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Columbia Chronicle (10/24/1994)

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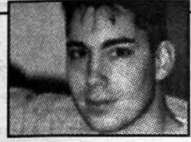


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THE
COLUMBIA
COLLEGE

Chronicle

VOLUME 28 NUMBER 5

OCTOBER 24, 1994

Victims of Wabash thefts: "I feel so violated"

By John Harris
Staff Writer

A series of thefts in Columbia's Wabash Building is raising concerns among students and faculty about security.

The *Chronicle* has learned of the following incidents:

An unidentified man stole a student's purse from the *Chronicle* newsroom on the eighth floor of the Wabash Building in October.

A computer was stolen in October from an office in the Wabash Building.

And last June, an unidentified man attempted to steal an employee's camera, radio and backpack from the Community Media Workshop office on the eighth floor of the Wabash Building.

When the *Chronicle* asked the administration and security staff about the recent incidents, they were tight-lipped and would not release reports. Meanwhile, the victims have plenty to say.

"I didn't care so much that the money was stolen," said journalism senior Laura Otto, whose purse was stolen from the *Chronicle* newsroom. "I felt more violated that someone went through my personal belongings," she said.

"I don't blame security because it's going to happen. It's going to happen," she said.

Otto said that weekend a clean-

ing lady found her purse minus \$15 in a men's room trash can. She said campus security returned it to her immediately.

Veronica Drake, newdesk director of the Community Media Workshop in the Wabash Building, said a man walked into Room 801 while employees were working, proceeded to unplug her radio, grab her camera and backpack, and placed them in a recycling bin outside her door. She said she believes the man was stashing them until he could return later to steal them.

"I felt so violated," Drake said.

According to 1993 campus statistics, the latest figures available, only one theft had occurred on campus. Figures for the 1994 fall semester were not available, said Martha Meegan-Linehan, director of administrative services.

Under the Campus Securities Act, all colleges and universities are required to compile crime statistics and make them available to the public.

Drake recommended the administration take the following steps to prevent campus crime:

*At the beginning of the school year, the administration and security should hold a meeting to discuss security problems.

*Administrators should publish flyers and articles on campus safety regularly.

"Students seem to be embar-



Chris Sweda / Chronicle

Veronica Drake, news desk director at the Community Media Workshop, explains how it feels to be a victim after a robbery attempt on the eighth floor of the Wabash Building last June.

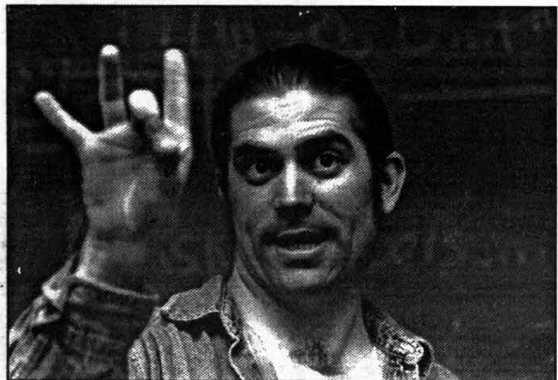
assed when they are victims of a crime such as burglary, and they never report it," Drake said. "They shouldn't feel that way," adding that educational awareness would encourage them to do so.

Sergio Healaeyn, a freshman, expressed concern. "I feel pretty

comfortableduring the day, but not so much when I'm here in the evenings," he said.

Emilio Hardy, another freshman, said, "I feel [security] is okay, but if something big was going to happen, they really couldn't stop it. Anyone could walk in here."

Meegan-Linehan said she hired a new security company, SDI, to come in and replace the previous security team. SDI stepped into position approximately one year



Chris Sweda / Chronicle

Peter Cook communicates to his students through American Sign Language.

What's cooking with ASL?

By Sergio Barreto
Managing Editor

Peter Cook is a local theater actor and a Columbia teacher who enchants students with his way with words.

Never mind that Cook is hearing-impaired. He communicates with his students through sign language.

For the past two years, Cook has been teaching American Sign Language I, the pre-requisite class for students majoring in sign lan-

guage interpreting.

Columbia is among a few colleges in Illinois that offer the subject as a degree program.

The demand for sign language interpreters has increased nationwide as a result of federal legislation and increased community awareness of the rights of the hearing-impaired.

Columbia's interpreting

ASL to page 3

High demand causes lab jam

By Sergio Barreto
Managing Editor

Eric Justen, a sophomore majoring in film, is unsatisfied with Columbia College's computer services.

Two weeks ago, he walked into one of the computer labs on the fourth floor of the Wabash Building and was asked to leave because that lab was to be used only by students taking computing classes.

Justen is one of many Columbia students who have had trouble working on their assignments in the Wabash computer labs, which do not offer enough terminals to meet the needs of the college's 7,000-plus student body.

"A lot of the time the printers don't work," said Leon Roberts, a sophomore with a double major in art and advertising. "They need to update the computers."

The academic computing department has several high-end computers that are used by students majoring in multimedia, computer graphics, computer productivity, interactive programming and computer animation, as well as by advanced students majoring in film and art.

Purchasing such state-of-the-art hardware and its operating software

depletes most of the department's budget leaving little money for computers all students can use to work on assignments and academic papers.

"We could always use more money," said Rebecca Courington, the assistant chair of the academic computing department. "A lack of open labs is a problem."

The department has 16 computer labs that include 120

Macintoshes, 40 IBMs and 30 Amigas, said Bob Little, computer lab manager. Little estimates the total number of computers available to Columbia students to be between 275 and 300.

Taking the high end of Little's estimate, Columbia has approximately one computer for every 24

Labs to page 3



Chris Sweda / Chronicle

Columbia students work in the computer lab on the fourth floor of the Wabash Building.

Career

By Paula Eubanks

Career Planning and Placement Advisor

Ever wonder what you're supposed to do with yourself when a potential client or employer is looking at your portfolio? The following excerpt about interviewing is from *The Art of Freelancing*, available to Columbia students in the Career Planning & Placement Office.

If you are present while your portfolio is being reviewed, have a concise bit of information ready to relate about each project, but don't babble. Listen carefully. Make note of any comments -- pro and con -- about the business, etc. Always be able to speak clearly about your immediate goals and what you have to offer. Just be sensitive to the client's willingness to talk and his/her time constraints and don't babble. Don't try to be a sales whiz, an art historian or a comedian. Let your work do the talking. Be yourself and be professional. A portfolio showing is not a personality contest (Ever wonder why some ad agencies ask artists to drop their books off, rather than interview them?)

Free-spirited artists risk losing work if they show up at a client's office like they were rode hard and put away wet. Occasionally a client will be frightened into hiring a scary artist but you can't count on it. If in dressing for an interview, you feel you are compromising your personal dress code, you might find wearing "artistic" undergarments to be just the thing to restore your sense of self.

Interviewing, like a lot of things in life, is something you'll get better at the more you do of it. When you're starting out, try to get some practice in before you visit big deal clients. Teachers, relatives, roommates, even an attentive pet, can make good audiences.

The *Chronicle* apologizes for its late publication. We had numerous technical difficulties. Thank you for continuing to read the *Chronicle*.

America gets realistic

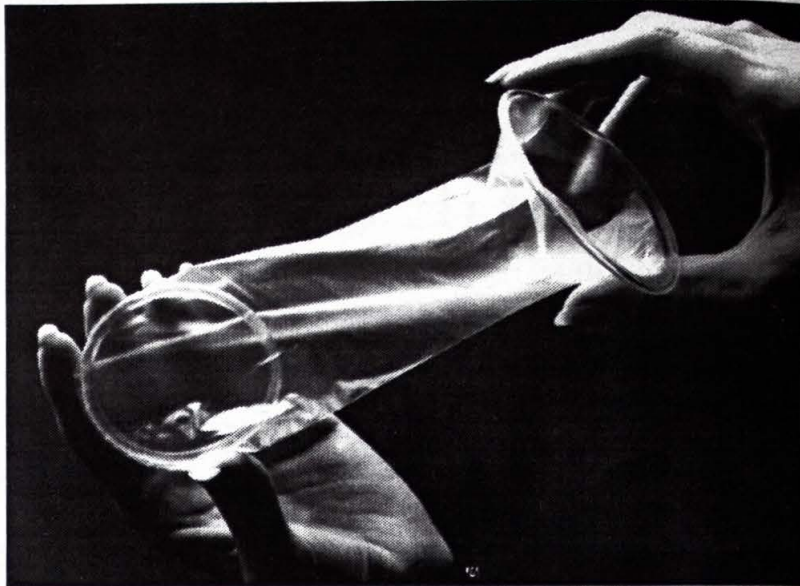


Photo Courtesy of the Wisconsin Pharamcal Company

By Andrew Holland
News Editor

American women now have a new sexual hygiene aid at their disposal: a vaginal condom.

The Female Health Co. assured the public in an Oct. 19 press conference at the Chicago Hilton that their new Reality female condom will prevent the spread of HIV and other sexually transmitted diseases.

"HIV and Hepatitis-B cannot penetrate the sheath. It does a damned good job," said Mary Ann Leeper, President and CEO of Female Health.

The condom's polyurethane pouch is open at one end and fits in the vagina, covering the cervix. It is anchored with two flexible rings. One is used to insert the device, while the other remains

outside the vagina. Inserting it is similar to inserting a tampon.

In a 1,700-person study conducted by Female Health, 85 percent of the men and 75 percent of the women who used the condom during sex said they felt no difference. Ten to 15 percent said their sex was better. Another 10 to 15

Reality is currently available in most U.S. drug stores and major supermarket chains. Product sales representatives said they expect Europe to be another profitable market.

Some Columbia College students expressed doubts about Reality. Anita Lathrop, a senior majoring in film, said, "I only have a few years of fertility left, but even if I were much younger, I wouldn't use it. It looks very uncomfortable."

Besides, Lathrop said she did not

believe condoms were very reliable anyway.

Computer animation major Eric Gloor said, "Nobody will ever use it. It's bulky. It'd probably take three times as long to put on, thereby killing the mood."

"I see Reality as another option," said Leeper, who believes there is nothing wrong with couples using male condoms. "Women may have difficulty asking men to wear a condom or men may not feel comfortable wearing a condom. They are the people more likely to try it," Leeper said.

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Labs from page 1

students. In contrast, DePaul University has approximately one computer for every 22 students; the University of Illinois at Chicago, one computer for every 25 students; Loyola University, one computer for every 70 students; and Roosevelt University, one computer for every 75 students.

However, only 25 computers are open to all Columbia students during all school hours. Ten of them are located in the library and 15 are located in the lab in room 403 of the Wabash Building. The latter are only available when no class is in there. Three computers are available in the Residence Center, but may be used only by residents.

That leaves approximately one computer for every 293 students open at all school hours.

"There needs to be more resources," said Justin Hood, a computer lab coordinator. "We're flooded with people who need to do word processing, and we have one

lab delegated for that because it's all we can afford."

The department offers tutoring for all students, as well as a student purchase plan for Apple computers. Some computing classes are open to students regardless of major, and one class, Foundations of Computer Applications, is required for all students. "It gives students a good grasp of basic computer fundamentals," Courington said.

Enrolling for classes in the department allows students to use restricted-access labs, but once students are through with a computer course they must use the open-access labs only.

"Sometimes students come in, learn things that are relevant to their major, but as soon as they stop taking classes in the department they have nowhere to practice," Courington said.

Some of the labs that are closed to most students are: lab 401, used mainly by arts students for scanning, illustrating, and painting; lab 401-A, used primarily by students

in the 3-D Modeling and Animation I class; the Video lab (lab 406), which contains a range of equipment for combining graphics and video; and the Power Mac Lab (lab 423), which is used for advanced graphics and productivity classes.

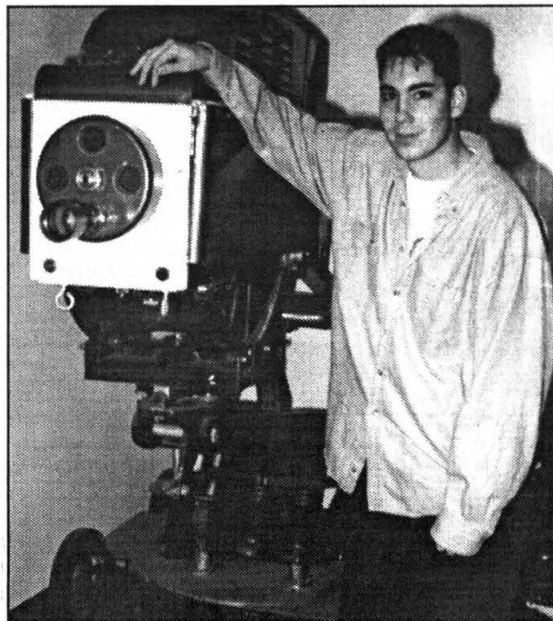
Despite such state-of-the-art resources, some computing students said the department needs to provide more.

"I'd like more computers that are more specialized," Hood said. "I know we need more silicon graphics machines, but these are pretty hefty in price."

Carer Terry, a senior majoring in multimedia, said, "We do have a problem with divergence of software in computers. They are not standardized."

The computer labs at DePaul and UIC offer access to the Internet. Courington said hooking Columbia's computers to the Internet is on the agenda, but not in the near future.

People you should know



Chris Sweda / Chronicle

Al Govic

Who he is:

Al Govic is a senior television production major. He started at Columbia College in September of 1991, right after graduating from west suburban Lyons Township High School. Al will graduate with a Bachelor of Arts degree in June of 1995. He is the producer of this week's segment of Columbia's new electronic newsletter.

Internships:

Al Govic has had two internships: the first at West Central Cable where he helped produce a movie and music review program; the second, at the Home Shopping Club, where he worked in public affairs and as an interviewer for its *Newsbit* program.

The Columbia College Class from which he got the most:

Studies of Shakespeare, taught by Peter Christensen, left a lasting impression on him: "The way he talked about William Shakespeare was amazing; he put it in a '90s way."

Words of Wisdom:

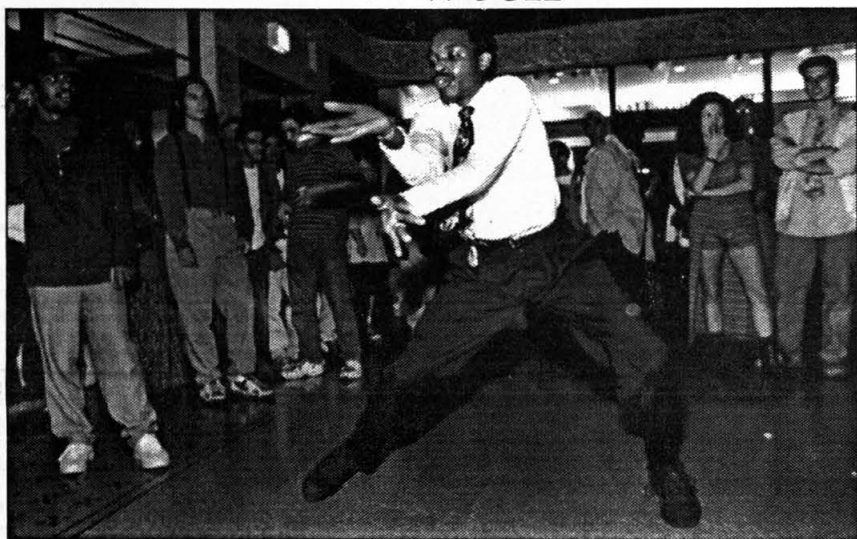
"Don't procrastinate. If you want to do it, do it now, because you'll regret it later if you don't."

Philosophy of Life:

"If you wait a few minutes, things will get better."

By Michel Schwartz
Editor in Chief

Photo of the week



Chris Sweda / Chronicle

Columbia students groove to the music at the Class Bash held at the Rookery, 209 S. LaSalle, Friday Oct 14.

THE COLUMBIA COLLEGE **Chronicle**

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ASL from page 1

training program offers courses in American Sign Language, interpreting skills and sign-to-voice interpreting.

Although the program has been designed for students who are interested in pursuing careers as sign language interpreters, some students in other fields, such as theater, public relations, advertising and educational studies have found that the ability to communicate with the deaf increases their marketability and career options.

"I enjoy teaching sign language to hearing students," Cook said, "because I can see them learning a new language."

Hearing students in Cook's American Sign Language I class are required to communicate with each other in sign language only. "Hearing students are used to listening to their teacher," Cook said. "When I teach, I do not use my voice. This makes them watch instead of listen. You should have seen their faces when I told them that voice in the classroom is not allowed!"

Cook said students can become interpreters in various fields, such as legal services, educational services, social work, and theatrical work.

Cook is enthusiastic about Columbia's interpreting training program, yet he believes the college

should be doing more for the deaf community. "You can't expect to set up a deaf program just by bringing deaf students," he said. "I think every event or lecture at Columbia should be interpreted. Also, they should put closed captioning on the monitors showing the Electronic Newsletter."

Despite his teaching duties, Cook remains active in the theater. He played the role of Spanish painter Francisco de Goya, who was deaf, in a Bailiwick Repertory production. He was aided onstage by Peter Nagle, who served as an alter-ego interpreting his intensely performed sign language. Cook recently performed a night of storytelling and improvisation as a benefit for the Thresholds Deaf Program.

Starting Friday, Oct. 28, Cook will be performing *Your Eyes, My Hands*, a play he co-created with Cecile D. Keenan and Lori Willis, at the Bailiwick Theater. Cook described the play as "a personal odyssey beyond words; deep-touch-heart-travel-experience-words-need-not" about a deaf man dealing with the world while keeping his pride as a deaf person. Instead of voice interpreters, the play will feature slides to help the hear-

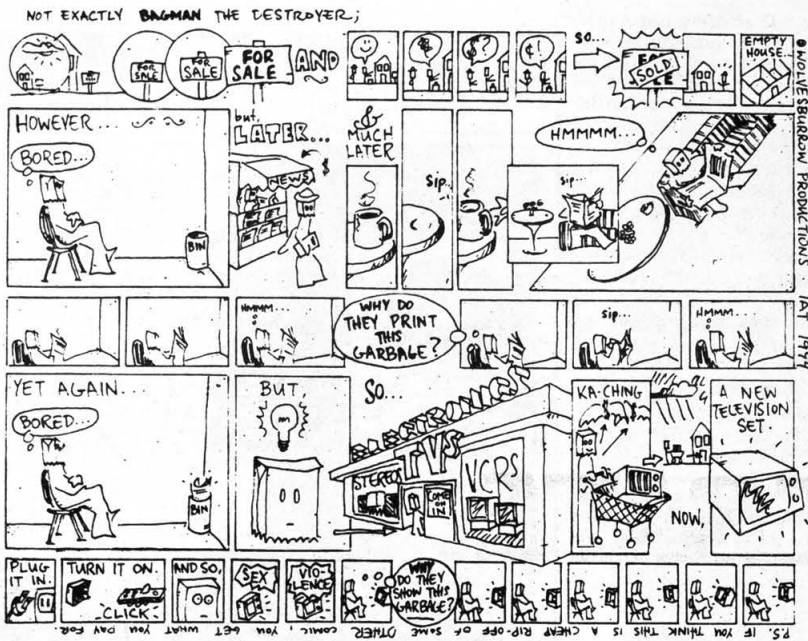
ing audience follow the story line.

"The play is full of running gags which are questions that hearing people often ask me," Cook said, "such as, 'Do deaf people read Braille?' or, 'Do deaf people drive?'" All of these questions seem to be stupid or obviously have no common sense, but people can't help to ask."

Cook is ecstatic that more and more people are showing interest in learning sign language. He suggests that schools count American Sign Language as a foreign language credit to encourage more students to learn it.

"The more people are aware of ASL, the more awareness of the deaf culture will be spread," Cook said.

Read the Chronicle every week to find out what's going on at Columbia.



BIG & small of it

By Jon Bigness
Correspondent

It is too bad students were not allowed to drink alcohol at the Class Bash. A few shots of Jose Cuervo tequila could have eased the boredom. Since boozing and smoking weren't allowed in The Rookery, the least the school could have done was provide coffee to people like me.

Yves Menou, a former classmate, expressed my sentiments eloquently, "This is really stupid." He was at the party for ten minutes, long enough to pick up a girl.

I went to the Bash with the low expectations that my 27-year-old ears would be subjected to rap and hip hop "music." Sure enough, D.J. "Tony B. Nimble" started the first hour with his favorite selections of loud underground rap; the difference between underground and commercial rap is lost on me. If I had me druthers, all rap would be underground, as in buried.

The ability to rhyme buck, luck, duck, and a certain naughty word does not impress me. There has been controversy about the types of music played at school mixers. Black students like the music good ol' "Tony B." played while Latino students prefer B-96 dance music.

To me, however, rap and dance music sound the same. The difference is that blacks like music that goes BOOM, BOOM, BOOM DA BOOM, and Latinos music that goes BOOM, BOOM, BOOM BA BOOM.

Then you have the white students, who always want to hear "Highway to Hell" by AC/DC. Every Division Street bar is required to play this song at least once a night. To the delight of the sober, this song causes white people to bob their heads while playing air guitars; it's a mating ritual.

Respecting Columbia College's multicultural student body, "Tony B" and the other D.J.s dismissed that ethnic musical preference. "I'm not trying to please everyone," Tony said.

Of course not; he was just pleasing himself. There's nothing wrong with pleasing yourself. Sometimes when pleasing yourself, you please others. Most of the students at the dance were having a good time.

I now fully understand past criticism of class dances. Apparently, the Bash is only for black and latino students, and the music was geared toward their tastes.

In all fairness, Columbia should sponsor dances geared toward whites. Blacks and Latinos can have their BOOM, BOOM, BA/ DA BOOM music at their party, and we whites can have AC/DC.

Which reminds me: White people do yourselves a favor. Don't dance in public, it's okay when you're at a wedding or among your own. Please don't embarrass your race by dancing among blacks and Latinos, who can actually dance. Stomping and flailing around, as if on hot coals is not dancing.

The school spent \$2,000 for three hours of bashing in the Rookery lobby. Give me that money and I will throw a dance for white students. My party will be different, I'll book a hall that allows smoking and drinking. I'll hire a D.J. who plays GOOD music. My party will have all types of music except rap. I heard enough rap at the Bash to last me until the time my student loans are paid off.

After a full hour of listening to underground rappers, I was ready to blow the Bash. At that the point, I was willing to listen to Don Ho, Alvin and the Chipmunks, or the soundtrack of "Oklahoma!" I waited half an hour, and it was still the same BOOM, BOOM, BOOM, DA BOOM; so, I went outside.

Outside, I talked with the head of security who told me of the \$100 million renovation of the Rookery. That is why there were thirteen security guards to control the riff-raff. One security guard said, "They look like drug dealers."

In response, I whipped off my gold chains, sunglasses, turned off my pager, and corrected her: "We're not all drug dealers, I said. Some of us are just common criminals."

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CHRONICLE



THE VIEWS EXPRESSED ON THE OP-ED PAGE OF THE CHRONICLE DO NOT REFLECT THOSE OF COLUMBIA COLLEGE, THE JOURNALISM DEPARTMENT OR THE CHRONICLE.

Columbia shortchanges minorities

To the Editor:

Seldom am I prompted to write a letter to the editorial page of a newspaper, but I believe the Columbia Chronicle has paid scant, if any, attention to what may be very disheartening information to Columbia College's minority student population.

It is absolutely outrageous for Columbia to have a minority enrollment of 37 percent, of which 20 percent is African-American, and not have one private, minority contracting firm handling or doing business for the college, either on or off campus.

Students are aware that the bagels and coffees sold in the both the Hokin and Underground cafes generate enormous profits for Vending Consultants, Inc. They are also aware that this non-minority owned company has had a contract with the college for many years; nothing is wrong with this.

Vending Consultants also controls the two dozen or so vending

machines distributed throughout the college's campuses. It also has a lock on all of Columbia's catering service contracts, both on and off campus; there is nothing wrong with this either.

What about SDI, the security company under contract with the college? It has a monopoly on all events, on or off campus as well as private; SDI is non-minority owned.

What about the company servicing the elevators of Columbia's buildings?

It too, is non-minority owned. What about the janitorial service company that scrubs these elevators, the floors, and cleans the classrooms? They too, are non-minority owned.

What about the furniture company with its long-standing contract with the college to supply desks and chairs? That company is non-minority owned as well. What about the accounting firm that audit's the school's books? It is non-minority owned.

What about the primary company that was awarded the lucrative contract to build Columbia College's new

dormitory? It is sad to say that it too is non-minority owned.

This college's students need to learn more about where their school dollars go. This is especially important here as they attend an educational institution that prides itself in promoting the enrollment of an ethnically diverse student body.

Would it not be better if Columbia College Chicago could boast about its track record for awarding service and business contracts to minority businessmen?

Let us dig deeper, I would like to know what fraction of my tuition will go, in the future, to minority owned businesses. So, with deep concern I ask the Columbia College Chronicle to write an investigative story on Columbia College's track record for awarding contracts to minority-owned businesses.

Charles D. Edwards, Jr.
President, Chicago's African-American Student Union
Each One, Reach One

Bigness offends reader again

To the Editor:

October is Domestic Violence Awareness Month. Yet this national epidemic receives thesient treatment. After all of the press this issue has lately received the fact remains many of us are unaware of the problem of domestic violence faced by our women today. I am unhappy with the fact that progressive Columbia College fails to recognize this reality.

I read Jon Bigness' October 10th column in the Columbia College Chronicle and thought it would be addressed intelligently. Instead, I read a poorly written article where the author couldn't come up with a different point of view.

I think that the O.J. Simpson trial should be addressed because O.J., aside from being a sports hero, is a wifebeater. Here are a some about which Columbia student should be aware of.

An estimated 3 to 4 million American women are battered by their husbands or partners.

The FBI reports that 30 percent of female homicide victims are killed by their husbands or boyfriends. In contrast, 6 percent of

male homicide victims are killed by their wives or girlfriends.

One of four women have been or are currently in an abusive relationship.

Domestic violence is not limited to hitting, or verbal abuse. If someone forces you to do something you, that is abuse; an insult is the basis of abuse.

It is not limited to the poor and uneducated, it can occur in almost any home, regardless of race, class or creed. One of the most ignored groups is the college student victim.

I've learned over the past year that I am not alone. I would hope that other women come forward to face their dilemma. I had hoped that more educational out-reach programs would become available after the O.J. incident. Through counseling and group support, I have overcome this problem and learned to move ahead.

I am now involved in helping obtain a grant for a program that would allow more victims to get immediate help and shelter, if necessary. Working along with hospitals and police departments, this program hopes that women who were once afraid to get out of an abusive rela-

tionship will now be able to leave. This program will also include help for children who are abused.

I think that the subject of abuse needs to be addressed as a serious matter, not in the way that Mr. Bigness chose to address it. I understand that maybe he didn't want to write about O.J. like the tabloids have. Jon wanted to look at the incident in a different way. Well, I'll tell you how one can address this topic like no other. Write an intelligent column on the abuse epidemic. Maybe Columbia could develop a program that could help victims. I would like it to come to a point where we at Columbia could be more aware of the situation and be active on this matter. It would be a shame to lose a student to such a heinous crime.

Jon, you probably don't know what I look like but next time you are on the elevator or in the Hokin Cafe, find me. You may not be able to spot me right away. I am the one out of four who is a victim of domestic violence. Open your eyes, I am all around.

Deborah Shnay

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The Linares family travels the long subway ride home from Coney Island to the Bronx in *I LIKE IT LIKE THAT*. (l-r) Minnie (Desiree Casado), Lisette (Lauren Velez), Chino (Jon Seda), and Li'l Chino (Tomas Melly).

You'll Like it Like That

By David Harrell
Copy Editor

Judging by the work of Darnell Martin, a onetime assistant director for Spike Lee, the day of the African-American female director is here.

I Like It Like That, written and directed by Martin, is a funny, street-level story of the rollercoaster of trials, tribulations and internal power struggles that threaten to destroy a black and Latino family.

Set in the colorful Bronx, this movie has something for almost everyone: romance for the gals; violence for the estrogen impaired; and for the unsure, a transvestite.

The soundtrack mixes the old and the new, with contributions by the likes of Fat Joe, Nat "King" Cole, and C+C Music Factory.

During a blackout, Chino is caught stealing a stereo, is caught and jailed with his bail set at \$1,500 dollars.

Lisette, his wife, tries to scrape the money together by applying for work at a modeling agency. Through persistence, she

manages a meeting with Stephen Price, an unctuous Caucasian record executive, and parlays it into a gig as his "special assistant."

Misfortune arises when the boss drives Lisette home. The neighborhood's eyes and ears transform the drop-off into a full-blown affair with the white stranger in the red Lamborghini.

The gossip reaches the jailed Chino, along with the news that his son Li'l Chino deals drugs. After his release, the furious Chino gets his revenge by sleeping with Magdalena, the devious and promiscuous thorn in Lisette's side.

Meanwhile, Lisette proves herself a sexual being by sexually avenging herself with her boss. This is not exactly novel stuff, yet its execution is exciting.

There is a superfluous scene involving a superfluous character. Alexis, Lisette's transvestite brother, comes out of the closet with his parents, only to be sent home after being bloodied by his offended father. This segment is apparently calculated to bring tears to the politically correct eye. Its implied moral: Unless you applaud devi-

ant behavior, you are a hater and a queer-basher. Apparently Ms. Martin's P.C. perspective has no place for loving someone while objecting to his sexual orientation and lifestyle.

Though profanity and infidelity are woven into the film's landscape, the emotional growth of the characters is a counterbalance to their world's nastiness. The world of *I Like It Like That* is refreshingly different from that depicted in most recent films: It is a world where people still get married and overcome their problems.

Add that to many laughs, a good script, acting and production values and a great soundtrack, and you have a movie worth seeing.

I LIKE IT LIKE THAT

Columbia Pictures

Directed by Darnell Martin

Cast:

Lauren Velez (Lisette Linares)

Jon Seda (Chino Linares)

Stephen Price (Griffin Dunne)

Lisa Vidal (Magdalena)

Rated R.

Now playing -- Check your newspaper for times and theaters.

WCRX deejays jam

By Annah Dumas
Correspondent

Wanted: Two notorious deejays for the most charismatic and humorous radio show around.

Crime: Luring Chicago listeners to the hippest, dopest and most popular sounds of rap.

Donald Russom and Jermaine Johnson alias "Big D" and "Therapy" respectively, have been held accountable to listeners tuning in WCRX 88.1 FM. These young artists, bound for commercial radio, have mastered their listeners needs.

Russom began producing and formatting the show when a former Columbia student asked for his assistance. The show popped off to be one of the best college radio shows, giving Russom the opportunity to advance and eventually take over the program. Johnson, came into the picture a year later, added his talent and promotion skills to a show that captivated Chicago.

These personalities have their own style, but say some Chicago disc jockies have influenced them. Russom said that Doug Banks of WGCI is one of his favorite personalities because he has been listened to him for so long. He says that he doesn't feel he's a copycat in style and said, "My style is a combination of things. I believe that I can get crazy like him because I do college radio and can push some things to the limit. My mind thinks like his in the sense that I can find humor in things that wouldn't originally be funny, but on the same note, I can still be serious." However, Johnson found that his two favorite deejays happen to be at the college. One of the personalities is fellow comrade Russom

and the other, Tammy Conway. He said, "They're not commercial but they should be. In fact, I see them according to Johnson, "It gives me an opportunity to release a positive energy." They both like being able to be clowns on the radio and, their humor is always in good taste.

The personalities say they love what they do because everything that goes on the show is done by them. Russom said, "I'm not just a deejay. I talk to record representatives to get albums and find out about upcoming artists and basically everything that pertains to the show, I handle." Johnson goes on to say, "I know we are good representatives for the show but I realize we are secondary when it comes to these music representatives because we are just a college radio." Russom and Johnson the Columbia College radio station had more wattage because there are many listeners on the city's South side and the surrounding suburbs who are unable to get the show; it they also wish the station operated 24 hours a day.

Although these semi-professionals seem to always project well on the show, they have both experienced some embarrassing moments. Russom fell out of a chair and was heard on the air and Johnson lost a bet against basketball teams Michigan and North Carolina causing him to have to sing on the air about the winning North Carolina team. These artists have their fallings-out at times but they never let it interfere with broadcasting a successful radio show. Johnson and Russom describe themselves as one being country and the other being rock-n-roll; individually opposites, but stand complete together. Johnson

WCRX to page 7

Spike Lee has brought to the screen some of the most **MEMORABLE FILMS** of our time. Now, in his first role as producer, he brings us a story about a group of people who fight a war... not with weapons... but with **ENLIGHTENMENT**.

Featuring **Eric LaSalle** (of the hit television show "E.R."), in his debut feature starring role, "Drop Squad" is a story about **BEING PROUD** of who you are, and not forgetting about the people who got you there.

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The Biz of Finding a Job Nov. 14-17, 1994

Senior/Alumni Networking Program Jan. 28, 1995

Journalism Minority Job Fair Feb. 3 & 4, 1995





(L-r) Aunt Ginny (Katharine Hepburn), Mike Gambil (Warren Beatty) and Terry McKay (Annette) Bening in *LOVE AFFAIR*.

WCRX from page 6

said, "Don is good with talking to people and I take care of all the dirty work. We squabble at times but we know how far to go. The show is a part of us both so we don't let personal stuff have any bearing on our show." The show was originally titled "Rap Up" but was renamed "The Last Crate" which Johnson defines as having "mad flava."

Russom and Johnson say that in their field, they get a chance to go to promo parties, meet and interview many famous musical celebrities. Russom's most memorable interviewee was Chuck Dee of Public Enemy. "Chuck Dee is the reason I listen to rap, so when I met him, I didn't know whether to bow in front of him or what. It was kind of hard to interview him because I have always seen him in a different light, as a star, and here I am, meeting Chuck Dee, talking man to man with him, and I didn't want to piss him off but he is just like anyone else. He was cool and down to earth, he was the highlight of my life, that is besides my daughter's being born."

In giving advice to someone who is interested in radio, Johnson says, "Don't get caught up on school but Columbia is the best school to attend if you're interested. It is basically who you know and how well you know them." Russom says that one thing he keeps in mind about this is, "It's cool being everybody's friend and meeting famous people, getting free into clubs and on and on, but always keep your head low to the ground long as you remain true to yourself and true to those around you, your real friends as opposed to your fake friends, you'll always be successful, always will."

Ask Swami Vick

Victoria Sheridan
Advertising Manager

ATTENTION VICTORIA SHERIDAN

SWAMI- 1a Archaic : a Hindu Idol b often cap (1): MASTER, LORD-used as a form of respectful address to a Hindu religious teacher or monk (2): an initiated member of a Hindu Religious order 2: one that resembles or emulates a Swami: Pundit, Seer.

-Webster 3rd New International Dictionary
I'm not trying to be rude or picky but I found your title "Swami Vick" very offensive as I'm sure many other spiritual seekers may have also. Maybe if it was a little more understated for example-"the modern Swami" but normally a Swami does not proclaim their "Swami-ness". Please excuse this note if you are in fact an ordained Swami.

Anonymous

Dear Swami Authority,

Guess what! You blew my theory on people in this school being hypersensitive right out of the water.

Lucky for you I'm having relatively decent transits right now, so instead of wasting paper defending myself by making you look bad, I'll simply apologize. It's a drag you're offended.

As for my own "Swami-ness," perhaps in a past life I was a Swami. At least that's what my Akashik Record Reader told me. As for this life, I have looked into classes at the Temple of Kryra Yoga, but never had the time to take them because I am always working at this paper. In the meantime, I educate myself by reading every book I can buy from Isis Rising, and worshipping daily at my shrine to Linda Goodman.

Anyway, if I can't call myself "Swami" for creativity sake no one else can. I'd like to take this opportunity to rat out Swami Beyondandyanda who writes for the *Monthly Aspectarian*.

In the meantime, until we get some better suggestions for an advice column title, Swami Vick stays. Perhaps in the near future, I can sit down with an editor or two and come up with a name that gets the same gist as "Swami Vick" without offending anyone faithful to the Hindu religion.

Keep in touch,
Vick

A taxing Affair

By Mariano Torrespico
Copy Editor

Love Affair is a badly realized genre piece that fails because it disregards and disrespects the cinematic conventions and devices of the romantic movie.

Romance, and its generic variations, requires a light and discreet director. Written in 1939, the story tells the shipboard meeting and romance of an aging rake and a kept woman. When love blossoms from their maritime tryst, they swear to meet, after breaking with their current love partners, atop the Empire State Building three months hence. Fate accidentally separates the couple and they nurse their wounds until fate reunites them. With the aforementioned firmly cast aside, Mr. and Mrs. Beatty give us instead, a dull vanity production.

The stars are outacted by the supporting actors who wisely underplay, in a gallant effort to save the story. Notable for their professionalism are Pierce Brosnan, Chloe Webb, Kate Capshaw, and an embarrassing cameo by Katharine Hepburn; this last actress, too infirm to be more than a sad shadow.

The production is entirely subordinated to the egos of the leads. The "updated" script, by the capable Robert Towne (*Chinatown*, 1974; *Shampoo*, 1975, and *Tequila Sunrise*, 1988) misses the points of the filmic exercise by highlighting the coy at the expense of drama. Thus, we are bedazzled by the inherent perfection of those with 2 percent body fat. The director, Glenn Gordon Caron, obediently

points the camera where and when told to. The cinematography and production design will please studio accountants everywhere. Notable is high the quality of the sea and landscape footage that can be transformed into beautiful television commercials; this is in addition to those for a Russian cruise ship line and Qantas airlines.

Aside from the painfully obvious commercials, the most egregious element is the limp soundtrack. It is a jarring and calculated combination of an indifferently composed score by Ennio Morricone and legitimate love songs performed by Ray Charles and Louis Armstrong.

Love Affair succeeds as movie star ego massage and as a tax write-off. Its dismal failure stems from ignoring Humphrey Bogart's dictum: "The only thing an actor owes the audience is a good performance."

Love Affair

Distributed by Warner Brothers
Directed by Glenn Gordon Caron

Cast:
Warren Beatty (Mike Gambil)
Annette Bening (Terry McKay)
Katharine Hepburn (Aunt Ginny)
Chloe Webb (Marisa)
Pierce Brosnan (Ken Allen)
Kate Capshaw (Lynn Weaver)
Running Time: 105 minutes

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The cops told them to keep an eye out—to let police know whenever something suspicious happened. They began to notice faces. They wrote

down license numbers of strange cars. They noted the times of odd behavior.

They worked with each other. They worked with the police. Armed with field glasses, note pads and telephones folks kept track of the neighborhood.

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Dates To Remember

By Sergio Barreto
Managing Editor

Wednesday, October 26

An **Open House** will be offered by the Community Media Workshop to showcase their new space. Snacks will be provided. In the 8th floor of the Wabash Building, 623 S. Wabash, 3 p.m. - 6:30 p.m.

Saturday, October 29:

Screenwriting: Secrets of the Trade. A two-day seminar featuring screenwriters and Hollywood agents eager to find new writers. Speakers will include screenwriter Mike Werb (*The Mask*), Danny Rubin (*Groundhog Day*) and Lew Hunter, chairman of UCLA's screenwriting department. In McCormick Auditorium at Norris Center, 1999 Sheridan Rd., Northwestern University. \$199, free parking. 10 a.m. - 5 p.m.

Sunday, October 30

Screenwriting: Secrets of the Trade continues (see Oct. 29). 10:30 a.m. - 4:30 p.m.

Monday, October 31

Second installment of **Human Appropriation**, a four-lecture series presented by the School of the Art Institute of Chicago. William J. Mitchell, dean of the school of architecture at Massachusetts Institute of Technology, will address the ethical questions surrounding digital imaging. At the School's Auditorium at Columbus Drive and Jackson Boulevard. Free to students and staff of area colleges.

Continuing Events:

"Abstracting Technology, Science and Nature," a retrospective on Los Angeles artist Susan Rantakis that includes combined media photographs and sculptures. At the Museum of Contemporary Photography, 600 S. Michigan Ave. Through Nov. 12.

"Words Against the Shifting Seasons: Drawings by Hollis Sigler." An extension of Sigler's exhibition at the Museum of Contemporary Art during Breast Cancer Awareness Month, Oct., 1994. Sigler is a Columbia art department member and a breast cancer survivor. At the 11th Street Campus Art Gallery, 72 E. 11th St. Through Nov. 18.

Graduation application and audit for January, June and August 1995 graduates. Deadline is Dec. 31, 1994. Apply at the Records Office in room 611 of the 600 S. Michigan Building.

"Still Working," an exhibition of contemporary paintings, sculptures and drawings by 32 professional American artists over the age of 60. This is the first stop on a national tour. At the Chicago Cultural Center, 78 E. Washington St., Through Dec. 23. Free.

Pulp Fiction pumps up the action

By Chris Jorgensen
Correspondent

Quentin Tarantino has done it once more: He has gotten away with the impossible. Before seeing **Pulp Fiction**, this reviewer admits to trepidation over all of the hype centered around it, and the fear that it would flop. This film flows because of the maniacal craftsmanship of its writer and director.

The movie centers on three stories that could have been pedantic in unskilled hands, but intertwine in an amusingly believable way into a fresh and original conception.

We are introduced to a couple in love who want to break away from the dangerous tasks involved in holding up liquor stores and gas stations and find a simpler and safer way to make a living. We are then introduced to Vincent Vega (John Travolta) and Jules (Samuel L. Jackson), two philosophical hitmen who are stuck in the 1970s. On their way to a job they discuss everything from the pronunciation of a McDonald's hamburger in French to the difference between sex and foot massages.

As the scene plays, it is hard to believe these two guys are violent killers; they seem more like buddies discussing their weekends while car-pooling to work. Yet, when Jules decides it is time for them to get in character, they mean business. Tarantino, the writer, is known for creating wonderful characters -- people whom we would normally fear or hate. Yet through swift dialogue, he gives them personalities that lead the viewer into embracing these simple puppets.

Why puppets? All of these characters and their personalities seem unbreakable, and the director, testing them, sets them in situations from which no real person could escape. Maybe it was love for the characters, or maybe it is the writer's swift scene changes that leave no gaps between the stories, allowing no chance to think about the logic or illogic of the preceding scenes.

Enter Butch Coolidge (Bruce Willis), a down-and-out boxer sought by mobsters for winning a fight he should have thrown. Having already made good his escape, he risks his life sneaking into his apartment just to get a family heirloom watch. Said action leads into another unbelievable plot twist, the best description of which is the dream in which someone or something is chasing you, yet the faster you run the slower you go.

This movie serves as C.P.R. for the careers of Willis and Travolta, who command their characters believably. Cameos abound in this film, especially Harvey Keitel's screen-dominating rescue of Jules and Vega in one of the most hilarious scenes in the movie.

Then there's old reservoir dog Steve Buscemi as a Buddy Holly-type waiter at Jack Rabbit Slim's, a '50s-style restaurant where one of the story's most intriguing scenes occurs as Vega and Mia (Uma Thurman), the boss's wife, do the Twist in a dance contest.

Even Christopher Walken makes an appearance (in a Butch Coolidge flashback) as a Vietnam veteran who had lived in a concentration camp with his father. He

delivers the watch for which Vega risks his life. His cameo includes one of the most heart-felt, gone awry monologues ever filmed.

Vega and Mia, whom he is escorting for the evening, share an interesting chemistry -- until she overdoses on heroin thinking it cocaine. This leads Vega to a friend's house for a life-saving injection of adrenalin saving her a trip saving her a trip to the hospital.

When simple things such as blueberry pancakes, gourmet coffee, or even how a hamburger is made, are combined with the plethora of four-letter words common in Tarantino's films. The outcome is a sculpted poetry that none of us could get away with in real life.

A good script with interesting characters, a capable cast and a great soundtrack of popular songs make **Pulp Fiction** this reviewer's pick for the Film of the Year. Due to its violence, and the humor derived from it, this film will compete as a strong underdog when the Academy makes its choices.

The world just isn't ready for Screenwriter and Director Quentin Tarantino. With the shocks and surprises in this film, neither was this reviewer.

Pulp Fiction

Cast:

John Travolta (Vincent Vega)
Bruce Willis (Butch Coolidge)
Samuel L. Jackson (Jules)
Mia (Uma Thurman)
Running Time: 154 minutes
Rating: R, for strong language

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FACE VALUE

Should Columbia Students be fined for not being immunized?

Photos by Tina Wagner



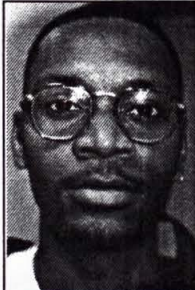
Michelle Dudley
Computer Graphics
Sophomore

I don't think that students who aren't immunized should be fined; they shouldn't be allowed to attend the college. Diseases such as tuberculosis can be given to others by blood or even air.



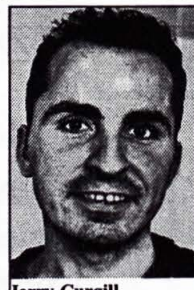
June Young Hyun
Photography
Freshman

I have already been immunized in South Korea but Columbia still requires me to get my shots again. I would also like to know where the money from these fines will be spent.



Robert White
Film
Sophomore

Tuition is already high enough.



Jerry Curgill
Photography
Graduate Student

I think people do need an incentive to be immunized so I guess my answer is yes.



Marquette Walls
Art
Freshman

Some people probably can't afford the shots.



Kindell Anderson
Television
Senior

More time needs to be allowed for students to get immunized. Besides, the school already costs a fortune.