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Columbia Chronicle (10/14/1991)

Columbia College Chicago

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The Politics of Science

Factional strife splits department

By Jade L. Williams
Staff Writer

The internal strife that shook the Department of Science and Mathematics for over a year has calmed to a tremble with the lateral move of its chairwoman and the loss of some faculty and classes.

Dr. Zafra Lerman, founder and chairwoman of the department for 14 years, was appointed in a peace-making effort to Distinguished Professor of Science and Public Policy of the Institute for Science Education and Science Communication.

The Institute had been in the planning stages for the last six years, according to Lerman. The events that unfolded last year accelerated the administration's decision to appoint Lerman to her new post.

The department lost two full-time and three part-time mathematics faculty members and four part-time science faculty members following

**"A few
members have
created distrust
and conspiracy
for all."**

their resignation effective this fall. The loss of faculty and the additional class cutbacks by two science faculty members forced the department to cancel approximately 14 classes this fall.

"Most of the best part-timers resigned," Lerman said. In several of the resignation letters, faculty members cited the on-going conflict in the department as their reason for leaving.

"Teaching is a commitment for me. The environment within the department has significantly changed," Irwin Fieldman wrote in his letter of resignation. "A few members have created distrust and conspiracy for all," he added.

"The uniqueness was the people who worked in the department," Lerman said. "The difference is what brought visiting scientists and Nobel laureates to Columbia. They were impressed with the way we were teaching."

See SCIENCE
Page 2



By Nick Oza Staff Photographer

DanceAfrica: Performances by the African-American Ensemble, the Ko-Thi Company and the Muntu Dance Theatre reviewed on page 6.

Parking: You'd better shop around

By Alina G. Romanowski
Correspondent

Most students attending a commuter college don't have the luxury of rolling out of bed and going to class. We ride to school on the bus or train, or even a bicycle.

For the students who drive, however, it's always a puzzle: where to park? Where can a student find the closest,

the cheapest and the most trusted parking?

Student Eric Wendt parks at the Harrison Garage, 605 S. Wabash Avenue. "It's the cheapest," Wendt said. "I come in daily, at different times, and spend about \$20 a week."

The Harrison Garage offers a pretty good deal for the money-conscious student. The garage is open from 7 a.m. to 11 p.m. and for an all-day stay of more than 8 hours it costs just \$5.50. The attendant parks your car and requests only that the ticket he gives you be returned with a college stamp on it.

The stamp is honored by most lots and costs students nothing. The security desks in each building have stamps that are easily accessible to students. All you have to do is remember to stop by the desk.

Unfortunately, for those students who

don't want strangers driving their cars, there aren't many parking opportunities. The Chicago Hilton and Towers Garage, at Balbo and Wabash Aves., is one of the few nearby spots with self-parking. The best buy is a monthly ticket, which costs \$95. The hourly rate is more than the cost of an all-day rate at other lots. However, the driver can come and go easily with a monthly ticket, an advantage other lots do not offer.

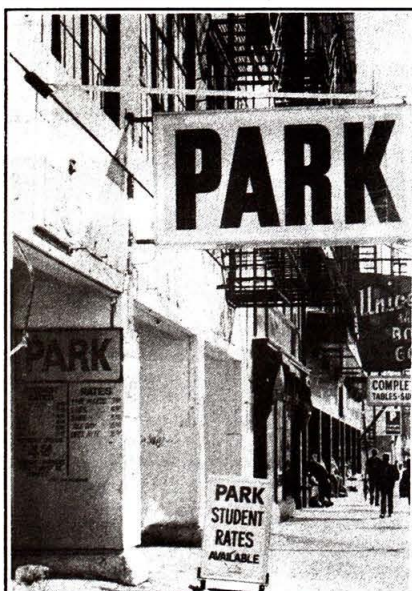
Hilton parking is open from 7 a.m. to 7 p.m. for monthly parkers. Monthly tickets are also available at All Right Parking (\$90), 640 S. Wabash Ave., and at the Auditorium Garage (\$120), 525 S. Wabash Ave.

There are even bargains for the night-class student. Some parking lots offer cheap deals for evening parking. South Loop Parking, 610 S. Wabash Ave., offers students an "after 3 p.m. deal" and charges \$4 until midnight. They're open from 6 a.m. to midnight.

Student Dan Rudolph, who parks at South Loop, said, "They treat you well and they put me in a good spot."

There are 24-hour parking lots, too. The 7th Street Garage, at 710 S. Wabash

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Page 11



By Nicole Lyle Staff Photographer

Our best buy. The Harrison Garage on Wabash. See chart, page 11

Whad'ya mean my class is canceled?

By Jenny Dervin
Staff Writer

Mike Blanchard has nothing to do on Wednesdays.

A class he needed was canceled, and Blanchard couldn't find another class to meet the requirement.

Now he has to take the class in the spring, pushing his graduation date forward by another semester.

"I guess I just have bad luck," he said. Blanchard lost a few credit hours when he transferred from the University of Illinois-Champaign in the fall of 1988, but he hoped to make up the difference in summer school.

He didn't figure that a required course, one of 16 general education studies, would be closed. Without it, Blanchard cannot graduate with a degree in Liberal Arts: Interior Design.

Of the 101 classes canceled this semester, 17 were graduate-level and 13 were "extra" sections that weren't

needed for popular courses. The rest were canceled for a variety of reasons.

The radio/sound Department leads the school with 11 canceled classes. Department Chairman Al Parker says some of those classes didn't meet minimum enrollment numbers. "Two or three of those classes were writing intensive," Parker said. "Students seem to be scared of those type of classes."

Each class is evaluated on its individual merits. For example, Science Writing, in the journalism department remained open, even though only three people signed up. The journalism department offers a concentration in science writing, and students need the class for graduation in that field, according to Carolyn Hulse.

Manuel Galvan says he wasn't surprised his Opinion Writing class stayed open with

See CANCELED
Page 9

News

College depts. shake money tree
Grants galore: Story on Page 3.

Opinion and Editorials

Your letters flood the Chronicle
See what you think, pages 8 & 9

Arts and Features

Concert, movie, and record reviews
Plus Dance/Africa. All on pages 6 & 7.



From the Stairwells

By KJ Zarker

TO READ: 1. to get the meaning of...by interpreting its characters or signs...

- Webster's New Universal Unabridged Dictionary

I read everything but minds. I read in transit, be it foot or wheel: grocery specials, travel posters and those prolifically papered telephone poles. I read the graffiti on Salem billboards. I read the Salem billboards. I read the mainstream movie advertisements like a picture book—predictable commodities—an occasional oddity.

I read those small, painstakingly produced pamphlets scattered at my feet: religious and political propaganda, emergency shelters and endless advertisements. You know, flyers for hair removal, hair implants, hair straightening and perms. Pink and yellow papers shoved at you as you make your way through all those words, phrases and ideas to a simple concept such as "train" or "bus stop."

It's an urban thing, isn't it? Reading a criminal's intentions—a bum's mumbling—the possibilities in a friendly glance?

You're walking along North Michigan Avenue. Read the body language. Get it straight. The woman emerged fresh from Saks, perfumed as the inserts in Chicago Magazine. Downtown, uptown, oldtown, anytown, read the fury, or the despair, in the face of the stinking homeless man.

Read those alternative poetry papers printed on cheap paper, bound with staples. Read those panels of poetry posted on buses. Check out what the person beside you is reading.

Read those public service messages on trains: MAKE MONEY, FIND HELP, LOOK BEAUTIFUL... Read those little paper ads for the Guardian Angels. The quasi-military uniform of the Canine Patrol—the muzzle on that dog.

Read the official words on the official vehicles: like Fed buildings, cop cars and dollar bills: SERVE, GOVERN, GOD... And regardless of reading level, read with stark clarity those lines in your face every day: DO NOT ENTER; PAY HERE; CLOSED.

Can you misunderstand a one-syllable command?

The look on the face. The tone of the voice. The way a kid cocks his baseball cap. Read Benetton ads.

The slogans on the signs of all those demonstrators. The buttons on the bags and the backpacks of the students, the dissatisfied, the trend-followers. The tees and sweats tell you Malcolm X, Dr. King and Einstein are in fashion. So is Nike.

Yeah, read the writing on the bathroom walls—it's mundane, profane, clever—like people.

Sometimes I misread. And so I reread.

I read between the lines, beyond the lines and about those lines.

You know, like *what do you think?*

Read culture and be inspired, energized, exhausted. Reflect, and experience an emotional and intellectual reverie—something like the effects of a damn good movie. But this show is free and open between classes, before work, on weekends...it's everywhere and if you can't read it, you're blind in the mind and dangerously disadvantaged.

Yeah, I read culture to survive and to feel alive. And you know those chest-thumping big boys who read a fanatic in my dissenting voice? Geez, I read them a long time coming.

Damn, I'm glad I can read.



Kelly Maculan, Senior in the Television broadcast department of Columbia College, was the 2nd runner-up in the Houby Pagent held at Morton College on October 6, 1991. The pageant is part of the mushroom festival held each year in Berwin.

Bryan Carpenter for The Chronicle

SCIENCE

from page 1

Mathematics faculty member Stefanos Gialamas said his department hired three replacement instructors just two weeks before the start of classes. Some faculty members were left wondering why Lerman made no attempt to replace the resigning faculty members before her exit.

"There was not enough time to replace unique people like the instructors who left," Lerman said. "We all were teaching in a different way."

During the 1990-91 school year, allegations and rumors of backstabbing, misconduct and power grabbing among the faculty ran wild as the administration intervened in an attempt to make peace.

A grievance was filed against Lerman last fall by Science Professor Dr. Pangratios Papacosta, who nominated Lerman in 1988 for the 1990 Catalyst Award for Excellence in Chemistry Teaching, praising her contributions as a teacher and leader of the department.

Students and teachers assistants were pressured to take sides in a power struggle between full-timers and part-timers and brought complaints to Academic Dean Dr. Sam Floyd, Jr., according to former Science T.A. Anthony Delsener.

"Students noticed how the teachers were agitated and irritable, and they were pressured to take sides," Delsener said. The impression I received was "they (the faculty) no longer wanted to work



Zafra Lerman

Jill S. Dolan for The Chronicle

being able to support her activities, the professional abuse started. She threatened to take punitive action against faculty."

Adams said Lerman helped him change in many ways for the good, but the price she ultimately asked was too high.

"The department and faculty could no longer function under this type of abuse. It became clear we would not be able to live together, so the fighters were separated," Adams said.

In a telephone interview from Washington, D.C., Lerman calls Adams' statement the "biggest lie" she has ever heard in any educational institution.

"Not only did I not take away credit from instructors, I gave instructors credit as full

newest full-time science faculty member said she was "crushed trying to make peace" in a situation that she knew very little about.

"For me it's a sadness because Zafra made this department a family," Haas said. "What she does with students is magic. She's a wonderful teacher, but the oppression was smothering for some, her subjects became restless."

Haas was told by Papacosta during an interview not to talk to the Chronicle following her comments on the department being more peaceful now that the backstabbing is over.

Lerman, an established scientist, has brought recognition to Columbia through awards, honors, grants and Nobel laureates as guest speakers.

Lerman sees jealousy as the prime motive behind the politics in academics at Columbia.

"I made a name for myself, built this college on the reputation of the science department and I have the respect of the scientific community. For that they resent me," Lerman said.

"If it would be reversed, I would be intimidated too. I'm jealous of people also but I want to learn from them, walk with them, not stab them in the back."

According to Lerman, "A small goat of full-time faculty tried to grab it all."

With Lerman gone, animosity still lingers in both departments.

Dr. Keith KostECKA, lab manager of the science department, finds himself the target of persecution by the department faculty after administrators divided his time between the department and the Institute.

KostECKA realizes he's a traitor in their opinion, but he doesn't let it bother him or affect his performance, he said.

"I think the administration made a smart decision by creating the Institute," Lerman said. "We must rebuild our reputation in the science community that has been tarnished by a few."

Adams, who said he is now optimistic about the future of the department, added "I think everyone will say, 'Imagine - I thought that Zafra was the whole science department. Look at what they did without her.'"

Allegations and rumors of backstabbing, misconduct, and power grabbing among the faculty ran wild.

together," he said.

Floyd, also acting chairman of the science and mathematics department, in preparation of the faculty retreat has not been available for comment in two weeks.

"It was not typical behavior for professionals," Lerman said.

A visiting scientist from Austria was reportedly shocked by the rudeness of the faculty at a student function.

The rumors that rocked the department last year traveled like the wind through the tight-knit scientific community to places like Hungary and Hong Kong. Lerman said she was confronted by scientists who wanted to know what was going on at Columbia College.

Science faculty member Dr. Gerald Adams said Lerman abused her duties as chairwoman by taking credit for the work of her instructors, holding mandatory meetings that were essentially social activities, and setting rules from dress codes to when to open and close your door. "Perfectly benign things were taken by her (Zafra) as a sinister," Adams said.

"When I found myself not

author for helping me out with English usage on work that I did," Lerman said. "I sent instructors to represent me at national conferences where I was invited to speak."

Lerman also responded to charges of abusive leadership, saying she held mandatory meetings to discuss how to teach the artistic student. And as for keeping office doors open, "I have never seen a good faculty member sit behind closed doors," she said. "If the president (of Columbia) has his door open, then faculty should have theirs open for students to come in and talk."

Lerman blames the failure of the department on the behavior of her full-time faculty, who imposed on her and competed for her time at work and home, she said.

Dr. Jacqueline Haas, the

"We must rebuild our reputation in the science community that has been tarnished by a few."

Ordower: Columbia College's man about town

By Tim Kiecana
Staff Writer

"I make everybody else great!"

That's how Sid Ordower describes his new job as Columbia's Consultant of Community and Cultural Affairs.

In simpler terms, Ordower has been hired to promote Columbia College by coordinating fundraising and public affairs events.

"Sid is a fascinating guy," said Columbia Executive Vice President Bert Gall. "He has extraordinary connections to people in the metropolitan area, indeed all over the state, so we're going to use him in a variety of ways. He's exceedingly experienced and well-placed to help us in our marketing efforts." Because Ordower works on a consulting basis, he does not have an office on campus and is paid for each duty he performs. He won't disclose his fee, but said he receives "a modest amount" for his services.

"I didn't apply for the job,"

Ordower said. "Columbia felt there was an opportunity to consolidate itself and expand in different directions. I'm involved in trying to tie in certain areas of the college with the community."

A veteran broadcaster and promotion specialist, Ordower has a strong background in politics and business, which is another way of saying that he can pitch in on just about any project the college throws his way.

Consider his recent activities:

- * In June, Ordower went to Springfield to push for passage of Senate Bill 127, which would exempt Columbia and other commuter colleges from meeting a state requirement requiring the schools to provide evidence that their students have been properly immunized.

- * He helped promote and raise funds for the Dance Africa/Chicago Festival, and was even a featured performer in the program's "Council of Elders."

Ordower's varied talents

come from his years of experience in Chicago. For several years, he has sat on the board of directors of the Chicago Urban League and the Illinois Public Action Council.

But his greatest claim to fame may be his 21 years as host and producer of Jubilee Showcase, a gospel television show that made Ordower a household name among city's gospel music lovers.

He has donated 100 tapes of the program to the new Harold Washington Library, according to Jay Shefsky, a Channel 11 producer who has worked with Ordower.

An early and active supporter of the late mayor, Ordower served on Washington's campaign steering committee in the 1983 and 1987 campaigns and as chairman and principal organizer of Washington's triumphant rallies at the University of Illinois-Chicago Pavilion.

"In a sense, Harold represented fairness," Ordower said. "In a sense, I'd like to think that's what I represent as well."



Sid Ordower is all smiles as he shakes hands with Columbia College President Myrron Alexandroff. Ordower is the new consultant for Community & Cultural Affairs.

Columbia: Grants Galore

By William Finley
Staff Writer

Money may not grow on trees, but 11 departments at Columbia have raked in the green this year.

In fiscal year 1991, which ended September 30, Columbia received about \$1.75 million in federal, state and corporate grants. The 11 departments received all but \$518,750, which was awarded to the school at large.

By far the leading money winner this year is the Department of Science and Mathematics. It racked up over \$500,000 for fiscal year 1991 alone. Among other sources, the department has received funding from The National Science Foundation and the U.S. Department of the Navy.

Other departments receiving grant money in six figures are The Dance Center, the Black Music Research Center and The Museum of Contemporary Photography.

The grants at Columbia reflect individual initiative rather than the priorities of the school, said Nicholas Van Hevelingen, vice-president of the college relations and development department.

The department helps faculty members prepare grant proposals.

"We neither encourage nor discourage any individuals," Van Hevelingen said.

One entrepreneurial soul at Columbia is Denise Miller-Clark.

As Director of the Museum of Contemporary Photography, she hauled in more than \$121,000 in 1991 for the museum. Miller-Clark has successfully applied for grants with the Illinois Arts Council, The National Endowment for the Arts, The Illinois Humanities Council and others.



Denise Miller-Clark

Miller-Clark said that grants are earmarked for specific shows, such as Open Spain/Espana Abierta which opens in January. The 169 prints are examples of contemporary documentary photography in Spain from 1975 to 1991.

Van Hevelingen has been at his post for a year, and claims his office is more responsive

than in the past. The office is ready to assist any faculty member who wants to apply for a grant, he said.

"Over the last two years I've seen an upward trend," said Lucious Black, who is responsible for corporate foundation relations at the development office. "More faculty and staff are getting involved in the process."

Black, a well-dressed administrator who looks as if he could hold his own with any CEO in Chicago, said faculty members should first search for all available funding sources that match the project. Funding can come from the federal government, from the State of Illinois, or from corporations and foundations.

Once prospective sources are pegged, Black said the development office is willing to help faculty apply for grants. But, because of the degree of specialization involved in each proposal, the grant applications are written by the applicant, he said.

Grants for the fiscal year 1991 ending September 30*

Science & Math	.....\$540,000
Institutional (Columbia at large)	.....\$518,750
Dance Center	.....\$266,777
Museum of Contemporary Photography	.....\$121,645
Center for Black Music Research	.....\$118,840
Career Beginnings	.....\$90,575
Higher Ground	.....\$40,000
Journalism	.....\$17,000
Photography/Art	.....\$10,000
Placement	.....\$10,000
Film/Video	.....\$6,700
Theater/Music	.....\$4,000

*Figures are approximate because not all grant awards have been received by the development office (scholarships not included)

DEPT. DOINGS

Management

A big welcome back to Carol Yamamoto, who was on a sabbatical. A big hello to Diane Erpenbach. Good luck to Dee Mosier in her pursuits. And a welcome to all new teachers who have joined the department.

Photography

The department has a new home—the 12th floor of the Michigan building—with all new office space. Y'all come on up an' see!

The Kodak Professional Scholar Awards were announced recently. Photo student Laura Sorrondeguy was the winner of a \$2,000 tuition scholarship and Lee Uehara won a \$1,000 merit scholarship.

Stacy Hosch was awarded \$1,000 in the 1991 National Press Photographers Foundation Joseph Ehrenreich Scholarship.

Television

This is the last call for anchors for the 600 SOUTH news show. Two anchors will be chosen from the auditions to be held this Wednesday, October 16, from 2 - 6 p.m., in Studio A—15th floor of the Michigan building.

Theater/Music

Auditions for MacBeth will be held in the new studio space from October 15 through 18. Call the department for further casting information.

Casting is already complete for two other projects, *The Women Here Are No Different*, which had its first rehearsal already, and *August Snow*, a faculty production that goes into rehearsals this week.

Film/Video

Elizabeth Stanley, the administrator of the Assistant Director's Training Program will be the guest speaker for the program's next seminar, October 23, at the Hokin Theater. Times are 10 to 11:15 a.m. and 11:30 to 1:00 p.m.

Fashion

Congratulations to Diane Erpenbach, recently appointed Fashion Coordinator of the management department.

Science & Mathematics

The Science Club held its first meeting and elected a new President—he's Gary Robb. Congratulations Robby.

English

Ann Atkinson, a part-time faculty member, has written an original play. She has been using the work as part of her classroom instruction.



sixth annual all class bash together now.



COLUMBIA COLLEGE

showcase

friday, october 18th
getz theater

72 east 11th street
2:00 p.m. & 7:30 p.m.



world music dance party



friday, october 18th
crystal ballroom
blackstone hotel
9:00 to midnight

where hip-hoppers, heavy metal rockers, surrealists, gays, hispanics, blacks, whites, straights, asians, suburbanites, funkies, internationals, sisters, brothers, & friends all come together..

a multi-arts showcase and party produced by students for students.

the class bash is an orientation event sponsored by counseling services.

for more information, please call 663-1600 extension 645.

OVER \$1,000 IN FREE RAFFLE PRIZES

**SPECIAL ROOM RATE AT THE BLACKSTONE ON
OCTOBER 18th FOR COLUMBIA STUDENTS, ONLY \$58**

Hokin Board to focus on students



The Hokin Student Advisory Board

Julie Smith for The Chronicle

By Antoinette Tuscano
Staff Writer

Ron Metz is determined to make a difference on the Hokin Board, and he is certain to have his work cut out for him.

As the new chairman of the board, Metz said he hopes to carry out the goals of last year's advisory board—and then some. The Hokin and Annex should display more student talent than before, he said. And while Metz still plans on having outside bands play in the Annex, he wants to make the space available for more student performers.

"There is no reason why any [Columbia] student band can't play in the Annex. There is no better place to display your talent than among your peers."

"I think Ron will do a good job. There's a lot of energy this year," says Jorge Ortega, who previously served as both chairman and vice-chairman

of the advisory board.

Last year's advisory board had to fight with the administration about what it could or could not do, Ortega said. Now the groundwork has been laid for this year's advisory board, he said.

It doesn't hurt that there is one less administrator to deal with, since Columbia has yet to find a new Dean of Student Life CarolAnn Brown, who oversees the operation of both the Hokin and the Annex, predicts great things for this year's board, which she says has already shown a greater concern for students' interests.

The board has "a real solid foundation and is directed. It's just a matter of time before they get acclimated," Brown said. Brown also helps coordinate the visual exhibits in both centers, and gives general advice and feedback on the board's ideas.

Metz was "discovered" by last year's advisory board when he was working in the

Spring Talentfest '91, organizing bands for the Annex. His enthusiasm attracted the attention of advisory board members, who asked him to join. He accepted.

Metz first served on the advisory board during the spring '91 semester. When the board held elections for its executive board (only advisory board members vote), Metz was nominated chairman and won. The executive board consists of the chairman, vice-chairman, secretary and treasurer.

But if you want to get on the advisory board, don't wait to be discovered like Ron Metz. Instead, talk to a faculty member, who has to recommend students for a spot.

For now, faculty members may not have a clear idea how to proceed with their recommendations. Metz hasn't had time yet to talk to the chairmen of most of the departments, but he said he will correct that problem in the future.

Metz encourages student artists and performers to sign up for the Hokin (forms can be found in the Annex, at the counter to the right of the front doors). The forms should be submitted to Brown, whose office is in the Hokin Center, to the left of the food counter. Brown is available to help students who have difficulty filling out the forms. Gallery space is offered on a first come, first served basis.

M.A., M.S., M.A.T., M.F.A., J.D., M.B.A., Ph.D.... *what degree's for you?*

Academic Advising Is Sponsoring A Graduate School/Law School Program

Saturday, October 26, 1991
10:00 A.M. to 2:00 P.M.

In the Hokin Center and Hokin Annex
623 South Wabash

- Panel Discussion on Graduate and Law Schools
- Question / Answer Session
- Reception
- And meet with representatives from area graduate and law schools

DanceAfrica: A Cultural explosion



Photos by Nick Oza
Staff Photographer

By Annesa Lacey
Correspondent

DanceAfrica/Chicago 1991, presented by the Dance Center of Columbia College, climaxed over the weekend with exhilarating performances by the Ko-Thi Dance Company, the African-American Dance Ensemble and Chicago's own, Muntu Dance Theatre. The three-day extravaganza, subtitled "Honoring the Source," celebrated the richness of African and African-American dance tradition. Chicagoans feasted on a buffet of spirit-filled cantatas, ancestral inspired songs and percussive explosions that had Medinah Temple swaying.

Like dancers with elastic limbs served rhythmic displays of ethnic heritage in florid costumes, transforming the stage into a rainbow colored platter. Audiences gorged themselves on the essence of African tribal living.

Friday's audience was as distinctive as their hosts. African-American families in all their many forms, groups of little gray haired ladies, singles, students and Yuppies tending bored, inquisitive preschoolers — broke out into spontaneous applause of sincere appreciation. One youngster was overheard asking, "Will they go back to Africa when they leave here, Daddy?"

The evening began with a ceremonial greeting by Chuck Davis, artistic director and griot, who welcomed the audience to the "Bantaba" or dancing ground. The dance troupes never perform before strangers we were told, so the audience was invited to greet one another with warm handshakes and hugs. I haven't experienced such warmth during a public gathering since a high school "Operation Snowball" anti-drug, lock-in/sleep-not demonstration. After everyone had been personally greeted, Davis asked his guests in African dialect how they were and if they were "open to listening." Everyone immediately responded

in the African dialect they had just learned that they were.

He was followed by Ise Oluwa who offered praise to the Motherland, Africa. The All Merciful Creator, the African ancestors, the living and the unborn were then honored by the pouring of ritualistic libations. After respect was solemnly paid to the Council of Elders, the show commenced.

The Milwaukee-based Ko-Thi Dance Company, exhibiting a treasure of talent and pride, commemorated the Kikuyu female drummers of Kenya. "Toussaint," a tribute to survival followed, dedicated to the memory of the Haitian revolutionary leader, Toussaint L'Overture. This overlapping, percussion-dominated piece used a wider range of instruments: drums, balafons, jun jun bells and more.

The "Body Percussion Suite," was a spirited and very well coordinated "boot dance" and the "Jun Jun Du" performance, inspired by music from the Zulu, alone was filled with all too familiar dance moves seen in today's popular dances, such as cabbage patching, breakdancing, and a couple of Hammer's hammtimes.

After intermission, the yam festival of Oya State, Nigeria, "AKE," was enacted by the African-American Dance Ensemble. A drama compiled of acts from rituals, fancy free choreographed moves and character interplay and chants, was the ensemble's way of honoring African people and their harvests.

The Muntu Dance Theatre performed to the pulses of African "Drum Talk." Muntu's performers danced exotically with sensual moves and pranced around the stage, feverishly banging on bongos, defining their own self-expression.

The night's festivities closed to the "Doudoumba," inspired by the Mandingo people of the Koussa Village in Guinea, West Africa. Members of the audience joined the dancers on stage for the traditional dance of power reserved to culminate major events.



A ROLLER COASTER RIDE OF EMOTIONS



Psychotic criminal Earl Talbot Black (John Lithgow) and Nick Styles (Denzel Washington) in Warner Bros.' action-thriller "Ricochet."

MOVIE REVIEW

By Alison Pryor
Correspondent

"I can't remember seeing a better movie."

"Great! Beautiful! Action packed!"

These are only some of the comments offered by members of the audience at the October 3rd preview of "Ricochet" at The Fine Arts Theater.

The film, starring Academy Award winner Denzel Washington and Academy Award nominee John Lithgow is a roller coaster ride of emotion. The action packed thriller forces the viewer to confront suspense, despair, hair-raising anticipation and triumph.

Directed by Russell Mulcahy

("Highlander"), and written by Steve E. DeSouza, the film charts the rise of Nick Styles (Washington) from rookie cop to Assistant District Attorney. Styles enters the public eye with the heroic arrest of Earl Talbot Black, played by Lithgow. As Styles builds his life and career, Black sits in prison awaiting his revenge.

As the story unfolds, Styles must take the law into his own hands, soliciting the help of his childhood friend Odessa, played by Ice-T, typecast as usual as a lowlife street-wise thug.

Washington demonstrates his versatility as an actor by portraying a hot shot lawyer, a streetwise brother from the 'hood and a frightened desperate human being. He does an excellent job of pulling these three aspects of his character together into one believable and likeable fellow.

The criminal genius por-

trayed by John Lithgow can be rivaled only by Anthony Hopkins' portrayal of Hannibal Lecter in "The Silence of the Lambs." Lithgow is best known for playing kind, unobtrusive parts such as those in "The World According to Garp" and "Terms of Endearment." His effectiveness as a crazed killer is a pleasant contrast.

Peter Levey, Director of Photography, does an amazing job. Combining raw photograph style with surrealistic dissolves. This technique enhances the harsh realities and sublime horror presented in the film.

For lovers of spine-tingling action and edge-of-your-seat suspense, "Ricochet" is a must see film.



Q & A

By Jenn
Staff W

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What the heck is the Class Bash?

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for-all extravaganza for Columbia stu-
Columbia students, showcasing the
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ty is at the Blackstone Hotel, 9pm to mid-
e same day. The Blackstone is offering
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worth going to."

t at?

case is Friday, Oct. 18 in the Getz Theater
(th Street) 2 and 7:30pm. The World Music
ty is at the Blackstone Hotel, 9pm to mid-
e same day. The Blackstone is offering
cut-rate on rooms-\$58. (It sure beats driv-
ome if you live in the 'burbs.)

ure I'll have a good time?

human and breathing, you will have a

The Grapes are ready for pickin' in U.S.

Music Review



What's the latest export to blow in from Canada? Well it's not a six pack of cold Moosehead or even a lost Loverboy record. America's latest breath of fresh air is "These Days," the latest Capitol Records release from the Canadian band, The Grapes of Wrath.

In a world dominated by Milli Vanilli bubble gum pop it's a refreshing change to hear real music from a band that can actually play instruments and sing simultaneously. Such talents are no longer an essential part of popular music today, so it's amazing when a band comes along that has mastered the ancient art of musicianship. The Grapes of Wrath are one of the few remaining musically gifted bands in existence and they prove their talents on "These Days," their fifth album to date. This album marks the progression of the Grapes' earthy sounding acoustic rock captured on their 1988, album "Now and Again." "These Days" takes the band one step

back and one step beyond, capturing the best of folk pop in a way that only R.E.M. could ever do.

These pop folksters were once heavily into the Vancouver (Canada) punk scene. The very same scene that gave the music industry, Skinny Puppy and Frontline Assembly, produced The Grapes of Wrath: Kevin Kane (vocals, guitar), Chris Hooper (drums), Tom Hooper (vocals, bass) and Vincent Jones (piano). But these Grapes were not always ripe. As teens Chris and Tom Hooper were involved with the thrash bands Gentlemen of Horror and Kill Pigs. The oh so sweet vocalist Kevin Kane was performing in a post-punk band called Empty Set. Vancouver crushed these punks together to form a fine, smooth wine.

After listening to "These Days" just once, it's obvious that this band is heavily influenced by The Beatles. The Grapes even sought musical inspiration by recording the entire album at Abbey Road Studios in London, where The Beatles once recorded. To further their quest to capture the psychedelic sounds of the late

'60s and '70s band enlisted the help of veteran producer John Leckie, (XTC and the Stone Roses) who once worked with The Beatles at Abbey Road.

Overwhelmed by '60s nostalgia, The Grapes of Wrath seem to lose a little bit of themselves on a couple of tracks when they cross the fine line between inspiration and imitation. The Beatles resemblance is so close on the songs "You May Be Right" and "Consequences" that it could have a serious effect on the listener. Such striking similarities could very easily trigger a flashback in the mind of an avid Beatlemaniac. One may even be lead to believe that John Lennon is still alive and working at Burger King as the fry guy.

The majority of "These Days" presents itself as an album deeply rooted in the past that evolves into a musical masterpiece of today. Songs like "I am here" and "Miracle" prove that this is not the sequel to "Sgt. Peppers Lonely Hearts Club Band," but in an album that can stand on its own merits. The lyrics for the song "Travelin'" present a trip through life, outlining the ups



The Grapes of Wrath

and downs of relationships, "All my life I've wanted more...is this all I waited for or is this just another trip away." The listener is also given an extra added bonus on the song "A Fishing Tale" on which the Dukes of Stratospheer (XTC) appear. Acoustic instruments are driven to their limits on this catchy little number that gives a new appreciation for the sport of fishing. These three songs alone make "These Days" and The Grapes of Wrath worthy of your worship. There is hope that real music will carry on.

By Ginger Plesha
Staff Writer

Crowded House breaks new ground



Upbeat, eccentric, bold and at times sarcastic best describes "Woodface," the third release from New Zealand pop artists Crowded House on Capitol Records.

"Woodface" features 14 superbly written songs that vary in theme from religion to love. The first track, "Chocolate Cake," is a sarcastic tune that pokes fun at our fascination with pop culture in America. Lyrics like "I saw Elvis walk out of Seven Eleven," "Tammy Baker's got a lot on her plate," and "Can I buy another cheap Picasso fake," say it all.

"There Goes God" is a hu-

morously blasphemous portrayal of God clad in "sexy pants," walking his "sausage dog" and hating Satan for looking good in black.

For the eternal romantics, the ballads "It's Only Natural" and "Four Seasons In One Day" give a healthy dose of tenderness. Along the same lines, "She Goes On," is a sentimental love poem about a girl who has passed away.

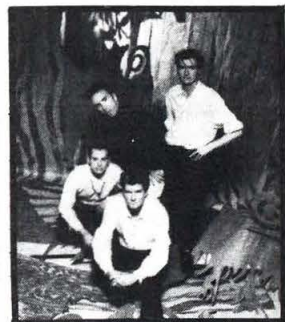
Other memorable songs include "Weather With You," "How Will You Go, and "Fall At Your Feet."

Crowded House, originally a three member band, is joined by vocalist/pianist Tim Finn on "Woodface." Finn's brother Neil founded Crowded House in 1985. The brothers had pre-

viously worked together but when their first band, Split Enz, split up in 1984, Tim went on to other projects. Neil and drummer Paul Hester formed Crowded House. Later they added bassist Nick Seymour.

Tim Finn's arrival to the band is quite noticeable in "Woodface." While their previous albums entitled "Crowded House" and "Temple Of Low Men," with hit songs like "Better Be Home Soon," were good, Woodface emerges stronger, both in lyrics and in harmonies.

Although it took three years for Crowded House to complete "Woodface," the band calls the album the best work they have ever done. "We finally feel like we've



Crowded House

put together an album where there aren't any weak links, there's a real balance and every song deserves its place. We've been threatening to make an album this good for a long time," singer/guitarist Neil Finn has said.

By Laura Ramirez
Correspondent

Rap and metal: A Fist full of music



"Master of Puppets." The bass heavy acoustics were perfect for the Primus sound, best described as funk rock with vocals by Mel Blanc.

Public Enemy was up next, and fists were pumping from the first beat. Public Enemy's set was musically charged, if visually subdued. This was due to the Ballroom's hollow stage, so any excess movement caused record skipping. But PE's sound was large and hard as they worked through "Cantdo nothinfor ya," "Fear of a black planet," "911 is a joke" and the new single and set closer,

"Can't truss it." All in all, an exciting show.

I will, however, take exception to some of Chuck D's stage patter. "Michael Jordan

put Chicago on the map." (Was Harold Washington just chopped liver?) And as far as slave reparations go, my ancestors were slaves to the Romans, but you don't see me bugging the Pope. And racial unity is not served by saying "Yo, it's a black thing."

Last up was Anthrax, and they were tighter than I've seen them all year. A three-month layoff served them well. Songs like "Got the time" and "N.F.L." never sounded better. The crowd was a flurry of bodies from the intro. And the finale of "Bring the Noise" with PE on stage was just the icing on the cake.

With both metal heads and hardcore rap gangsters around, this show had the potential to either be ugly, like



Primus

the PE show in December, or amazing. It ended up being one loud, hard, amazing evening.

By Trevor Curtis
Correspondent

Next Week:
Material Issue

LETTERS

To The Editor

To the Editor,

In regards to Tim Kiecana's article on the Hushdrops (The song remains the same) I'm just writing to express my total agreement. They do sound just like the Cure, R.E.M., and the Red Hot Chili Peppers.....NOT!!!

I suggest that Tim, in further reviews, only be allowed to compare any one bands to a mere handful of dissimilar major label acts instead of the hundreds or so that the Hushdrops were compared to. Was Tim writing his opinion of their Avalon show while reading the record reviews in Sassy magazine? Perhaps because two of the band members are good friends of mine, I am biased in my defense of them. BUT TIM. Did you do a Van Gogh thing to yourself before the show? The Hushdrops sound like the Chili Peppers? Reel it in Tim!

In the future, I hope the *Chronicle* will choose writers with a larger musical palate than the College Top Ten List on 120 Minutes to review fresh, talented and exciting local bands. The Hushdrops are surely at the forefront. And Tim; Put down Sassy and start listening.

Marco Sodoma
Junior, Fiction Writing

Dear Sirs,

After removing his tongue from my bunnhole, Tim Kiecana must have found the taste rather unflattering to his palate, for his recent bitter article about the Hushdrops remind me none of the ass kissing which commended within moments of our set's dying chord.

An unfavorable review is no more than a minor setback for any performer, but an inconsistent, uninformed, and poorly written slab of bitterness is unacceptable. Tim's ignorance of, and disdain for, modern popular music is acceptable

on a personal level, but it hardly qualifies him to review musical performances of any sort.

Sophomoric humor, and a bluffed knowledge of his subject make Tim's writing just the type of effort that even a high school composition instructor would frown upon. Let's examine a few examples of Tim's showcase: "Hushdrops reveal to us that they are another typical college band that has fallen victim to the very repetitive 'thrash-punk and slow ballad era'."

Perhaps you should inform your readers more about this assertion. What is the "thrash-punk and slow ballad era?" Perhaps this is a term all of us music fans have mistakenly glossed over. Buzzcocks is one word. At least you didn't umlaut it. Do you hyphenate Sex Pistols?

"...they deserve credit for creating all original songs, which takes a lot of work," Does it? Surely Tim has written enough songs to know all about the writing process. I consider good songwriting anything but work, but this is also how I feel about journalism. Perhaps for a journalist of Tim's caliber, the creative process is indeed "a lot of work."

In his self-indulgent closing barb, Tim uses three bands as a point of reference. Don't cash all your chips in too soon, Tim—what pop culture buzzwords will you have left for your next "art critique?"

I could easily fill volumes with further constructive criticisms of Tim's article, but there's no use in polishing a turd. If Tim wishes to make a counter rebuttal, he can visit me at my place of employment: the Columbia College Writing Center. I can always make time for new Tutees.

Love,
John San Juan



Have we got a story for you...

Finding the truth in a news story is difficult, at best, for any full-time journalist. For part-timers the task is next to impossible, but still must be done.

For over a year the *Chronicle* has attempted to report the news, and uncover the truth, about the rumors and events within the Department of Science and Mathematics. And for over a year, the department and the administration have wrapped themselves in a cloak of "No comment" and "I can't talk about that."

Everyone has a story. No one wants to go on record. Everyone is concerned over whether the story is correct. No one wants to tell the correct story.

It has never been the intent of the *Chronicle* or its staff to promote lies or gossip. There is no vendetta against the science department, no hidden agenda by the newspaper.

There is simply a story that needs to be reported. It concerns the faculty, staff

and students of an entire department.

It's easy for the science instructors to say the problems haven't spilled over into the classroom or affected their student-teacher relationships. Don't believe it. That's not the way human nature works. When the opportunity to win someone over to a cause presents itself 99 out of 100 people will go for it. Classrooms have always been ideal breeding grounds for discontent, and the situation in the science department is no exception.

But now it's time to stop all of the closed door, "I've got a secret" nonsense, and get on with the business of education.

The science department is currently searching the nation for a new chairperson. The department and the administration should come clean about all of the events of the past year and-a-half so the new chair can begin with an equally clean slate.

Why the Rally?

Guest opinion by Mark Kelly, Associate Dean of Student Development

The Wednesday rally is important and necessary because the values we uphold are threatened by a social and political climate in this country that seems to be in opposition to what we stand for. Let me explain:

Open admissions is a cornerstone of our educational approach. We believe everyone should have the right to a quality education and this is what we strive to provide. But, for the first time, federal and state grants do not cover 100% of tuition (even though our tuition is the lowest in the state for private colleges). Students are being squeezed financially—many are finding it difficult even to purchase books for their classes. Nationally, educational and social programs are being cut and aid restrictions are growing. Students can't assume there is a decent level of governmental support for education.

Diversity is not an accident at Columbia, rather it is the essence of our educational experience. We stand for integrated education—we all have so much to learn from each other, whether we are black, white, Hispanic, men or women. We boast of our diverse student body, but when we look around us, we see that we are in one of the most segregated cities in the country. Racist attacks have taken place on numerous campuses, and our students come from school systems that are almost totally segregated. We have to realize that our

diverse student body can't be taken for granted.

Creative expression is what we are about. We are a community of teachers and learners in the fields of arts, media, and communications so freedom of expression is vital and necessary. But there is the chilling specter of censorship rearing its head. Everyone knows the examples—Mapplethorpe, the School of the Art Institute, noted artists losing funding from the National Endowment for the Arts—we all must insure that anyone who wants to express his or her views can do so.

I encourage the Columbia College Community—students, faculty, and staff—to attend the rally "Stand Up For Columbia College, Stand Up For Education Rights" on Wednesday, October 16th at noon in Grant Park. This is a unique

opportunity for us to affirm our commitment to the mission of the mission of the College: open admissions, a diverse student body, and creative expression. Come listen to the student band and, most importantly, listen to the students, faculty, staff, and alumni who will speak to these issues.

The rally doesn't solve these issues, though we will hear various proposals from the speakers on ways to address them, but it does put us on record regarding what we believe in and stand for—what we believe our educational rights are. Join us in affirming our commitment. Stand up for our values! Join us on October 16th.

OPINION

CHRONICLE

Department of Journalism
600 South Michigan Avenue
Chicago, Illinois 60605

Art Golab, Editor

Jerry E. Pott, Managing Editor

Nancy A. Thart, News Editor Theresa Volpe, Features Editor

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James Ylisela, Faculty Advisor

Staff Writers: Mike Brown, Leslie Cummings, Jennifer Dervin, William Finley, Tim Kiecana, Ginger Plesha, Elizabeth Rodriguez, Karen Sobus, Antoinette Tuscano, Jade Williams

Editorial Cartoonists: Carey Westbrook, Naomi Stewart, Scott Moore

Staff Photographers: Abdullah A. Muhaimin, Nick Oza, Nicole Lyle

The *Chronicle* is the official student run newspaper of Columbia College. It is published weekly during the school year, and distributed on Monday. Views expressed in this newspaper are not necessarily those of the advisor or the college.



Dear Editor,

To the Editor,

I disagree with your 'review' of the 'road crew' at registration. I found most of the student workers friendly and helpful. I had a problem with the administration. I had to re-apply, wait for a copy of my transcript in Admissions (or a while, and see an academic advisor which wasn't necessary. (Even she didn't know why I had such a restriction to see an advisor.) Please don't generalize about the student workers. It's unfair to those who do a good job who far outweigh those who don't.

Sincerely,
Mary Little,
Library Assistant.

I am forced to respond to a dumb letter by Mitchell W. Hurst, an ex-Columbia student. I am very upset to hear such crap from the very same bozo who was a Mussolini-type himself!

For two years I wanted to cartoon for the *Chronicle*. But every time I submitted my work, I was told the paper didn't need it. Instead, the *Chronicle* used material from syndicates.

A college paper needs college work. At least now it will. I once observed that a stack of submitted work from other artists was tossed in a trash can because the editors didn't like the style of message.

The "Mussolinis" are gone. Now anyone can work for our paper without fear of Hurst's censorship. The new editors don't care what someone's political views are as long as they can deliver stories on time. If anyone is a left-wing ass kisser it's Mitch Hurst. He probably works at Burger King anyway.

We at Columbia are proud of our new editors and writers (and also cartoonists). We may not be professionals like Mitch thinks he is, but then we are in college to learn how to be!

As for KJ Zarker, freedom of speech protects her rights just as it did for Hurst.

Naomi Stewart
Junior, Cartooning Major

WHAT DO YOU THINK?

Columbia students voice your opinions. We're saving space for you. Bring your opinion pieces or letters to the editor to the Chronicle office, room 802-Wabash, by 5:00p.m. Tuesdays for publication next week.

CANCELED

from page 1

only four students. "It is a senior-level course," he said. "These four students may not get a chance to take it before graduation." Galvan said the journalism department's chairman, Nat Lehrman, called him after registration was over and assured him the class would remain open.

Galvan prefers the smaller class. "It almost forces the students to participate," he said.

When a low number of students sign up for a class, the department chairman, if he decides to fight for the class's survival, can go to Academic Dean Sam Floyd, and try to convince him the class should remain open.

So ultimately, a class's chance of survival depends on one person's opinion.

Mr. Floyd could not be reached for comment.

Most departments will schedule "extra" sections of a

popular and/or introductory course in case student registration warrants the opening of another class. For instance, the television department scheduled an "extra" section of Television Studio Production I, but the "extra" was not needed.

Not only was the "extra" section unnecessary for the Physical Education Water Aerobics class, one of the scheduled sections closed as well.

"Extra" sections are not listed in the student registration booklet, and many students are not aware that these back-ups exist.

Department personnel who work registration will often tell a student that the course has been filled, leaving the student high and dry for that time slot. If an "extra" section is available, the registration workers are required to keep track of the number of students asking for the class.

Some students can talk their

way into a "closed" class by speaking directly to the instructor. The instructor can register a student through Add/Drop, as long as there aren't too many people asking to be let in.

For full-time students, closed classes have become an especially irksome problem. Already paying the full tuition of \$3,098 per semester for up to 16 hours, some find themselves paying for the canceled class anyway.

"I'm down to 12 hours," Mike Blanchard said. "I keep thinking that I have to take something, because it has already been paid for. But why should I take a class just to fill time? I don't want to take another computer class."

The financial problems are not limited to students. If a part-time teacher had his only class canceled, they are out of luck for the semester. Full-time teachers get paid the same even if their classes are canceled.

Crescenzo's Club

To anyone with half a brain, which almost includes even Dan Quayle, there can be absolutely no doubt that everything Anita Hill says is true. There's no way, as some of Clarence Thomas' supporters are claiming, that this is a set up to torpedo his nomination.

Can there be any doubt in your mind when this brave, brave woman looks directly into the camera, and says, "...If called, I will come to Washington...." For Christ's sake, she acts like she is singlehandedly going to save the country.

Thomas is guilty, that's for sure. My question is, Who Cares?? So the guy propositioned Hill, talked a little dirty, told her that he fantasizes about her, puts her in some of his favorite scenes from porno movies. Big Deal.

Women everywhere are calling radio stations and writing letters, saying how they, too, have suffered the emotionally debilitating effects of sexual harassment, and that they, too, are made to feel ashamed of themselves, even though they have done nothing wrong.

What I want to know is, where is it written that men like to talk about sex and women have to cower and crumble and, as one caller to a local radio station bleated, "Lose any and all sense of self esteem."

Get off it! Come on girls, you've fought too hard and too long for equality to let stuff like this cripple you. Everywhere, women are tearing down male dominated barriers, forcing their way up to the top where they belong. Why not tear down this one? I've read that awful *Cosmopolitan* magazine, and I know women talk about sex just like men do, so if you're harassed, harass 'em back!

Now, if the sexual harassment is of the "Sleep with me or lose your job" nature, then that's different. You have to report the guy, and even if you lose, drag the scumbag pervert out from under his rock for everybody, including hopefully his wife and family, to see.

I think those cases are the minority, however. Most cases are the kind described by Hill, where it's a matter of the guy just being a creep, and there's no rule that says women can't play the game too. What Hill should have done, when Thomas was finished talking about his favorite clips from dirty movies, was softly coo: "Oooooohhh, that sounds real nice, Clar, baby, but you know what I like....." and then gone on to describe a scenario where silk ropes, whipping cream, and not-quite-ripe bananas play a major role. Then, when Thomas was a quivering, drooling mess, she should have leaned forward suggestively, let her blouse fall open a little, and whispered, "But you know what? I would never, ever, do that with a FAT...OLD... DORK...LIKE...YOU!!" Then walk away. Simple.

Or the women caller who told a radio host that her boss has this annoying habit of whipping his thing out and showing it to her, and that is was destroying her emotionally. Why should it? He never touched her, he just felt the need to show her his equipment. The woman, when confronted with the man's maleness, should have just stared at it, stifled a giggle, and said, "Geez.....sorry." Or better yet, looked at it for a second, and then walked away, saying over her shoulder, "Mr. Jones, I'm not going to fall for that old 'pinkie through the zipper' trick." I'll wager anybody the guy would probably stay tucked in after that.

This woman suing Mike "I talk like the girls so I feel the need to pinch them" Tyson is a perfect example. Not the woman he allegedly raped. If he's found guilty of that, he ought to be castrated and force-fed his testicles, and I'll gladly volunteer to do it providing Big Mike is shackled hand and foot to a John Deere tractor and there are plenty of guys with guns and bombs around. No, I'm talking about the "lady" who is suing Tyson for around a million dollars because of the emotional damage she suffered when he pinched her bottom.

This woman likes to ramble on about how this will be a victory for women everywhere, but in reality, it's reinforcing this view of women as the weaker sex, unable to cope with a little grab-ass. If she wanted to strike a blow for women, she should have pinched Tyson right back. Or better yet, gripped his manhood and given it a good, firm yank. There were all sorts of people there, he couldn't have hit her or anything, so why not pinch him back and forget about it. All Tyson gets is a quickfeel of a no-name bimbo. This woman could tell all her friends she had Mike Tyson's tushie right in the palm of her hand. I figure she wins that battle.

Face it, ladies, you can outperform men in every arena, but if you are ever to achieve TOTAL equality, you've got to be willing to get down and dirty and be every bit the slob as guys can be. Next interview or big meeting you have with a guy, here's what you do: Walk in, stare at the guy's crotch, let out a low whistle, and exclaim, "Heeey.....nice package!" That'll earn you the guy's respect quicker than some dumb resume.

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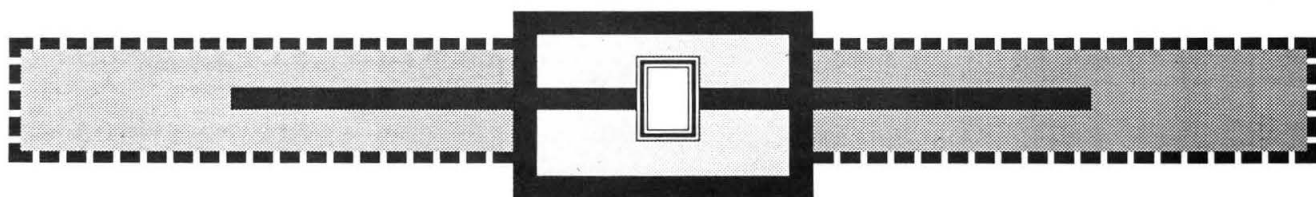
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Stand up for our values. Stand up for Columbia College, now more than ever!

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What parking lot?

By Karen Sobus
Staff Writer

Parking may be at a premium around Columbia, but not for the lucky few who are parking their cars in the vacant lot next to Columbia's 600 South Michigan Avenue building.

The lot, owned by the Jewish Federation of Metropolitan Chicago, 618 S. Michigan Ave. is being used by tenants of the building even though it is uninsured.

The tenants, including the Alfred Alder Institute of Chicago and Spertus College of Judaica, are issued parking passes by the Jewish Federation, according to Rick Wright, the Federation's building manager.

The lot was sold to the Jewish Federation eight years ago by Spertus College, which also used it as a parking lot, Wright said.

College students and area office workers constantly tried to park in the lot, but they were turned away, he said.

Shortly after Wright spoke to the *Chronicle*, however,

another Federation employee offered a different story. "It's just an empty lot between two buildings," said Rick Katz, managing director of operations for the Federation. "People cut the lock and drive in."

"People trying to park there are a constant irritation," Katz said. "The lot is only supposed to be used for trucks working on the building."

Katz told the *Chronicle* that the lot would be closed immediately because the Federation has no insurance for it to be used as a parking lot.

He later retracted the statement and refused to comment further.

Chicago law requires a parking lot to purchase a license if the lot is charging patrons for parking, a spokesman from the city's license department said. Insurance is not required but is recommended, the spokesman said.

Early in the year, a couple of cars were stolen from the lot and never recovered, Wright said. Beyond that, the lot's worst problem appears to be litter.



Mystery lot.

By Omar Castillo/Photo Editor

HELP WANTED

The *Columbia Chronicle* needs a Computer Graphics Intern to design charts and graphics.

Should have experience in at least one of the following: Ventura, Pagemaker, or Corel Draw. Will have opportunity to learn others. IBM environment.

Flexible Hours. You *will* get good clips.

Unpaid internship but... Class credit available from

Academic Computing dept. Contact Julie Lux, ext 345, Rm. 400, Wabash.

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Auditorium Garage	525 S. Wabash Ave.	\$10.50	7 to 12 Hours \$6.75	Attendant	24 Hours
Clinton Parking	506 W. Harrison St.	3 to 12 Hours - \$5.00	-----	Attendant	24 Hours
Cross Town Auto Park	328 S. Wabash Ave.	3 1/2 Hours - \$8.00 After 4p.m. - \$8.00	Before 4p.m. - \$7.00 After 4p.m. - \$6.00	Attendant	6a.m. to Midnight
7th Street Garage	710 S. Wabash Ave.	4 to 6 Hours - \$12.00	\$5.75 unlimited	Attendant	24 Hours
Chicago Hilton and Towers	Balbo & Wabash Ave.	3 to 6 Hours - \$11.00 to \$13.00	Monthly - \$95.00 7a.m. to 7p.m.	Self-Park	24 Hours
Daily Parking	410 S. Wabash Ave.	4 Hours to All Day - \$8.00	Before 8a.m. - \$6.00 If out by 6p.m.	Attendant	6a.m. to 9:30p.m.
Harrison Garage	605 S. Wabash Ave.	All Day - \$6.50	All Day - \$5.50	Attendant	7a.m. to 11p.m.
Lots of Chicago	50 E. Harrison St.	All Day - \$10.00	All Day - \$6.00	Attendant	6a.m. to 10p.m.
Miller Parking	618 S. Wabash Ave.	All Day - \$5.25	-----	Self Park & Attendant	7:30a.m. to 7p.m.
South Loop Parking	610 S. Wabash Ave.	Monthly - Inquire	4 to 8 Hours - \$5.50	Attendant	6a.m. to Midnight

PARKING

from page 1

Ave., has a \$5.75 rate, for unlimited hours, for students.

Driving to school, especially into downtown Chicago, can be an aggravation and a headache. So give yourself a break and be cost conscious. Look around for the best deal when parking (See chart for details.)

Don't settle for paying 50 cents more. Instead, spend it on that for the drink you'll probably get before or after class, or on the snack you might want for the drive home.

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CHESS ANYONE? Columbia College has a newly formed Chess Team that will be competing in the Chicago Industrial Chess League. The team is open to Columbia College Staff members and Columbia College Students. Anyone interested should contact Dr. Keith Kosteka, ext. 608, Room 500, Wabash.

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NIGHT & DAY

A selective weekly guide to events of interest to the Columbia Community.

By Art Golab, Editor

Monday 14

In case you wondered, there are artists in communist China. May Sun, known for her performance/installations, will tell what it was like to be an artist growing up in China. It's at the School of the Art Institute auditorium, Columbus Drive and Jackson, 6:00 p.m. Free to students and staff of area colleges.



Off the Street Theater presents *Baal*, an early play by Bertolt Brecht. Thur.-Sat. 8 p.m. \$9.00 342-8805.

Tuesday 15.

Ever wonder why WLUP's morning newsmen, Buzz Killman, sounds so hung-over every morning? It's because he's out late every night playing the blues harp. Can this white boy really play the blues? Well...with Buzz it's more a case of a great attitude than great musicianship, but tonight his All Bubba Blues Band will open up the stage to anybody who wants to jam, so aspiring blues musicians take note. Wise Fools Pub, 2270 N. Lincoln, call 929-1510.

Thursday 17

Now is the time to take advantage of the all that money from your activity fee that goes to the Hokin Center. Two big events today. First, Abbott and Costello Meet Frankenstein, one of the duo's best, is showing at 4:00 p.m. Next up the fiction department's magazine, Hyphen, is sponsoring a multimedia performance event with music, art works, and readings. There might even be some food there. Question: do you get the food first or do you have to sit through the performance? The only way to find out is to go. Hokin Center, Wabash Building, 7-10 p.m.

Friday 18

The Bop Shop is the best jazz club in Chicago. In this comfortable, friendly, Wicker Park lounge, you can hear many of the same big names that play in the more expensive and crowded venues. You can come here at 10 on a Friday night and get a seat. Don't even think of trying that at the Green Mill. Tonight it's Ed Wilkerson and Eight Bold Souls. They play post-bop contemporary jazz, mostly their own tunes. Cover is \$6.00, and the show starts around 9:30. The Bop Shop is at 1807 W. Division.

Face Value:

How do you handle panhandlers?

BY NICK OZA
Staff Photographer



LaShunda Clark
Junior
Theater/Music

It really depends on the mood that I'm in. If I'm having a good day I'll give a quarter or something if it means they will leave me alone.



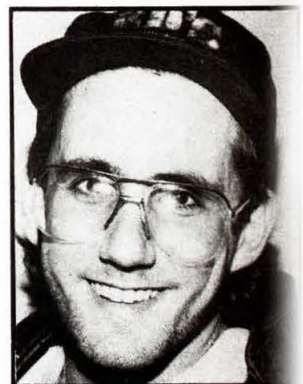
Courtney Conton
Freshman
Undeclared

If they ask at the right time, and look like they need money, they get it. Sometimes they ask at the wrong time.



Christianne Weiss
Senior
Theater

I respond briefly but politely and almost always on the negative unless the person is obviously disabled in some way.

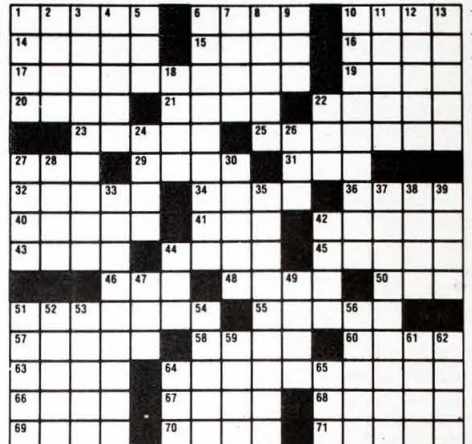


Dave Stepen
Junior
Graphic Design

It depends on who's handling the pan. The other day I bought a guy soup and rice at The Charming Wok, because he said that he was hungry. Then again a guy asked money for food and he smelled like Absolut vodka. It depends!

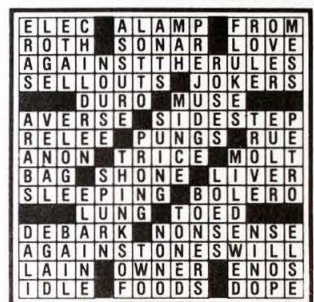
COMMUTER CROSSWORD

ACROSS
1 Scot. landowner
6 Labyrinth
10 Part of TLC
14 Year: Fr.
15 Caesar's wife?
16 Baltic feeder
17 Relative of an accordion
19 — contendere
20 Gordian —
21 Facility
22 Pungent
23 Desire wrongfully
25 Time of peace
27 Offering by Wordsworth
29 Prepare for printing
31 Remote
32 Ninny
34 Evict
36 Press down
40 Interior layout
41 Vane letters
42 Lid
43 Carbine
44 A — apple
45 In reserve
46 Moon jumper
48 Move
50 Roman bronze
51 — and a day
55 Make into law
57 Soprano Lucine
58 Search for game
60 — da capo
63 Diplomat's forte
64 Take aback
66 Biblical pronoun
67 Arrow poison
68 Art stand
69 Playground
70 Exploit
71 Western group



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Last week's solution



DOWN
1 Dearth
2 Soon
3 Naivete
4 Right-hand page
5 Poor grade
6 Physical changes
7 Spindle
8 Partitioned
9 Notable period
10 Orchestral music
11 Bedeck
12 Ignited again
13 Wear away
18 Oboe or clarinet
22 One — time
24 Swing violently
26 Salamander
27 Bettor's interest
28 Musical offering
30 Afr. city
33 Done together
35 Sent to jail
37 Earhart for one
38 Persian
39 Exec.
42 Actress Williams

44 Overwhelm
47 Eggs
49 Toward
51 Adipose
52 City on the Missouri
53 Indy participant
54 Lorelei's river
56 Chocolate tree
59 Plaintiff
61 Angers
62 Salt tree
64 Solved
65 Cotton fiber knot

SOLUTION next week

Saturday 19

Computer-aided creativity is not a contradiction in terms. Find out why when you attend the "Mind Mapping Workshop, 9 a.m. to noon today. John Boesch, a writer from San Rafael, Ca., will help participants incorporate "lateral thinking techniques, writing and the use of computers" in classroom presentations. Call the educational studies department, 663-1600 X393 to reserve a space.

Sunday 20

By now you've all heard about poetry slams, so go see what all the fuss is about. This highly competitive poetry competition can also be highly entertaining. At the Green Mill, Lawrence & Broadway. An entertaining place in its own right, the Green Mill has a history that stretches back to the days of prohibition. \$4.00 cover, call 878-5552 for more info.