

11-18-1996

Columbia Chronicle (11/18/1996)

Columbia College Chicago

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THE CHRONICLE

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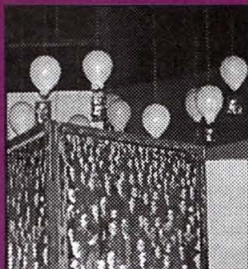
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VOL. XXX, No. 9

November 18, 1996

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NEWS

Columbia's very own photography museum

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THIS IS THIS

Is Bob Chiarito really a mean guy?

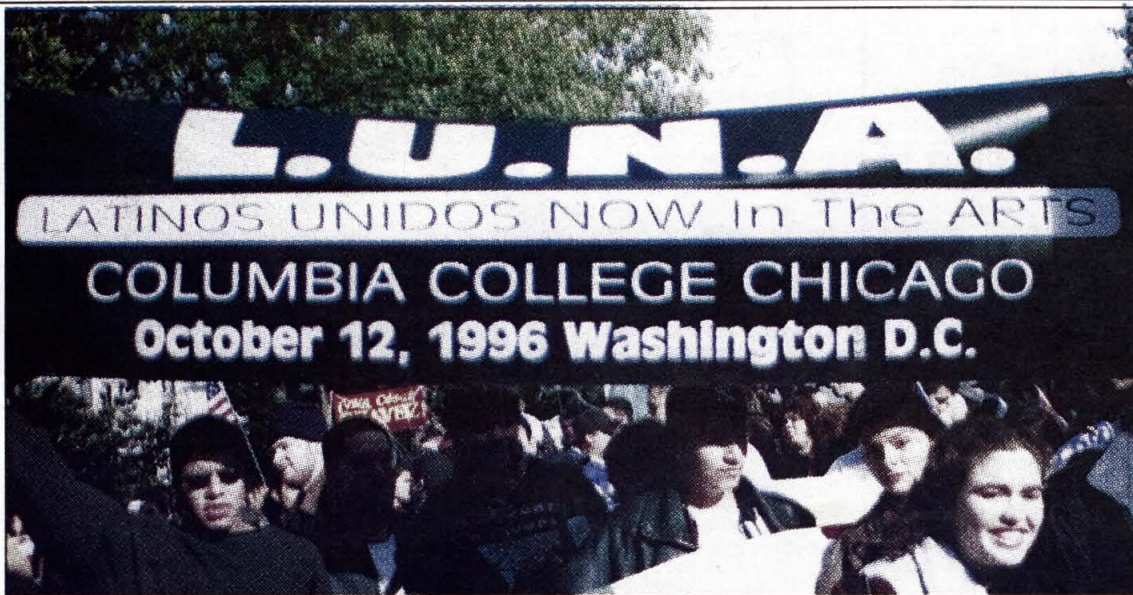
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FASHION

Do a lot of current fashions remind you of the circus? Melissa Wendel visits the real thing

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LUNA members display a Columbia banner at the Oct. 12 Latino Civil Rights March in Washington, D.C.

Photo courtesy of Diana Lili Sanchez.

College Latinos march on D.C.

By Danielle Hirsch
Staff Writer

The 35 members of Latinos United Now in the Arts, LUNA are a liaison between the Latino community and Columbia College. Through their expression of Latino culture, they simultaneously teach students their diverse ethnicity.

LUNA, formerly known as Latino Alliance, stresses expression of Latino culture within academic majors.

"I encourage students to portray their medium through the organization. For example, we design flyers that are posted at various Chicagoland university campuses," said Diana Sanchez, 20, President of LUNA and an advertising major. The organization often refers to itself as a "tool," meaning students have an

opportunity to showcase their individual talents through the group.

Sanchez said she is concerned with the shortage of leaders in the Latino community. With this thought in mind, she rounded up 15 LUNA members to attend the 14th annual U.S.

Hispanic Leadership conference. The four-day event was held Oct. 16 through Oct. 20 at the Hyatt Regency in Chicago. Recognition of Latino leaders and awarding 18 scholarship recipients was the major focus of the conference.

"We had the opportunity to network with professionals and students from different universi-

ties across the nation," said Sanchez. St. Xavier University, the University of Pennsylvania and the University of Illinois at

Champaign-Urbana were just a few of the universities in attendance. Guest speakers included Vice President Al Gore and U.S. Rep. Luis Guterrez, a

Democrat representing Illinois' 4th District. Guterrez spoke on leadership skills, the importance of family and Latino women's rights. The conference also hosted recruiters from AT&T, MGM and State Farm Insurance. "The conference provided us with positive examples to follow," said Sanchez.

Keeping their wave of Latino empowerment, LUNA participated in a march sponsored by Cordinadora '96. On Oct. 12, thousands of Latinos marched for recognition.

"The walls that once divided us culturally were diminished, it was like a family reunion," said Hector Ivan Garcia, 21, Vice President of LUNA and a film major. "The march increased my political awareness on Proposition 187," said Sanchez.

Proposition 187, a proposal in the California state legislature, denies access to health benefits, prenatal care and education for illegal immigrants and their American-born children. "Proposition 187 is discriminating to our culture by not allowing us into the education system," said Sanchez. "This proposal sin-

See LUNA, next page

Are all marches covered equally?

See editorial, page 9

Columbia author chronicles Nigeria's strife

By Chuck Jordan
Staff Writer

Author and part-time Columbia student Oladimeji Adeoye knows the social and political conditions of Nigeria all too well. In 1994, the former freelance Nigerian journalist wrote a book entitled "The Morning of the Coup," which chronicles the 8-year military dictatorship of General Ibrahim B. Babangida.

While the U.S. media and international community focuses on Rwanda, Liberia and Zaire's ethnic strife, starvation and political corruption plague Africa's most populous country, Nigeria, with many of the same problems.

Nigeria was at one time a prosperous democratic success story in post-colonial Africa. Ethnic animosity, however, has led to political and economic instability. Many Nigerians have been seriously affected by these changes. Nigeria once enjoyed the one of the freest presses in the world. Today, the military government devotes a great deal of effort toward repressing the media. Nigeria had two brief experiments with civilian rule; both ended in military takeovers.

Adeoye finished writing "The Nigerian Institute of Journalism" at the same time Babangida was consolidating his power.

He moved to America in 1990 when the government increased media censorship.

"I began writing the book in 1992. I included successive events of Babangida's dictatorship," says Adeoye. "It took 3 years of research."

According to Adeoye, the underlying problem is the division between north and south. The South has always been economically more advantaged. Adeoye's hometown of Lagos, located on the southern coast of Nigeria, was once viewed as Africa's showplace.

However, the north has held the reigns of power for most of Nigeria's post-colonial era.

General Babangida allowed elections in 1993. A southern Candidate won. The results were voided and the winner was placed under house arrest.

"The north feels they have a birth right

to control the country," says Adeoye.

In the book, Adeoye explains that the north is dominant in politics because the British placed them in power when they pulled out of Nigeria in 1960. Oil was discovered shortly before Nigeria was granted its independence. The British wanted to hold on to as much economic control of the resources as they could.

Adeoye maintains that the English had a ready ally in the northerners. The new government was set up so northerners would be in control. In return, the colonizers would have influence in Nigeria's oil assets.

The power vested in the north continued. High-ranking government posts went to northerners, many of whom were unqualified. The north-south rift remains strong to the present day.

"I don't have any northern friends,"

says Adeoye. "I just don't trust them."

"Oil is the staple of the economy. But a clique of corrupt individuals has ciphened off revenue," says Adeoye. "The country's condition is beyond comprehension, people are living in squalor and being deprived of their basic rights."

According to Adeoye, Babangida's rule was marked by corruption and suppression of the media and any outspoken opponents.

"Nigeria has the boldest journalists in the world. Many print the truth knowing they could face severe consequences," says Adeoye. "I have many journalist friends from the south that were sentenced to life in prison because of critical editorials they wrote about the government."

In an anecdote from his book, Adeoye recalls an incident when Babangida asked then British Prime Minister Margaret Thatcher for economic assistance to pay off foreign debt. Thatcher replied that he could pay a large portion of the debt with his top military officials' "ill gotten" accounts in British banks.

Human rights abuses continue to exist under the current head of government, General Sani Abacha. He has promised to turn Nigeria over to a civilian government

See Nigeria, next page



Oladimeji Adeoye Photo by Natalie Battaglia

THE CHRONICLE

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The Chronicle is a student-run newspaper of Columbia College Chicago. It is published weekly during the school year and distributed on Mondays. Views expressed in this newspaper are not necessarily those of the Journalism Department or the college.

LUNA, from page 1: While national media all but ignored the Latino Civil Rights March on Washington, D.C., Columbia's LUNA fought an uphill battle to attend—and won

gles out people based on the color of their skin and their last names," said Garcia. "Will this proposition shake down other immigrants?"

Sanchez said that while the march was an unforgettable experience, the road to Washington, D.C. was a rough and rocky one. A representative from Cordinadora '96 came to Columbia College and told LUNA members that they were more than welcome to attend the march. They even said they would fund LUNA, but later changed their mind.

"We were flat broke," said Sanchez. "The school told us they could refund us, but not fund us," she said.

But LUNA was determined to attend the march. The group attempted to have a fundraiser dance. Sanchez booked several local bands and reserved a room in the residence center. But the college said no. "I didn't fill out any paperwork to reserve a room, I didn't know we had to," said Sanchez. "We were frustrated because we didn't have any money." The group decided to form committees to research the cost of renting vans and staying at a campground. In order to attend the march, LUNA had a member's father rent vans on his credit card and camped out at Cherry Hill Park in Washington, D.C. So the 28 members camped out on a tight budget, but due to the cost of food, tolls and gas, the group accrued a \$1,000 debt. The question of whether they will be refunded will be left to the college, said Sanchez.

According to Assistant Dean of Student Life and Development Madeline Roman-Vargas, there is a \$55,000 budget to be divided among 40 to 50 student groups.



Photo courtesy of Diana Lili Sanchez

A man plays his drum as Latino Civil Rights Marchers look on.

Each student group appoints a representative to meet every Thursday in room 304 in the Wabash Building. These representatives comprise the Allocations Committee. A representative can make a proposal for funding to pay for a student group event. The Allocations Committee has a chair and vice-chair, however elections for these positions will not be held until January.

"A lot of student groups are still going through the procedure for recognition by the college," said Roman-Vargas.

From their experiences from the march, LUNA is currently making a documentary. "We are

sending committees to universities like DePaul and UIC to interview students on their opinions of the march and the future of Latinos in the United States," said Sanchez. In making the documentary, the group is focusing on footage and writing the script. While everyone in LUNA is contributing to the project, the film, photography and journalism students are truly putting their majors to work.

"I want students to use this as a tool to get their work out in the professional world," said Sanchez. After completion of the documentary, Sanchez said the organization wants to showcase the video in the Latino communi-

ty. "I feel these are the little steps contributing to changes among Latinos," said Sanchez.

LUNA was also a contributing party in connecting Columbia College with the University of Guadalajara. In November 1995, President John Duff, full-time faculty member Mario Castillo and Helen Ladrón de Guevara, Director of Latino Cultural Affairs, traveled to the University of Guadalajara to institute a foreign exchange program for students and faculty members. LUNA members, along with Castillo, coordinated a mural at the computing center at the University of Guadalajara. In exchange, students from the University of Guadalajara came to Columbia College and painted a mural entitled "Universal Culture" in the residence center. Castillo went back to the university to teach a series of workshops in January 1996. And in June 1996, a group of students participated in a five-week course on Spanish and cultural affairs at the university. "This facilitates cross-cultural communication," says Ladrón de Guevara.

LUNA is currently organizing a fundraiser dance to be held Nov. 27 at the residence center in the mural room. The dance is 6 p.m. to midnight. The cost is \$5 if a student brings a canned good or \$7 otherwise. The canned goods will be donated to a community homeless shelter in the Pilsen area. The money raised will finance the documentary and refund the transportation costs of the march.

LUNA meets every Wednesday at 5:30 p.m. in room 719 in the Wabash building.

Nigeria, from page 1:

in 1998. Many international human rights observers are skeptical. There is nothing stopping Abacha from maintaining control well into the next century. And even if he keeps his word, many feel Nigeria is in such bad economic condition that there may be nothing for Abacha to turn over.

"I don't wish for bloodshed. But Nigeria will not be able to exist without a partnership [between north and south]," insists Adeoye.

He says, however, that he would agree with peacefully dividing the country along ethnic lines, as Czechoslovakia did, if it were in Nigeria's best interest.

Adeoye remains outspoken on the U.S. role in the situation.

"America has a moral obligation as a superpower to do more than it is doing," says Adeoye. He maintains that the U.S. holds partial responsibility for the political situation in Africa, citing the fact that America has intervened in African governments to prevent the spread of communism. He says that America should fight dictatorships with the same intensity that it has fought communism.

A few months ago, Nigeria became the focus of the U.S. media after Illinois Sen. Carol Moseley Braun during her vacation. Moseley Braun drew criticism from her colleagues and human rights activists.

Many former supporters of the senator, such as Adeoye, turned against her.

"That was the most disgusting and ill advised thing to do by a United States senator. That was like the president visiting Nigeria. She sanctioned Abacha's military regime."

Adeoye lives in Chicago and works as an executive editor for "Africans' Digest," a publishing company specializing in showcasing entertainment and issues of interest to Africans throughout the world.

He fears returning to his homeland because of the outspoken nature of his book.

"It would be suicide for me to go to Abuja [Nigeria's capital in the North]."

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Class fees explained—sort of

By Jason Kravarik
Staff Writer

Students taking Film Tech II or Film Tech III are probably working extra hours just to pay off the class fee. At \$348, that fee is likely to consume more than an entire week's pay.

The Film Tech class fee is the highest at Columbia, which will collect nearly \$2 million in class fees this year—almost \$950,000 this semester alone.

That may sound like a lot, but Columbia Provost Bert Gall insists that class fees are necessary.

"Students would have less supplies, less equipment, less hands-on opportunity without the revenue the fees generate," Gall said. "Part of the benefit here is the assurance that the classes work well."

As for the \$348 Film Tech fee, the Film Department's Production Manager Charles Celander said that

students in that class will get close to that amount back in supplies.

"Each student in that class gets \$120 just in film, and that's before the processing," Celander said.

The bottom line on determining class fees is: the more production-oriented the class, the higher the fee. In the Liberal Education Department, where there is little technical production, the majority of the fees are between \$5 and \$15.

"I would not want to tack on hundred-dollar fees in this department," said Leslie Van Marter, Chairman of the Liberal Education Department. "We're not as expensive as other departments. If we have good books and equipment, then we have what we need."

Van Marter said that the majority of class fees collected in his department, like most other non-production departments, go to providing guest lectures and printing costs.

Without class fees, it is likely that students would have to purchase needed materials outside of the classroom, Gall said.

"Remember that fees are covered by financial aid," he said. "If students had to buy supplies outside of the classroom, they couldn't be covered with financial aid."

In addition to tangible items, Gall said class fees pay for items used indirectly by a student during a class. For example, class fees cover the cost of lightbulbs, Gall said, some of which run as high as \$400.

For the school's fiscal year running from Sept. 1, 1996 to Aug. 31, 1997, the class fees budget totals \$1,972,770. Vice President of Finance Michael DeSalle said about 48 percent was collected this fall, 46 percent will be collected in the spring semester and the remaining amount collected during the summer term.

Recycling program re-emerges

By Michelle S. DuFour
Staff Writer

A lack of volunteers caused the recycling program to end over the summer, but now a couple students and supervisors are working on designing a new recycling program.

The new program will start with recycling paper. Yossie Held, the student supervisor of the program, is working with one other student to get the program started.

"We're starting with paper just to see how it goes and what kind of response we get," Held said. Flood Brothers Recycling will supply the bins and collect the paper. Held will be responsible for collecting the paper, about twice a week, from the classrooms and offices.

"Hopefully, people will realize they should recycle," Held said. "And will only put paper in the bins. Otherwise, the recycling company will just throw it out if other garbage is in there."

Held will be putting up flyers about the new program and information for people who wish to volunteer.

"I think we should recycle," Ericka Kallies, 26, a senior in graphic design, said. "But if I don't see a place [to recycle] I don't make an effort. Sad but true."

The last recycling program ended in the summer because no students volunteered to help, according to Susan Babyk, executive vice-president provost.

"It would be nice to have a recycling program," Scott Brown, 23, a senior in television said. Brown said he makes a conscious effort to recycle when there are bins, but otherwise he just throws recyclables in the trash if there are no bins.

Babyk offered to be in charge of the new program. Her job is to recruit, hire and manage the recycling program along with Joan Harding.

"This is a student-run program," Harding said. "And the more volunteers we get, the better the recycling program can be."

Babyk hired Held and an assistant to run the program, but the program also needs student volunteers to be successful.

"We've just started trying to outline the program," Harding said. "And once we get the paper started and more volunteers, we can add other programs for recycling to reduce the amount of trash going out."

The new recycling program may recycle cans in the future, but on a smaller scale, Babyk said.

"Cans pose a possible problem with the bugs they attract," Babyk said.

"I'm in favor of recycling," said Erin Mulryan, 18, a freshman majoring in theater. "I'm one to hold on to things until I can recycle them, and I would like to have them [recycling bins] available, especially here [Hokin] where people are eating and drinking."

Although a few can bins remain in a few halls from the last recycling program, the school is not responsible for the cans being recycled right now.

"Building services takes the cans out to the alley," Babyk said. "And the homeless take them."

The recycling program will begin this week, and the details about the kinds of paper that can be recycled will be outlined on the bins.

"We're optimistic," Held said.

For information about volunteering for the recycling program, call Ext. 6235

Posting a flyer on Columbia Bulletin boards in the hopes of getting a better response? Why not make an extra stop—at the Chronicle office in 802 of the Wabash Building. The only student newspaper of Columbia College Chicago wants your flyers. And we just might cover whatever it is you're advertising.

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Real Deep Stuff



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At last—words of substance on p. 3!!!

Hey you—yeah you, glancing at this! Please read on—I know you usually skip the meaningless little babblings that appear in this section, but a new writer's taken over and he's gonna do things a lot differently.

I know most of you don't even know who the Biederbonehead is (John Biederman, that is, who used to pen mad manifestos here), but for the two or three entertainment-starved goofs who care, I have him hog-tied in a secret room. His evil twin, Nipsy, has taken over as editor-in-chief, and, so far, nobody has noticed.

You're probably wondering how I'll get away with this, considerin' I'm putting my deed in print. It's simple—nobody reads this column! Hell, the work aides don't even know who John is in the Journalism Department! Sure, word will get around about my brilliance, but until then...

I'll focus on serious issues while occasionally taking time to answer your mail about Steak Face. Write me with any comments or questions—although I only became his PR man recently, we go way back. We met at a Dungeons and Dragons convention, in junior high, only I was there to play computer games and he...well, he was just as much a geek then as he is now.

Do I have some dirt on that clown! Get this: In third grade, he wanted to impress this girl (ha—Mid-East peace is more likely) and so he hacked a hunk of his hair from his head with a scissor. What a moron!

He hasn't improved much over the years. Guess where he took his last girl on their first date? A Mustard Museum in Wisconsin! I suppose he figured that Plochman's turns women on 'cause the bottle is phallic. Who knows how his scrambled brain works?

Oh, and another thing: Biederbuttocks doesn't confine his ridiculous ramblings to the Chronicle. He reads what he calls "poetry" at open-mikes around town, is trying to pawn a snooze-inducing novel and also does a play or comedy sketch now and then. I think it's part of an ill-fated plot to meet women, although his work's so god-awful I can't imagine that happening. I don't know why nobody's ever told him how bad he is—maybe they feel sorry for him. I mean, one more bitter truth could send him over the edge like the Unabomber.

I still think he is the Unabomber. Look at the facts: he's lived in the country most of his life, known for incoherent, loony essays and he couldn't get laid at an orgy—the ideal recipe for a dangerous nutball! (Sorry for the bawdy subject matter, but liberals like him care about such things. Conservatives like me suppress our sex drives, get married, and then do really bizarre things with hookers—a little sinful, sure, but it feeds capitalism.)

But enough about him. Time for some intelligent, conservative views.

Oh, wait. Let me explain conservatives and liberals to ya. You have to stick to one or the other's rules to get published in newspapers. That's part of Biederman's problem. He fashions himself a liberal but doesn't follow the party line. In the '90s, liberal white guys can only be objective with other white guys. As an example, look to today's letters page. Some group's complaining, without any tangible reason whatsoever. But, considering they're a group of African-American women, a real liberal editor would consider them right—no questions asked. He'd run a four-page apology and go on CCEN with tears in his eyes. Nonetheless, Nipsy is supposed to act just like John would, so don't expect that.

To be a '90s liberal, you also have to be fascist. Look at Bill Clinton, who can do no wrong in the eyes of good liberals. Clinton's now for mandatory drug-testing of high-schoolers and slashing criminal defendants' rights under an "anti-terrorism" facade. And Al Gore's proposing racist "terrorist profiles" for airline passengers. Don't like it? Become a conservative! Pick a side!

Speaking of idiots...er, liberals, send me your ideas for torturing Biederweirdo. Hold on a second and I'll go shove some turnips up his nostrils—oh, I don't have to tell you to wait. This is the print medium!

Well, I'm out of space. Conservative and intelligent views, coming next week!

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Community Media Workshop President and WNUA public affairs show host

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Academic Advising Department welcomes Laurie Ann Bender

By Jennifer Prause
Staff Writer

Laurie Ann Bender is the new academic advisor for English, Fiction Writing, Interpretive Training and Journalism students at Columbia College. She is available to talk with students about selecting a major, planning a curriculum, relating academic decisions to career, academic difficulties, personal concerns affecting academic work and handling stress.

Originally from Ohio, Bender received bachelor's degrees in both English and Spanish from Heidelberg College in Tiffin. She then worked at the Cleveland Institute of Art and later decided to attend graduate school.

She graduated in 1990 with a master's degree in college student personal from Bowling Green State University, Bowling Green, Oh.

Bender then worked as an academic advisor at Eastern Illinois University.

"We actually did registration and advising," said Bender. "I worked with 300 to 400 students a semester."

Bender came to Chicago with her husband, when was offered a job in the city. Her first job in Chicago was with the Private Industry Council of Northern Cook County.

"It's a job training partnership program," she said. "I worked with dislocated workers for about three years...It was a combination of career and academic counseling."

Bender said her love for working with students is what attracted her to Columbia.

"There was a job opening and I applied, and here I am," said Bender, who has been at Columbia since Oct. 1.

She has visited classes and spoken with other advisors already. She is available now to speak with stu-



Photo by JoAnne Machado
Laurie Ann Bender joined Columbia's Academic Advising Department Oct. 1.

dents about their concerns.

Bender also coordinates special needs and services for students who have disabilities.

"I've really liked everything that I've done," she said. "I've always worked at traditional four-year institutions until I worked at the Private Industry Council and that really gave me the opportunity to learn more about the Chicago area and also integrate career planning or career knowledge advising skills."

Besides advising students on their academic decisions, Bender also listens to students questions about difficulties with classes, teachers or even their job and personal problems.

"We are able to help with all the other things that might be out there bothering people," Bender said.

When students come in with questions about classes, Bender said, those questions sometimes lead to other things.

"We just try to be receptive to what [students'] needs are."

Bender has always been drawn to working with students. "I always knew I would be working at a college or university," she said.

The shot you can't afford to miss

Immunization Days on campus for Columbia College students.

Any student who is still not in compliance for MEASLES, MUMPS, RUBELLA, TETANUS/DIPHTHERIA, and has PAID THE FINE, now has the chance to receive FREE inoculations during the specified dates and times below:

Tuesday December 3, 1996

2:00 pm to 6:00 pm

Wednesday December 4, 1996

10:00 am to 3:00 pm

Thursday December 5, 1996

10:00 am to 3:00 pm

Location:

624 South Michigan, 11th Floor, Faculty Lounge

No appointment necessary; ID required

PLEASE NOTE: Students who are still out of compliance by April 11, 1997 of the Spring 96 semester will have an additional \$50.00 fine applied to their tuition accounts.

presents

↑ ↓ ↑ ↓ ↑

Aboriginal Dance Troupe



12:00 noon

1:30 pm

bapu: mother earth

11th Floor, 1000 North Dearborn St., Chicago, IL 60610

a performance

workshop

with a

question

& answer

session

following

Holman Annex

623 South Wabash

Chicago, Illinois

call (312) 663-1600 ext. 5696

Museum of Contemporary Photography underrated

By Jill Schimelpfenig
Staff Writer

Guess what: There is a living, breathing and professionally functioning museum at this school. Just a simple reminder to the many students at Columbia who, for their own array of reasons, spend years here without ever venturing through the doors of the Museum of Contemporary Photography.

Excuses range from lack of time to lack of interest.

"I've thought about it, but I've never had time," said Chris Baran, a senior and sound major.

While Cindy Pytlewicz has been a student at Columbia for three years, she has been to the museum only once. As an interior design major, she said, "I wouldn't say it relates to my field."

Yet John Mulvany, founder of the museum and director of the Art and Design Department, has a competing regard toward this space located on the first floor of the 600 S. Michigan building.

"The whole purpose of the museum is its connection with the educational process," said Mulvany. "It is a resource for anyone who is interested in the arts, liberal education or large social issues."

Mulvany believes that not enough people take advantage of the museum, which was known as the Center for Contemporary American Photography from 1976-1984 before receiving accreditation from the American Association of Museums in 1984.

The museum remains the only one in the Midwest that is solely dedicated to the medium of photography and the expanding field of imagemaking.

Not only does the museum have a permanent collection of over 4,000 prints, the domain sponsors lectures, exhibitions and has a print study room available to anyone interested in the background of various photographers.



Photo by Laura Stoecker
"Dispersing Like-mindedness," a window installation by Donald McGhie, can be seen from the sidewalk on the southwest corner of the 600 S. Michigan building.

Most lectures are held in either the museum itself or the adjacent Ferguson Theater, depending on the size and scale of the lecture. Renowned Virginia-based photographer Sally Mann came to Chicago and, through the museum, gave a sold-out lecture at the Getz Theater.

Lecture programs are referred to as "Words of Vision" and correlate with every exhibition.

Martha Alexander, assistant director of the museum, said, "We bring in photographers that are related to the exhibition and have them lecture or give panel discussions—it just depends on the exhibition, on what we arrange."

The next exhibit, titled "Illinois Photographers in the 90s: The Midwest Photographers Project," opens the evening of Nov. 15 and will run through Jan. 11.

The Midwest Photographers Project features recent work by 103 regional photographers. Two lec-

tures and one panel discussion are scheduled to correlate with the display.

An outdoor cornerstone window installation titled "Dispersing Like-mindedness" by artist Donald McGhie can now be seen from the sidewalk on the southwest corner of the 600 S. Michigan building.

This particular window goes one step further than just appearing as an outdoor view: The artist has continued the display of mini-wax balloons with dangling photos inside of the building among the same southwestern corner.

Window installations are designed to correspond with the current exhibits. Alexander describes a cornerstone window as a "24-hour display" to the public.

Rounding the corner to the north side of the building, another museum window lies plastered in letters. This window acts as an advertisement for the museum, displaying 1,000 words that describe the museum's logo,

"Targeting images, objects + ideas."

Perhaps targeting is the key reason for the lack of student interest in the museum—not enough people are aware of its offerings.

Michelle Mitsuuchi, a senior computer graphics and animation major, has attended Columbia for three years and is quite aware of the Museum of Contemporary Photography. She has visited the museum at least 10 times because she likes the variety of the permanent collection and has been drawn in by particular exhibits.

Mitsuuchi suggested a reason for why students do not visit the museum. She said the museum does not do enough on-campus advertising.

Also, she said faculty could help in promoting the museum if they were not always at odds with one another. "I think the departments battle each other here when they should try to utilize each other."

Pow Wow strengthens Native American community and culture

By Michele S. Gomez
Staff Writer

The sounds of the drums were alive and the chanting grew louder and louder as the colorful circle of dancers proudly demonstrated their outfits and steps in a clockwise path.

The ceremony was the 43rd Annual Pow Wow, Nov. 8 through 10, held at the U.I.C. Pavilion and organized by the American Indian Center. While the Pow Wow is an age-old tradition among Native Americans, today it also serves to educate people about Native-American culture.

A Pow Wow is not just an attraction that one may see while visiting Wisconsin Dells. Originally a Pow Wow, or "celebration," was held in the spring to welcome the new beginnings of life.

Often different tribal nations would come together for the occasion. It was during these general meetings that Native Americans would settle arguments, form alliances and trade with one another. It was also a time for families to hold naming and honoring ceremonies.

The original Pow Wows often were of religious significance and therefore consisted of different religious songs and dances.

Today, contemporary Pow Wows are social events to enjoy whether you're a Native-American or just interested in Native-American cultures. Native Americans believe the Pow Wow brings the circle of the people closer together—closer to their community and their culture.

The Pow Wow began with the Grand Entry, which signifies each session's opening.

First, the eagle staff, a long, wooden pole decorated with feathers, was carried into the inside of the circle followed by the American, Canadian, Illinois and POW-MIA flags. Following the flags were the various dancers,

including: traditional, grass (in colorful fringed garb) and fancy dancers (who perform with a style combining Native American and modern dance techniques) who were to compete later.

When the Grand Entry song ended, there was a flag song and then an invocation to bless the gathering before the dancing began.

The Master of Ceremonies plays a very important role in these gatherings, announcing the dances and joking aside the whole time. Some of the dances he announced were the: round dance, two-step dance, snake dance, blanket dance, intertribal dance and grass dance.

The round dance is a social dance in which the entire line moves as one body, each dancer in harmony to the rhythm of the drum. The two-step is one of the most popular dances because men and women dance as partners. During the middle of the Pow Wow the stadium seats cleared as the audience participated in both the blanket dance and the intertribal dance.

If you visit a Pow Wow, be sure to bring some spending money for the interesting vendors.

If you like silver jewelry, you'll be in heaven with the variety you can choose from. Vendors also sell a wide variety of authentic arts, crafts, pottery, rugs, books, music, beads and other fare, much of which is hand-crafted. Not to mention the food—it's great!

Food was so popular that many of its vendors sold out before closing. Their "fry" bread is the most popular item on the menu—the more you eat the more you want!

Cameras are welcome at the Pow Wow, but you should ask a dancer if they'll allow you to take a picture of them.

If you're one of the unlucky ones who missed out on the fun, there will be another Pow Wow soon—the second week of December at Navy Pier. See ya' then!

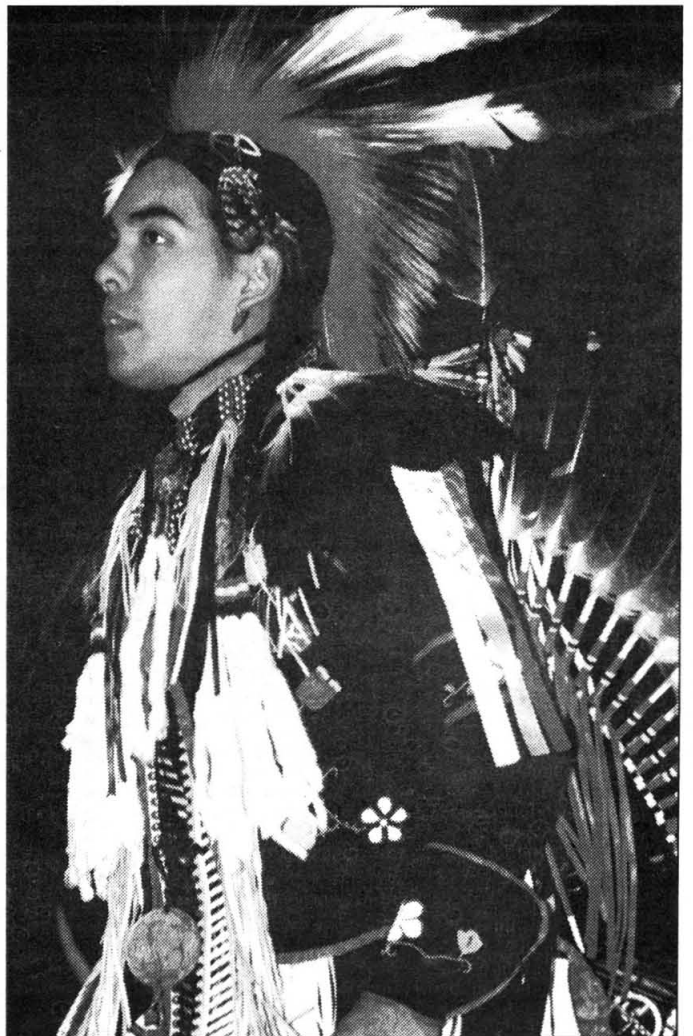


Photo by Laura Stoecker
Fancy dancers in colorful, feathered costumes performed during a Nov. 8 Pow Wow at U.I.C. Pavilion. See back page for more Pow Wow scenes.



Machine politics 1996 style



This column didn't make it into last week's issue due to technical problems (meaning I accidentally erased it from the computer). But it's as timely this week as any. Read it.

On Nov. 5, We the People spoke and elected to office the representatives of our choice. Right?

Maybe. Maybe not.

We in this famously corrupt city want to believe we've made progress. And it's true, no one shows up at your house anywhere to "escort" you to the polling place. Yet few of us seem to mind that elections here and nationwide have become almost totally dependent on computers whose inner workings are unknown to the us or to public officials.

Cases of computer error and alleged fraud

continue to grow, with frightening implications to anyone who believes his vote really counts.

A long article in the Nov. 7, 1988 The New Yorker magazine asked whether computerizing ballots subjected them to fraud "of a much more dangerous, centralized kind" than the paper ballots of old—which often (in honest precincts) were counted locally by regular citizens who knew each other. The answer: Yes. Computerizing elec-

tions has brought control by a handful of private firms that manufacture, market, service and run the equipment. Among them are Business Records Corp., which makes the punch-card counters used in Chicago, and R.F. Shoup Co., whose president was convicted in 1979 of conspiracy and obstruction of justice in a Philadelphia election.

These firms, and the glib or corrupt election officials who tell us to trust them, say computers are faster and more accurate than human beings. But a long list of failures and "irregularities," some reported in The New Yorker, says otherwise.

On "CBS Evening News" on the eve of the 1988 election, computer expert Dr. Howard J. Strauss told Dan Rather: "Get me a job with the company that writes the software for this [popular ballot-counting] program. Then I'd have access to one-third of the votes. Is that enough to fix a general election?" Conceivably, a skilled hacker could falsify

the numbers in just four or five major metropolitan areas and change the outcome of a presidential election. "Sooner or later it will be attempted," a California official told The New Yorker. You'd be very naive to think it hasn't been tried already—perhaps successfully.

The problem is that the private firms, who reportedly reap up to \$100,000 in taxpayers' dollars per election per jurisdiction, jealously guard the "source codes" that tell their computers how to count votes—even from elec-

"It's not a door without locks. It's a house without doors."

Computer expert Dr. Howard J. Strauss, on computerized elections

tion officials. They claim it is "proprietary information," as if some sort of brilliant computer wizardry is required to count votes.

The president of the leading election company justified this secrecy with the ominous warning that "an outsider who got the company's source code could compromise elections with it." Of course—but what about an insider, or an infiltrator? It'd be child's play for some government or freelance covert operative to penetrate such a company.

In fact, an insider at one of the firms told The New Yorker he had found a hidden "trapdoor" in their vote-counting program. It would enable a programmer to sneak past the security system and manipulate data undetected. He also said he's found other "fascinating little nooks and crannies hidden around in it that no one has ever let me talk about."

Officials reassure the public that only para-

noids worry about such things. On a C-SPAN program last week, Federal Election Commission spokeswoman Penelope Bonsall maintained that computer tampering would be "theoretically possible but not likely to happen." She reassured viewers with talk of unspecified "elaborate safeguards," but did admit that "technology has also made the process a little more opaque to the actual voter." Nothing could be more opaque than invisible electrical currents in silicon chips.

Ken and James Collier, authors of "Votescam: The Stealing of America"

say the only solution is to return to paper ballots placed into a see-

through plastic box and then counted at the precinct level by regular folks who know each other—not technocrats and political appointees. To the cries that this would be unfeasible, they answer that India, the world's largest democracy, and Israel still use paper ballots. Considering the stakes, it all seems worth the couple of extra hours this might take. Who do you trust more? You and your neighbors? Or unaccountable businessmen and political hacks? If we're going to trust the latter, why not abolish voting and make them our permanent rulers?

I found the free pamphlet "Vote Fraud: The Greatest Cover-up of All" by Jim Condit to be eye-opening. Call (800) 888-9999 to get it. I haven't read all of "Votescam," but I recommend that too. Get it through the library or order it at the above number.

Letters to the editor

Kiss me, you fool

Thanks to Bob Chiarito for such an enlightening column ("Smoke 'em if you got 'em," Nov. 4). Now that I know relationships with women are just as poisonous to men as the effects of smoking, my inferior female mind has been relieved.

On behalf of women everywhere, I apologize for poisoning men's lives. I urge every other woman on the planet to follow my lead, as I'm in the process of having the Surgeon General's warning tattooed on my behind. That way, poor, unsuspecting men won't have to endure the agony of an emotionally fulfilling relationship with we of The Evil Sex.

However, as you said in your column, Bob, "Chemical love may be stronger than personal love, and you find yourself smoking again. Oh, well, go ahead—feel free to put that cigarette between your lips. And since I have such a nurturing and forgiving feminine disposition, you can also kiss my ass.

Carrie L. Nelson

Effects of smoke are no joke

Of the many and varied subjects that Bob Chiarito might be a qualified expert in, addiction is apparently not one. When he states in his "This Is This" column of Nov. 4, 1996 that "The reason millions continue to smoke is simply enjoyment," he is dead wrong. The reason millions continue to smoke, and that Mr. Chiarito himself continues to smoke, is that they—and he—are addicted to nicotine. Nicotine is a more addictive drug than alcohol, crack cocaine or heroin. And far more deadly.

As a former smoker who has lost both parents too soon to emphysema and heart disease directly related to their heavy cigarette smoking, I am not amused

by his attempt at humor. There is nothing funny about this addiction or its consequences.

It is possible to quit smoking and the sooner one does it—the easier it is.

It makes me sad to see so many students smoking cigarettes. Do you notice how few of your teachers still smoke?

Brian Katz

Professor of Photography & Facilitator for Faculty Technology Support, Academic Dean's Office

City not to blame in apartment case

Although Jason Kravarik did a fine job in Volume XXX, No. 4 reporting his story about a building at 1712 W. Estes, some of the facts weren't clearly characterized and this resulted in an unfair editorial piece on page 11.

The Department of Buildings never received a referral from the State Department of Rehabilitation regarding the couple in unit #306 at 1712 W. Estes. The Mayor's Office of Inquiry and Information did receive two anonymous complaints regarding the building but the party didn't report a name or unit number for the complaint. A building inspector wasn't able to gain entry into any units within the building, so the exterior of the building was cited for violations and referred to the Code Enforcement Bureau.

It is up to the person making the complaint to leave a unit number, name and number so the inspector can call ahead and arrange an inspection. This information is confidential and isn't shared with the building's owner. Operators explain these details to callers.

I would hope that the staff member from the Department of Rehabilitation who says they phoned the city hotline would've left more detailed information so that a full inspection of unit 306 could've been made—unfortunately that wasn't the case.

The Department of Buildings

was pursuing the owner of this building in the Code Enforcement Bureau since 1995. This pursuit is a result of the annual inspections the city has made each year at the property, without fail.

It's the building owner's fault, and no one else, that Tonya and Bruce Reynolds are living in the conditions that they are.

Following my conversation with Jason, when the inspector gained entry into unit #306, the building was referred to Housing Court. Additionally, a referral was made to the Department of Human Services and assistance is being offered to Tonya and Bruce in an effort to clean their apartment.

Additionally, in Volume XXX, No. 4 of the Chronicle, the State Department of Rehabilitation is called a city department.

Kathleen Walsh

Public Information Officer
Department of Buildings

This is so ignorant

Dear Idiots,

I must commend you on yet another fine issue of the Chronicle. Once again, you have managed to create a newspaper completely devoid of intellectual thought. Every week, we (myself and associates) like to pick up your paper and read the latest bit of mindless drivel you've managed to pump out. The articles are horribly written; dealing with topics that no sane person would want to know. The questions you ask students are pointless and half the answers are just as pointless. Thank God you spared us the misery this time.

However, the "How's Your Steak?" column was the worst ever. Not only did it fail to come across as humorous, but it also failed to even keep readers' attention. After reading John's pathetic column, I passed it on to my friends. They outright refused to read it! They said they have never enjoyed it before and didn't even want to bother this time. I whined and begged them to read this week's installment. One person

said, "Why would I want to read this week's exercise in ignorance?"

"C'mon guys, this is the worst one yet!" Finally, they agreed to pick up the trash and take a look at it. Most of them didn't even finish it! We were wondering if you people even read the paper? Do you bother to look at what you print? It seems like you don't. I'm not talking about simple proof-reading (which, by the numerous typos and grammatical errors filling each issue, you don't either), but rather the simple fact of looking at the articles your reporters write and checking them for clarity, intelligence and good old common sense! It's a good thing this paper is free, because if you actually charged for it, you'd find yourself bankrupt.

My Sympathies (toward next issue),

Joe Stoopid

P.S. I'd like to take a chainsaw to Biederman, too.

Tongue-lashing

It seems that the Chronicle is once again guilty of shoddy journalism. If one was to believe Mema Ayi's article of Nov. 11, "New group brings unity to black Women," black women are portrayed as a fickle group of lesbians sitting around, looking for something to discuss. Nothing could be further from the truth.

I have the pleasure of working daily with Synira Allen. She is a bright, articulate individual with a true concern for the pressures facing black women in our daily lives. This group is merely a venue to give women a place to vent their ideas as well as offer solutions to past, present and future hurdles that we, as women, are apt to encounter.

This group embraces all black female individuals, regardless of sexual orientation. To insinuate anything less is nothing more than sensationalistic newsprint. This might be the very reason that groups that are founded for the good of the Columbia student body are hindered in their efforts to get their collective messages across. How can we expect full

student participation in our organizations if the information from the Chronicle is constantly being clouded with innuendo? Tongues of Fire should receive a retraction, and perhaps, at a late date, the members should be interviewed by a correspondent who has a penchant for doing a real story.

Carole V. Davis

Graduate Student
Science and Mathematics

I would like to thank you for showing an interest in "Tongues of Fire." Although you touched on a few aspects of TOF, I feel that some of the main messages were misinterpreted and often ignored.

The article propagates the issues of divisiveness among African-American women on and off campus and makes it look as though we (the founders) are blaming women for the current lack of support for one another. Actually, TOF recognizes that there are outside forces that have had a tremendous effect on our behavior. We do not blame the victim. Also, I never made the statement that black women don't support or respect one another. That is a very broad statement that the author of the article interpreted in her own words. What I did say was that there is no "strong" sense of community among African-American women. I believe people of similar backgrounds, having similar concerns and making a collective effort to overcome certain issues constitute a true community.

Bridgett Scarborough

Vice President, "Tongues of Fire"

I would like to thank you for acknowledging "Tongues of Fire" in your Nov. 11, 1996 edition.

You mentioned that the basis for conceiving the new student organization was strictly due to the lack of unity among black women on campus. However, you neglected to mention in your article that the sole and primary basis for the construction of the organization was so the black women may have the opportunity to release suppressed emotions by way of candid discourse.

Synira Allen

President, "Tongues of Fire"

This Is This

Bob Chiarito



Not keen on being mean

Last week many loyal "This is This" readers asked me if I had lost my mind. While I've been asked that before, when I saw my column, "Silence deadlier than words" in print, I thought I had Alzheimer's disease. That's because what I wrote was not what was printed.

It seems that between Friday Nov. 8, when I wrote the column, and Monday Nov. 11, when the Chronicle came out, a ghost tampered with the paper. After questioning many of my co-workers, no one seems to know who was responsible. Regardless, since my name and photo appear above my column, I feel I should make it clear that I am not on the side of the racist Texaco executives. If you read the column, you know what I'm talking about. If not, don't bother.

This week I had the pleasure of attending the 22nd annual Chicago Communications Luncheon to Benefit the Albert P. Weisman Scholarship fund at Columbia. (See my story next week.) While all the speakers were great, meeting Columbia student and Weisman Scholarship recipient Sam Wright was the most interesting event of the day.

Wright, who used his scholarship money to make the film, "American Greatest Vol. 1," a biographical documentary of influential black Americans, was introduced to me by President John Duff, whom he works for. Upon recognizing my mug, Wright told me that he reads my column a lot and "gets a kick out of it," which is a common response. After a few minutes of chit-chat, he also told me that I'm not as mean as I seem in my column or in my picture—another common response.

At the time I didn't think too much about what Wright told me, but the death of Joseph Cardinal Bernardin has forced me to think about the way I live my life. Don't worry, I'm not going to get sappy and turn into Bob Greene, I'm talking about being mean. (Maybe I'm turning into Jesse Jackson).

To get back to my point, I've always subscribed to the Bob Knight method of doing things. That is, staying focused on the negative or on the shortcomings of others and myself to create change. You see, I used to believe that you could not get better or inspire someone to do good unless you told them what was wrong with them. Telling someone how good they are in one area will not get them to improve on something they are lacking in. In fact, complementing someone may lead them to believe they cannot do any better, leading to laziness that will no doubt make them worse. This applies to all areas of life, from playing a sport to writing a book or giving a speech.

Simply put, I believed that I had to "stay intense" at all times to do my best. While I still believe that, to some degree, the death of Cardinal Bernardin opened my eyes to the power of being nice.

In his life, Bernardin moved mountains and bridged rough waters with grace and sincerity. He was a friend to all who knew him and admired by millions more, Catholic or not.

Hopefully his death will make people realize the power of being nice rather than signifying the passing of the last kind, loving leader in the United States.



Hats off to LUNA

Considering that last year's Million Man March was subject to a media frenzy, we find it curious that this year's Latino Civil Rights March on Washington, D.C. was virtually ignored.

Perhaps it happened because Cordinadora '96, the group sponsoring the march, lacked a controversial leader on the order of Louis Farrakhan. Perhaps it was because Latinos lack the negative male stereotypes associated with African-Americans.

More likely, though, we heard very little about the Latino Civil Rights March because Latinos don't quite fit into the major media's black-and-white, "if it bleeds it leads" attitude on race relations.

True, as part of the media, the Chronicle cannot completely absolve itself of blame—after all, simple conflict hooks readers, and this newspaper has certainly run its share of stories stemming from that philosophy. But as students of journalism, we can't help but shake a finger at the mainstream media's racial rabble-rousing.

We've watched the coverage in everything from Newsweek to our own Chicago Sun-Times following last year's "racially divisive" O.J. Simpson criminal trial. We've read of this "dangerous rift between black and white Americans" and of a "racial crisis" nearing a "boiling point."

Sure, this kind of sensationalism sells publications. Sure, all is not well in American race relations, and much—oh so much—remains to be done. But we simply do not sense any so-called crisis nearing any sort of "boiling point." We see a lot of people judging other people for what they are inside, where it counts, more than at any other time in history. And we don't appreciate the mainstream media's aggravation of racial tension, nor its assumption that all our opinions—on the Simpson trial or otherwise—fall neatly along color lines.

So why are Latinos often left out of the media's Chicken Little race relations coverage? Because Latinos don't neatly fit within the "Us vs. Them" mentality. "Black and White" is a simple way to view our nation. Black, white, Latino, Asian, Pacific Islander, etc. is not.

Maybe the mainstream media has only become sensitive out of necessity. Take a walk around the Loop and you'll find plenty of African-Americans in business suits but, unfortunately, too many of the Latinos you'll see are washing dishes and bussing tables.

Which group is in a better position to complain about a publication's coverage of their people? More importantly, why are our civil rights advances themselves subject to color lines?

The lamentable state of Latinos, as compared to other minorities, has absolutely nothing to do with pseudo-scientific bell-curves and color-line labelling and a whole lot to do with public opinions—including the simply inexcusable decision of major media outlets across the country to ignore the Latino Civil Rights March.

That didn't stop Latinos from holding their march. And Columbia College Chicago was represented there as well, through Latinos United Now in the Arts (LUNA).

As reported in Danielle Hirsch's front-page story this issue, LUNA's trip to Washington, D.C. for the march was no simple matter. Their financial problems almost proved insurmountable—but LUNA wanted to attend, and did everything in its power to make that goal a reality.

Yet again, an event at Columbia College Chicago leaves us with hope for society overall. If the future of an ethnic group lies within its youth, the Latino community has a lot of progress coming in its future, judging by the members of LUNA.

Let this be a lesson to all Latinos, and in fact all ethnic groups seeking equal treatment: Never give up, and you will see results.

Way to go, LUNA. We're proud of you.

DEAD?

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

Stuff From Staff

Kimberly Watkins



Shattered dreams of suburbia

Now I lay me down to sleep, I pray the Lord my soul to keep, If I should die before I wake, I pray the Lord my soul to take. An all too familiar children's bedtime prayer that I said each night. But as a child and as an adult, I never conceived of dying before I woke.

Nicholas "Nico" Contreas was probably familiar with it too, but found out the meaning that had eluded me.

After turning 6 only two days before, Nico was killed instantly by two bullets that shot through a window and struck him in the back while he slept. He was staying at his grandparents' home in Aurora and that morning was to be his birthday celebration: He had planned to wear the in-line skates that he received that Friday to an entertainment complex with games, pizza and other fun activities for kids his age.

He had also planned to go to high school, enroll in honor classes and participate in after school activities like basketball and track. Then after receiving an academic scholarship, he was going on to college to graduate with honors.

After college, Nico would continue on to medical school to become a doctor. In the year 2030, Nico Contreas would have developed the cure for HIV, ending the suffering of millions of children, women and men.

All gone... All Nico's hopes and dreams are gone. The hopes and dreams of his parents, brother Jason, aunts and uncles, grandparents and friends are gone. All that remains are the prayers on their lips, the memories in their hearts and the confusion in their minds.

How could this have happened to Nico? To any child, for that matter?

Two cold, nameless bullets took a child away from his parents. They didn't ask questions. They didn't ask for I.D. to verify the target. They just shot and killed.

Were the bullets intended for his uncle Hugo Saltijero, in whose room Nico slept his final sleep and dreamed his final dream? Did the perpetrators care? What ever happened to "no women, no kids"?

Today's vicious offenders don't ask questions. They shoot and read about it in the morning's paper, then go about their day as if nothing's happened. Whether they've killed a child's dream or crushed a parent's heart does not matter to them. These killers are like dream-snatchers. They have none of their own and must kill others to obtain them.

Or imagine the cold-heartedness of those that are shooting not to kill, but to maim. Leaving their victim on a street corner in just enough pain that it feels like they are dying.

The issue of gangs was once an inner-city dilemma. "Leave 'em there to kill themselves," suburbia would say.

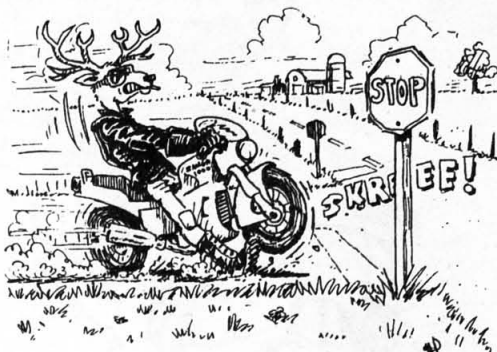
I remember the migration. It was only 15 to 20 years ago that mostly whites lived in the near west suburbs. I remember being the only black kid on my block. Slowly, but surely as residents of the city began spreading farther west, so did the whites and some blacks, as well.

Moving out toward Aurora, Schaumburg, Woodfield, Streamwood, Crestwood and a host of other suburbs, the migrants thought they would be safe from gang and drug activity. Safe behind their white picket fences, two-car garages and storm front windows and doors.

But it is written, "If you build it, they will come." The "it" can refer to gangs, drugs, domestic and sexual violence, kidnapping or more. There are not many places left in this country where we can leave our doors unlocked or windows opened. What we need to do is solve the problem. Maybe one day, in the year 2030, we'll be able to do so. But little Nico will never know.

Academic Advising.

The Buck Stops Here.



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time arts chicago



Matthew Owens Photo by Susan Anderson

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Goat Island, *How Dear to Me the Hour When Daylight Dies*, February 6–9
Lynn Book and Theo Bleckmann, *Mercuria*, February 21–23
Liof Munimula, March 1
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For more information, contact the Museum of Contemporary Art, 220 East Chicago Avenue, at 312.397.4010.

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Museum of Contemporary Art Chicago

GET IN AND GO SOMEWHERE

a X e l

By Kimberly Watkins
Features Editor

It was on a road trip out west, traveling from Seattle down the coast to San Francisco, that Axel Haberstroh gained inspiration for his first exhibition in America on view in the Hokin Annex Gallery. Incorporating many of the ideas that he has worked with previously and the sights he viewed on his trip, Haberstroh's exhibit combines landscape, upholstery, portraiture and television images.

The painting of the motel room was finished from a photograph that he took of a room he stayed in. The room is very simple—one bed, one chair, one table and lamp and one TV set. "I created the image of the TV screen in the same sharpness of the rest of the motel room," said Haberstroh, to emphasize the similarities of perception.

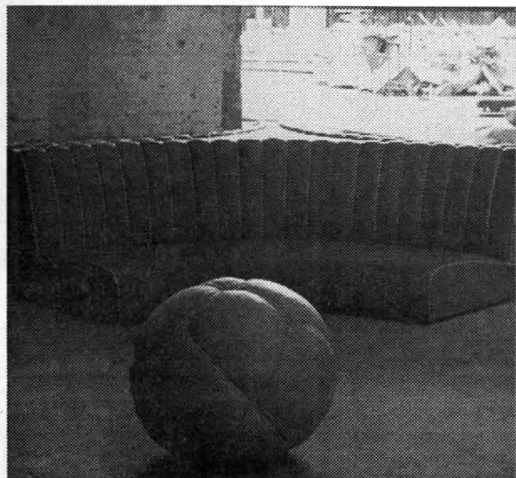
The closed curtain that hangs against the wall of the motel is also represented again in a separate painting. This painting is of the same size as the motel room painting. "It is left up to the viewer to determine if there is something behind those curtains," he said.

All the works maintain one constant hue to introduce a human element. The portrait depicts only the eyes, nose and mouth, cutting off the chin and ears. "The face represents the surface of the skin carried throughout the other works. It becomes a landscape," said Haberstroh. "I chose the color to represent skin tone—to connect it to the human body, but it also simulates the surface of the cushion material."

This exploration of depiction and perception is one that Haberstroh continues to examine. He was originally trained in sculpture, but

explores the ranges and freedoms of both painting and photography. Two years after graduating from the Academy of Fine Arts in Germany, Haberstroh was chosen for the visiting artist and scholarship program with Columbia College.

The first



ions he exhibited were sculptures molded from clay. "The idea of the cushion is a metaphor for being on the opposite side of an image," he said. "People usually sit in it to look at other things, like television, but here it becomes the image to look at."

The painting of the seat cushion is the missing link between the others. It forces the viewer to reevaluate what he is seeing and brings the viewer into its world on its terms. He represents it with a reality that is literally photographic. The creases between the upholstery seem almost real, even three-dimensional.

Haberstroh conveys the same likeness and realness to his painting that he does with his sculpture. "In the sculptures, I use the old techniques, but it's always new because it's a new piece," he said. Here again, the coloring is something we are familiar with—sofa leather. He first begins the theme with the portrait, then continues it through the cushion.

In the smaller paintings of the mountain and abstract forms, the muted coloring seems foreign. Here, Haberstroh experiments with altering the viewer's perception while staying true to representation. In the first instance, the viewer looks again because the subject looks all too real. In the second, the familiar subject looks odd. The mountain, sky, river and ocean all keep the skin-colored hue.

American artist Charles Ray and German artist Hermann Pitz are two of Haberstroh's influences, but his greatest influence is his environment. "Just watching the surroundings and images that you pass every day are influential," he said. "Due to all the forms of media, computers and our changing world, our perception of things are changing. It's always continuing."

Like Ray, Haberstroh varies his work through changes in scale, size and points of view. In one

haberstroh

artist on the run

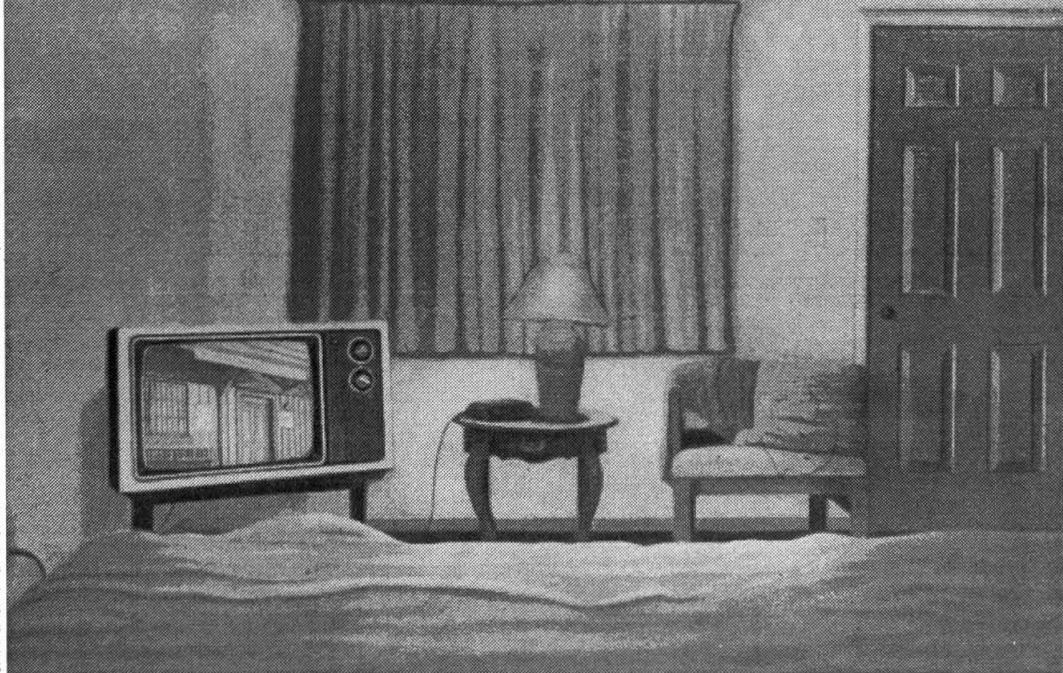


instance, he took all the mechanical wiring out of a television set and painted the screen black, giving it a reflective, almost mirror-like, appearance. He then set a camera in front of the set in the living rooms of various friends and snapped away.

His investigation of the media form continued in an array of small television sets he created for an exhibition in Germany. Sixty or more 2" by 3" sets lined all four walls. Each screen was painted in watercolor of popular television moments and programs.

For a recent exhibition in London, Haberstroh created a ball of upholstery about an arm's length in diameter made of clay. It sat like a television in front of a huge red couch. What we usually sit on becomes what we look at. The viewer's reality is completely switched.

Haberstroh leaves for Germany in December and will spend time working in his studio. This trip was his first to America, but will not be his last. The city provided a wealth of inspiration for him, but what was most fascinating was the landscapes visible outside of the city. For Haberstroh, it possessed an earthy vastness that can not be experienced in Europe. "I don't know what's coming next or how or when, but the time I've spent in this country will be reflected in my work."



All photos by Axel Haberstroh

Top photos: previous exhibitions of Haberstroh's clay upholstery sculpture in Europe.

Bottom: motel room painting on view in the Hokin Annex Gallery.

Axel Haberstroh's paintings will be on exhibit in the Hokin Annex Gallery in the Wabash building through Dec. 5.

Don't be a turkey

Check out the Chronicle's special

Thanksgiving issue

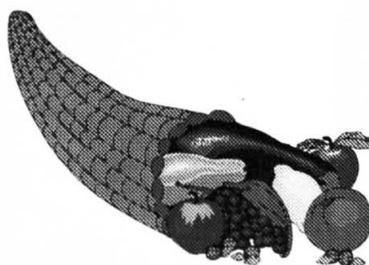
November 25



*Read the Chronicle
it's exciting, provocative and downright sexy*



Columbia College Chicago



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Soundgarden shines despite shoddy acoustics

By Jason Falkinham
Staff Writer

Some people might say that the Seattle scene is dead and buried. "Overkill" is a popular theory. Did you read that, you so-called "new rock alternative" people?

After three multi-platinum records and sold-out shows wherever they go, arguably the best band to come out of the "Great Northwest" hit town on Nov. 9-10.

Supporting their latest effort, "Down on the Upside," Soundgarden performed two sold-out shows at the Aragon.

Generously mixing their two-hour set with songs from their last four albums, the band showed the pure power and talent they have.

Opening the show with the single "Spoonman," from their triple-platinum album "Superunknown," the band kept the talking to a minimum and the playing the number one priority.

The band was very tight, slamming through guitar-driven songs such as "My Wave," "Pretty Noose" and "Rusty Cage" without pause.

"We could have played somewhere else, but we wanted to keep the show somewhat small and personal," said singer Chris Cornell.

Contrary to Cornell's statement, playing a bigger venue might have helped the sound, as the Aragon's sound was as bad as ever.

A giant video screen accompanied "Burden in My Hand" with scenes from the video, creating a desert scene behind the stage.

The Black Sabbath-esque grooves of the band were the highlight of the night, but were weighed down by the shoddy acoustics of the Aragon. The fat riffs of "Outshined" were not matched by any

song performed during the evening.

Cornell then decided to announce that his "liver was full, and could hold no more." After dropping his guitar, Cornell ran up and down the stage during the punk barrage of "Ty Cobb." During the song, Cornell came close to falling off the stage, with only the P.A. system holding him up. The track was fired with speed and power as Cornell shouted, "hard headed, fuck you all."

A special version of the band's biggest hit to date, "Black Hole Sun," the same version the band played at last summer's Lollapalooza, showed the sheer brilliance Cornell really brings to the plate. Cornell cut the song down from its original length, but really shined with all eyes on him.

The song that really threw the crowd for a loop was a brilliant cover of the Beatles' classic, "Helter Skelter." The crowd, most of which, by the way, did not have a clue what songs were being played because they were so wasted, was sucked in by the power of this track. The original version does not come close to the strength of Soundgarden's.

The band's latest single, "Blow up the Outside World," was also accompanied by a video, which showed various images, from Hitler to a family picnic, to illustrate how upside down the world really is. The song itself was a powerful piece in which the band showed nothing but seriousness.

After the track, Cornell announced that he was going to save his energy for the rest of the show because he was going to meet Dennis Rodman and "kick his ass." "Coming from Seattle, I have got every right to rip the Chicago Bulls, so I'm going to kick his ass."

His words turned out to be a lie, as he displayed nothing but manic energy in the last song of the set, "Slaves and



Photo courtesy of Kevin Westenberg

Soundgarden recently performed two sold-out shows, as part of their "Down on the Upside" tour, at the Aragon Ballroom. Members of the band, from left to right are: Matt Cameron, Kim Thayil, Chris Cornell and Ben Shepard.

Bulldozers," from the album "Badmotorfinger."

The band thrashed through the song and ended a ten-minute jam with a brilliant solo by one of the best guitarists in the world today, Kim Thayil.

The closer of the night was the band's best song to date, "Jesus Christ Pose." The floor was full of numerous mosh pits as the band's unsung hero and possibly best

musician, drummer Matt Cameron, started the song with a quick solo.

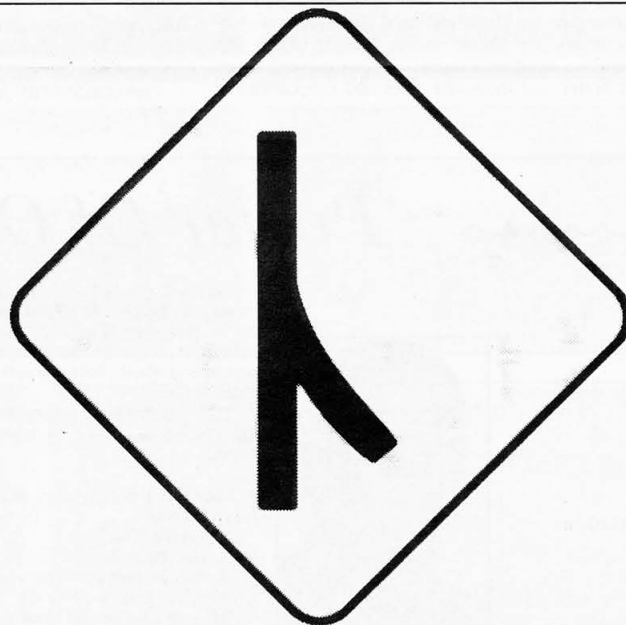
As the song ended, the band left with the exception of Thayil, who decided to tease the crowd with a couple of beers. He downed them and left soon after.

People can say what they want about the Seattle scene, but if they saw Soundgarden on this tour, they would realize that this band is alive and well.

The Chronicle's Columnists:



Kinda like the
Hollywood Squares...
'cept sometimes, **WE'RE**
actually funny



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'Greatest Show on Earth' both freaky and fashionable

On Fashion

Melissa Wendel



Artists get inspiration from just about anything including movies, plays, pictures, feelings, words and objects. Knowing this, and after last week's "Fantasy" segment in the fashion show at Fashion Forum, I decided to seek inspiration from outrageous places just as many designers do.

So my ingenious idea, at least I thought it so, was to seek inspiration from the "Greatest Show on Earth," Barnum & Bailey's Three Ring Circus. Oh yes, I bribed my boyfriend, my neighbor and my friend Becky Kinder, with cotton candy and free tickets and told them to think fashion, to be inspired.

However, I think my plan failed or at least didn't do as well as I had thought it would. Because Becky said, "It depressed me. It was a whole bunch of poor people dressed up in sequence and glitter, running around feeling like they are something."

On the other hand maybe my plan did work, because isn't that what fashion is? A whole bunch of people defining what fashion is and thinking they are someone? During my summer, working in New York with all the fashion big wigs, that was definitely what I saw fashion to be.

Anyway, the circus definitely had inspirational aspects. The costumes were very outrageous and in many ways resembled a couture fashion show in Paris.

How? Well, couture fashion is the top of top of the line fashions that are thousands and thousands of dollars. Very rarely are these pieces bought. They are made to build a designers reputation, set the mood for his or her better and moderate lines and especially for

shock value and press reaction. How many times have you asked, "Who would wear that?" Yet the designer is making millions. The magic word is....licenses.

Designers sell their name for millions and then the same manufacturer that makes your throw away jeans are also making your Calvin Kleins. The difference, your favorite pair says the name that everyone knows and has sexy ad c a m p a i g n s . Therefore when you wear your Calvin Kleins you are automatically..... SEXY!

The circus was very stylish. Lots of colors, bright and drab. Butterfly motifs, long jackets, capes and riding pants. these were in addition to the latest trend--the body suit, commonly sold to you for \$700 at Barney's in velour with a label saying DKNY. You buy it and figure, hey, why not, someone might notice that it's DKNY. Or maybe not.

Well, for those of you who missed the "Greatest Show On Earth," it is all right, maybe next year. But don't worry, it's really different from when you were a kid sitting on mommy's or daddy's lap in amazement. When you're older you are too busy saying, "Snow cones are six dollars? I can't believe it- what a rip off!" Personally, I prefer cotton candy, but that was also \$6 for a small.

Corrections on the Nov. 11 article, "Columbia fashion students win awards in effort to halt Chicago's 'whack' reputation": Jessica Riggs did not place, Kittapee Veerakul placed second in the Fantasy category only, and Eun Mi Yang placed second in Sportswear.

I apologize to all for these mistakes.



Photo by Baranesi

PLEASE NOTE!!!!

The next CCFA meeting will be held at 5:30 Nov. 26 in the 600 S. Michigan building, room 1301. Guests will include alumni working in the fashion industry.

The Feb. 12 CCFA meeting with Susan Glick and Peggy Lanigan has been changed to Feb. 26.

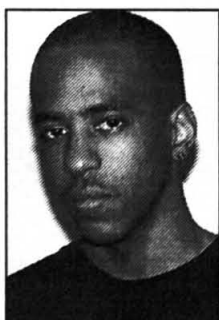
The CCFA is seeking a creative board to work on the newsletter, fliers and creative displays. All majors and talents needed.



Power Of Our Rhythm



With Tim Mathews



I'd like to first take this time out to apologize to my faithful readers who noticed I was M.I.A. the last couple of weeks. I was going through a transitional period and I assure you that nothing will stand in my way the rest of the time I write this column, you have my word. You know I gotz to come real for y'all, so check the rhyme.

Isadore Pink, best known among the Chicago hip-hop masses, died as a result of a cardiac arrest he suffered during the early hours of Saturday, Nov. 2.

He was the late-night DJ on the radio station 106.3 FM, better known as 106 jamz, entertaining from 10 p.m. to 2 a.m. His show was simply titled "Yo-Show." Pink pioneered the rap scene in Chi-town and its surroundings for more than a decade over the airwaves.

He worked to promote such artists in the Windy City as Common, Da Brat, Crucial Conflict, Do Or Die, Snipez, Psychodrama, Triple Darkness, D. A. Smart, D 2 Tha S, Tha Chamber and many more.

The last time I saw Mr. Pink was on Oct. 30 at about 2 a.m., after his live remote from George's Music Room for the midnight sale of E-40's latest album. As we walked to our cars, we traded a few jokes and departed our separate ways. He was just as bright and cherry as I've always seen him.

Pink will surely be missed, and deserved much more credit than he got. He helped bring a bit of respectability to the rap game here with his all-around good nature, maturity, articulation, and most of all, smooth middle-man networking ability between national label promoters and local heads.

With that in mind, I put together a questionnaire to give my readers a chance to respond to this unfortunate tragedy.

How did you feel when you first heard about Pink House's death?

"I was shocked."

"I was very saddened."

"I can't believe someone with that much skillz could have such an outcome like this."

"He was a successful black man."

"R.I.P. Pink."

Do you feel there will be a void in Chicago hip-hop radio representation?

"Yes, because Pink was the only one that dropped the real."

"No, because the radio industry is based on money-making. If Pink is gone they will find another personality like him or better 'cause it's all about them ends (\$\$) to these people. A void won't be left there too long."

"Yes, Pink allowed brothas/sistas to represent themselves and their talents. Pink was out in the communities and met people without fear."

"No, the rest of the crew will carry on what he was doing."

"Pink was Chicago hip-hop and no one else can take his place."

What was it that stuck out most about Pink?

"His smile, he was always looking happy."

"His attitude."

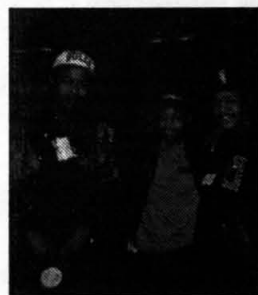
"His kindness to others."

"His love for Chicago and its artists."

"Pink was like someone you knew all your life."

"So there it is. We'll miss you Pink, but you'll live on in

From left, Chuck D's bodyguard, Chuck D and Isadore Pink.



our memories and hearts.

Alright everyone, the Kenneth "BabyFace" Edmonds watch is officially in high gear. The superproducer/song-writer/singer with the platinum touch is in town filming the movie "Soul Food," in which he co-stars with Vanessa Williams.

The film won't be wrapped up for another two months and "Da Man" is playing it like usual—low key. It's kind of funny that he and Williams both have a tape that just dropped. His tape is called "The Day" and it feels like a ride on the many different styles of the acoustic guitar. He has an elite group of background singers that includes Mariah Carey, Stevie Wonder and Boyz II Men.

It's in stores now along with Vanessa's holiday material on cassette.

Peace out and Much Love.

Join us next week for another edition of P.O.O.R. We're bringing hip-hop to the masses.

American Indian Center 43rd Annual Pow Wow



Fancy dancer (above)



Tiny Tots Dance



The American Indian Center hosted the 43rd annual Pow Wow at the UIC Pavilion Nov. 8. Check out the story by Michele S. Gomez on page 7.



Grand Entrance Ceremony



Photos by Laura Stoecker

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