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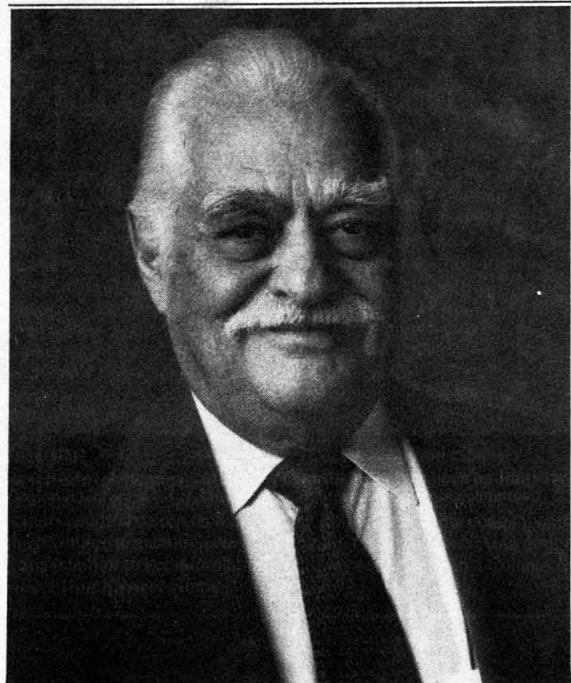
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The Columbia Chronicle

VOLUME 24 NUMBER 11

COLUMBIA COLLEGE, CHICAGO, ILLINOIS

FEBRUARY 25, 1991



Outgoing President Mirron Alexandroff

File photo

CCFO seeking expanded role in Alexandroff replacement search

By Leslie Roller
Staff Writer

Mirron Alexandroff's announced retirement, set for August, 1992, has most of Columbia's faculty complaining about their representation on the committee that will seek his successor.

The ten-member search committee responsible for screening and nominating prospective candidates to replace Alexandroff is made up of three members from the board of trustees, three administrators, two department chairpersons, and two faculty members. Out of 129 full-time faculty members, 90 have petitioned to add another faculty member to the existing committee.

"The notion of having three faculty members on the commit-

tee, instead of two, is a good one," said Michael Niederman, a Television Department faculty member. "I really do feel that the heart and soul of the college is the full time faculty".

The petition was sent out to the board of trustees, who are responsible for any changes in the formal resolution, which sets both the makeup of and guidelines for the committee.

Board President Alton B. Harris received the petition, and said he would discuss it with the board and attempt to evaluate the faculty request fairly and appropriately.

"The issue of numbers was a matter taken up last year," Harris said. "The policy has been fixed for a long time now."

Bert Gall, Columbia's executive vice president, said he agrees with Harris.

"I think the committee is a pretty workable group," Gall said.

But a majority of faculty members say they feel the nomination of a new president warrants greater faculty representation.

"There aren't a great many chairs or administrators in this school, but there are many faculty," said Michael Rabiger, former president of Columbia College Faculty Organization. "I think we need something a little bit closer to proportionate representation between the constituencies of the college."

However, faculty members say they feel their input is important for reasons other than large constituency.

"We're very concerned about input," Rabiger said. "A school's

See Search, page 2

Science department, chair, await administrative edict

By Jerry E. Pott
Staff Writer

Despite months of rumors, complaints, and high-level inquiries, the Department of Science and Mathematics at Columbia College is still in one piece.

Will Dr. Zafra Lerman be back as chairperson of the department next fall?

That question has temporarily been replaced by the excitement of a new semester with all its potential. The focus has shifted away from the back-stabbing and mud-slinging that has been going on behind the scenes over the past several months, and professors and students alike seem preoccupied with class projects, field trips, and guest lecturers.

On the surface all is as it should be. Beneath the surface all is quiet chaos.

A partial list of the participants in the drama reads almost like a Nobel Prize selection committee: Zafra Lerman, Ph.D., Chemistry; Pangratios Papacosta, Ph.D., Physics; Gerald Adams, Ph.D., Geology; and Sanford Angelos, Forensic Chemist for the U.S. Department of Justice.

The script, however, contains enough innuendo, rumor, and plot twists to make any prime-time soap opera writer drool.

Following the initial accusations of misconduct and power-grabbing among the faculty last fall, things settled into a waiting game.

The fate of the department is now in the hands of the college administration, and is directly connected to the fate of its founder, Lerman.

Upon her return last week from a conference in Washington, D.C., Lerman of-

fered little to dispel any rumors regarding her future association with the Science Department or the college, saying only "I will not answer any questions at this time."

That she was in attendance at the annual meeting of the American Association for the Advancement of Science, actively recruiting guest speakers for Columbia, attests to the fact that, on an academic level, the department is trying to conduct business as usual.

Papacosta, the professor who initiated the official inquiry into Lerman's conduct, also declined to comment on any of the issues until after an official decision has been announced by the college administration.

The administration now is faced with the unenviable task of sorting through the accusations contained in the official complaint, as well as several rumors that accompanied the start of the investigation last fall.

Those rumors include alleged abuses of authority by Lerman and Angelos in relation to an incident involving customs officials and Papacosta.

Angelos and Lerman are at odds with Adams' and Papacosta's accounts of the events.

Though the timing of events might seem to indicate otherwise, anonymous sources within the college said the official inquiry was not a direct result of those rumors, but rather a response to a series of incidents of alleged misuse of departmental authority dating back over a number of years. The most recent events, sources say, were simply the last straw.

Faculty members have given

See Science, page 2



The Shubert Theater, home to many touring musical comedies, could become the setting for Columbia's own music and theater students, if the college acquires the venerable theater

Keith Strickland for The Chronicle

Columbia negotiating Shubert purchase

By Cynthia Horvath
Staff Writer

If all goes according to plan, Columbia's dance and theater students will soon be performing at the Shubert Theatre.

Negotiations for Columbia College to take control of the 2,000 seat theater are currently under way. The idea for the acquisition of the theater stems in part from the fact that the Shubert has been so little used over the last several years.

Although the Shubert Organization is enthusiastic about a plan that would make better use of the theater, Maury Collins, the company's Chicago manager, said that Shubert's top executives are still awaiting a formal proposal from Columbia. "I certainly would like to see this theater used more effective-

ly," said Collins.

Collins added that the Shubert Organization's lease on the property at 22 W. Monroe extends into the early 21st century. The land is owned by the Chicago Board of Education.

If Columbia gains control of the Shubert, the theater would be transformed into a year-round venue for a variety of dance, music, and theatrical presentations.

Woodie White, managing director of the Columbia College Dance Center, has devoted considerable effort to the cause by participating in the discussions thus far and believes the acquisition of the Shubert could prove to be the answer to the performing arts community's need for a centrally located midsize performance venue.

"We've been committed to solving the mid-sized dance space problem for some time,"

said White. He is confident the Shubert could help the city's small audience grow because it has the right number of seats and a readily accessible location.

According to White, the Shubert could significantly expand the range of dance companies visiting the city, and bring in smaller dance companies that previously steered clear of Chicago due to the lack of adequate facilities.

White expects the city's small and midsize music organizations would also make heavy use of the Shubert, should it become available to them. "I think it's a pretty exciting proposal," said Susan Lipman, president of the Chicago Music Alliance and executive director of Chamber Music Chicago, a presenting organization that has been pushing hard for a midsize downtown music venue.

Science, from page 1

official testimony, regarding all events in which they may have been involved, to the college administration, including meetings with Executive Vice President Bert Gall, and Academic Dean of Student Affairs Dr. Sam Floyd.

Of the people involved in the most recent problems only Angelos and Adams have gone on record.

Angelos voiced his concerns in a letter that was addressed to the Columbia College Faculty Organization, and distributed to several other people in the local college and scientific community.

In the letter he requested the assistance of the C.C.F.O. in helping to clear his name, and outlined his version of the conversations and events involving Lerman, Papacosta, and Adams that supposedly led to the current rumors.

According to C.C.F.O. President Sarah Roller, the college faculty organization is not involved in the inquiry, and it "does not mediate personal problems between individuals."

Adams, while declining to go into specifics, did refute information contained in the Angelos let-

ter. "I have seen the printed version in the letter," he said. "...and my recollection of the events is significantly different from what was written there."

Adams also denied having any part in the origination or spreading of any rumors about Lerman's or Angelos' alleged behavior.

On Wednesday last week eight full-time science faculty members met with Sam Floyd to discuss the future of the department and declare their own intentions.

Adams was present at that meeting and according to him "Concerns were aired about divisive influences within the department, but nothing was decided."

In addition, another source said Lerman reportedly spent most of the day Thursday closeted in a meeting with Bert Gall and Floyd.

The administration is expected to hand down its decision any day.

And regardless of the damage to their own personal and professional reputations, all of the faculty interviewed expressed one other overriding concern. They each worried about the welfare of their students, and the effect a departmental shake-up might have on the student community. No matter what the outcome, no one wants the students to lose out.

the result of the position being filled before the committee was able to nominate a candidate.

One faculty member said he feared the same type of decision would be made for selection of the new president, and speculated that Sam Floyd may be the board's choice.

But board members say the decision has not been made yet, and that they will not know who will be considered until after the committee meets.

"I expect the search to be very broad one, given Columbia's stature," Harris said. "I expect it to be nationwide."

Board members say they hope to reach a decision before Alexandroff's retirement becomes effective.

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Search, from page 1

fortunes live and die by the choices made."

A recent example of another nominating process was the placement of Sam Floyd as academic dean, a procedure which precipitated questions by faculty members.

"That decision was made *post hoc*," Rabiger said. "The choice was made by the president, in contravention of the school's choice."

To have worked for over a year or so on the procedure, and to end up not having a voice in the final decision upset some faculty members. Their frustration was

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Dance Center to take over MoMing programming

By Nancy Thart
Staff Writer

In addition to its regular schedule for 1991, the Dance Center of Columbia College will present several programs originally slated for performance at the now defunct MoMing Dance and Arts Center.

After 16 years as a performance and teaching center in Chicago, MoMing closed its doors battling financial difficulties. The building the center occupied was put up for sale and despite their efforts they were unable to raise enough money for a down payment.

"In terms of contemporary dance in Chicago, it's not a good sign to have a major dance institution like MoMing close," said Woodie White, Managing Director of Columbia's Dance Center.

"It seemed appropriate since we share the same concerns of presenting the same types of companies

that MoMing presented, that Columbia would take over some aspects of their programming."

Among the works to be performed are those of Chicago choreographers Amy Osgood and Jan Bartoszek in March, the San Francisco group Contraband in May, and the performance art group Goat Island in October.

Financing for the events is coming chiefly from groups including the National Endowment for the Arts, which is turning over to Columbia a \$12,500 grant originally meant for MoMing. Other funding is being provided by the National Performance Network.

What does all this mean to Columbia College in terms of profit?

"It won't do much of anything in terms of revenue," laughs White. "It will make it possible to do these events without losing money in doing them, but it's not something we make money on."

Through the years MoMing became known for experimental



Although its doors have been closed, the MoMing dance and Art Center will move some of its programming to Columbia's Dance Center. The MoMing closed because of financial difficulties.

Jill S. Dolan for The Chronicle

tion in dance.

"The most interesting thing about MoMing," said White, "was that it was a collective effort, it was an organization designed to bring together a

variety of people interested in dance and a variety of teachers and artists interested in perpetuating this art form."

Columbia has secured the services of MoMing's director, Peter

Tumbleston. He will act as a consultant on the for projects in progress but is not expected to stay on upon their completion due to prior commitments to other projects.

Threat of chemical warfare fuels need for skin donors

By Kathleen Troher
Science Writer

The possibility that Iraq's President Saddam Hussein will use chemical weapons against the allied forces in the Persian Gulf is very real and frightening. But according to Dr. David Slavsky, an associate professor of Natural Science at Loyola University, large numbers of fatalities are highly unlikely if troops are prepared.

"Nerve gas is 80-90 percent fatal against an unprepared population," Slavsky said. "But against prepared forces it will cause casualties but not fatalities, and then only about one-eight percent will be affected."

The Iraqis are also reputed to have mustard gas, which, Slavsky said, is very painful but not fatal. Mustard gas can remain active in the environment for up to two weeks. It blisters the skin and causes severe disfigurement on contact.

Nerve gas is much more lethal. According to Slavsky, it blocks the enzymes that tell nerves when to turn on and off. When this happens the central nervous system shuts down.

"All the muscles stiffen up and the diaphragm won't turn off," Slavsky said. "You breathe in but

you can't breathe out until eventually you die of asphyxiation."

Allied forces are equipped with gas masks and protective clothing. The masks cover the entire face, and contain charcoal and fiber filters that purify inhaled air. Clothing, including uniforms, hoods, gloves and boots, can be treated to prevent penetration by chemical agents.

Robert Windrem, a producer for "NBC Nightly News" who specializes in national security issues, reported in the February issue of "Popular Science" that the Iraqis were producing poison gas at a complex in Samarra during the Iran-Iraq war, using hundreds of tons of ingredients purchased from American, Spanish and Belgian companies. The Iraqis stockpiled much of the gas, and used the rest against Iranians, and Kurds in Iraq who had sided with Iran.

To prepare for possible chemical warfare in the Persian Gulf, the Red Cross Tissue Services Bank in Peoria, the University of Chicago Hospitals and the Regional Organ Bank of Illinois

(ROBI) are collecting and storing donated skin for burned soldiers, particularly those subjected to the searing effects of mustard gas.

A skin layer the thickness of tissue paper is recovered from the abdomen, back, thighs and buttocks of donors. Finding these donors is difficult since only those who have recently lost more than 300 pounds or those recently deceased qualify.

All three organizations aid in the process of tissue transplants, said Jan Manik, a Tissue Procurement Coordinator at ROBI.

"When we find a donor we call the U of C and they go with us to recover the skin," Manik said. "We do the blood work and then ship the skin and blood work to the Red Cross."

The Red Cross in turn delivers the skin to military hospitals both

here and abroad, where victims receive transplants.

Manik said the body will accept these "living bandages" for about two weeks, keeping fluids in and infections out. After the 14 day period the body rejects the donated tissue and begins healing itself, producing skin of its own.

People can volunteer to donate skin by signing donor cards available from ROBI.

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Street demonstrations may prolong Persian Gulf War

By Lance Cummings
Editor-in-Chief

The presumed goal of anti-war protestors is to bring about the end of the bloodshed in the Persian Gulf as quickly as possible. Ironically, public protests may actually *prolong* the war, thereby increasing the very killing that protest organizers and activists say they want to stop.

Public protests—especially those expressing the views of an obvious political minority—have dubious value as catalysts for altering public policy. Protests are also unlikely to change majority opinion. Support of or opposition to any war generally stems from profound philosophical and moral convictions. If such beliefs were easily changed by marches and demonstrations, the major religions of the world would stage them to win converts.

However, in an era when satellites bounce television signals around the globe at the speed of light, public protests *do* serve to bolster the confidence and resolve of Iraq's leaders. Protests can only stiffen their determination to continue a conflict they know they cannot win militarily—hoping to win it politically. The sooner Iraqi leaders conclude that Americans intend to pursue the war to a favorable end, the sooner the fighting, and the dying, will stop. Anything that contributes to Iraqi self-delusion inevitably contributes to lengthening the conflict and increasing the casualties. Public protests against the war make just such a contribution.

Some argue that a particular government policy can be so flawed or immoral that those who disagree with it should be free to interfere with its implementation. Those who support that argument fail to grasp an essential element of democratic government. For democracy to function, the minority must consent to allow the expression of majority political will—until that minority can forge an alternative majority of its own. Selective acquiescence to majority will invites the collapse of the rule of law, and leads toward anarchy.

There *are* constructive methods for influencing public policy. Panels, teach-ins, debates and conferences are all legitimate methods for attempting to effect political change. Phone calls, letters and telegrams to elected representatives are others. Phone banks don't serve to prolong the war and thereby increase the body count. Posters, banners, noisy demonstrations and videotape do; the Iraqis watch CNN, too.

Opposition to majority opinion, of course, is as American as apple pie. Protestors are and should be free to voice their opposition to government policy. But there's a world of difference between opposition that works to change or alter majority will, and opposition that works to thwart its legitimate expression. The former is quintessentially American, the latter is disruptive, mean-spirited, and in this case counter-productive.

While the Constitution—wisely—protects the right of public protest, simply having that right doesn't make its wanton exercise judicious. Individuals should seriously ponder the consequences of such an exercise during wartime. They should also carefully ask themselves exactly who's cliché-ridden, exhausted, and long-ago-discredited political agenda is being advanced—and whether it's truly the agenda they originally intended to support.



The *Chronicle* encourages letters from students. Letters must be typed, double-spaced, and include the student's name, major, and class standing. Deadline for publication is 5 p.m. on Tuesdays.

Letters to the Editor

To the Editor:

On Wednesday, January 16, the bombing of Baghdad began. I heard the news about 6 p.m. I was sitting in front of my history classroom on the 6th floor preparing for the final exam. I was surrounded by classmates who's jaws hung wide, eyes glazed with tears, hands trembling, shaking the ashes from their cigarettes. Never in my life had I felt such fear, anxiety and hopelessness.

On Friday, January 18, we marched throughout Chicago chanting "No blood for oil" and "Hell no, we won't go; we won't die for Amoco." During the march, we heard that Tel Aviv had been attacked. Again, I shook with terror. My heart was cold.

Now we are on the eve of a ground war in which more innocent men, women and children will die. I listen closely to my fellow students, our faculty and administrators, as they whisper their deepest fear revived: War. I have worked actively for social change for two years now, and have never felt such tension and sadness from the hearts and minds of human beings.

And that is all we are—human beings. Black or white, it is just this simple. We have the same needs, and to a certain extent we have the same desires. I have never longed for brotherhood and sisterhood more. I have never had such a passion for unity.

We can protest, we can educate ourselves, but I am not really sure what will stop this war. War is not new, of course. Children

starve and die every day, the homeless wander aimlessly, workers leave their plants for the last time, veterans' beds disappear, beds for AIDS patients never seem to appear at all. There has been a war in our streets for a long time. The gulf crisis makes us aware of all the disease and pain around us, brings it to life in our dreams and in our days.

We all must take a first step.

This is to understand that everything is interconnected. The more suffering we cause to our brothers, sisters, and our earth, the more suffering we cause to ourselves. All I ask is for us to think. Think about the words of Ghandi and Martin Luther King, Jr. Think about peace.

Frank Maugeri
Senior

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FEBRUARY

Campus Paperback Bestsellers

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2. **All I Really Need to Know I Learned in Kindergarten**, by Robert Fulghum. (Ivy, \$5.95.) Uncommon thoughts on common things.
3. **Foucault's Pendulum**, by Umberto Eco. (Ballantine, \$6.95.) Esoteric data fed into an computer produce strange results.
4. **The "Late Night with David Letterman" Book of Top Ten Lists**, by David Letterman, et al. (Pocket, \$8.95.)
5. **Dances with Wolves**, by Michael Blake. (Fawcett, \$4.95.) Civil War veteran joins the Sioux way of life.
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7. **Wiener Dog Art**, by Gary Larson. (Andrews & McMeel, \$7.95.) More Far Side cartoons.
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10. **The Dark Half**, by Stephen King. (NAL/Signet, \$5.95.) After being destroyed by his writer, his pseudonym runs amok.

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Frankly Speaking: Miroslaw Rogala

By Julie Sacharski
Staff Writer

United States'?

When Miroslaw Rogala visited the United States in 1979, he left his homeland of Poland. His visit extended into a permanent residence, and his love of music and painting expanded to include photography, video and electronic media.

Rogala has taught in Columbia's Computer Graphics department since 1988. In a field that is constantly changing, Rogala's works reflect the times by his experiences.

In addition to teaching Computer Graphics and Applications I and Video I and II, Rogala also uses his talent to create artistic works displayed around the world. His most recent works include a "videowall" composition for an exhibit at the Chicago Public Library's Cultural Center, a video opera entitled "Nature Is Leaving Us," and several other multimedia productions.

Rogala is now recognized as one of the country's pioneering video artists and is internationally noted for his video and multimedia works, and is pleased with the advancement of the program.

How did you become interested in video as a form of art?

I was not interested in video during the time I was in Poland. I was interested in a multimedia approach, such as music, poetry and painting, but when I first came here, I was introduced to video. But because I was familiar with music, painting and poetry, I didn't find a medium which would connect or contain all these elements in one. When I was in New York, a friend showed me a sample of video art and I became very intrigued with the medium.

How does the structure of the educational system in Poland differ from that of the

In Poland, the schools are much more structured, which I really like. Over there, you are forced to study a lot of basics, and there are just less choices to make. While teaching my students I noticed that everyone is so confused. When I was 22, I didn't know what to do either. Sometimes someone just has to make the decisions for you and say "take this class - it will do you good." That's what happened to me. As I see it with my classes, students seem to lack the basics. I say to them, "trust me...take the course and trust me."

How do you bring your own concept of video art into your classrooms at Columbia?

I show examples of different artwork, we have discussions, write essay papers and reflections, and talk about the issues involved with the artwork. I also ask them to see my shows. That way, I can share my experiences with them, and they can see me in action. They can criticize my professional works and see how things really work.

What is the concept behind your videowall production?

The videowall production contains more than one television screen or monitor and the videotape can be displayed in several ways: you can see a big picture, a composite picture, or have each TV display individual pictures—it's very flexible. You can display more than one source, which means you can show four tapes at once.

How have your students reacted to your classes?

My classes have become more and popular every year. Technology is changing. Video is the final



Computer graphic artist Miroslaw Rogala

Photo by Ken Frantz

medium and students are really interested in the program. There are so many non-compatible computers, so you can't always show another person exactly what you want. You can use slides, but for complex projects you need to record it on videotape, add music and graphics, and then you're ready to show your final project. Video can merge the students' experiences.

How do your experiences with other forms of art fit into your video work?

I've never forgotten about painting or music. Painting allows me to go back to another simpler medium and still make progress. You can get stuck in the electronics media sometimes, because there are certain things you just can't do. So going back to

another less complicated medium allows me to keep in touch with artistic expression. I can always go back and paint or write music, and then this final medium of video still contains the images of my painting and music. But I still like the basic feeling of chalk or pens in my hand.

What obstacles do you feel are facing young video artists today?

There is definitely a lack of support. The artists have to be smart enough to find strong financial support to produce the piece or at least buy basic equipment. They have to be strong enough to have a vision and actually go through with it. Things won't happen right away for most young artists, but one thing leads to another. It's a step-by-step

process that opens the doors.

What kind of reaction have you gotten from your parents in Poland on the success you have achieved in the United States?

My parents trust me and have always supported me in my work. I guess the work I do now was not what they expected of me. When I was a boy, they bought me an accordion. So I learned to play music—classical music. There was always that interest in the classics when I was young.

What do you feel is the future of videoart?

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Photographer John H. White discovers common ground with Soviet counterparts

By Muriel Whetstone
Chronicle Correspondent

John H. White, artist-in-residence for Columbia's Photography department and Pulitzer Prize-winning Chicago Sun-Times photographer, took part in the first Soviet-American Photojournalists Conference this past fall.

White traveled to the Soviet Union for the two-week conference with photographers and editors representing USA Today, Time magazine and other organizations. The Americans met Photographers in Moscow and the Soviet republic of Georgia to discuss what White calls the "universal language of photography."

The Soviets wanted to know "how U.S. photographers are trained and educated, the range of our salaries, the role of news photography in a free press and the changing technology from darkrooms to computers," White said.

Soviet photographers were anxious to get the Americans' opinions of their work and placed a high value on their judgements, White said. Even so, White said he felt it necessary to tread lightly

when evaluating personal portfolios. "Soviet photographers have never had anyone to critique their work," White said. "You had to be really careful of what you said."

The language barrier was also a concern for White. Most conversations had to be filtered through translators. But that did not stop White and the others from communicating on a basic human level with their Soviet peers. "People are people," White said. "We're much alike in many ways; we all know what pain is; everyone has a need for love."

White was able to witness the daily combat Soviets are forced to engage in just to buy groceries. He learned Moscow has a lot of problems. Food shortages and long lines for simple items like toilet paper are harsh realities there.

White said he was most surprised by the Soviets' seemingly unrealistic faith in the midst of such conditions. He discovered that religion has now become openly accepted, and he and other Americans were taken aback when a Soviet photographer began a speech by quoting Jesus. "They hate Gorbachev, but the

openness his administration has created is tremendous," White said.

White stayed with a Tbilisi family that, even as little as two years ago, never imagined they would ever have an American visitor in their home. White found the Soviets very hospitable, going out of their way for their unexpected guests. White recalled eating caviar for breakfast, and added, "there is nothing like Soviet bread."

White was also pleased to share a bit of Americana with his Soviet counterparts. Granola bars and peanut butter he brought along were popular. And he was amazed at the Soviets' love of another American favorite, ice cream. One of his photographs captured a street scene of people bundled up against the frigid cold while eating ice cream cones.

Unfortunately, a love for ice cream is not the only tie between Soviet and American societies. Homelessness is a major concern there too. White photographed tent people living outside in the shadow of the Kremlin. White's photographs of desperate Soviet faces, devoid of hope, do not need translation.



Carlene Cajuste for The Chronicle
Pulitzer Prize-winning photojournalist John H. White

**Coming next week on The Back Page:
'Science/Health Update,' a weekly column
by Kathleen Troher**

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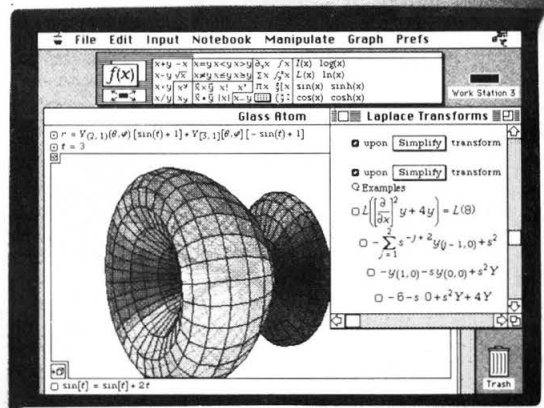
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'Lambs' gruesome but enthralling

By Art Golab
Staff Writer

One serial killer likes to eat his victims. Another serial killer removes the skin of his victims after slaughtering them. "The Silence of the Lambs" is not your first date type of movie.

Before directing movies like "Something Wild" and "Married to the Mob," Jonathan Demme got his start working for well-known B-movie producer Roger Corman, directing films with titles like "Crazy Mama" and "Fighting Mad."

In his more recent films, Demme has developed a deserved reputation for his quirky, but warm-hearted directing style.

Now Demme, a big-name director with a big budget and big stars, has gone back to his roots in a big way.

"The Silence of the Lambs" is a movie which will appeal to the "Nightmare on Elm Street" crowd. In fact, some of the characters in this film make Freddy Krueger look like Cinderella.

Jodie Foster plays Clarice Starling, a young and beautiful FBI trainee sent to coax information from the infamous serial killer, Hannibal "The Cannibal" Lecter.

Lecter is a brilliant psychiatrist who has been institutionalized for his nasty habit of

killing people and eating them.

Starling's boss, Jack Crawford, played by Scott Glenn, believes that Lecter can help track down a new serial killer.

Putting aside the gruesome subject matter, this is a very well made film. Anthony Hopkins turns in a gripping performance. His portrayal of Hannibal Lecter as an articulate evil genius almost gains our sympathy.

Jodie Foster, likewise proves that the Academy Award she earned for her performance in "The Accused" was no fluke. She is extremely believable as a young FBI trainee who goes to Lecter for information, but winds up in a psychological duel for her soul.

Of local interest is a cameo appearance by WLUP radio newsman Buzz Killman, one of Jonathan Brandmeier's morning sidekicks. Look for him as a bearded paramedic who meets an untimely end.

Tak Fujimoto's photography superbly captures the depressing atmosphere of the insane asylum and the worn-out mining and steel towns where the story takes place.

The opening sequence where Starling descends into the bowels of a dingy insane asylum to meet Lecter for the first time is an unforgettable metaphorical descent into hell.

Memorable also are the scenes

in the dungeon-like basement of the second serial killer. This man, (played by Chicago actor Ted Levine) keeps his victims in the bottom of a well underneath his house for a few days before killing and skinning them.

The climax of the film, in which Starling tracks down the second killer, kept me on the edge of my seat with my eyes riveted to the screen.

Demme, like Alfred Hitchcock, is adept at building and maintaining suspense. There are a lot of surprises, but unlike Hitchcock, Demme is a more obvious manipulator of the audience's emotions and his plot has a few holes in it.

For instance, when Starling discovers the identity of the serial killer, she goes after him without calling for backup help. Even an FBI trainee would know better than that.

That's a minor quibble. "The Silence of Lambs" disturbs me mostly not because of its grisly subject matter, but because it is so well done that it almost validates the terrible evil depicted. I worry when I begin to identify with someone who eats people for lunch.

If this kind of movie is your cup of tea, it will easily make the top of your top-ten list for some time to come. If you're like me, however, you won't have an easy time getting to sleep after seeing it.



Jodie Foster, Anthony Hopkins, and Scott Glenn star in "The Silence of the Lambs," a film based on the best-selling novel by Thomas Harris. The story revolves around an FBI trainee's search for a serial killer.

Local auditions to be held for arts school scholarship

AMDA seeks singing, dancing, acting talent

By Denise Nelson
Staff Writer

The American Musical and Dramatic Academy is offering 21 National Scholarships to talented young performers.

The scholarships awarded by AMDA, which is located in the heart of Manhattan on Broadway, are based on the performer's audition, application, and interview. Scholarships range from

\$2,000 to full tuition, and are to be used for the 1991 school year at AMDA. A former Columbia student was the recipient of last year's full tuition scholarship.

The audition consists of a two minute monologue and one song. Karen Entwistle, the admissions coordinator at AMDA, says, "Students will be reviewed on the basis of their professionalism and should demonstrate talent in acting, singing and dancing." She continued to say that AMDA seeks energetic, intelligent and marketable people who have two years exposure in theater.

AMDA's two year programs offer professional training in acting for theater film, television, musical theater and dance. Once students complete a program they receive a performance certificate.

Tyne Daly, four time Emmy winner for the television series "Cagney and Lacy," and 1990 Tony Award winner for her performance as Mama Rose in the Broadway revival of "Gypsy," is AMDA's most recognized graduate.

In addition to acting careers, AMDA alumni have achieved success as directors, producers, choreographers, musical directors, playwrights, casting directors and agents.

Auditions will be held in Chicago on March 3-4. For more information, interested applicants should contact Entwistle at AMDA's admissions office at (212) 787-5300.

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During the non-snow off season the U.S. Women's Alpine Ski Team members used the "Ski Team" diet to lose 20 pounds in two weeks. That's right — 20 pounds in 14 days! The basis of the diet is chemical food action and was devised by a famous Colorado physician especially for the U.S. Ski Team. Normal energy is maintained (very important!) while reducing. You keep "full" — no starvation — because the diet is designed that way. It's a diet that is easy to follow whether you work, travel or stay at home.

This is, honestly, a fantastically successful diet. If it weren't, the U.S. Women's Ski Team wouldn't be permitted to use it! Right? So, give yourself the same break the U.S. Ski Team gets. Lose weight the scientific, proven way. Even if you've tried all the other diets, you owe it to yourself to try the U.S. Women's Ski Team Diet. That is, if you really do want to lose 20 pounds in two weeks. Order today. Tear this out as a reminder.

Send only \$10.00 (\$10.50 for Rush Service) - to: SlimQuik, P.O. Box 103, Dept. 2R, Hayden, ID 83835. Don't order unless you want to lose 20 pounds in two weeks! Because that's what the Ski Team Diet will do. ©1990.

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Welcome back! I hope everyone enjoyed semester break and is ready to take on the new semester.

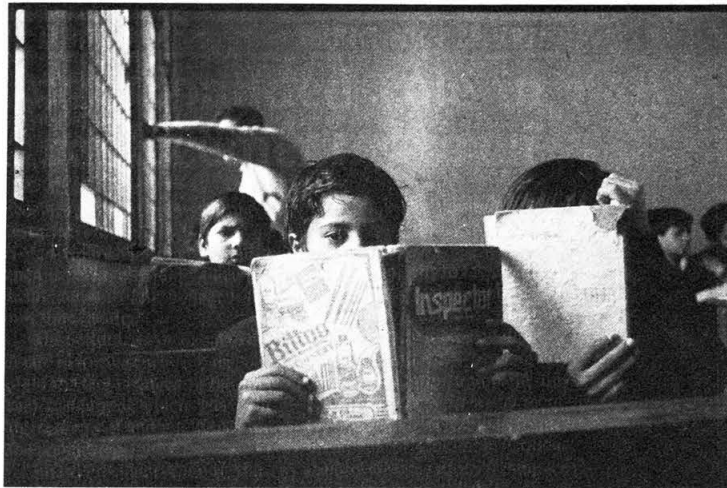
Currently, The Museum of Contemporary Photography is exhibiting work from several photographers. "Facing the Consequences of Our Actions," by William G. Frederking explores the joys and frustrations of the adult roles of husband and father. "Our Future In Our Hands," by Piotr Szyhalski features darkly dramatic, manipulated images of a visiting Polish photographer. The photographs were inspired by pre-war Polish culture, an avant-garde movement that incorporated surrealism and constructivism. Works by photographer Axel Hutte are also on display. All exhibits will run through March 16 and can be viewed during regular museum hours. All exhibits are free to the public.

The Spertus Museum, 618 S. Michigan Ave., is currently featuring "Survival and Success: Jewish Portraits." The exhibit, by Herlinde Koelbl, features photographs of renowned Central European Jews including Sir George Solti and Bruno Bettelheim. Call 922-9012 for more information and museum hours.

"Tartuffe by Moliere," will open at 8 p.m. at the Getz Theater, 72 E. 11th St., on Friday, March 1. Religious revivalism and laughter abound when this classic French farce is propelled into the 20th century.

Meetings, Music and Miscellanea

By Laura Ramirez, Calendar Editor



NOTAN MAREATHI SENIOR SECONDARY SCHOOL, NEW DELHI

"Amber Village: Recent photographs of India by Loren Santow," will open on Thursday, Feb. 28 at the Sulzer Regional Library, 4455 N. Lincoln Ave. Santow is a Columbia alumnus.

The production can also be seen on Saturday, March 2nd at 8 p.m. and on Sunday March 3rd at 3 p.m. For ticket information, call 663-9462. "Home Sweet Home," an exhibition presenting contemporary art, furniture, fabric and furnishing designs, is on display at the Columbia College Art Gallery, 72 E. 11th Street.

The Macintosh User's Group will hold its first meeting on Wednesday, Feb. 27th in Room 202W. All interested students are welcome. The student activist group, **Students For A better World**, will meet every Wednesday at 12:30 and at 5 p.m. in Room 202W. Everyone is welcome. **Students Helping Students** will convene five times this week to schedule meetings for Alcoholics Anonymous, Narcotics Anonymous and Adult Children of Alcoholics. Anyone interested in any of these support groups should attend. The times and locations of the scheduling meetings will be posted throughout the school. "Amber Village: Recent photographs of India by Loren Santow," will open on Thursday, Feb. 28 at the Sulzer Regional Library, 4455 N. Lincoln Ave. Santow studied photography at Columbia and is considered one of Chicago's best photographers. His work has appeared in such publications as The Reader, U.S News and World Report and the Smithsonian. The **Bailwick Repertory Theatre** is sponsoring a gay and lesbian photo contest. They are looking for a visual image which portrays in a positive, affirmative way the richness of gay and lesbian life in Chicago. The winning photos will be used in all posters, brochures and flyers for the gay and lesbian festival. The winning photographer will be credited in all materials. Deadline for entries is March 1. For more information, call 883-1090.

Face Value:

By Laura J. Novak
Staff Photographer

Who do you think should succeed Mirron Alexandroff as Columbia's president, and why?



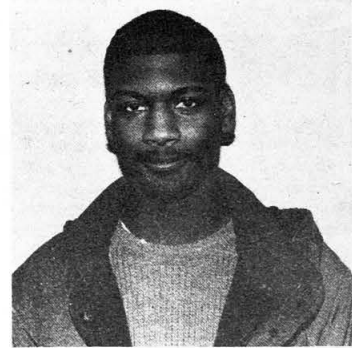
Michael Gold
Senior
Advertising

Dean Conaway, due to his awareness of student needs and his concept of the vast Columbia political system.



Kristie Daniszewski
Sophomore
Art

I think Joan Pressman, a fine arts teacher here at school. I have been lucky to have her as an instructor, and feel she would be a great inspiration to students, and would make life at Columbia a creative process.



Lamont Coleman
Freshman
Music

Laura J. Novak because she asked me this question.



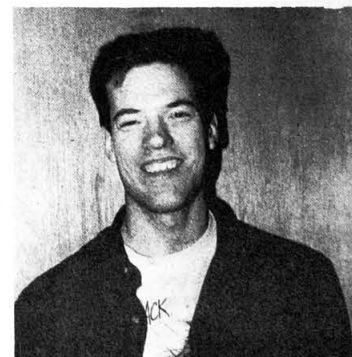
Ryan Eugene Daniels
Junior
Management

Sam Floyd would be ideal for the spot.



Pamela D. Clark
Junior
Radio Broadcasting

Samuel Floyd Jr., because he has done a fantastic job at being the Academic Dean.



Dave Bentley
Junior
Radio

President Bush, he is going to need a job in 1992.