

10-21-1991

Columbia Chronicle (10/21/1991)

Columbia College Chicago

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Recommended Citation

Columbia College Chicago, "Columbia Chronicle (10/21/1991)" (October 21, 1991). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_chronicle/127

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THE COLUMBIA COLLEGE CHRONICLE

VOLUME 25 NUMBER 5

OCTOBER 21, 1991



STAND UP FOR STUDENT RIGHTS!

Solidarity in song. The Love Enlightenment Gospel Choir stirs up the crowd at the Rally last Wednesday.

Julie Smith for the Chronicle

Students sound off Rally protests racism, censorship, cutbacks

By Laura Ramirez
Correspondent

"Say no to censorship, say yes to free expression!" "Fight the power!" "Say yes to Columbia!" These were the chants echoed at the Columbia Education Rally on Wednesday.

More than 250 students, staff and faculty members attended the rally in Grant Park, from President Mirron Alexandroff to the maintenance man. Music was provided by the Terra Band. The Love Enlightenment Gospel Choir also hyped up the diverse crowd with a song entitled, "Don't You Want To Live Together Now."

Leaders from almost every organization took the stage and voiced their concerns on the current financial aid cutbacks and the alarming incidences of censorship on campuses.

"Financial aid cutbacks, racial attacks, and censorship, we care, that is why we are here, these things need to stop," screamed Victor Diaz, representative of Higher Ground, a program for freshman minority students.

"We are here because the values we uphold are being threatened. We will not let anyone take our right to quality education and freedom of expression," said Mark Kelly, Dean of Student Development.

While most students were concerned with these issues, others, like members of the Latin and African American Alliances also voiced their discontent with minority representation on the Colum-

bia faculty.

"Because of the increase in African-American students, we should also have more African-American instructors," said Rob Perry, president of the African American Alliance. "We only have two full time Latino instructors, it's ridiculous," echoed Latin Alliance president Josefina Lopez. Both groups suggested that Columbia create an office for minority affairs.

Members of the Gay and Lesbian Alliance also called upon gay students to show their strength by attending more alliance events. Other students, like Tony Hinton, gave words of encouragement to all. Hinton, who is handicapped, said, "Being a disabled black man, I have a double fight. Every day I fight for something, I feel strong inside. I ask you to do the same, fight for your education, because without it you are nothing."

Kevin Davis, student director of The International Students Association said Columbia is blessed with a diversity of people and cultures. But the privilege will be taken away if the financial aid cuts continue.

"If we do not have the money for American students to attend college, how can we expect to give the opportunity to international students?" he asked.

Most students had a favorable reaction to the rally. "I thought it went well," said

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Lending a helping hand

Leslie Cummings
Staff Writer

Being physically handicapped does not mean a student must be educationally handicapped at Columbia College.

Columbia offers many services to students with hearing impairments or deafness, physical disabilities, epilepsy, learning disabilities or dyslexia.

"A lot of disabled students take advantage of the services, but there are people who don't feel they need help, then find out that they can also benefit," said Gigi Posejpal, Assistant to the Dean of Student Services.

Columbia provides note takers, readers, typists and interpreters to disabled students without charge.

"I think the services are great," said, Tony Hinton, an arts management major who is confined to a wheelchair, "I

talked to Gigi about arranging for a notetaker and she told me how to go about it. Usually I just get a student volunteer to copy his notes at the end of class so I can study from them that night."

Columbia College works with the Department of Rehabilitation Services (DORS) and Chicago Area Interpreter Referral Services (CARES) to set up sign language interpreters. "Students really benefit, especially during a lab," said Barb Shore, who has been an interpreter for 12 years and currently works with Columbia students through the CARES company. "During a lecture, some students can do lip reading, but during a lab the students have to be looking at what they're doing and may miss important things that the teacher is saying, or the teacher may be looking away as he is demonstrating."

Barb recently signed for guest speakers at the Oct. 16

Columbia Rally in Grant Park.

"My interpreters help me in every way they can," said Sumataya Bulpakdi, an Interior Design major who moved from Thailand to the U.S. two years ago and not only has to deal with her hearing problem, but is still learning the English language.

"I know some sign language, but they are still trying to teach me. At the same time they are interpreting the English for me, because I am a foreign student."

"The English vocabulary is very difficult for me. The interpreters ask me if I understand words, if I don't, they explain it to me. It is a very good service and they are my friends in class, too."

In addition, DORS offers financial assistance to some disabled students. Students

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Focus on: Theater at Columbia

By Lisa Song
Correspondent

Theater life demands total commitment. By the theater major's fourth year it is likely that he or she will have dropped out or be avidly pursuing a career. Being in pursuit means head shots, resumes, hunting down teachers for advice and auditioning for everything, whether or not you have the time.

Having a performance-oriented program in addition to teaching the technical aspects of theater is what sets Columbia's theater department apart from similar programs other schools.

The campus for Columbia's

300 theater and music majors is the 11th Street Theater building, which houses three performing centers: The New Studio Theater, The Getz Theater, and the Classic Theater.

Students take 60 hours of class work in the major itself, and can select concentrations in acting, costume, set or lighting design, technical aspects, playwrighting and directing.

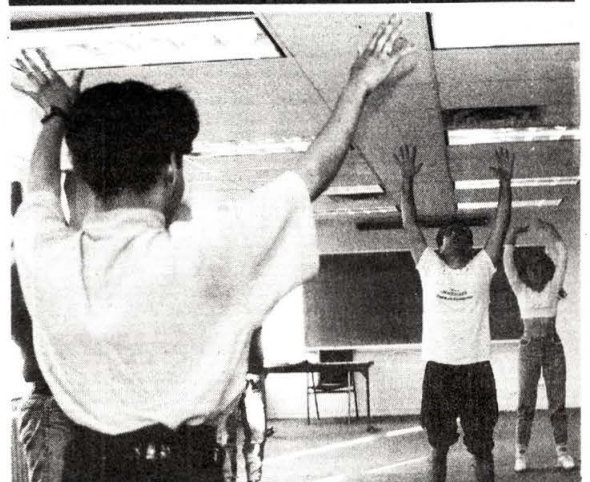
"There is no excuse for a theater student to not be involved," said Erin Philyaw, a student and marketing assistant for the department. "If you are always auditioning, you are performing and getting a taste of the real world. It doesn't matter if you don't get a part or are too busy to con-

sider it, because it's the experience that counts."

The acting students aren't the only ones who are kept busy in the theater department. Students handle all of the lighting, set, makeup design, costumes, scores, and the internal labor.

The real professionals behind the scenes are the instructors, many of whom are actively working in the Chicago theatrical community in addition to teaching. "Because they (students) are working side by side with professionals, they are much more prepared for the rigors of earning a liv-

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Students Reach for the Stars Abdulla A. Muhaimin Staff Photographer while exercising in Jeff Ginsberg's acting class.

News

Columbia has a magazine
Read all about it on page 2.

Opinion and Editorials

Worlds longest letter to the editor
Science dept. responds on page 2.

Arts and Features

We sample Hair Trigger
Excerpts on pages 4 and 5.



From the Stairwells

By Kj Zarker

Not all men are rapists.
Yet all women might be victims.
So what is it with these guys and their dicks and their fists? What is it with their macho initiations and their day-in-and-day-out "just testing" intimidations? Rape is so common that it is never misunderstood, let alone misspelled.

What is it with this culture? We have rape crisis centers but what we don't have is catharsis. Why isn't the rapist shamed and humiliated? Why isn't he even metaphorically castrated? Where is our revenge?

Women are dazzling creatures to behold. Cigarette ads, fashion fads and *Playboy* mags tell us so. But when you see a woman who doesn't giggle, wiggle and smile obligatorily—watch out!

So our sexuality is a double-edged sword by which culture holds us hostage. Some of us have learned to take hold of that sword and turn it on the enemies. But not all of us have.

Fear is in the atmosphere yet it stalks individuals. Fear is shared but you can't help but feel alone. Different women have different ways of dealing with it. I've learned that fear can be turned into power.

Take the energy of fear and wire it to your instinct and make sure it's grounded in your never-failing adrenaline system and next thing you know you're radiating with cool clear anger.

That anger reads like an aura about you—kinda like the afterglow of really good sex. This kind of power gives me a constant feeling of confidence, sustained by a reservoir of rage.

No, not all men are rapists. But the most insidious rapists wear badges, blue jeans and ties and they wear titles—like Boss, Boyfriend and "Daddy." Many who aren't rapists still do weird things like insinuate and humiliate. The dick power trip.

I don't know if rape is as old as the neanderthal but I know that it is as new as the next generation. As new as two kids in an elevator at the Sears tower. Aged thirteen, tops. Dressed Marshall Fields fine and, judging by their manner, probably not beaten by their mothers. They were polite, I know, cause one said "Don't worry, we won't hurt you." And I, just out of courtesy, replied "Well, then, I won't have to hurt you."

What is this shit? Each day I fight for my place in this country and before I do I always dress appropriately—I wear my "don't fuck with me" attitude. And in my mind I fell power poles with one swift kick—just for exercise. And each night I say "Yes," to my lover, "I made it home safely. I didn't have to kill anyone today." Harsh words. Harsh world.

Yeah, big boys, I saw *Thelma & Louise*. And I let out a whoop when Louise pulled that trigger. I left the theater feeling that Louise is my sister. But she's nicer than me. Louise reminded me that I'm not alone, after all. I've got a world full of sisters...



A glimpse of *Chicago Arts and Communication* magazine.

By Omar Castillo/Photo Editor

Magazine brings arts home

By Karen Sobus
Staff Writer

Columbia students set out to conquer Chicago's artistic talents last year, and *Chicago Arts and Communication* discovered the talents of Columbia's students.

Over 25 students registered for College Magazine Workshop last fall, but most of them had no idea how much their hard work and dedication would pay off. In June, 7,500 copies of *Chicago Arts and Communication* filled the shelves of newsstands and bookstores throughout the Chicago area.

"At first, I had no idea what happens on a magazine, how to keep track of articles and pace myself," said Jennifer Dervin, an associate article editor. "I thought it would look amateurish, but it didn't. I couldn't believe it."

Writing and producing the magazine was entirely in the hands of Columbia students, and the result illustrates the dedication of those involved, said Muriel Whetstone, the magazine's editor. "You won't find another college magazine like it," Whetstone said. "Chicago is our campus, and we addressed Chicago topics."

Written by students of several majors and designed by the school's art department, the publication is filled with profiles and feature stories on Chicago's arts and communications communities.

The first issue was a good effort, the publication's faculty advisors said, but perfection comes with practice.

"It was a good effort, but it was copy heavy and tight in design," said Bert Winick, graphic design faculty advisor and teacher. "Now that we've got the experience, we can make it even better."

Don Gold, editorial faculty advisor, said the magazine needed more open space and less text. But the end result exceeded his expectations and many others.

"It's head and shoulders above any college magazine I've ever seen, in graphics and writing," said Nat Lehrman, chairman of the Department of Journalism.

Chicago Arts and Communication turned the heads of other professionals in the field. Hearst Publications' John MackCarter, editor-in-chief of *Good Housekeeping*, was very impressed with Columbia's magazine, Lehrman said. And Bill Williams, president of the Magazine Publishing Association, said *Chicago Arts and Communication* was the best college magazine he has ever seen.

"It was a pretty good job," said James Warren, national media writer for the *Chicago Tribune*. "Some of the ideas where far more inventive than others, but overall the writing and graphics were quite good."

Warren, who judged a national college magazine contest two years ago, added that the publication was as good as any other college magazine he has read.

"I think it's very comprehensive," Warren said. "It gives someone who knows nothing about the city's arts a broad sense of Chicago."

Chicago Arts and Communication was a concept that developed gradually over two years, Gold said. The idea turned into reality in Fall 1990, with the addition of College Magazine Workshop, a year-long class geared entirely toward the publication.

"It wasn't your typical class," Whetstone said. "There was a lot more work."

The magazine was subsidized by the school, donations and advertising. Writers and photographers were paid \$50 to \$100 for their work. The result was better than anyone's expectations, Gold said.

"It was a mystery what the product would be like, since we never did it before," Gold said. "But it by far exceeded my

expectations."

Chicago Arts and Communication looks and reads just like any other professional magazine on the market, Lehrman said.

"The magazine lives up to the level of any commercial magazine," he said. "Some of the writing is great, some is fair, and that rings true for any magazine."

After working on the publication for a year, seeing it in print was a dream come true for many students.

"It was exciting to see it actually bound and real," said Whetstone. "It was even more exciting seeing it on the newsstands."

"If I didn't know better, I would have thought it was just another professional magazine," said Julie Moriki, a junior Journalism student. "It didn't look like it was put together by college students."

Chicago Arts and Communication is not only interesting but educational, said Terry Sacks, who teaches Introduction to Media Writing. Sacks said he will use the publication in teaching his students about different forms of media.

"I was very impressed," Sacks said. "The magazine is very meaty for any reader to get something out of it."

This year's College Magazine Workshop students are ready to go, and Gold said they will use "the best writers, artists and photographers we can."

Columbia students have what it takes to produce another successful magazine, Lehrman said.

"As long as we have good students and teachers, the magazine will hold up," Lehrman said.

Chicago Arts and Communication is available on newsstands and at bookstores throughout Chicagoland until mid October for \$2. Columbia students can purchase the magazine at Columbia's bookstore in the Torco building for \$1.

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New library has Columbia connection

By Art Golab
Editor

If not for the Better Government Association, you might be checking out library books from the bargain basement of Goldblatt's rather than from the new world-class Harold Washington Library on Congress and State.

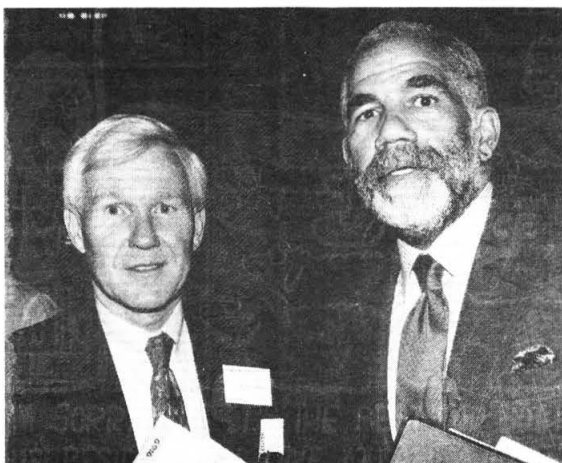
A blue ribbon committee, formed by the BGA in 1986, urged the city to scrap plans to turn the former Goldblatt's Department Store on State Street into the new library.

The BGA's place in journalism history was secured in the late 1970s when, in partnership with the TV news program "60 Minutes and the Chicago Sun-Times," it opened a bar called the Mirage and documented and filmed city inspectors soliciting bribes. Since then BGA exposes have covered arson for profit, abortion mills, and the scandals involving former Cook County Board President George Dunne and former State's Attorney Cecil Partee.

"The common perception of a muckraking group like ours is that we make a lot of noise, but don't really change anything," said J. Terrence Brunner, president of the BGA. "The library is one project we helped with that's going to last for a while." Brunner and BGA Chief Investigator Mike Lyons teach at Columbia College.

In 1986, Harold Washington was mayor, and he inherited the Goldblatt's plan from the Byrne administration. According to Brunner, Washington had to be convinced that a new library was the best option for the city.

"Washington saw the big picture, and didn't like to mess around with details," Brunner said.



J. Terrence Brunner, journalism department instructor and president of the Better Government Association, with CBS News' Ed Bradley, the featured speaker at a BGA fundraiser held October 8 in the new library's Wintergarden.

Opposition to the Goldblatt's site coalesced around the Union League Club and several developers who figured that the city could have a new building for around the same cost of renovating the old department store. They found a voice in the *Sun-Times*, which launched a crusade against the Goldblatt's plan.

The BGA put together a committee to determine the best site. Inspection and engineering reports uncovered by the *Sun-Times*, Channel 5 and the BGA soon proved that the Goldblatt's site was unsuitable because asbestos contamination, questions about the load-bearing capacity of the floors in the building and hidden rehabilitation costs.

Finally the city gave in and, according to Brunner, the chief question became, "Where do we put the new library."

Sites in Grant Park and on Wabash Avenue just west of

the Cultural Center were considered. "Friends of the Parks (a citizens group) shot down the Grant Park proposal, and loop retailers and the State Street Council said no to the Wabash Avenue site," Brunner said.

Meanwhile, development in the South Loop was growing and the city owned land on south State Street. According to Brunner the big retailers on State were all for a South Loop location to help anchor their declining shopping area, and the current site was chosen.

Now that the library is finished, Brunner says it will not only spur development in the area, but become a tremendous resource to Columbia College and all the other schools in the area.

"At the time we didn't anticipate the tremendous growth of the schools in that area," Brunner said. "It's ironic," he added, "DePaul just bought the Goldblatt's building."

DEPT. DOINGS

Television

The Television Arts Society will hold a meeting Thursday, October 24, 5p.m., in room 1509 of the Michigan building. All students are welcome.

Science & Mathematics

The nationwide search for a replacement chairperson is in full swing with possible scheduling of interviews by the end of this month.

The search committee of eight, chaired by Academic Dean Samuel Floyd, Jr., hopes to narrow down its approximately 50 applications to a select few. The hope is to have a new science chair within six months to a year, according to Executive Vice-President Bert Gall.

The committee doesn't want to rush in to anything to avoid selecting the wrong person. Philip Klukoff, committee member and chairman of the English department, believes there is a sentiment in the community to hire a minority or woman for the position.

RALLY

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sound engineering major Paul DiPego. "Although I didn't agree with all the views of the speakers, I agree that there is a need to fight for our educational rights. I also think there could have been more people."

"It went really well, and it inspired me to do something about the issues that were brought up. I think we all learned something and Columbia is going to change from it," said student Kenya Bell.

"I thought it was a historical

event for Columbia. Everyone was represented and we were happy that the president attended. I was proud of how the event went. Now we have to work on the solutions," said Ryan Eugene Daniels, chairman of the Students Organizations Council.

Students For A Better World put together a petition to be sent to Senators Alan Dixon and Paul Simon. The petition asks for a freeze in financial aid cut backs for the arts. It also echoes student discontent with censorship and the diminishing funds for the arts. The petition will be available for signing all this week at the Hokin Student Center.

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LENDING

from page 1

must first take a series of tests to determine if they are eligible. If they are, they may receive partial or full tuition.

Another resource is the college library, which carries a lot of equipment to assist special needs students. In addition to magnifying lamps, special microfiche equipment, and cassette tape recorders, the library also has an APHB (American Printing House for the Blind) cassette player. Other services include a tone-indexed dictionary, which provides a voice-recorded definition when the student speaks into the microphone, and a wheelchair carrel whose top can be removed to accommodate any sized wheelchair.

The library also recently obtained a closed caption decoder that allows hearing-impaired students to watch videotapes.

Any of the equipment can be found in the library or by contacting Paula Epstein, Library Special Needs Coordinator, at extension 353.

Columbia's Writing Center offers assistance to students with learning disabilities and encourages anyone with dyslexia or



Omar Castillo Photo Editor

Barbara Shore signing for the hearing impaired at the rally.

other special learning disabilities to take advantage of their services. The center is located on the 7th floor of the Wabash building.

Columbia College also uses the services of the Chicago Hearing Society, Recordings for the Blind, Blind Services and the CTA Special Services Department.

Posejpal says that she currently has about 80 students listed as special needs pupils at this time, but she believes many other students could benefit from some of the services Columbia offers. Students with special needs should fill out an application for services in the Assistant Dean's Office, Room 607 of the 600 South Michigan Building.

Ins-N-Outs of Fashion



By Ginger Plesha
Fashion Reporter

What's uptown, downtown and all around town? The big city blues otherwise known as the denim revolution. Blue jeans have infiltrated all aspects of our lives, thanks to the initiator Mr. Levi Strauss, and *Vogue*.

Yes, it's true, denim can be very fashionable, depending on how one chooses to accessorize. Try wearing a plain sweatshirt with a pair of faded Levis and the look is ultra casual, not very *Vogue*. The fashion conscious individual could take the same pair of worn Levis, add a plain white T-shirt, motorcycle boots, with a bright blazer, oversized earrings, necklaces and a big, black, leather belt. If the blazer and other accessories happen to be Chanel the look becomes unforgettable.

Today the possibilities of

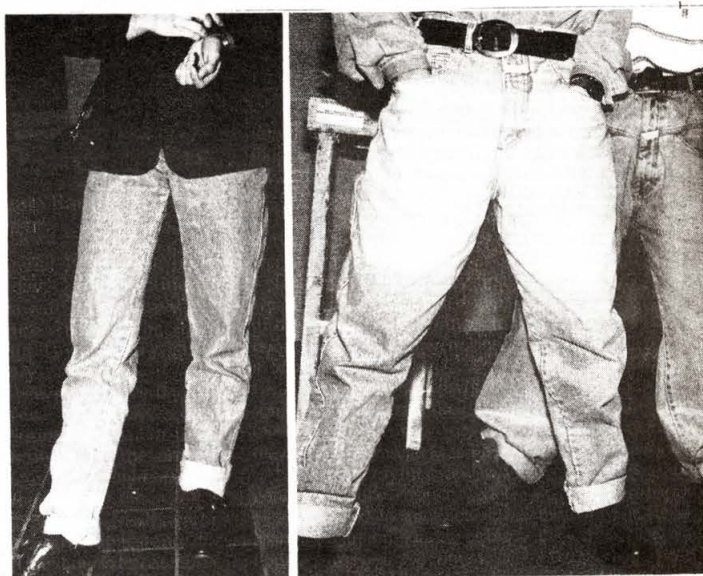
blue jeans are endless—baggy, fitted or faded, anyone can take these little beauties and turn them into a work of art or a fashion nightmare. The question is: Why do we love our blues? Senior Clayton Schlecker, a photography major and an employee of Marshall Field's, offers his reasons for wearing jeans: "Jeans are durable, comfortable, affordable, and tend to never go out of style."

What can be done to lighten up the bluest blues, without using bleach? To give untreated jeans a more naturally worn look use sandpaper. This may sound slightly unconventional and may even cause some to cringe at the thought, but it really works. Simply take a small sheet of sandpaper and rub it over the entire pair of jeans or just the areas (like the buttocks and knees,) that would usually fade first. Another earth friendly (as opposed to using bleach) and efficient way of fading jeans is by soaking them in a bathtub

filled with water and some salt crystals or sea salt. The salt water solution draws out the blue dye from the denim, making it essential to change the tub water as necessary, to get the particular color you want.

For those who want the worn look and would rather buy than create, there is hope. Marshall Field's on State Street has the widest variety of blue jeans a boy or girl could ever hope for. Among other designer attractions Field's has a particularly large collection of men's and women's Marithe And Francois Girbaud jeans.

Among fashion jeans, prices range from \$59 for the skinny cowboy style jeans to \$75 for the brand X style. The Comfort Cowboy, which sells for \$72 and comes in a worn-out color, is a must have for those addicted to denim. Field's also carries Levis for \$36 and ladies Esprit jeans for \$60. Exiting Field's, travel south on State Street to the County Seat, which sells Girbaud's classic cowboy for \$63. County Seat also has the creme de la creme of Levis (Levis silver tab, selling for \$36.99). Let's not leave out the Gap (located every-



Jeans, Jeans and more Jeans!

where) which carries its very own brand of jeans in various styles and colors for \$38.

Departing from the designer trail it is possible to find truly worn Levis at a low cost. The following stores in Chicago offer a variety of pre-worn Levis in different shades and sizes: The Alley, 858 W. Belmont Ave., Levis, \$10.

Flashy T
Strange Ca

Now tha
what to do
nation.

Steppenwolf plays it safe

Theater Review

By Art Golab
Editor



Steppenwolf Theater has attained a safe, comfortable middle age and is now performing safe, comfortable plays for people who don't like to take risks when they go to the theater.

Your Home in the West, Steppenwolf's latest play, is impeccably performed and the sets and design are more than adequate, yet something is missing: adventurous material, material that takes a chance.

Take one poor family living in public housing. They hate each other, but they love each

Good Times was about living in a Chicago housing project. Nobody in public housing is this articulate. Nobody in Lake Forest is this articulate.

What made two hours and forty minutes of this bearable were the performances of the Steppenwolf company. Estelle Parsons, a Broadway pro, was dead on as the slightly sotted matriarch of this dysfunctional family.

Steppenwolf mainstay Rondi Reed was convincing as a bitter, divorced wife trying to raise a son and daughter with a great deal of interference from her ex-husband. Tim Hopper, as her Irish boyfriend, played his role with great charm and wit.

But it is Ted Levine who stole the show as the violent and domineering ex-husband.



other, and the system grinds them down. Sound familiar?

Your Home in the West puts a slight edge on this ancient stuff by setting it in Newcastle, a depressed, northern industrial city in England. Though the performers speak their lines with a kind of Irish accent, (this is the north of England, after all) their flip wisecracks and putdowns were reminiscent of Jimmy "J.J." Walker of the *Good Times* TV series.

I suspect that what is being depicted here was as much about the reality of living in a housing estate in Newcastle as

His great performance as the other serial killer in *The Silence of the Lambs* was no fluke. Here the small Steppenwolf stage could barely contain his performance as a crude, abusive, powerful man wound to the breaking point.

But ultimately, the power of a play rests not on its performers but on its ideas, and here the idea seems to be to have a lot of people bickering and doing their best to hurt each other for no good reason at all. What's the point?



Excerpts from Hair Trigger

Touching My Hair

By Gail Moss

It happens again and again.

Sometimes I'll be standing in the hallway, talking to one or more students, or sometimes sitting at my desk also talking with kids, or maybe sitting with them while they work in groups with their desks bunched together.

I'll feel the slightest touch on the back of my head, as if a strand of a spider web or a butterfly had landed there with a touch so delicate I'm not sure if it's real or imagined. Instinctively I'll reach up with one or the other hand to bat away whatever has come onto my hair, and that's when I'll realize what is going on.

As I am reaching up I will knock into the arm of one of my students, either a girl or a boy, who has been touching my hair as we speak, but not wanting me to know it.



I am always surprised to find out that more than just a conversation has been taking place between us. I am always surprised to discover that while talking to me, a student has also had his or her hand stretched out behind my head, stretched out to feel my hair as we speak, hoping the conversation keeps me from noticing.

Sometimes one student keeps me busy talking while another is busy checking out my hair. But whether one or more kids are involved, they always do the same thing.

They grasp the ends of my hair and rub it gently between the tips of their fingers, back and forth, back and forth, seeing how it feels, seeing how a white person's hair feels.

This is easy to do with my hair because it doesn't hang down smoothly, it isn't straight and all of a piece like the hair of many white people. My hair is curly and sticks out, puffy-like, in three or four inch layers all over my head. It is dark blonde, and looks coarse, but is actually very fine and soft to the touch. There are lots of places where someone could touch it and I haven't known.

My hair is accessible, and it seems to make the students as curious as kittens in front of open paper bags.

Some of the students are bolder. They strut right up and say, "Let me feel your hair." And then while touching it they usually say "Ooh. It feels soft. Dang."

Sometimes, but rarely, a student will actually, stroke my hair, stand there and pet me as if I were a dog, stroking my hair down, down, with his palm, until I call a halt. Teacher as pet.

But most of the kids don't want me to know they have this particular curiosity—like Darnell, for example.

"Were you touching my hair, Darnell?" He is sitting next to me on a chair pulled up to my desk. We have been going over some of his work. My eyes are cast down onto his paper when I feel the slightest, almost imperceptible tug at the back of my head.

"No offense, Miss P. I jus' want to see how it feel," he responds with

a small sheepish laugh.

"Well?" I turn my chair towards him and look more authoritative.

"It be soft. Man. It feel like silk, it different it is."

And so I do.

Darnell slide his chair back a bit and the dark Afro he is offering me. The show, quietly for a moment, as I reach up, trying to hide my shyness in a nothing.

I reach out and with my fingertips a few strands of Darnell's hair between my fingers, back and forth, to see how it is different, coarser and wiry.

Then I grow bolder and set my hand on Darnell's puffy hair. I let my skin feel which are Darnell's hair. I am captivated up after I gently squish it down. I squish a third time.

Then Darnell looks up and says, "Same time the class bursts into noise."

"How you like the brother's hair,

By Theresa Volpe

Feature Editor

Before reading *Hair Trigger* 13 I expected "flesh and fantasy" dialogue, sexual innuendo. After all, that's what the anthology editors were some creative, original and thoughtful.

Ok, maybe I felt a little let down by the juicy, steamy dialogue. But often it's smut. Maybe *Hair Trigger* 13 is different because it has always been the same but focusing solely on the explicit. People are something that may seem vulgar.

Many stories deal with serious issues, a portrayal of a teacher and her relationship with students. "The Rest of Our Lives," a couple whose children have left the house to go back to high school against her wishes.

On a lighter side, *Hair Trigger* 13 is full of humor that depicts a talking, un-

Hair Trigger 13 as a whole is a book that at other times unrealistic but truthfully an anthology are well balanced—not too reading easy, fast and entertaining. Here are two examples of its work.

At home with Material Issue



By Laura Ramirez
Correspondent

Material Issue came home on Friday, Oct. 11, rocking the Riviera with an explosive performance. The band has been touring the country since February.

"It was great to be back in Chicago," said lead singer/guitarist Jim Ellison. Judging from the crowd, their fans were eager to welcome them back.

John Cougar Mellencamp made a surprise appearance. He opened the show to test out some new songs, but he played old favorites as well. People danced body to body on the crowded pit and sang along to "Hurt So Good."

By the time Mellencamp finished his set, the crowd was hot, sweaty, wild and hyped for Material Issue, who opened with the song "Diane".

Jim Ellison played his guitar in a hyperactive frenzy. His cocky stage presence demanded atten-

tion. He repeatedly raced about the stage provoking and teasing the crowd by moving as close to the edge of the stage as possible.

People were slam dancing during the song "Valerie" as if it were a thrash concert.

During the song, "Very first Lie," the crowd calmed down, giving security a chance to remove the fans who were close to fainting from the heat.

The band played most of the songs from "International Pop Overthrow," plus new material they hope to release in March.

Now, only if my interview had gone as smoothly as the concert. I was scheduled to interview Ellison at 3 p.m. on Sunday at his home. I arrived. No one was there. Apparently their management had scheduled the band for an interview on the Ed Tyll Show (WLUP-AM 1000) at the same time.

I promptly called the Loop and reminded Ellison of the interview. He apologized and told me he'd be home soon. Later, I interviewed the band.

"So What does Material Issue mean?" I asked. "Nothing really," said Ellison, "It is just the name of a form I used at a company I



was working for. Before we released material, we filled out a "Material Issue" form. That's where we got the name," he said.

They were happy with the way the tour went. Their largest audiences were in New York and Dallas. "We also had a good following on the west coast," drummer Mike Zelenko said.

"It's great to play for a Chicago audience," said Ted Ansani, the band's bass player. "Some of our biggest fans are people we knew at Columbia. They're the ones who got us our following in the beginning."

We still remember playing in the Hokin and the old lady with the gray hair telling us to turn down the volume," Ansani added.

Ansani and Ellison met at Columbia. Ellison was a radio production major and Ansani a music/business management major. They recruited Zelenko, who was a student at UIC, through an ad in the Illinois Entertainer.

The band said it is their attitude that sets them apart from other bands. "We do our own thing, we don't follow. We just want to make good rock music and have a good time," says Zelenko. "We go in it with the attitude that we are the greatest band in the world. You either love us or hate us or leave us alone," added Ellison.

Who are the girls in the songs? "They're just girls I knew at different times in my life," explained Ellison who does all the song writing. "I just write whatever comes to my mind when I pick up the guitar."

Advice to young bands? "Don't follow and have fun," said Ansani. What about the other band from Columbia, the Hushdrops? "They're a talented young band. John San Juan is one of the most talented guitar players I know. He is an amazing leftie player," said Zelenko.

What is the ultimate goal for Material Issue? "We just want to continue making great music," Ansani said. "A nice house and car wouldn't hurt either," said Zelenko.

igger 13

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You be the judge:

Denise Knows Boys

By Rob Macdonald

My hands were plunged deep in the frothy sink. Though I couldn't see them, I knew they were there—bristly Brillo pad threads stabbed under every fingernail. I pulled the hot-dog grate from the water, inspected it, and submerged it again. No amount of scrubbing could dislodge the clots of burned pig flesh on the grate. Yet on I scrubbed. It was my purpose. To clean what can't be cleaned.

Except for the dusty shaft of light stretching out from the front room, where Denise was sweeping, the corn-dog shop was dark. Outside the window, a lamppost dropped a thirty-foot-tall cone of light-filtered through a tree-onto the deserted patio. The tables inside the cone were blackish-orange. The bushes were blackish-green. Leaf shadows crept around the slugs.

Once more I sloshed the hot-dog grate through the foam and set it in the drying rack. I turned off the sink. Now I could hear the steady electric hum of crickets outside, the rustling of baked

leaves. Somewhere a styrofoam cup began to roll, and stopped.

Denise came through the door with an armload of sticky items—plastic cups, nozzles and fittings from the cola dispenser, metal bits from the coffee machine. She fumbled her load a little coming through the door, but she didn't drop anything.

"Blue Eyes," she cooed. "Oh. Blue Eyes."

I grunted. She was a piece of beef, smiling up at me. Her eyes were half eclipsed by the twin softball cheeks on either side of her thick nose. Her hips were heavy; they sat on each other. Below them began the mound of mashed potatoes—some chins, some boobs, a stomach—that continued all the way down to her work-issue crepe-soled shoes.

Denise dropped her burdens into my sink. The water sloshed out at her; she shrieked. Then, seeing that the water had missed her and soaked me, she shrieked again.

"Oh, God," she roared. "It looks like you peed in your pants. Let me get you a..."

She plunked a towel off the sink and turned on me with it. I grabbed it out of her hand.

"No, you don't," I said. I tossed the towel high onto the top shelf, well out of Denise's reach. My lap was wet, but let it be wet. Nobody touches my delicate area but me. And then, Only in private.

"You're weird," said Denise, leaning over the corner of the sink, mooning into my face. "I know boys. I have four brothers, you know. Three older and one younger. Carl, Steve, and Jason—those are the older ones—they used to hold me down and fart in my face. It was disgusting. They made me small their greasy old farts. I know boys."

"Not all boys fart in girl's faces, you know," I said.

"I know that," said Denise. Moving her shoulders inward, she was able to force two rolls of pasty blubber and a crack of cleavage up past the unbottoms



pasty blubber and a crack of cleavage up past the unbottoms of her shirt. "I'm sure! Timmy would never fast in anyone's face. He'd probably never even fart, if he didn't have to. That's my younger brother. Timmy. He's so cute. He's only six. Sometimes I take a bath with him and I let him suck my nipples."

"What?"

"Oh, don't get all horny, now. I know. After your mother stops letting you have her nipples, you spend the rest of your life trying to get them back. You fantasize about sucking nipples. Any woman's nipples—your mother's, your girlfriends, your sister's. Even your own nipples. If your neck was double-jointed, you'd never leave your bedroom."

I put my hands back in the sink and found a cup. "One things I can say about you, Denise," I said, "you know boys."

"Of course I know boys. I know the sex drive. I know because boys know I'm sexy. Timmy knows I'm Sexy. He's my little man. Last night, I was taking a bath with him, and I was washing him with a soapy rag, and he was giggling and giggling, and his little dinky got hard. It was only about this long, only as big as my pinky. I kept you know—rubbing him, and he stopped giggling. He leaned over and hugged me and started sucking my nipples. And when he leaned over, I pulled him and his little bum slid across the bottom of the bathtub, and I leaned back a little and opened my legs, and his stiff little dinky slid right up into me. No bigger than a juicy little pinky dinky. I rocked him back and forth, like this, back and forth. He was sucking my nipples. Tonight I might suck on him."

Deep under sinkwater, my palms were sweating. I swallowed, then swallowed again. "Denise," I said, and swallowing a third time, "I hate your stories. You have a sickness."

"Look at you!" she cried. She grabbed me by the shoulders and spun my away from the sink. "Your dinky is hard!"

"It is not!" I said, and, struggling with er grasp, realized I was a liar. My dinky was a fool! "Get away from me!"

"It's hard!" she said. "I see it right..." - she reached down and gripped me - "...here! Now be a good boy. Let me dry you off."

She started rubbing, outside my pants, rubbing, rubbing. My pants came down; her pants came down. I stopped struggling. "Damn it you, Denise," I said, and we toppled to the floor. I landed on her beanbag flesh, and bounced. Then, I'm sorry to say, I bounced some more. She inserted me. I remember a slurping, bathwater sound.

It was over in overtime. I lost my rigidity. But I didn't suck her nipples. I didn't suck her nipples. As I pulled myself off her pale, bloated belly, she leered up at me.

"I know boys," she said.

"I've got to do those dishes," I said, and pulled up my pants.

VOICE OUT

Columbia students voice your opinion. We're saving a space for you.

If you have a gripe or a good word about ANYTHING bring it to the Chronicle office, room 802-Wabash, by 5:00p.m. on Tuesday.

You can't have it both ways

It seems we struck a nerve with last week's story, "The Politics of Science." At least with some people. Faculty members decried our "one-sided journalism." And a science teacher wrote us what may be the longest letter in *Chronicle* history.

For more than a year, the shenanigans in Dr. Zafra Lerman's department have been the talk of Columbia. No one would talk on the record, but in private you couldn't shut them up. We've heard lurid tales of sexual domination, strip searches at the airport, misappropriation of funds. You name the deviate behavior, the science department seemed to have it.

Our story did nothing to temper the rumors. Many said we let Dr. Lerman off the hook, let her talk too much. Maybe that's because she spoke freely to us. But her many and vocal opponents were not nearly as forthcoming. They were willing to say plenty of bad things about Dr. Lerman. They were not willing to say them on the record.

To everyone with an idea of what we should write (and what we shouldn't), we say, come on in! The water's fine! Is Zafra the devil's apprentice? Tell us. On the record. But be prepared to back it up.

LETTERS

To The Editor

To the Editor,

The Department of Science and Mathematics is running successfully and well. Despite the loss, reported accurately in the *Chronicle*, of 14 classes, we enjoy a record enrollment, and are actively engaged in the search for new part-time faculty and a new chairperson. I know I speak for all my colleagues when I say we are much happier and more productive now. We should now be allowed to conduct the business of the department in peace and collegial harmony, because our first and foremost concern is the well-being of our students.

I am writing in response to the lead article which appeared in the Oct. 14 issue of the *Chronicle*, "The Politics of Science," to question both the gross misrepresentation of the major facts in the case, and the patent unfairness of the presentation of two contrasting viewpoints.

The most outrageous of misrepresentations is that the trouble in the department was the result of conflict among the faculty. The conflict actually centered on Dr. Zafra Lerman, and her attempts to control every aspect of her employees' lives through callous manipulation, intrusion into private lives, spying, abusive public verbal attacks on individuals, and brutal threats of dismissal and professional ruin, which in some cases were carried through.

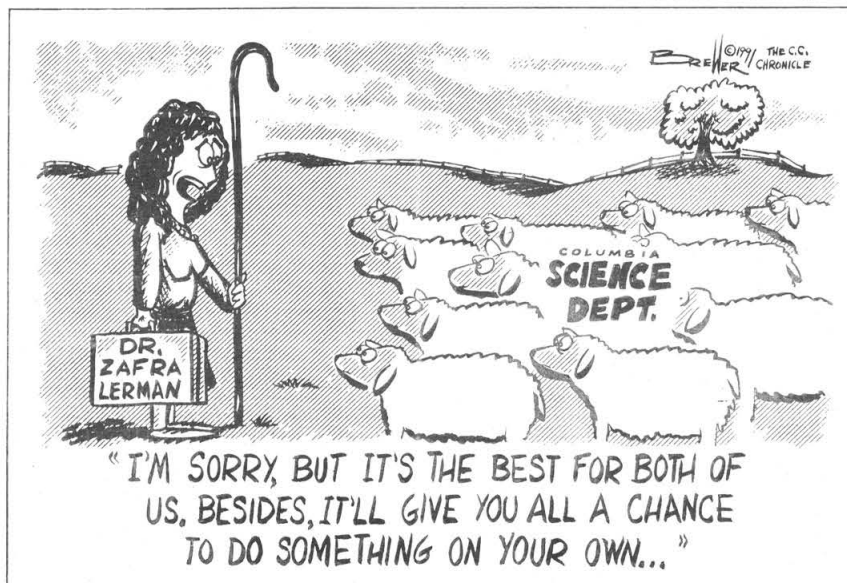
This view is not simply my own, but is shared by the entire full-time faculty and many of the part-time faculty and staff of the department, and numerous prominent members of the college community at large.

In addition to the inaccuracy of the general impression conveyed by the article, there are numerous specific misrepresentations and biases that should be clarified. First and foremost, it is clear that Dr. Lerman was given the opportunity to see and rebut statements made by me during the *Chronicle's* interview with me.

This in itself is not fair; what is unfair is that neither I nor any of my colleagues were given similar opportunity for rebuttal of her many adverse statements, comments and innuendos. This initial unfairness is then compounded by the numerous statements from Dr. Lerman reflecting her own warped view, and included in the article without even the most cursory critical examination by the *Chronicle*. To comment on a few of these:

1) Buried towards the end of the article is the claim attributed to Dr. Lerman, "I made a name for myself, built Columbia College on the reputation of the Science department..." This is a grotesque aberration of the truth and will certainly come as a surprise to the chairs and faculty of the departments like art, dance, film/video, journalism, marketing, communication, management, photography, radio/sound, television, and theater/music, whose major concentrations have been the primary strength of Columbia College, and the principal instruments of its growth. This strange fantasy of Dr. Lerman's provides a background to some other claims, which while less sensational, are equally fantastic.

2) Regarding loss of the faculty this year: During the 10-year history of the department, 10 full-time faculty members, more than a dozen full-time staff, and a large number of part-time faculty have resigned or been fired, many of these because of conflicts with the "unique" management style of the chairperson, which included gross manipulation, spying, and constant intrusions into the professional and private lives of department employees. Phone calls to a few of these people would have given a very different view of faculty losses from the department, and the current losses, while painful to those of us who remain in the department, are in no way remarkable either in number or in character compare to previous losses during Dr.



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.

Correction: In the Oct. 7 issue of the *Chronicle*, Fred Wood, Jr. wrote the poem, not the crossword puzzle.

The *Chronicle* regrets this error.

Lerman's tenure as department chair.

3) "Most of the best part-timers resigned." I am deeply offended for the sake of the many faithful, dedicated and highly talented part-time instructors presently teaching for the department, 17 of whom returned from last year, and several of whom have been teaching for the department for more than five years.

4) "A visiting scientist from Austria was reportedly shocked by the rudeness of the faculty at a student function." Who reported this? And who was this conveniently placed Austrian scientist? What faculty were rude? At what student function? The questions arising from this one unsupported and undocumented fantasy of Dr. Lerman's should have been a concern to the *Chronicle* staff, but the statement is left there, bald and unsubstantiated.

5) "The rumors that rocked the department last year traveled like wind through the tight-knit scientific community..." This statement, while picturesque, is a total fabrication on Dr. Lerman's part, and could have easily been checked by a few local phone calls, say to the physics or biology departments at the University of Chicago, or the geology or astronomy departments at Northwestern, none of whom would know, or particularly care about Dr. Lerman's allegations.

If indeed the story is known in international chemistry circles, it is because Dr. Lerman has told her side of the story to her personal acquaintances and friends, most of whom are chemists as she is. Several of our faculty have been to national and international scientific gatherings recently, and no one "wanted to know what was going on at Columbia College."

6) Dr. Jacqueline Haas...said she was "crushed trying to make peace in a situation she knew very little about..." Dr. Haas indicated that she was quoted out of context to give the incorrect sense

that she supports Dr. Lerman and approves of her behavior. Furthermore, Dr. Haas says the allegation made in the article, that Dr. Papacosta told her not to speak to the *Chronicle*, is ridiculous and totally untrue.

My colleagues and I applaud the decision of the *Chronicle* to tackle controversial issues. We only hope that in the future these issues will be taken on in a manner more consistent with professional journalistic standards of fairness, equity, and a healthy sense of skepticism.

Gerald E. Adams
Jacqueline Haas
Dept. of Science and Mathematics

To the Editor,

I am writing in response to Steve Crescenzo's Club column published in your Oct. 14 edition of the *Chronicle*.

If this writer had half a brain, he would not make a joke out of a serious issue like sexual harassment. For too long, women have silently ac-

cepted sexual harassment as an unpleasant part of the job. Now, with national attention focused on this issue, women are banding together to say that we will not be quiet victims anymore. Men are cautioned to keep their sex talk out of the office.

I am outraged that this writer could even jokingly say that women ought to "harass 'em' back." How will the cycle of harassment end if we all harass each other? How will we get any work done? Would this writer also diminish the importance of other social issues, such as civil rights?

Why should a woman's right to work in a harassment-free environment be less important?

If we are going to move toward a truly equal society for all people regardless of color, gender or sexual preference, the attitudes must change. Unfortunately, the attitudes and opinions expressed in Crescenzo's Club are ones keeping our society in the Dark Ages.

Bambi Ferguson
English Major

CHRONICLE

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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.

To the Editor:

In defense of the administration, I would like to expound upon your article "Student Services don't add up."

It is my understanding that upon registering for classes at DePaul tuition is due approximately two weeks after registration in full. At Roosevelt 1/3 of tuition is due upon registration.

At Columbia tuition is divided into four installments with the first payment due the first day of class. Payment in full is required the month prior to the end of the semester. Columbia allows students to register without putting any money down.

Columbia tries to ease the registration process by not bombarding students with financial demands while they're concerned over class availability. Contrary to what you may believe, the administration's primary goal is to satisfy the needs of the students without increasing tuition.

To provide up-to-date and valuable instruction to students, the administration works closely with department heads to purchase state of the art equipment. These purchases can be costly, but in the long run the students benefit immensely.

I have observed the college president, executive vice-president, vice-president and finance representatives step in and assist students with personal crises they have encountered.

In response to specific concerns in your story:

- **Telephones** - Per incident reports, money has been removed from pay phones on various occasions.
- **ATMs** - Well, if people break into phones how can we chance installing a money machine? Where would we put it? Can we afford a 24-hour armed guard?
- **Check Cashing** - Years back check cashing was allowed. A significant number of checks bounced. It's extremely expensive to pay the additional costs involved with NSF checks.
- **Computers** - This is not a Student Services issue.
- **Lockers** - No comment.

Yes, it's true Roosevelt and DePaul have a few amenities that Columbia students lack. What Columbia offers is the opportunity to any individual, regardless of age, race or aptitude the opportunity to seek a higher level of education.

I think your reporters should investigate a little harder. Approximately six blocks away from Columbia is a Chicago Park District parking lot that costs only \$55 dollars a month. They do have a daily fee, but for the nominal cost of \$55 dollars you have in and out parking privileges. That's only \$2.75 per day!

Tracy DeRamus
Finance

To the Editor:

The only thing I agreed with in the Crescenzo's Club column of October 14 was that Anita Hill told the truth.

The rest of the article encouraging women to harass men back was insulting. The idea of harassed women stooping to the level of scumbag men is ludicrous.

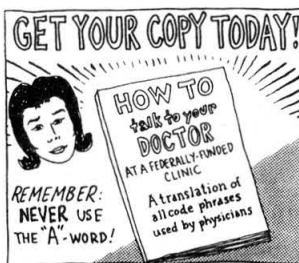
Women should report the abuse. Perhaps they haven't much recourse, now, but hopefully that will change.

But, it will be harder to change with Judge Thomas on the Supreme Court.

The column posed the question "Who cares?" if Thomas is guilty. We should all care. How do you think he'll vote in sexual harassment cases and other women's issues brought before the Supreme Court?

Think before asking such questions and writing such ridiculous columns.

Mary Little
Library Assistant



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RUBEN BOLLING

STEVE

Crescenzo's Club

And in the category "What Good Is Being Black If I Never Get The Chance To Use It" award, the winner is.....Supreme Court Judge Clarence "don't you put no pubic hair on my Coke" Thooooommmmaaaaaaaas.

Damn. This guy had me in his hip pocket. I was on my way to Washington to go head to head with the feminists who were calling for his head. This was my sort of guy. Never used a convenient crutch in his life. Pulled himself up by his bootstraps, as he is fond of saying. Set his goals, and then went out and nailed them. My idol. And then he went and cried colored. I cried for two days straight.

I still want to like this guy, so I have really looked into this matter, something I don't do lightly. I was bound and determined to get to the bottom of just who engineered this "high-tech lynching of an uppity black."

Was it Anita Hill? Maybe she was sitting around one day, thinking, "Hmmmmmm, you know what? That Clarence was all right as a circuit court judge, but that's awfully uppity of him to go thinking about being a Supreme Court Judge. I better cook up a pack of lies and get over there and lynch 'em. Just doesn't make sense, her being black and all."

Maybe it was the ultra-conservative, white as the driven snow Republican Devils. That's who usually go out of their way to screw minorities, right? But wait a minute, these guys are bending over backwards supporting Thomas, their new black friend. Conservative, black judges are hard to find, and they know a good thing when they see one. They may not invite their new friend to dinner, but they sure aren't going to give up the spot on the bench, either.

I think I got it. It's those Democratic Dogs. They weren't about to fall for the old "Hey, I'm Black Honest I Am" routine. They can recognize a white conservative when they see one, and from his politics right down to his wife, Thomas is as white as Teddie Kennedy's face after a two week binge.

You can TELL Thomas is really white. He called it a high-tech lynching of an uppity black. If he was any sort of black person worth his salt, he would have said African-American, which even I know is the only proper way to refer to people of African descent nowadays.

The only thing I don't understand is that if it was in fact the Dumbocrats who engineered the whole deal, why did they fall flat on their faces when it came time to put the screws to Thomas at the hearings? You'd think they'd be a little better organized. Couldn't have been them either, I suppose.

Who's left? Ah Ha. It was other African-Americans, of course. What good does it do them if Thomas sits on the bench if he isn't going to cater to them. They've got to have someone up there who understands how tough minorities have it, someone who realizes the only way minorities can get anywhere is if they get affirmative action and quotas. Thomas seems to think African-Americans can do it on their own, like he did. That sort of dangerous thinking can get a guy lynched, and that's what must have happened.

Uh Oh. How COULD they have engineered the whole thing? There were no African-Americans on the Senate Judiciary Committee, and not any in the Senate to sway the vote, so although they may have wanted to lynch him, they don't have the power.

Maybe Jesse "All people have to live together as brothers, except for those damn Hymies" Jackson could have pulled something out of his bag of tricks, but he's kept a relatively low profile. Jesse knows enough to keep his mouth shut when he's in a political no-win situation, so he's out of the game.

I'm more confused then when I started. Wait a minute, I'm on to something. As Sherlock Holmes said in the "Case of the Something or Other," when all other possibilities have been eliminated, the one that remains must be the truth, no matter how odd or unlikely it may seem.

Could it be that this whole mess had, dare I say it, NOTHING to do with Thomas' skin color. Could it be that there was a chance that he screwed up, and in the public eye, if there's a hint of impropriety, the dogs are on your ass, and they don't care if you're white, black, blue, red, or hot pink?

It happens. Ask Gary Hart or Judge Bork. Ask one of the Jimmys — either Swaggert or Baker. Ask Pete Rose or Wade Boggs or Otis Nixon. Ask Dick Nixon for that matter. Ask Vanessa Williams. Ask Chris "Look, I just wanted to sail my ships" Columbus, who's getting lynched 500 years after the fact. Ask the Kennedy kid who's being practically convicted without a trial.

I could go on forever, but I'll leave it up to Judge Thomas to find out for himself. When he's done with his investigation, however, I wish he'd do me one big favor. Get a hold of Marion "what hookers, what crack?" Barry and let him in on the secret. Marion suffers from the same delusions, only worse.

THEATER from page 1

ing in their chosen field," wrote Chairman Sheldon Patinkin in a department brochure.

Patinkin is currently directing "The Heidi Chronicles" at the National Jewish Theater in Skokie, and is also directing a new revue for the Second City mainstage.

Columbia faculty and graduates have made an impressive mark in the world of theater and film. Former student Micheal Stoyanov appears in NBC's current sitcom "Blossom" and Isabella Hoffman, another Columbia alumnus, is in "Dear John," an ABC sitcom.

Former Columbia student, Vito De Ambrosio was a regular in "The Flash," a CBS series. Costume design student Zulma Valdez is now a hat designer in Barcelona. Former Columbia faculty members, Bradley Mott and Ivory Ocean, have been working on movies and television in Los Angeles.

Acting and voice teacher Jeff Ginsberg is also an actor and artistic director for the Immediate Theater in Chicago. He tries to approach each student individually. "You get through to each person in a different way," he said.

Unlike many other theater schools, Columbia does not require students to pass an audition for admission but looks for special qualities in each student. Albert Williams, voice teacher at Columbia and entertainment editor for The Reader, said, "People have been told that they cannot do certain things and therefore,

have this mental barrier. By putting people in touch with their potential, they can overcome their fear."

The staff and faculty are willing to give extra time to students who come to them for ideas and suggestions.

"So much of theater is a collaborative art. Most of us (faculty) know a lot outside of our fields," says Francis Maggio, The Costume Shop manager who frequently designs costumes for shows at Columbia and elsewhere. "If a student comes to me with a question about acting, I can help them from a costume point of view."

Mary Badger, Producing Director, is knowledgeable in the acting and technical fields. "We (faculty) have a wide range of knowledge in theater as an art form. Self-motivated students come to us with all kinds of questions. We are their resources."

Theater students attend departmental meetings at the beginning of each semester. Hundreds of students (many of them new), meet faculty members and learn about the department. During Performance Week (Dec. 9-23), students perform their work on stage in front of a small audience, and teachers can evaluate their progress.

Patinkin watches every performance and other faculty members come to offer advice and criticism. Performance Week is also open to all Columbia students.

The Theodore Ward African-American Playwriting Contest allows theater students to show off their talent. The contest, in its seventh year,

is directed by faculty member Chuck Smith.

The winning play will be performed by Columbia theater students in front of a large audience and the runner-up will receive a staged reading. Last season's prize was "Sing Black Hammer" by William Mayfield, which played to a sold-out crowd.

Participation in school productions is very important. Students compete for parts and support one another. "Nobody's out to get anyone. It is very healthy competition," says Philyaw, who will be performing in the upcoming, "The Woman Here Are No Different," which tells the story of the residents and staff of a home for battered women.

"The Women Here Are No Different" has recently been cast and auditions for future school productions are usually held five weeks before the play starts rehearsals.

The budget for a studio show is around \$5,000.00. There will be two studio shows this year in the New Studio Theater: "The Women Here Are No Different" and "The Hunted."

Two more elaborate productions: "Once In A Lifetime" and "The Cherry Orchard" will cost more. "The costumes alone for 'Once In A Lifetime' will probably be \$5,000," Maggio said.

Columbia puts on a musical every other year. "The Three Penny Opera" was last year's effort.

The theater department and its majors are an eclectic group of people. "Yeah," said Philyaw, "we're very inbred...it's theater."

NIGHT & DAY

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

By Art Golab, Editor

Monday 21

This is poetry night at Weeds, 1555 N. Dayton. This is a strange little bar, creatively decorated from a junkyard, where the people have almost as much character as the place itself. Poetry starts at 9. Free.

Tuesday 22

A million bucks can buy a lot of art. The new Harold Washington Library is showing it off today at noon. A free, guided tour will be conducted for the public of the library's art collection. Some 40 Chicago area artists including sculptor Richard Hunt are represented as well as other works by artists of international renown. 400 S. State Street.

Wednesday 23

Black directors are taking Hollywood by storm, but few African-Americans are involved in financing and producing films. "Up Against the Wall" is an exception to that rule. Produced by African-American Images, and starring Marla Gibbs and Ron O'Neal, this film tells a positive story about a youth who tries to find a way out of the ghetto. Chicago singer-actor-playwright Oscar Brown Jr. was one of the screenwriters of the film and will be on hand to provide commentary during the showing. It's another Harold Washington Library Center event at 5 p.m., 400 S. State St., lower level auditorium.

Thursday 24

The FBI raided a successful commercial photographer's studio, confiscated his equipment, photos, and means of making a living. Why? He was wrongly suspected of making child pornography. John Sturges will tell his story during a panel discussion on Privacy and Surveillance in the Arts. The program is sponsored by the American Civil Liberties Union and the Chicago Artists Coalition and takes place from 6:30 to 9 p.m. at the 7th floor Genz Recital Hall at Roosevelt University, 430 S. Michigan. \$5.

Madonna exercises her artistic freedom and gets away with it in "Truth or Dare," the Hokin Center Movie of the Week at 4 p.m. It's free at the Hokin Center, Wabash Building.

Friday 25

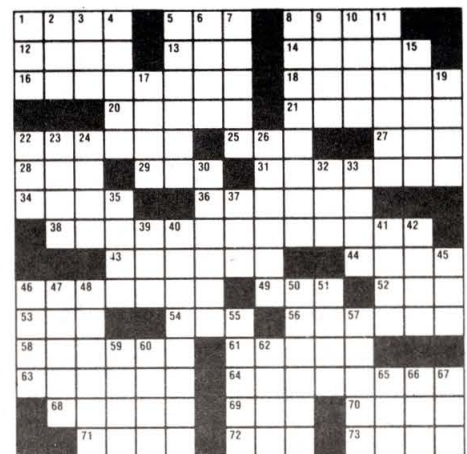
The problem with Theater Oobleck is they don't know when to stop. The experimental theater group is known for their fascinating original works

COMMUTER CROSSWORD

by Dorothea E. Shipp

ACROSS
1 "...having —, moves on..."
5 Sandy's sound
8 Soviet sea
12 Novelist Jaffe
13 Fluffy scarf
14 Lost color
16 Grads' publication
18 Prayer
20 Sound off?
21 Renter
22 Subjugate
25 — gratias
27 Important age
28 Jungfrau, e.g.
29 6 pt. scores
31 Anti
34 Drained
36 More chi-chi
38 Continually
43 Gentle
44 Amateur sports grp.
46 Actress Swit
49 Gab
52 Tennis stroke
53 Simian
54 Building wing
56 Lower in value
58 Recreation vehicle
61 Maurels or Previn
63 Actress Stritch
64 Rawlings' "The —"
68 Grain pits
69 Tree
70 Potpourri
71 Product of nidification
72 Literary monogram
73 Clifton or Jack

DOWN
1 Distorted
2 Caviar base
3 Once — blue moon
4 Fortuneteller's card
5 On train or ship
6 Source
7 Simulated
8 Defensive literary work
9 Steak order
10 MacGraw et al.
11 Diminish
15 Busy ones
17 Author Harte
19 Straight
22 Faerie queen
23 Friend
24 Graf —
26 Restaurant
30 Shoe
32 Gas: pref.
33 Mangle
35 Appointment
37 Grain
39 Soak flax
40 Curiosity
41 School letters
42 N. Mex. art colony
45 "Honest —"
46 Tatting



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Last week's SOLUTION



47 October birthstones
48 Stay
49 Social reformer
50 Deborah of films
51 Stratrum
57 Under
59 Heap
60 Baseball's Slaughter
62 Little —
65 — de France
66 Penpoint
67 Tar

SOLUTION next week

which unfortunately tend to go on forever. However tonight you can sample the genius of Oobleck and still get home in time for David Letterman. They will perform two short works at the Nights of the Blue Rider Festival. Showtime is 9:15 at the Blue Rider Theater, 1822 S. Halsted St. The tab: \$6.00.

Saturday 26

Paula has a secret and it's living in her basement—George, a 178-year-old vampire. This is the premise of "Vampires in Chicago," Raven Theatre's 1-act season opener, set in present-day Chicago. This world premiere is on the bill with another 1-act play, "Sister Mary Ignatius Explains it All for You," which should make for an interesting Halloween. Low-priced previews begin this weekend and tix are \$7. For reservations and information call 338-2177.

Face Value:

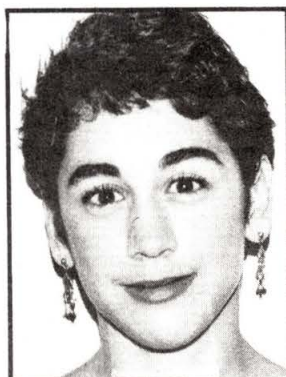
What is the easiest class at Columbia, and why?

BY NICOLE LYLE
Staff Photographer



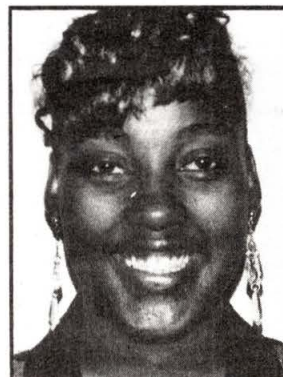
Al Bailey
Senior
Marketing Communication

General Math, because it's the basic math we use everyday. And the instructor makes it so joyful.



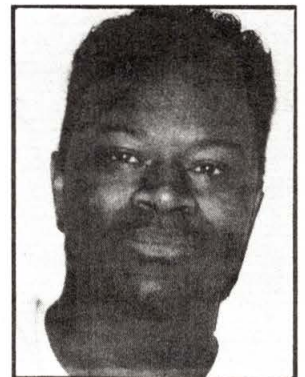
Stephanie Galfano
Senior
Liberal Arts

Beginning Psychology. It was very basic and the text book was extraordinarily comprehensive.



Shareese Henley
Junior
Dance

English I with Jerry Kaplan, because most of the work was done in the classroom.



Billy Williams
Sophomore
Art Advertising

Chemistry of life processes, because of open book quizzes, test, and an optional final exam.