

**Tony
C.
Yang**

Lose weight: just eat less

In this crazy day and age of fad diets, I'm here to tell you about a revolutionary – and guaranteed – new way to lose and keep your weight down.

Unlike many of the other costly and oftentimes dangerously unhealthy schemes out there, from low-carb to liquid diets, my solution is as easy as anorexia.

Basically, you eat whatever the heck you want, but you can only have a taste. Three meals a day means three times you can open your mouth and put food in. I call my budding theory the "Tiny Tony Diet."

Instead of gorging on pies and burgers all day, you eat sparingly and order the smallest portions available. Don't even think about adding fries.

Indeed, this diet will be truly special, once people realize it will save money AND time. In one-eighth the time it normally takes to eat a whole pizza, the Tiny Tony Diet gets you from hungry to not so hungry in just one slice. What's more, you get to taste all the food, and suffer none of the dreadful after-effects of food coma after a large meal.

Opponents of my diet will include farmers, restaurants and Dr. Phil. Once they find out the secret behind my plan is simply eating less, all of their customers and patients will flee and eat at will. Whatever tastes good, go for it, I say. Just do it in moderation.

Young people all over the country will thank me, when they tell their parents at the dinner table, "I'm on the Tiny Tony Diet," and they reject second helpings of brussel sprouts or Hamburger Helper alike.

Yes, the future is dotted with the uneaten debris of burrito bits, partially filled Dr Pepper cans, and melting cartons of half-consumed ice cream. Don't throw away your food all at once, now.

DeWitt has published his 20th book

By **FRANK ADDIEGO**
Staff writer

Ohlone instructor Howard DeWitt has just published his 20th book, entitled *Van Morrison: The Them and the Bang Era* (Horizon books). It explores the early years of Irish rocker Van Morrison and his band The Them, as well as troubles he's had with his first record label, Bang Records. This book is the first in a three-part series about Van Morrison. In addition to this trilogy, DeWitt had previously written another book about Morrison. DeWitt said all of this "might suggest to you that I should get a life."

"In 1966," said DeWitt, "I saw The Them at the San Leandro Roller Skating Rink, and I became a fan of his vocals." DeWitt's first book about Morrison was published in 1983. It was entitled *Van Morrison: The Mystic's Music* and was under 200 pages. DeWitt interviewed the rock legend for the book, but the teacher said, "He didn't seem to know much about himself."

This new series promises to be more involved. DeWitt said he's completed a grand total of 2,600 pages between the three books. The three books are completed, he said, "it's just a matter of editing." The next two will be released 2006 and 2007 respectively.

DeWitt said that Morrison "was one of the few people to

blend literature and poetry effectively in rock music." He added "Yes, Jim Morrison [Doors lead singer—no relation] did, but in a juvenile way." Of Morrison's albums, he dubs *Moondance* the best. "Everyone says *Astral Weeks* is the best," said DeWitt. He, however, appeared to consider that album overrated. He lists *Common One* and *Beautiful Vision* as among his worst. Regarding *Common One*, DeWitt said, "he got a little carried away."

About his 20th book, DeWitt said the initial print run will be about 5,000 copies, compared to *The Beatles: Untold Stories*, which was his most successful book. This book is familiar to History 142 students, as one of DeWitt's many books that is required reading in one of his classes. DeWitt came under criticism for assigning his own books in his classes. "It's a legitimate criticism," he said, "they're less expensive than the majority of textbooks." DeWitt said he sympathizes with the students' plight.

DeWitt plans on retiring in May. He will still teach at Ohlone part time, however, it will most likely be limited to his History of Rock n' Roll courses and one History of California course. In the meantime, DeWitt will continue to write. After the Morrison Trilogy, he plans to write a Rolling Stones-themed mystery novel.

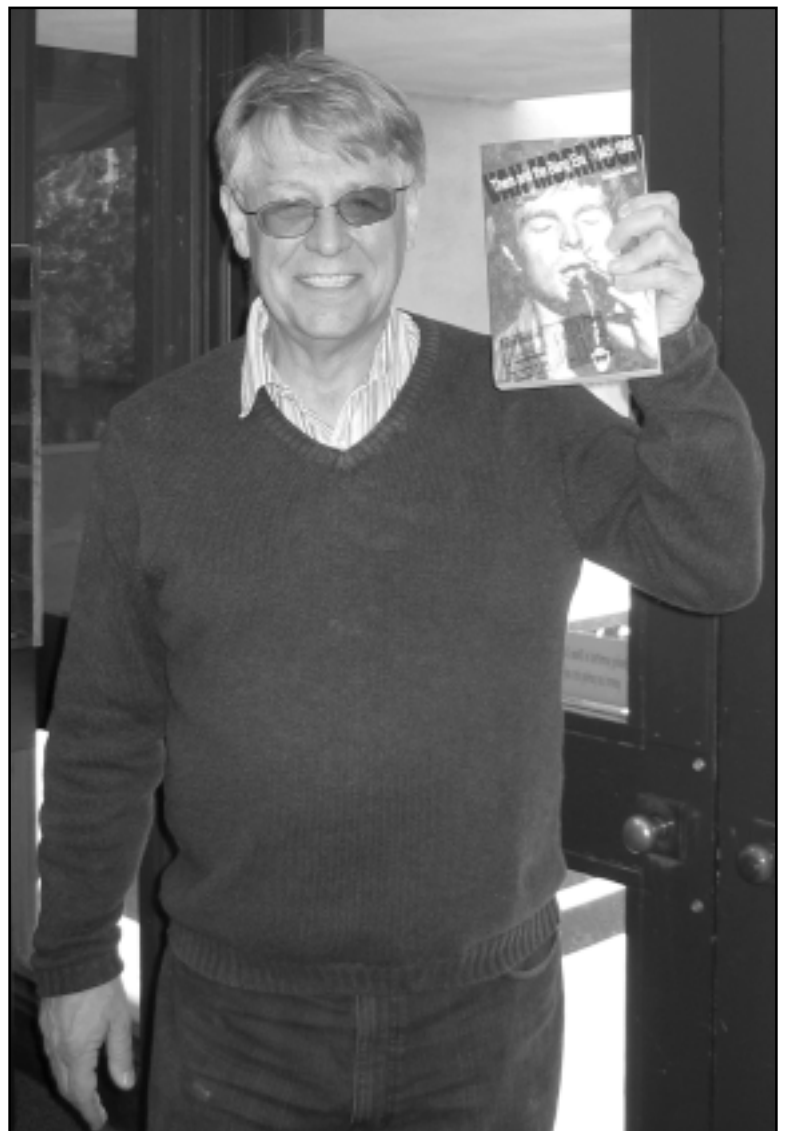


Photo by Frank Addiego

Howard DeWitt's latest book is about singer Van Morrison. It is the first of a trilogy.

Police chief was invited to Bush inauguration

By **BRITNEY BINDEL**
Staff writer

Ohlone Chief of Police Steve Fajardo stood among a throng of Americans in 32-degree weather watching President Bush's Inauguration, as the rest of us watched on TV from our living rooms.

Fajardo, who serves as a state board member of the National Latino Peace Officers Association (NLPOA), was one of five officers to receive tickets to the inauguration. He said that it was a wonderful opportunity enabling his national morale to soar.

The NLPOA is an organization committed to the recruitment, retention and promotion of Latinos in law enforcement. In honor of their services, Fajardo's chapter received five general admission tickets, allowing them to view the inaugura-



Steve Fajardo

tion from a distance. Fajardo said that they had to watch huge TV monitors to see anything in detail. Higher priced and VIP tickets with a better view were available for an additional cost. Despite the far off view, Fajardo was impressed by

the public support for the president, and "You feel very patriotic in attendance."

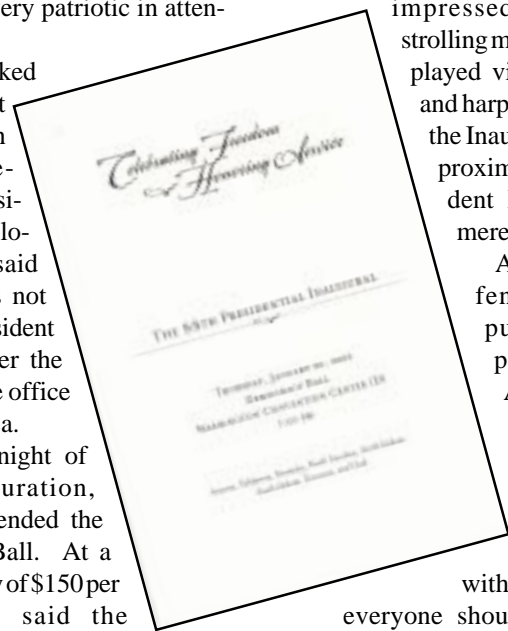
When asked how he felt about Bush as the re-elected president, he diplomatically said the point is not who the president is, but rather the honor of the office and America.

On the night of the inauguration, Fajardo attended the Inaugural Ball. At a pretty penny of \$150 per ticket, he said the evening was "well worth the money." The ball was a black tie affair with finger foods, dancing

music. He was especially impressed with the strolling musicians who played violins, cellos and harp. Contrary to the Inauguration, his proximity to President Bush was a mere 25 feet.

A proud defender of the public and a patriotic American, Fajardo was happy to be there. In accordance

with his idea that everyone should attend at some point in their lives, he said he plans to bring his entire family to the next inauguration.



Smith Center has varied lineup for spring semester, ra

By **MEENU KAUSHAL**
Staff writer

The Smith Center is all-abuzz with two sets of one-act plays directed by students, many with a comedic bent, and others on twisted situations.

The first set will run March 16-18 beginning with *Time Flies*, written by "one of the funniest playwrights in production," said Tom Blank, associate professor of the drama department. This play is about two flies, their 24-hour existence and their realization that their time is almost up.

Words, Words, Words is about three monkeys on typewriters who, if left alone, would "eventually type

Hamlet," said Blank.

The Philadelphia is about a guy who wakes up one day and everything he says comes out backward. When he asks for hard-boiled eggs, they come out scrambled. He eventually ends up in L.A. wanting to kill himself.

Next up is *Whores of Academia*, about men soliciting intelligent conversations with women by calling up a prostitute.

Timely Maneuvers is about a guy who decides that he should be able to get a date in five minutes. He takes an egg timer along when he shows up on a date.

The Problem is a pseudo-sexual fantasy about a man and his wife who play intriguing games. "I just

saw the costume for the woman and she looks like Marge from the Simpson's with her wig," said Blank. "This one is bizarre and funny."

Student directors are Shannon Shultz, Sedrick Amir, Nick Zambrano, James Devreau Lewis and Dustin Findley.

The second session of four one acts will run May 12-14, beginning with *Back, Bog, Beast, Bait* penned by actor Sam Sheppard and directed by Kyle Wormack, is a surreal piece of post-apocalyptic events asking the question, "What if the last two people left on Earth are gunslingers?"

Still Love by Robert Patrick, directed by Chantae Lucero, is a tragic

love story told backward. In other words, the last scene begins when the couple first meets, and is played out in 24 short snapshots.

The Picketers will complete the season. Directed by Drew Raboy, this comic morality tale is about two old guys who can't find anything to agree upon.

Hard Candy directed by James Devreau Lewis is about a job interview told 11 different ways. The interviewee of one scene becomes the interviewer in the second scene.

The Smith Center continues its tradition to provide cultural contributions to the community in music, dance, visual arts and theatre this semester with a variety of performances.

The Firebird Youth Chinese Orchestra will celebrate the beginning of the Chinese New Year on Sunday, Feb. 6 at 2 p.m. Young performers in traditional dress will play traditional Chinese instruments.

At the Nummi Theatre, there will be a special Valentine dinner for couples, catered by Pearl's Cafe of Fremont. The cost is \$100 per couple, which includes the show, *Forbidden Hollywood*, sequel of *Forbidden Broadway*, created by Gerard Alessandrini, that satirizes Hollywood actors Tom Cruise, Cameron Diaz, Nicole Kidman, Jim Carrey, Ann-Margaret and Liza Minelli, who sings "Mein Herr" from the film version of "Cabaret." Feb. 14 at 7:30



Works such as Lichtenstein's 'WHAAM!' show his devotion to commercial imagery.

Turning low art into high art: an artist's view

By **TONY C. YANG**
Staff writer

In an interview with Ohlone art instructor and artist Kenny Mencher, the *Monitor* accompanied him to the San Francisco Museum of Modern Art (MOMA) to hear his critical analysis of acclaimed artist Roy Lichtenstein, whose exhibit ends Feb. 22.

Q: What's so important about Lichtenstein?

KM: The truth is, nothing. He's not that great of an artist, if you look closely at his paintings or sketches.

He is, however, a champion of turning the mundane into art. Just look at his comic strip works- they don't even have the detailed shading of the halftone dots. He turned the routine publishing of images into a careful hand-pressed process of getting ink onto canvas.

Q: What distinguishes him from his contemporaries, say Warhol?

KM: He explores the boundaries of the mass-produced and the hand-made. In his seminal work, "Look Mickey," you can see his pencil marks and unpainted-over errors. This is symbolic of his never-ending struggle for perfection.

In his later works, you see a high degree of uniforming in his trademark dots, and this is his experience showing.

Where Warhol makes copies of images - cans, photos of icons, and

so forth - Lichtenstein focuses on a single panel, works almost exclusively with primary colors and has a bit of ironic humor that makes his work self-deprecating sometimes.

Q: How does his approach to art compare with other pioneers?

KM: He was first. Like Duchamp near the turn of the century with his controversial signed urinal, Lichtenstein's "Bathroom," with its mysterious copyright symbol, indicated an unorthodox cynicism.



Mark McCord

The sad case of 'Irv Gotti'

When I was growing up, an old street veteran told me, "The streets love no one. It may look like they love you, but they don't; the streets can be the coldest bitch on earth. Watch her." I have to add, watch the streets, but if the streets don't get you the FEDS will.

That's what came to mind when I read about the indictment against Murder Inc. Records founders Irving and Christopher Lorenzo, who were indicted for laundering millions of dollars of drug proceeds for one of the biggest drug dealers of a bygone era, a man named Kenneth "Supreme" McGriff.

During the '80s, when crack cocaine was king and inner-city neighborhoods were caught in the death grip of that rotten drug, men like Supreme and his "Supreme Team" ruled the streets like Sadaam Hussein. They lived by the "Get Money, Get Paid" mantra.

In the background was this thing called hip hop, that had been a neighborhood thing in years past but was turning into a real vehicle for people to emerge from the rubble and concrete jungles of America's ghettos. Somewhere people lost sight of the real dream, which was to raise themselves up out of the streets.

The Lorenzo brothers were supposed to be poster boys for the kind of success that people from the ghetto could aspire to have. They had two of the biggest acts of the last five years, rapper Ja Rule and R&B songstress Ashanti. The label sold some 20 million records in the past eight years.

However, in their quest to "keep it real," they made several stupid mistakes. First, Irving Lorenzo renamed himself "Irv Gotti." Now that sounds minor until you add it with the rest. They named their record label "Murder Inc. Records." Still sounds tame right? Ok. How about this, they named their studios "The Crackhouse." To make matters worse, they affiliated themselves with Kenneth McGriff, newly freed from a nine-year stretch in prison. Starting to sound a little fishy? Ok, let's add it all up: Irv "Gotti" owns Murder Inc. Records with known cocaine kingpin Supreme and records his company's music at the Crackhouse. Sounds like he was *begging* for trouble.

Arch-rival 50 Cent has the best take on the whole situation. In a recent article on Allhiphop.com the rapper said, "I think it's sad [about] Irv Gotti's situation. He's the guy who allowed his blessings to turn into something negative. After establishing himself in the music business, he tried to become something he never had the heart to be in his neighborhood. That's where "Gotti" came from.

"He was DJ Irv ahead of that. Anybody that's in the street is trying to get out. You can't blame anyone but Irv."

Mencher art display in office

Art instructor **Kenny Mencher** looks at one of his pieces now hanging in the office of Ohlone President **Doug Treadway**. In some of his paintings, Mencher incorporates images of himself.

Photo by Taylor Dunn



anging from theater to music to dance to art

p.m.

Tria'ngulo will present music with a Latin beat on Friday, Feb. 25 at 8 p.m.

Edna Sischo-Nownejad's Mandala paintings will be on display in the Louie Meager Art Gallery Feb. 14 to March 17.

At the Jackson Theatre, the Ohlone Chamber Orchestra will play on March 6 at 2 p.m.

The Ohlone Wind Orchestra will play at the Jackson Theater on Sunday, March 13 at 2 p.m., and the Ohlone Community Band will perform on Tuesday, March 15 at 8 p.m.

The Minneapolis Guitar Quartet will perform on Saturday, March 19 at 8 p.m. Chloe Pang's piano

spring concert will be on Saturday March 26 at 8 p.m.

At the Comedy Sportz game you can watch two teams of "athlete/comedians" winning laughs and points as they play different innovative games. The referee will mediate the show with help from the audience, so that only one team will win. Saturday, April 2 at 8 p.m.

The Theatre and Dance department will hold their Spring Dance production April 22 - 24, Friday and Saturday at 8 p.m. and 2 p.m. on Sunday.

A pops concert with works by Glinka, Rodgers, Holcombe, Bernstein, Gershwin and Porter will be presented on May 7 at 8 p.m. Tickets for the family concert series are \$6 for children over 5 and

\$12 for adults.

The Ohlone Chamber Orchestra performs in Jackson Theatre on May 11 at 8 p.m. The Ohlone Wind Orchestra will perform on May 15 at 5 p.m. The Chops Big Band will perform in the Nummi Theatre on May 19 at 8 p.m.

The Ohlone Chamber Singers will perform June 11 at 8 p.m. at the First Presbyterian Church in Livermore at 2020 Fifth St. Tickets are \$5 for youth under 18 and \$10 for adults.

Summerfest 2005 will bring Stephen Sondheim's musical story, "Into the Woods." The story weaves several fairy tales together bringing about a "happily ever after" ending to the Amphitheatre July 1 - 2 and July 7 - 9 at 8 p.m.

The Ohlone Chamber Singers will

present the masterworks of noted Canadian composer Imant Raminsh, including the world premiere of "To the House of the Bird with the Golden Feathers." The lyrics of this piece are based on poetry found on pottery shards at Aztec and Quiche-Maya ruins with the music of Pan-America on April 30 at 8 p.m.

From March 15 to April 5, Ohlone College advanced art students will display traditional and Americanized Ching Ming family artifacts, photographs and explanatory text at the Louie Meager Art Gallery.

For more information about the season, or to purchase tickets, log onto the Smith Center website, www.smithcenterpresents.com or call the box office at (510) 659-6031.