" and ends with the intimate "Blue Pastures."

Altogether, Booth's searching lyrics and yearning vocals mixed with the band's insistent melodies make "Whiplash" a unique sounding album well worth the four year wait.



Can you or can you not find your true love at Columbia? Tell us in one sentence and you could win the soundtrack or free passes to:

We love because  
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# LOVE

and other  
catastrophes

A screwball comedy by Emma-Kate Croghan.

BEYOND FILMS PRESENTS "LOVE AND OTHER CATASTROPHES" FRANCES O'CONNOR ALICE GARNER MATTHEW DYKTYNSKI  
MATT DAY RADHA MITCHELL PRODUCER ANASTASIA SIDERIS PRODUCERS HELEN BANDIS Yael BERGMAN EDITOR KEN SALLOW'S DIRECTOR OF PHOTOGRAPHY JUSTIN BRICKLE  
SCREENPLAY BY STAVROS ANDONIS EFTHYMIU SCREENPLAY BY EMMA-KATE CROGHAN AND Yael BERGMAN WITH HELEN BANDIS PRODUCED BY STAVROS ANDONIS EFTHYMIU  
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PRODUCED AND MARKETED IN ASSOCIATION WITH THE AUSTRALIAN FILM COMMISSION  
DIRECTED BY EMMA-KATE CROGHAN  
FOX SEARCHLIGHT

3 grand-prize winners will receive the "Love and other catastrophes" soundtrack!

7 lucky winners will receive a free pass (for two) to see the movie!

Bring or send your answers to: Amy Pickle, C/o the Chronicle, Room 802 in the Wabash Building or e-mail us at [Chron96@interaccess.com](mailto:Chron96@interaccess.com)  
Winners will be announced in the 3/24 issue.

# "love jones" depicts Theodore Witcher's true life

Last month, the Chronicle reported the recent success of 1991 Columbia graduate, Theodore Witcher, with his Sundance award-winning film "love jones." Now, we bring you a review of the film and a personal perspective from an interview with writer/director himself.



Theodore Witcher is a former Columbia College student and director of TriStar picture's "love jones"

By John F. Clorus III  
Correspondent

The projector starts up and music comes into the screening room. I settle into my seat as the room quiets down and the curtains open. All the lights are now dimmed down and I'm wondering what it will be like to see a feature film by a Columbia student. The screening room is so crowded a late comer has to sit on the floor. There is a good buzz around the industry about this film. With a budget of about five million dollars and four hundred theaters releasing the picture it has gotten a lot of support.

The director's name is Ted Witcher, a Chicagoan who graduated from Columbia in 1991. His story is a familiar one to those of us in the film department. While at Columbia he began recording sound and working on sets doing camera and lighting work. After graduation he worked around the city, working on music videos and occasionally working with artist in residence Michael Wright. After writing a script for the Hughes brothers (it remains unproduced), he began writing in Los Angeles. Being close to the studio system, Witcher was able to pitch the film and eventually able to get it made.

There are several reasons why so many critics and people are embracing this film. "Love Jones" is a fresh love story about the passion two people have for one another and the consequence of hiding their love. The story is based on experiences Witcher had while living in Chicago, and



Larenz Tate stars as Darius and Nia Long stars as Nina in Theodore Witcher's romantic comedy, "love jones."

memories from the days when he used to be a house poet at Spices.

"Love jones" revolves around a poetry club and a group of African-American twenty something artists that attend poetry readings weekly. It is during one of these evenings that the two leads, Darius (Larenz Tate) and Nina (Nia Long) meet and the "love jones" begins. A compelling love story, it's their friends and the way they interact that makes the story so believable. The film is about the people, their relationships and their ideas. "love jones" is one of the first black films to show everyday people going through their lives of their little melodrama's without resorting to violence.

There have been films in the recent past such as "Jason's Lyric" or "Poetic Justice" but these films deal with the way most white middle class subur-

ban households view blacks in this country: as a separate urban group that resorts to violence whenever confronted with conflict. The film is an important contribution to cinema, not through any radical statements, but through showing real people with real problems.



## Spotlight overshadows big shots

By Doug Arnold  
Staff Writer

For the first time in the 68 years that the Academy of Motion Pictures Arts and Sciences has been awarding film excellence, Hollywood's major studios were shunned, and the little guys walked away with most of the nominations. As a result, films that normally would have been relegated to art houses moved on to multiplexes, long time Hollywood outsiders achieved mainstream recognition, and Siskel and Ebert are still doing cart wheels. But is it really the independent revolution that it seems?

Lets take a look. Hollywood's larger studios, such as Columbia, Warner Bros., Paramount, MGM, Universal, United Artists, Disney's Buena Vista, and Twentieth Century Fox didn't get any Best Picture nominations.

TriStar's "Jerry Maguire" was the only major studio release to get the nod. The rest of the nominees, "The English Patient" (Miramax), "Fargo" (Gramercy), "Secrets & Lies" (October), and "Shine" (Fine Line) were released by comparatively minor studios that are commonly referred to as independent. Roger Ebert said in the Sun-Times, "It's as if the voters - criticized for years for being out of touch - made a declaration of independence."

The acting and directing categories are slightly kinder to the big boys, but small fry reigns supreme. Of the lead acting nominations, only Tom Cruise ("Jerry Maguire"), Woody Harrelson ("The People vs. Larry Flynt"), and Diane Keaton ("Marvin's Room") are for the majors. Furthermore, "The People vs. Larry Flynt," about a First Amendment crusading porn king and "Marvin's Room," about a dysfunctional family aren't exactly blockbuster material. Of the ten Supporting Actor nominations, five are for indies. Three of the five nominated directors helmed what are considered independent films.

Names like Madonna, Woody Allen, Debbie Reynolds, Samuel E. Jackson and Eddie Murphy, all projected nominees during pre-announcement hype, were snubbed for relative or complete unknowns like Geoffrey Rush (actor), Billy Bob Thornton (actor, screen writer), Anthony Minghella (director), Emily Watson (actress) and many others.

Ebert and other critics have lauded the revolution and triumph of the independents this year, but how independent of the studio system these films actually are is questionable. As with the record industry, the definition of independence is blurry.

TriStar is the only established major with a Best Picture nomination, but the rest have ties. Miramax is owned by Disney, and was criticized two years ago for aggressively campaigning for nominations for Pulp Fiction and other films. Gramercy is owned by Columbia, Fine Line and October by Sony. It can be argued that the majors are abandoning small-scale films to their "baby" companies, while pouring big bucks into and gleaming the profits from popcorn movies like "Twister" and "Independence Day." Also, they can quietly take credit for distributing smaller, intellectual films that are critic's darlings, achieving the best of both worlds.

On the other hand, films by companies like Fine Line obviously aren't traditional studio works wearing independent masks; they put their lack of money where their mouth is.

Of the Best Picture nominees, only "Jerry Maguire" and "The English Patient" have budgets of over \$10 million. With the exception of "Jerry Maguire," all of the films' production costs were less than Tom Cruise's "Maguire" paycheck.

Whether truly independent of Hollywood or not, there is a definite difference in the mood of voters this year. If ratings suffer for lack of mainstream knowledge of the nominees, it will be interesting to see if the song remains the same next year.

## "Waiting for Guffman" demonstrates talent of virtual unknowns

By Sandy Campbell  
Correspondent

Just when you think Nigel Tufnel of "This is Spinal Tap?" hasn't been doing anything for many years, along comes "Waiting For Guffman" directed, co-written, and starred in by the afore-mentioned.

Of course Nigel is only a character played by Christopher Guest (also known for the six figured man from "The Princess Bride", "Saturday Night Live", and being married to Jamie Lee Curtis for 12 years.)

Guest plays overt homosexual Corky St. Clair, whose sexuality is not obvious to the small townfolk, in charge of putting on a local play about the history of Blaine, Mo.

A lot of the actors in the film are either best known for old TV shows (Paul "Bentley" Benedict from the "Jeffersons"), Fred Willard from "Fernwood-2-Night"), ex-SCTV members (Catherine O'Hara, Eugene Levy), small-time character actors whose name escape us, but their faces are familiar (Bob Balaban, Paul Dooley) or up and coming young actors (Parker "Party Girl" Posey, Matt "The Stupids" Keeslar) and recurring panelists/comedians from "Politically Incorrect" (Larry Miller, David Cross).

"Waiting For Guffman" parallels with Guest's work in "This Is Spinal Tap?" because the movie is also shot in a mock-documentary fashion. Another connection between these two films is that Guest and fellow Spinal Tap members Michael McKean and Harry Shearer compose the music and lyrics for the film's musical "Red, White, and Blaine."

A lot of the humor in "Waiting For Guffman" is very subtle and witty, which is what makes the film work. The film also shows the uncanny talents of people whom we never really thought talented. Our society might think that the late SCTV member John Candy was talented. But Eugene Levy? What is he doing with his life at this moment?

I am grateful for showpieces such as "Waiting For Guffman" and John Ritter's performance in "Slingblade" because they prove the talents of individuals whom we never really considered to be talented. The fact of the matter is not that these individuals are not talented but the styles of entertainment that they usually appear in is way below their talent level.

"Waiting For Guffman" concerns Corky St. Clair who is in charge of putting together the musical "Red, White, and Blaine," with the help of the local music teacher (Bob Balaban). Most of the townfolk who audition for the roles are people who never had the opportunity to act, but always had the bug.

A local movie critic stated that he did not like the movie because it stereotyped the small town and the residents who inhabit it. The critic grew up in a Wisconsin town of 1,500. I grew up outside a village containing about 300 people, and I was not offended by the movie as he was.

As I said before, the film is very witty and subtle and the spirit of the townfolk is what makes the film an enjoyable experience to watch. Any movie that contains "My Dinner With Andre" action figures and "Remains of The Day" lunchboxes has to be funny. B+



# For better or worse

## Black

By DeForest King

*Who am I? How do you see me? You associate me with death. Made me a plague, called me evil, branded me inferior. In medicine, I saved your life and offered you peace. You called me ignorant. Enslaved me, took my family, imprisoned me, and addicted me. Killed me and taught me to destroy my own kind.*

*Have you forgotten, I gave birth to you? Rivalled your empires, helped you find this country you stole from my children! I built you this nation, fought and died for it while you kept it away from me.*

*You have held me back for fear of my improvement and evolution. Haven't you learned you can't escape fate? I pity you because you can't escape me. I am the words in the books you write. I hold the very stars in the sky. When you leave this existence I am the last thing you see.*

*Try to change me. Lesson and add to my number. But I consume you and become stronger. Now that you have learned you can't restrain me, you should reach with me.*

## I Live to Help

By Cortez Mack

*i live to help.  
yeah, to make sure you make it through your  
day,  
to help keep you on your way...  
yeah, also i live to encourage.  
if it's through my poetry, plays, or songs,  
i'm here to make sure you go on...  
yeah, that's it.  
if it's just to go that extra mile  
i live to help  
just to make you smile,  
or to be there when no one understands  
i'm willing...i'm extending my hand,  
my reason 'cause we should help one another  
you're my sisters and you're my brothers...  
yeah, i live to help.  
i need you and i hope you need me,  
and as we help each other, we both can suc-  
ceed.  
help you , help me, that's the key  
yeah, help.*

## Destiny

By Deborah Jones

*Is it my destiny to be me  
Who I am  
Or who I'm supposed to be.*

*Could it be that destiny can't be  
Never will be  
Because of the world and its complexity.*

*Is it me who looks destiny in the eye  
Only to see and empty aspiration of an artificial journey.*

*A journey many want to go on.*

*But can we honestly say we want to go into  
the dark hole of disappointment?*

*Are we afraid to look it in the eye  
To taste the unsweetened juices in the core of the world.*

*IT awaits for us to fall into the trap of believing destiny  
is on the other side of eternal happiness.*

*Elevate to escape that narrow passage  
we call deception.*

*Captivate your mind and walk away  
from the belief that destiny is real.*

*You, my friend, are real-believe in yourself.*

*That is the only destiny you can achieve.*

larenz TATE nia LONG

Get together.

Fall apart.

Start over.

# john 'e's

NEW LINE CINEMA PRESENTS AN ADOLPH WECHSLER PRODUCTION A THEODORE WITCHER FILM LARENZ TATE NIA LONG love jones ISAIAH WASHINGTON LISA NICOLE CARSON AND BILL DELLAMY MUSIC BY DARRYL JONES COSTUME DESIGNER PILAR MCCURRY  
 EXECUTIVE PRODUCERS ROBI REED-HUMES AND JANE ALDERMAN C.S.A. EXECUTIVE PRODUCERS SHAWN BARTON PRODUCED BY ROGER FORTUNE EDITOR MAYSIE HOY DIRECTOR OF PHOTOGRAPHY ERNEST HOLZMAN EXECUTIVE PRODUCERS JULIA CHASMAN JAY STERN AMY HENKELS HELENA ECHEGOYEN  
 PRODUCED BY NICK WECHSLER AND JEREMIAH SAMUELS WRITTEN AND DIRECTED BY THEODORE WITCHER  
 FEATURING MUSIC BY DIONNE FARRIS MAXWELL CASSANDRA WILSON & LAURYN HILL

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STARTS FRIDAY, MARCH 14TH AT THEATRES EVERYWHERE

# \* \* \* Sara on sports \* \* \*

By Sara Willingham

Most people are reading this column right now and thinking that it's a figment of their imagination. It's an illusion, mirage, a daydream, a truly ingenious visionary idea! Yes! It's a SPORTS column in the Columbia Chronicle! Finally, a place for the sports-minded characters amongst us to express ourselves freely, discussing and debating statistics, seeds, and athletic sagas...no matter how warped we might be. It truly is a beautiful thing.

OK, boys and girls, the seeds for the men's and women's NCAA Tournaments have officially been announced. Have you been good kids this year and filled-out your brackets? I have, and it seems that I'm right on target with Vegas for the men's tournament. From my second round picks, to the Sweet 16, the Elite Eight, the Final Four, and finally the championship game, Las Vegas and I only disagreed on three second round choices: Wisconsin, Purdue, and Illinois State University. I chose the teams to advance despite their underdog numbers in Vegas. Here's a brief look at my Final Four picks through the Champions for both the men and the women:

### MEN'S NCAA TOURNAMENT

Sara's Final Four:

- UCLA (ranked #2 in the Midwest)
- Kentucky (ranked #1 for the West)
- North Carolina (ranked #1 in the East)
- Kansas (ranked #1 in the Southeast)

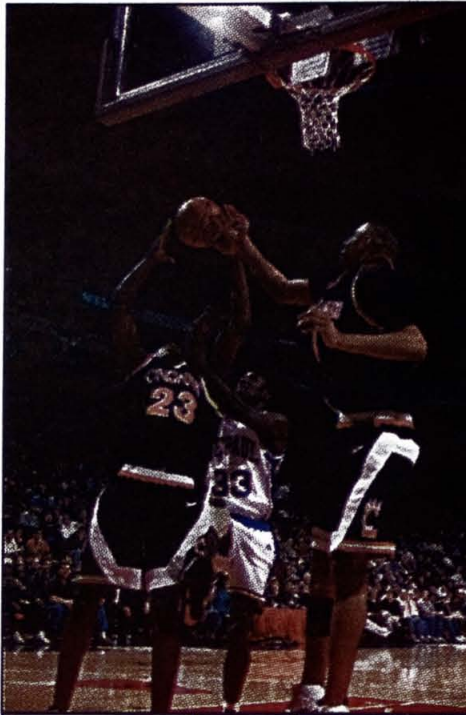
Please note: I chose UCLA to upset the Midwest's number one ranked school, Minnesota because UCLA is WAY more experienced at tournament play. Overall, I pick Kansas to win it all. After all, everyone is out to knock the Jayhawks off THEIR mountain, and I don't see it happening. I must however, express my dedicated devotion to my favorite coach and team in the NCAA (hold on to your pants, Chicago)...Mr. Bobby Knight and the heaven-sent Hoosiers. Although my brain sees IU going out in the second round, my heart will push for their success. If anyone feels the need to E-mail me in regards to these picks (or, of course, my IU pride), you can reach me at Chron96@interaccess.com.

### WOMEN'S NCAA TOURNAMENT

Sara's Final Four:

- Connecticut (#1 in the Midwest)
  - North Carolina (ranked #1 for the East)
  - Stanford (#1 in the West)
  - Louisiana Tech (ranked 2nd in the Mideast)
- Yes, you did NOT see the Mideast's number one seed, Old Dominion, in my Final Four. I picked Louisiana Tech to upset Old D. in the Regionals even though everyone else in the world expects Old Dominion to advance.

The champions, in my opinion, will be the only unbeaten Division I team for both the men and the women, UConn. Some other points: I see DePaul bowing out in the first round to number five Duke. I chose number 4 Illinois to topple Duke in the second round,



A pre-season number one favorite, struggling Cincinnati is the underdog against UCLA in the March 20 third-round pairing.

photo by Blair Fredrick

but to kiss championship hopes goodbye when they face UConn in the regionals.

And that's that. On March 30th, another women's NCAA Championship will be behind us, and the winner of the men's tournament will be within hours of being decided. March truly is a month of madness...and I love it! As a matter of fact, I think I'm addicted to March. Please, if there are any other March-addicts out there, please E-mail me...a March Madness-fix just isn't worth anything without various opinions. Next week we'll take a closer look at the Sweet 16, and see (after one or two rounds of play) if I'm still right on track with Vegas.

\*\*\*\*\*

Bulls, Bulls, what a wonderful team. The more they lose, the more they gleam. The more they gleam, the better they play, so who cares if they let the Knicks get away?! OK, OK, the Bulls picked-up another "L" for the record book, and it WAS a loss to New York, but so

what? This isn't the play-offs. Frankly, I think the loss was quite timely. If nothing else, us Chicagoans can breathe a sigh of relief because we now know that the Bulls ARE beatable, and there actually IS a reason to watch the NBA play-offs!

Also, this week and next, brings us some of our toughest opponents: Atlanta, Seattle and Detroit. There's no better a time to be knocked off our high-horse than right now. Toni Kukoc is still out of the game, and our bench has suffered because of it. Dennis Rodman had a series of "the usual" last week. You know, one-gadropped law-suits (for a 2-year-old pinching incident), and technical fouls. Thank goodness Jason Caffey has stepped-up his game. Caffey even picked-up a double-double last week. Is there anyone out there who also knows what Rodman COULD be capable of if he was focused? It's frightening to think of...too bad for immaturity.

Well, hang on to your seats Bulls fans, we're winding down into April. And between Michael (now in 6th place for overall scoring in the NBA), the bench, and Rodman-antics, it should be an exciting show...

\*\*\*\*\*

The poor, poor, Blackhawks. They just can't seem to shake their home-ice slump. They haven't won at the United Center in three games, and their next SIX games will take place in Chicago. Last week, they checked into a hotel after their morning practice at the United Center to pretend that they were on the road. They tied with the Vancouver Canucks that night. Still no win in Chicago. Personally, I would suggest that they ride around in limos every day before the game.

Then, they should fly to Indianapolis and back daily so they REALLY think they're on the road. And finally, they should stay at hotels for the next three weeks straight. C'MON Hartsburg (the Hawks' head coach)! Everybody knows that focus, desire, dedication, and motivation come from within! Why not ask the boys to go home a THAT rather than mess around with goofy superstitions. Just a bit of advice from a die-hard Blackhawk supporter...slump or no slump.

\*\*\*\*\*

I simply cannot end this column without mentioning something about our re-building Bears. Don't all groan at once, but the Bears re-signed Erik Kramer as a back-up quarterback for ex-Seahawk, Rick Mirer. I don't like Kramer. I don't like Mirer. I don't see the play-offs with

either of them (feel free to dispute this thought). But even worse than the QB situation, is finding a replacement for corner back Donnell Woolford. McKaskey wants to save a few pennies and sign Steelers free agent, Rod Woodson, over Cris Dishman and Tom Carter even though (31) and slow. Didn't anyone ever tell that McKaskey fellow that you get what you pay for? Oh well, I still can't wait for the NFL season to get underway. Hopefully I'll be able to erase from my memory all of the green and gold trauma that was suffered from the last football season.

## Face Value

By Lisa Mendez

# Is it racially discriminating to assume a leprechaun is Irish?



**Kenneth Leonidos Radio Junior**

No, because it is the only culture I know of that uses the leprechaun as a symbol of that type.



**Stacye Matthews Fashion design Sophomore**

I'm not really familiar with Irish culture so I wouldn't know what's a part of their culture. I wouldn't assume anything unless I know the facts.



**Trable Wallace Advertising Senior**

The leprechaun symbol dates back to Ireland and early Irish folklore. Some people might consider the symbol to be racial but I don't.



**Maria Melchor Radio Freshman**

I'm not really familiar with Irish culture.



**Luis Segura Radio Freshman**

Sure it is, I'm Mexican, I'm short and when I wear green I'm not mistaken for being Irish. It's a bad stereotype.



**Jaime Avalos Graphic Design Sophomore**

I do think it is racially discriminating because I'm a short Latino, and I'm not Irish.