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THE COLUMBIA COLLEGE CHRONICLE

VOLUME 25 NUMBER 7

THE EYES AND EARS OF COLUMBIA

NOVEMBER 4, 1991

Following the fees \$90,000 to Hokin

By Elizabeth Rodriguez
Staff Writer

Most taxpayers don't know how their tax dollars are spent. Most union members don't know how their dues are spent.

And most students at Columbia College don't know how the student activity fee they pay each semester is spent. All student activity fees go directly to the Hokin Center budget, and Dean of Students Hermann Conaway won't say how much money is available.

But a *Chronicle* analysis of enrollment figures shows that student fees have raised nearly \$90,000 this semester.

another \$800.

Those events and performances total \$29,245. Monies spent on other events, performances and salaries were not available, said Brown, who oversees and coordinates the operation of the Hokin Center and anything that takes place in the Hokin Center and the Annex. "The monies that run through the Hokin Center pay for salaries and programming," Brown said.

The Hokin board includes at least one student from each department. The board decides how the money will be spent. Large expenditures beyond the normal needs of the Hokin



A model poses in the Figure Modeling/Sculpture class.

By Omar Castillo/Photo Editor

Major Hokin Expenses Last Year*	
Celebracion Karamu	\$15,000
Bands	\$6,300
Films	\$4,645
Boat trip**	\$2,500
One person dramatic play	\$800
*Other expenditures unavailable. **Hokin's share of \$10,000 total cost.	

Columbia requires students to pay an activity fee each semester. Full-time graduate and undergraduate students pay \$15 and part-time graduate and undergraduate students pay \$8. This semester, 4,829 full-time students and 2,174 part-time students registered for classes. Those figures produce \$89,827 in student fees.

According to manager CarolAnn Brown, last year, the Hokin Center spent \$15,000 on Celebracion Karamu, a multi-cultural festival of the arts; \$6,300 for bands; and \$4,645 on films. Last semester's end-of-the-year boat trip cost the Hokin \$2,500, and a one-person dramatic play added

Center must have board approval.

The board presents performances, videos, films and hosts a number of programs. It also sponsors and co-sponsors student events and will join other Columbia departments to help defer costs.

"The Hokin Student Advisory Board will help support an event if it will suit the needs of the Columbia student body as a whole," Brown said.

Student performers at the Hokin Center or the Annex are not paid, but outside talent is.

"What they are paid [out-

see FEES
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Art the natural way

By Terri Fuller
Correspondent

It's the first day of classes and you enter room 1021W, sketch pad under your arm and pencil in hand. The class gets settled and you're ready to get started. From behind a tri-fold screen, a woman wearing a robe enters the scene, steps onto a platform and disrobes.

Suddenly a naked woman is standing at the front of your classroom, and you've been instructed to draw her. What do you do? You draw her. After all, you did sign up for Figure Drawing I, didn't you?

For those of you who are non-art majors, pick your jaws up off the floor and put those brows back where they belong. It's true, and it's not all that unusual, either. Columbia's art department often uses nude

figure models in figure art classes.

In an academic context, the human figure is the traditional subject of learning. By using live figure models, students learn to draw the human figure. The human body has been the central subject of art throughout history. Put simply, human beings have basically always been most interested in human beings.

A common practice in western culture, nude modeling was instituted at Columbia from the start. It is also customary among other schools where art is taught.

Model Meg Guttman (pictured on page 4) says she poses for art classes throughout the Chicago area. An actress and a singer, Guttman began modeling five years ago at the encouragement of a friend, and

feels that, unlike many other things in life, it requires no justification.

"I know it does good for people and that I'm making a contribution (to their learning experience)," Guttman said.

Although she would agree that nude modeling is not for everyone, Guttman said it is ideal for her. A "daydreamer by nature," she does a great deal of thinking and a fair amount of daydreaming while posing. She's never felt uncomfortable while posing nude and says that the art students respect and her efforts.

Naturally, a common curiosity among students is how comfortable the model is posing with only the bare es-

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page 4

Citizens speak out against CTA

By Omar A. Castillo
and Vizma L. Straumanis

More than 500 bus and train riders, including Columbia College students, filled an auditorium at the State of Illinois Center last Monday to protest proposed CTA service cut backs and fair increases for 1992.

Riders were given the opportunity to testify in front of a panel of CTA administrators. More than 100 people spoke, some on behalf of various organizations.

According to CTA Chairman Clark Burrus, service reductions and fair increases are necessary because state and federal funding has been cut.

The CTA has a deficit of \$57 million, according to CTA spokeswoman Rosmarie Gulley, who also teaches at Columbia.

Two Columbia students were among those who testified. They protested the plans to close the Harrison el station, which serves Columbia College and neighboring schools such as Roosevelt University and Jones Commercial High School.

John Abbott, a senior photography major, asked why the Harrison terminal was being repainted if it's under consideration for closing.

"It's the same station which you have proposed to close. Why? Why paint it if you are

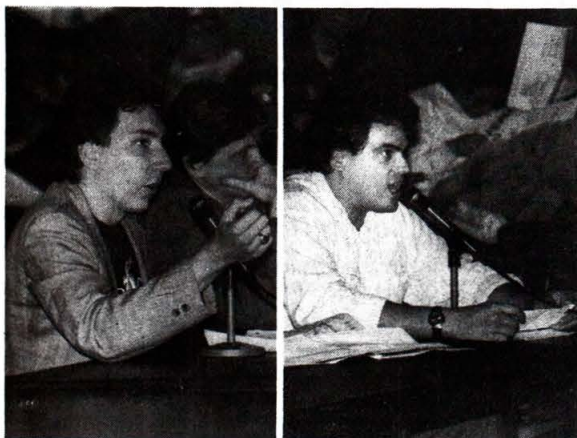
planning on closing it?"

The question, like all others posed by the audience, went unanswered by the board members.

Another Columbia student, Ivan Rivera, pleaded with the CTA, "Don't treat us as damaged cattle." He related a story of how a bus driver would not let him on the bus because his book bag would take up too much room. He even brought the bag to show board members.

"Low ridership is one of the main causes for closing many of the stations," Gulley said. "The Harrison subway station has

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By Omar Castillo/Photo Editor

"Don't treat us like damaged cattle," said Columbia College student Ivan Rivera (right). Rivera and John Abbott (left) testified at a hearing last Monday protesting CTA service cuts.

News

Artists need not starve

Read all about it on page 3.

Opinion and Editorials

Crescenzo "Dukes" it out

Everybody's favorite columnist, page 7.

Arts and Features

Major photo exhibit

Duane Michals show to open, page 5.



From the Stairwells

By KJ Zarker

Mmmmoney. Don't you just love the way that word rolls around in your mouth? The way it rolls around in your mind? Don't you just love the dreams money induces? Better yet—the results it produces? Talk about the single most unifying factor found in the diversity of modern culture! Money.

But did you ever notice how money smells? The smell is as pronounced as three-day body odor. And that's the good stuff. Now when money is really tight, it only smells like dirty copper. The lint in our pockets sticks to grimy pennies the way disappointment adheres to an unemployment check, or a paycheck—after taxes.

And always lingering, so subtle that it is detected only in the recollection of newsprint, is the aroma of dried blood. But on a day-to-day basis, we can't smell that. That's too delicate. Our time-hardened olfactory systems can only detect expensive colognes, leather furniture and premium fuel exhaust.

Money smells like cum, like sweat, like some kind of dried exotic plant. We don't roll it and smoke it but it sure gets into our bloodstream, doesn't it?

Money keeps us running so fast and so hard that we don't have time to stop and think, *is it worth it?* Are we running after it, or running from it? That pause just cost you time and everyone knows (oh, the slogan is so old) that time is money. Move on, sucker.

It's hard to concentrate on your studies when that figure keeps seeping into your thoughts, isn't it? "If I only had \$..." Sometimes, it's my first coherent thought of the day—it rises in my consciousness with the steam in the shower. "If I only had \$..." For those of us who don't have money, or don't have much of it, well, we sure know a lot about it. It's constantly on our minds.

Our facility with abstract thinking may be slow in our studies, but it's quick with money. Think of those street people always bugging you for some change. One asks you for a quarter and you make a split-second assessment of how much s/he's suffered for it.

Some of us are going to college cause we fell for the motto: If you get your degree, you get a good job and you make more money. But what you're not told is that by the time you graduate, the specter of debt will creep into your room at night and sit on your chest and grow heavy—slowly suffocating you like the legendary Chinese ghosts. To exorcise it, you'd better make money.

We lose sleep over it. We fight over it. We compromise ourselves for it. Contracts are torn up more readily than dollar bills. Indeed, money has become a symbol worth dying for—its meaning based on hypocrisy and cold-blooded honesty. Money is a powerful representative of individual and national importance: it's merely flimsy paper, yet it's capable of turning into impenetrable structures of steel and concrete. Not even Superman can do that.

But now, the reason for living couldn't possibly be money, could it? Yet everything around me—the spread of capitalism (in the guise of democracy)—the price tag of a home (versus the price tag on a life)—everything tells me that yes, money is the meaning of life. Money is more vital to us than family members. Think about it. If we have to, we can live without the latter.

After all, having money can get you out of the most unpleasant situations. Money-motives determine where and how you live, what you eat, what (if any) medicine you get, and perhaps scariest of all—what kind of information is available to you. Some of the most revelatory information is institutionalized.

Education, in the institutional connotation, ain't free. Money sounds like a good idea—a sweet idea—but it really stinks.

Mastering the possibilities with credit

By Elizabeth Rodriguez
Staff Writer

A new battery for the car. Winter clothes. Airfare for an unexpected trip. You need these things, but you don't have the cash handy. Don't worry, charge them.

You don't have a credit card? No problem. If you're age 18 or older, a college student, and have some source of income, your chances of getting a credit card are good.

Credit card applications specifically for students are posted on bulletin boards throughout Columbia College.

Most college students work part-time and struggle to make ends meet. Nevertheless, they are sought after by credit card companies.

"Students are a better risk than anyone else in the country, they have fewer defaults and delinquencies and are excellent users of credit," said William Ahearn, spokesman for Citibank Mastercard and Visa. "College students are good customers now and have the potential for being great customers in the future."

According to Ahearn, students don't have to be employed full-time, but should have some financial background. For instance, student applicants should have a bank account or be enrolled in a work study program.

"There are a bunch of variables that are looked at on applications," Ahearn said. "It's like a test, if you fail one question it does not mean that you fail the test altogether." Applicants must be 18, the legal age to sign contractual agreements, he said.

The conveniences of having a credit card and the ease with which they can be obtained makes them very tempting, but using a credit card has its pitfalls. Angi Williams, an undeclared junior, obtained her credit card through a student application.

"There are benefits that

markets for American Express. Like Citibank Mastercard and Visa, American Express values the college student. "We don't perceive students to be risks," Burcul said. "Most students are credit-worthy customers."

Unlike the other cards, American Express has more stringent qualifications. Students must be 18 years old, enrolled full-time in a 4-year college and have some source of income.

"Sources of income can be grants, school loans, school job funding, or money from parents," Burcul said.

To promote their cards, Citibank and American Express provide students with additional services not offered to regular card members. Both companies offer discounts on airfare and savings on long distance calling.

American Express publishes a quarterly magazine, *Connections*, for student card members at no cost. *Connections* contains information relevant to college students, such as travel, internships, job interview tips and money management. Included with the magazine are coupons for savings at restaurants and retail establishments.

Having a credit or charge card also comes in handy for check writing when the retail clerk asks for a major credit card or when the car breaks down miles away from home. But having one means payments every month with interest. Don't forget the annual fees. And if you're not careful, you may find yourself paying off credit cards longer than expected or coming up short when American Express is due.



come with a credit card, but I do spend a lot and I am in debt," Williams said. "You can't diminish interest by paying \$20 a month off your bill."

Interest rates are indeed high. The annual percentage rate for purchases made with a Citibank Mastercard or Visa is 19.8 percent with an annual fee of \$20.

There is an alternative to the credit card. It's the charge card, or the American Express card.

American Express cards differ from traditional credit cards because the balance must be paid monthly. There is no interest charge. The annual fee is \$55, and there is no credit limit.

"Using the American Express card forces you to charge only what you can pay," said Luana Burcul, vice president of special

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Survival course for the starving artist

By William Finley
Staff Writer

The notion of starving artists may be romantic, yet it is doubtful that students who spend four years and thousands of dollars at Columbia actually look forward to poverty and destitution as they pursue their careers in the arts.

A new class offered by the management department, "Self-Management for Artists: A Survival Course," is designed to teach students how to survive financially, professionally and psychologically in the real world.

"It is very important for students to know the business side of the arts," said instructor Allona Mitchell. Mitchell has 25 years of experience in arts management and currently operates her own curatorial services company.

Dennis Rich, chairman of the management department, agrees on the necessity of the new offering. "I know lots of artists who say they wish they had one class on



how to read a contract, keep records or do accounting."

Kurt Mazurer, a graphic design major currently enrolled in the course, thinks it's a great idea as well. "I've done some freelance work in the past and was taken in."

Mazurer once received a rubber check for a job and was stuck with it.

"I want to learn what to do if it happens

again," he said.

Paul Vozdic, a photography major taking the course, said that although he has some freelance business experience, he still needs help with "goal-setting, business

management and direction."

One of the first concepts Mitchell introduces to her students is the business plan. Artists, like other businesspeople, must learn to demonstrate the value of their work in writing in order to obtain funding.

Towards that end, Mitchell's students are required to write a letter in which they list exactly how much their education at

Columbia will cost and then devise a business plan justifying the expense to either their parents or whatever agency pays their tuition.

Mitchell said the dress-rehearsal prepares her students for the real world. "I want them to realize how much has been invested in them and to justify it."

Will Moore, a performance artist, justified his enrollment in the course by saying, "The world is filled with people who will take advantage of you...I want to learn the legal stuff."

In addition to business plans and self-marketing strategies, students receive hard-nosed instruction and advice on matters such as accounting, taxes, negotiations, grant applications and governmental policy regarding the arts.

"Each night is a mini-workshop," Mitchell said. "I am bringing in half a dozen instructors from Columbia who also are lawyers, C.P.A.s or professional grant writers to speak on their specialties."

Mitchell claims that these mini-workshops give students "something to take with them," as well as a sampling of other courses available in the department.

Students in the class read a biography or autobiography of an artist from their own field. For example, a painter might read a biography of Vincent Van Gogh. The students are asked to analyze how the particular artist survived—financially and emotionally—and write about it.

Mitchell claims that the process gets artists to think about how they are handling their own lives and to plan their own survival strategies.

In the course, Mitchell works with dancers, painters, band managers, photographers and others, and says of Columbia, "I think it is a very idealistic, nurturing environment."

Yet for Mitchell, "nurturing" means teaching young artists how to survive, pay the bills, and with some good planning, how not to starve.



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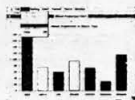
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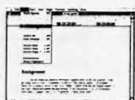
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*Based on a survey conducted by Computer Intelligence in February 1991.

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DEPT. DOINGS

Management

Your band doesn't have to go to LA to get a recording contract. Columbia's own AEMMP Records is seeking new talent to promote in an exclusive marketing and distribution agreement. AEMMP functions as an independent record company staffed by students in the management department. One band formerly signed to AEMMP, the Bad Examples, recently signed with CNR Records, a major label in Holland. Call 663-1600 X447 to find out how to submit your work for consideration.

Television

How 'bout those new "600 South" anchors, Vivian Panou and Donayle Anise—and standbys Andrew Hayes and Julie Cervantes. You can catch Columbia's best in late November on a cable station near you.

Theater/Music

"The Women Here Are No Different," is the Theater/Music Department's first big production of the year. The play portrays life in a shelter for battered women and will run November 8, 9, 10, 12, 13, 14, 15, 16, and 17. All performances except the 15th are a mere \$2.00 admission. Call the department at 663-1600 X800 for

Christensen plays "Ignorance"

By Julie Sachi Moriki
Correspondent

In a black and white photograph a man is dressed in a heavy, multicolored coat with black fur strung tightly around his neck, falling gently into place on his chest. His face is turned slightly to the right, his eyes in a gaze to the opposite side, and his beard and mustache neatly trimmed. This is definitely an actor's pose. If Peter Christensen could speak from the photo, he might say something pompous, arrogant, a statement sure to reflect a flare of ignorance.

Indeed, he looked ignorant. That snooty, self important look upon his face seemed to suggest he didn't care to be bothered by vital issues of the day. In fact, he posed as Ignorance in the photograph for John Rastell's 16th century play *Nature and Sensual Appetite*, which opened at the Royal George Theater, 1641 N. Halsted, on Oct. 18 and runs through Dec. 1.

Performed by the Chicago Medieval Players, many of the cast members are literary scholars versed in the written works of the 12th and 16th century era.

Christensen, a full-time English professor at Columbia College, has been involved with the Chicago Medieval Players for two years.

His character Ignorance's name is an obvious reflection on his role, as the antagonist in the English medieval play.

"Ignorance is a vain, foppish, empty-headed fool," Christensen said. "He doesn't even know his own name, let alone where he lives. He is simply ignorant."

Ignorance he may be on stage as an actor. Ignorant he is not in person.

Sitting in his office, a shelf full of books lined up against the wall on his right side, Chris-

tensen spoke freely about his fondness for literature.

He waved his Winston cigarette in the air as he described the "good feeling" that he gets when his eyes dance over the pages of a Shakespearean play. He's known this good feeling since the age of 12 when he first held a copy of *Romeo and Juliet* in his hands.

The feeling he gets when he reads Shakespeare is one he can't fully explain other than it feels good. Like making love, fine literature makes him come alive, he said.

It's this vivacious feeling that he gets from literature that led him to teach. Christensen came to Columbia College 14 years ago to teach specifically the works of Shakespeare. "Every semester, I make sure I teach at least one Shakespeare, and other great works of literature. Every summer I go to Canada to see the Stratford festival," he said. "I try to travel to London, England every two years to attend the theater."

For years, Christensen had gone to see the Chicago Medieval Performers act on stage. After each performance, he said to himself, "I could do that."



Peter Christensen

In the Spring of 1989, he decided to ask the general director of the company if he could audition.

"Ann Faulkner, the general director, rolled her eyes at me when I asked to audition," Christensen said with a grin. "It had been years since I had acted."

Much to Faulkner's surprise, Christensen won her over with his audition.

Transforming himself into the role of Ignorance, he waved his hands through the air as he recited "I love not these hoarse, hum philosophers," he said in an old, English accent. "These cunning, great astronomers, who tell how far it is to the stars."

This summer Christensen will travel with the Chicago Medieval Players to perform in Spain. While he has no intention of ever becoming an actor, he enjoys the feeling he gets on stage.

"The rush I get before I go on 'I feel almost sick before I'm about to perform because I'm nervous. Yet, it's the most exhilarating feeling in the world.'"

Minutes before he is about to go on stage after intermission for the first public performance, Christensen appears relaxed, standing in the back of the theater smoking a cigarette.

He hasn't even changed out of his white polo shirt, blue jeans, and Reebok gym shoes. Instead, he just stands against the wall in the aisle, smoking.

Puffs of grayish, white smoke float upward against his face as he stares at the stage he will soon be performing on.

In a few minutes, he appears dressed in eccentric medieval clothing as Ignorance.

ART
from page 1



By Omar Castillo/Photo Editor
Model Meg Guttman

sentials in front of a group of eager students. But what about the students? Do they feel uncomfortable in the presence of a nude model?

"No," said art student Baramesi Randle. "It's a better experience since you don't have easy access to live models."

Randle said he personally could never model in the nude. His opinions, however, are not shared by the men and women who pose for Columbia's figure art classes. Hired by the instructors, the models pose nude for approximately \$9/hour. Varying in shape, size and race, models' ages range from those in their early 20s to those in their late 60s. Most of

them are artists, dancers and actors.

Once in the studio, the model is provided with a changing area and a robe. Only students enrolled in the classes are permitted in the studio, and the sessions are very discreet. The atmosphere is very quiet and respectful.

Both Cassidy and Guttman agree that the nude human figure represents purity.

"Nude modeling in art classes is about the aesthetic discipline of the human form," Cassidy said.



THE DUANE MICHALS SHOW photos courtesy of The Museum of Contemporary Photography of Columbia College.

Top right Andy Warhol, 1958
gelatin silver print

Bottom right Ludmilla Tschierina, 1964
gelatin silver print

Bottom far right All Things Mellow in the Mind, 1986
gelatin silver print

Osborne takes flight in new novel



By Theresa Volpe
Features Editor

If you have never been fortunate enough to be taught literature by Karen Osborne, you're missing out on a literary adventure. If you haven't read her second novel, "Hawkwings," you're missing out on her gift to the literary world.

Karen Osborne can be a bit intimidating at first, but aren't all good teachers? Sometimes you may feel completely illiterate listening to her ramble off a million book titles or quote poetry word for word off the top of her head. Other times, you grasp the concept whether it be a poem, short story or just something thought provoking she has said in class. She helps you to see literature in a different light and makes you want to read those million books and poems she quotes.

Just as Osborne herself may

be intimidating, "Hawkwings" may be too, but only if you've never read lesbian fiction before. "Hawkwings" is



Karen Osborne

about Emily Hawk, a woman who has suffered the loss of her best friend, George, to AIDS, and a break up with a longtime lover Bonnie. When the novel opens, Emily takes her first step towards recovery by attending a party where she meets Catherine and begins to rebuild her own life.

"In the beginning, Emily has not yet ascertained how she

can go on with her life without George," Osborne said, "and she doesn't believe that she will know the joys of romantic passion again."

Osborne thinks it's the connection and contrast of those two kinds of love that the novel pursues. "In other words, the loss of George was every bit as painful as losing a lover," she said.

The novel also explores the different roles that friends play in Emily's life. "These friendships sustain and nourish and allow Emily to have something to bring to her love relationship."

Once you read the book, its title becomes self explanatory. "It's about learning to fly. Some of the metaphors are about Emily being down and not being sure she can fly on her own. It's about a particular kind of flight-she needs to be very connected with Catherine because she has to be grounded if she's going to take those leaps to go anywhere."

The reader gets to know Emily Hawk very well. We learn of her desires to please Catherine on both an emotion-

al and sexual level, making for some steamy, erotic love scenes throughout the book.

When Osborne is asked why people should read a novel about lesbians, she tells them, "I'm a lesbian and I read Faulkner and novels about straight people all the time, about straight people having sex. I think what people who normally do not read lesbian fiction will find is just how universal the subject of desire, erotic desire and all the joy, passion and anxiety it contains is something we all do share."

Reading "Hawkwings" is not going to turn anyone into a lesbian who doesn't want to be. "I think it will open doors for people in terms of their perception of lesbians as being every bit as complicated and individual as anyone else."

Writing "Hawkwings" was a fun experience for Osborne because she was writing about things she thought she never would write about. "It was very freeing to write about someone a little bit closer to myself and about people and issues closer to the kind that exit in my own adult life."

She said at times it was dangerously close and terrifying and at other times exhilarating and liberating. "This book is my attempt to at least suggest a gift that someone once gave to me. It's an effort to share what's in my heart. For me, that's where most artist should be coming from."

In 1989 the novel's first draft was written in six weeks and revised during 1990-91. It was published in May by Third Side Press, Chicago's new feminist-lesbian publishing company, founded by Midge Stocker.

Osborne is currently working on the sequel to "Hawkwings" that should be out in 1993. This time around Osborne will be exploring Catherine's point of view. "A more interesting challenge would be to render Catherine. It has to be a book where the readers feels they know Catherine just as they felt at the end of "Hawkwings" towards Emily."

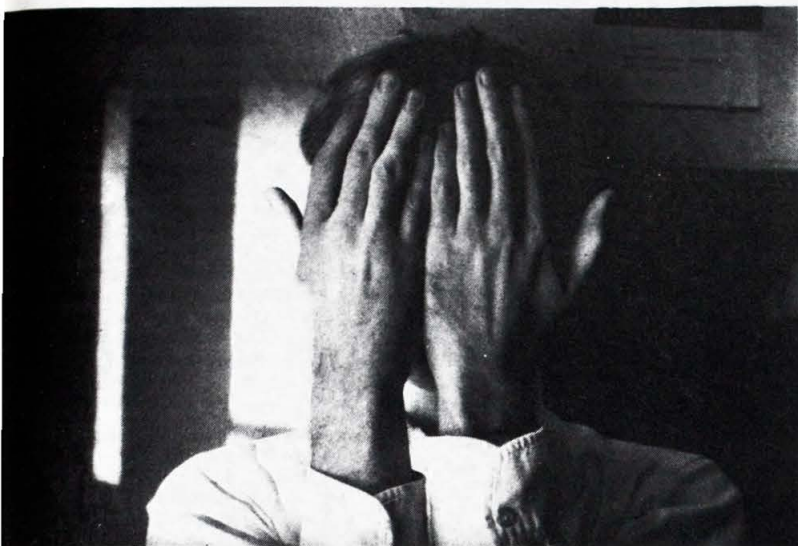
Osborne earned her Ph.D in English from the University of Denver and along the way she taught at a Southern Baptist institution in Florida, hiding her sexuality in order to further her career. "I basically didn't

do anything except go to work alone. Only to Tampa couldn't together."

Osborne colleagues was an experience I would through." In 198 Fulbright American State Un Georgia. Since 19



ANDY WARHOL



JUDMILA TSCHERINA

Duane's world

By Alison Pryor
Correspondent

Duane Michals has made his mark on the art of contemporary photography by using techniques such as painted photographs, double and triple exposure and texted pieces. Now Columbia has the opportunity to witness his work first hand when the traveling exhibition, "Duane Michals Show" comes to the Museum of Contemporary Photography, 600 S. Michigan Ave.

Michals was one of the first photographers to put written text on his work. He was born in McKeesport, Pennsylvania in 1932 and is a self-taught photographer. Since Michals began his free-lance career in 1958, his one-man exhibitions have been shown at museums and galleries around the world.

He enjoys experimenting with a variety of ways to explore and express his personal and emotional life. His extensive work with painted photographs and double/triple exposures causes Michals' work to appear surreal and cinematic. He also enjoys creating multimedia photographs by bringing together poetry and painting. These techniques create works of art that delve into the worlds of dreams and desires. "It's about consciousness. It's about recognizing life in all its diversity and embracing it—we have so little time left—we're alive for just an instant. We should all be embracing," Michals said.

Arthur Ollman, executive director of The Museum of Photographic Arts in San Diego, is responsible for organizing this traveling exhibition, which supported in part by a grant from the National Endowment for the Arts.

The show will display more than 100 black and white photos, including 16 sequences, and nearly 200 hand-painted photographic images. To supplement the photographs, a short videotape narrated by Michals will play continuously during the exhibition.

The exhibition is the first American retrospective of Michals work. Michals will

discuss his work and present a slide show in a lecture entitled, "Photography and Reality," at 5:30 p.m. Friday, Nov. 8, at the Ferguson Theater adjacent to the museum. A reception for the artist will be held from 6 to 8 p.m. at the museum. The exhibition will be open to the public on Saturday Nov. 9 through Jan. 4. There is no admission fee for the reception or the show. However, there is a \$5 charge for the lecture. Contact The Museum of Contemporary Photography at ext. 104 for more information.



ALL THINGS FOLLOW IN THE FINE
A SLEIGHT OF HAND, A TRICK OF TIME
AND EVEN OUR GREAT LOVE WILL FADE
SOON WE'LL BE STRANGERS IN THE GRAY
THAT'S WHY THIS MOMENT IS SO DEAR
I KISS YOUR LIPS AND WE ARE HERE
SO LET'S HOLD TIGHT, AND TOUCH AND FEEL
FOR THIS QUICK INSTANT WE ARE REAL



in that town ex-
school functions
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86, she was a
senior lecturer in
terature at Tbilisi
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Osborne has held

no secrets and decided she would not go on job interviews without telling them about herself. She was not going to give up one for the other anymore. That's why she has been teaching English at Columbia since 1986.

"I'm so glad to be at Columbia. I can teach and live my life, too. Columbia's liberal vision is a wonderful thing. It's committed to the rights of minorities and the disenfranchised. Students and faculty flourish here in ways that might not be as open in other schools. I feel free here, intellectually and spiritually."

Major American Writers I and II, The Modern American Novel and Native American Literature are among some of the classes Osborne teaches at Columbia.

"Hawkwings" is available in the Columbia bookstore for \$9.95 along with Osborne's first novel, "Carlyle Simpson."

HWINGS

Lee Osborne



Excerpt from "Hawkwings"

Eventually her body relaxes, and I continue to hold her gently. We say nothing. I am weeping inwardly because I cannot believe how much I love her and want to give her pleasure and tenderness and understanding and all the things she hasn't had enough of in this life. And I weep because she is distancing herself from me, and cannot move as fast as I want her to, as fast as I have fallen headlong into love with her. And I weep because I know that somewhere deep inside her, and beyond her body, she wants me to reach her, wants me to stay, to wait with her. Wants my tears to reach her, to release her.

Wants me to keep chipping away at the perfect glaze.

I watch her fall asleep, and it calms me to hear her breathing change.

Such breath knows it has all the time in the world. Knows that all true things cannot be forced. Catherine is attracted to me because she sees my unguarded passion, suspects its depths may lead

her to her own. And that is precisely why she is also distancing from me these days. I am always in a hurry; once I've found love, I reach for it, give it everything I've got. My intensity is raw and frightening to most people. It refuses to skate on surfaces, instead plunges deep into the heart of experience. I chip away at the ice. I cannot bear the lie of being kept apart from love. Life. It's wrong to waste it, to deny it. Yet pursuit itself can be toxic; we mortals are too fragile to accommodate a steady diet of mental and spiritual torque. I do not want to shatter anyone, not even myself.

I turn from her and lie on my side, closing my eyes. I try to match my breathing to hers. Patience is a highly overrated virtue, I think. Fine line between such virtue and ethical lassitude. To be patient is also to be calm and safe, to avoid risk. Yet to be patient with Catherine now is also to place myself at risk.



LETTERS

To The Editor

To the Editor:

I submit that no college purpose or benefit is served by continued occupation with the utterly stale contentiousness of the little tribes still at Columbia's "science wars." Somehow, it all reminds me of the pitiful soldier who came out after years of hiding on some remote Pacific island, still holding to the futile notion that World War II was still going on. Well, our little war is done, though a few may still flail away for a bit. If so, let it be done in private.

When, in late May, I sent an announcement to the *Chronicle* of Columbia's new "Science Institute," I supposed that it would largely settle uncertain-

ties about the direction of Columbia's science interests and thus leave much less to partisan interpretations. Regrettably, my announcement came too late for inclusion in the last spring issue of the newspaper, and it remains unpublished. I offer it again in the hope that it will communicate a firm college policy.

(May 30, 1991)

To the Columbia College Community,

I am pleased to announce that Columbia College has established a new Institute for Science Education and Science Communication. Effective

Sept. 1, 1991, Dr. Zafra Lerman has accepted appointment as "Distinguished Professor of Science and Public Policy," to head this institute which will design initiatives in science and public policy, science communications and science education and will develop associations with the national and world scientific communities. The Institute will be independent of the Department of Science and Mathematics. Dr. Lerman's innovative and highly successful methods of teaching science at the undergraduate level will now be exercised at the graduate level. In her new appointment, Dr. Lerman will have responsibility for

Columbia's graduate program (MAT) in science education and for administration of grant projects inspired by her effort.

I observe that this appointment and the Institute will play a major national role in science education and public policy and will give Columbia College impressive visibility in the national and international scientific community.

This announcement has already had impressive publicity and enthusiastic recognition by the national science community. A ready document of this is the visit to Columbia of the distinguished world scientist, leading Chinese dissident and celebrated hero of Tiananmen Square, Dr. Fan Lizhi who will be honored at the "Institute's" inaugural event, Nov. 16.

Mike Alexandroff
President

To the Editor:

After I read Steve Crescenzo's column in the Oct. 28 *Chronicle*, it appears that the self-declared "Eyes and Ears of Columbia" are blind and deaf. Almost every one of his observations was revolting, myopic and misinformed. If this is the cutting edge of editorial writing, I fear the world is about to come to an end.

What's this "splintered, subgroup dominated country," you're talking about, Steve? I never knew that European, white males were classified like this. No one ever told me that I was part of a splintered subgroup.

From the beginning to the end of the column, you seem to have found something to offend just about everybody. For example, "surely these Native Americans must have SOMETHING more constructive to do than picket World Series games because one of the teams does some sort of silly tomahawk thing with their arms?"

Like what, Steve? Maybe do a rain-dance or star as extras in *Young Guns III*? How about making some jewelry or a rug for your mom to buy when she visits an Indian reservation in Oklahoma to see "Indians in their natural environment?"

We are dealing with a cultural identity here, Steve. It's not a joke. Ever since Europeans settled the Americas, we've slaughtered Native Americans, taken their land and used cartoonists' caricatures for our entertainment. You probably wouldn't think it was very funny if a columnist lampooned your family and heritage.

Then you quip, "Why is it some people will walk right by a homeless person, then get inside and rant and rave that SOMETHING must be done about the homeless situation. If you took a poll, I think they'd rather you give 'em a buck or two and shut the hell up."

Oh, Steve, you are pure genius. Give Bill-The-Homeless-Person a buck, he'll go away and you can sleep well at night. The next day Bill is still there and he's still homeless. Giving them money and ignoring the real problem won't really help the situation.

There are many more things to complain about in this column, but I have already wasted too much valuable time criticizing writing that is so valueless. Even though the *Chronicle* has improved greatly over previous incarnations, I must question the editorial staff of a newspaper that gives such a blatant bigot as Steve Crescenzo full reign to offend with his ignorant writing.

This type of thoughtless writing is the catalyst that threatens free speech in college newspapers all over America.

Richard Loerzel
Film/Video Department

To the Editor:

I am writing in regards to the article that appeared in the Crescenzo's Club column on Oct. 21.

Mr. Crescenzo, you were way off target and it is becoming quite evident that you don't know anything about anything! Your attempt to cover your inadequacies as a writer with irony and sarcasm is hilarious.

First of all, while I felt that you were correct on some of your points regarding Judge Thomas, your comments about African-Americans wanting

Close the door on 'open door' policy

By Caprice Walters

While the open door policy is making forward progress in Washington, it is back-pedaling at Columbia. Columbia's open enrollment policy has affected the school in more ways than ever imagined.

Open enrollment provides acceptance to any student who applies, while at the same time providing financial growth for the college. The policy is structured to give students who are not academically eligible to attend other institutions a chance to continue their education. It also sets the stage for a diverse atmosphere of ethnic backgrounds—a condensed version of Chicago's melting pot.

But more than increased social interaction and financial growth is brewing in this stew. Columbia's recipe for higher learning is not digesting well with plans for a better learning environment.

The problem is that now more than ever, the real college students are standing up—standing up just to avoid being trampled by the occasional passersby.

While Columbia's enrollment is steadily increasing, no one is straining the good seeds from the bad. So the students must decipher for themselves.

Those old passersby. You may see one prancing around the Hokin Annex in cut-up pants with their anatomy just hanging loose. They might even come in handy on certain occasions. If you are running from a potential mugger, chances are if you run into the Wabash lobby, the chaser might become frightened at similar look-alikes and give up.

But if you happen to survive the muggers, the

peddlers and the sight of those dreaded passersby, you might get your money's worth of education. You'd figure if money can't buy you love, or a good education, or a credible degree, it would at least buy you some peace and quiet.

Not a chance. Don't bother asking for apologies from those passersby if you can't understand the hip-hop ghetto language they employ. Don't knock the ghetto. Some of my best friends live in the ghetto. For that matter, I live in the ghetto.

Almost every college has its group of no brainers, even Yale and Princeton. They just come from rich families, where it really doesn't matter.

We're not just talking about unfortunate minorities who are falling victim to a system that is going AWOL. We're talking about the very beginning. We are talking first rate arguments about why a degree from Columbia is as good as two dead watchdogs.

Never mind the politics inside the administration. Never mind the controversy about who is qualified to teach. Never mind the fact that your associates are thinking Columbia is nothing more than a City College in disguise. But draw the line with obnoxious classmates who spend more time overpopulating the school's elevators and lounge areas than they do in the library. You might even be surprised if they could point out the library.

So while Columbia's enrollment is shooting through the roof, the number of quality students is taking a nose dive. Please close the door before the current whirlwind blows away what little credibility the college has left.

OPINION

CHRONICLE

Department of Journalism
600 South Michigan Avenue
Chicago, Illinois 60605
312-663-1600 ext. 343
FAX 312-427-3920

Art Golab, Editor

Jerry E. Pott, Managing Editor

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

Cynthia T. Dopke, Copy Editor/Layout Muriel Whetstone, Special Projects

Omar Castillo, Photo Editor Michele M. Bonk, Advertising Mgr.

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

Editorial Cartoonists: Mark Brewer, 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.

someone on the bench who is going to cater to them is ridiculous. You definitely CANNOT make assessments as to what African-Americans want since you are not an African-American (and never will be, I might add) and as far as who WE do want on the bench, that is someone who is going to look out for *all* Americans, and in case you didn't know that includes African-Americans who are often lost in the shuffle (no pun intended) of a white, male-dominated society.

Furthermore, as far as affirmative action and quotas are concerned, they were not originally designed to insinuate that people could not do things on their own, it was meant to give everyone a chance, something that white America has always taken for granted.

Lastly, in my opinion, you need to keep your BIG, FAT mouth shut regarding lynching, a topic which you have no authority to discuss unless you are open for a demonstration.

Shanita B. Bishop
Marketing Communication

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FEES

from page 1

side talent] depends on how well they are known, and what their going price is," she said.

Ron Metz, chairman of the Hokin Student Advisory Board, said he hopes to see more student involvement in both facilities and wants to see more student performances.

The Hokin Student Advisory Board has lined up several student bands for October and November and will continue to run films every Thursday at 4 p.m.

Student organizations and outside agencies are welcome to submit proposals to the advisory board.

"The money that is spent here and what it is spent on is scrutinized and the board works to do it equitably," Brown said.

CTA

from page 1

weekly ridership of 1,200 passengers in comparison to the Jackson stop of 8,000 weekly."

The CTA has released a list of alternate routes. For those who usually use the Harrison station, the Authority suggests using the Jackson and Roosevelt stations and the No. 29, 36, 44 and 62 buses.

"Proposals on station, bus and owl services could be a ploy," Rivera said, "Maybe the CTA only wants to raise fares! A bluff for an excuse to convince the public that the CTA won't be so harsh they will just raise fares! Columbia College and its community will not except that idea. Do not raise fares."

For more student reactions, see Face Value, page 8.

Correction

A Chronicle article on a new Hispanic theater group at Columbia stated last week that their first major production would be Edward Albee's *Simply Maria*. In fact, Josephina Lopez is the author of *Simply Maria*. The Chronicle regrets the error.

Voice your opinion. We're saving space for you. Bring your signed opinion pieces or letters to the editor to the Chronicle office, room 802-Wabash. Deadline: 5:00p.m. Tuesday.

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STEVE

Crescenzo's Club

You have to doff your cap to David Duke; or your hood, or sheet, or underwear, or whatever it is those goofy Klan types wear on their heads when they get together to play poker, drink beer, bum crosses and lynch darkies.

And as much as I hate the man the, his family, everything he stands for, and hate anyone that even looks like him, I owe the guy a favor.

You see, without even knowing it, Duke has proved what has always been my biggest argument when I sit around with my buddies and we discuss the state of the world. Well, my second biggest argument, anyway. My first biggest argument is always that I certainly DID buy that last round.

I just can't help but get in these huge arguments with certain types of people. You could call them activists, or militants, or fearless do-gooders. If you listen to them, you'd probably call them energetic, focused people dedicated to setting the world straight, no matter what it takes. I call them self-righteous, paranoid little freaks that put the rise they get out of being fanatical before their so-called beliefs. You can probably see how the arguments develop.

That's why I owe Duke. He's proved my point better than I ever could. In case you aren't politically aware, Duke is the ex-KKK, ex-Nazi, who is running for the governorship of Louisiana, with a not-half-bad chance of winning, it looks like. You gettin' this? One of the biggest racists to ever don a sheet MIGHT BE GOVERNOR OF A STATE. Not much of a state, but a state nonetheless.

My question is, what would have been his chances of getting this far politically if he were still the Klan's Grand Poobah, or Chief Lizard, or whatever those morons call their supreme leader. Try zero. Vegas wouldn't even set a line. Impossible. And Duke knew it. Only other fanatics vote for fanatics. And there's not enough fanatics who agree on anything to ever swing a vote.

So Duke turned in his pink hood that signifies leadership, threw out his secret decoder ring, and stopped giving the secret handshake to other Klansmen when he saw them at the diner. He started denouncing all his redneck buddies, saying he only joined up to get away from his nag of a wife, or some such nonsense like that. I'm sure it wasn't easy at first. His friends were no doubt confused by their leader's behavior. He probably heard a lot of:

"NO, NO, Dave, that ain't the secret handshake. Yer supposed to bite on yer thumb and THEN stick it up yer butt. What in hell's got into you, boy?" And when Duke stopped attending the rituals, he probably got a lot of: "What you mean you ain't a' goin to the cross burnin, Dukie? You always bring the scissors to cut the eye holes. Gol'Dangit, now we gonna be runnin' into each other all night like that night you was home with the flu."

But Duke held firm, knowing he was doing the right thing for racists everywhere. He was willing to give up the lynchings and the beer parties and all the other fun stuff that comes out of being a racist in Dixieland, because he knew that by joining the system, he would be in a much better position to help out sickos everywhere.

The creep is still a racist. The scumbag is still a Nazi. The Son of A Bitch is still a member, at least in heart, of one of the most despicable organizations to ever hold a meeting. And the man has a shot at being governor, where he will be in a position to really do some serious damage.

Who can learn a lesson from this? Take your pick. Start with the Right-To-Lifers who caused all the commotion in Wichita. They were so busy getting crazy and getting arrested, they never even noticed that George Bush, who I'm pretty sure is against legal abortion himself, was publicly denouncing them. Who exactly are they trying to reach?

How about the Minister Louis Farrakhan?

Doesn't Farrakhan realize that his type of Black Militant outlook does more harm than good for African-Americans in this country? Reverend Jesse used to be like that, but he saw the light, same as Duke. Jesse softened up, and as a result, almost does enough good for African-Americans to wipe out the harm Farrakhan is causing.

Skinheads. Enough said.

Ardent feminists. For every 100 women out there screaming THAT THEY'RE NOT GOING TO TAKE IT ANYMORE, there are maybe five or six working quietly, getting more done in a day for women's rights through their work and by their example than these other types will get done in their lifetimes.

The list goes on and on. Pro-Choicers with bloody coathangers strapped to their heads. Gay advocates who "OUT" prominent gays, insuring that those people will never be able to do anything constructive for gay rights. Animal rights freaks who get arrested for throwing blood on someone's fur coat. The whole world is chock full of fanatics trying to out do each other, while the real world passes them by.

And so Mr. Duke, although I loathe you, I salute you. You followed your idol Adolph's example and got into the mainstream of government. It may not be as fun in the mainstream, or as cool, what with the massive amounts of bullshit in the water, but you're smart enough to know that the mainstream is the only way to get anywhere in this country. And you're smart enough to scare the hell out of me.

NIGHT & DAY

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

By Art Golab, Editor

Monday 4

Sherod Santos is a poet whose book, *The Southern Reaches*, was nominated for a 1990 Pulitzer prize. He will read from his work today at 6 at the School of the Art Institute, Columbus Drive and Jackson. \$4.00 for students.

Tuesday 5

Our music expert Ginger Plesha says the music of Blur "epitomizes the trance dance psychedelic sound from Manchester." She likes 'em, that's good enough for me. Blur plays a \$6.00 budget show tonight at the Metro, 3730 N. Clark.



Food plays the Hokin Wednesday

Wednesday 6

Food, pictured at left, is a straight ahead '60s garage band. Their influences include the Velvet Underground and Irish drinking music. Food will take to the Hokin Annex stage at noon today. Two of the members of the group are students here at Columbia.

Thursday 7

I'm inviting Steve Crescenzo to A Women's Forum on Choice and Sexual Harassment. Sue Purrington, who heads up the Chicago chapter of N.O.W. will be among the featured speakers. It's this afternoon at 4 in the 3rd floor faculty lounge of the Torco Building, 624 S. Michigan.

Friday 8

Civic Studio Theater presents a forgotten classic, *Club de Femmes*, 1936 French film about a hotel where men are banned. I may invite Steve to this one too. Times are 7 and 9:15 at 20 N. Wacker, on the 6th floor.

Saturday 9

Don't be shocked by those screaming busloads of high-schoolers wandering the halls. It's open house today, and they represent the future of Columbia.

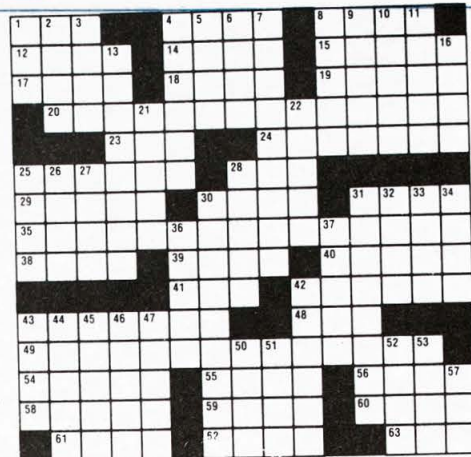
Sunday 10

Attention aspiring actors! Actress Susan Ruttan and casting director

COMMUTER CROSSWORD

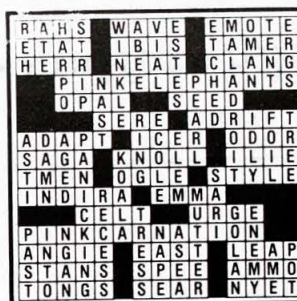
- ACROSS
1 Simpleton
4 Bit of news
8 June 6, 1944
12 A — in one's ear
14 Body of an organism
15 V-shaped protective work
17 Fit to be —
18 Big truck
19 Previously old style
20 Picture value
23 Follows printemps
24 "The — Yard"
25 Trees of light wood
28 Shock
29 Walking — (elated)
30 Anderson of TV
31 Que —?
35 Robards film
38 Aquatic bird
39 Desserts
40 Eastern deity
41 Legal matter
42 Like some cereal
43 Card shark
44 Play part
49 Launched by Helen of Troy
54 Lades
55 Racetrack figure
56 Embe
58 Doctr —
59 Nev. town
60 Ballesteros of golf
61 Depend
62 Go-getter
63 Viet holiday

- DOWN
1 Frequently
2 Inter —
3 Components of 11°
4 Emits
5 Digits
6 Bovary or Lazarus



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Last week's SOLUTION



- 37 Coniferous tree
42 — oil
43 Biblical verb
44 Speak
45 Radiated
46 Bath need
47 Vigorous
50 — contendere
51 Ellington
52 Watson or Holmes
53 Except
57 Rent

by Douglas J. Westberg

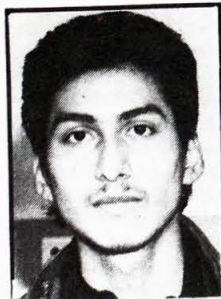
SOLUTION next week

Jane Brody will be among the show-biz powerhouses speaking at No Illusions, a Seminar on the Business of Acting, sponsored by the Screen Actors Guild. In an eight-hour workshop, agents, personal managers and producers will address the psychological pressures and the day to day survival skills necessary for the professional actor to survive. Union and non-union performers are welcome. The cost of this non-for-profit seminar is a bargain at \$25.00 thanks to the support from the Screen actors Guild Foundation and Time Warner Inc. It's at the Doral Plaza, 151 N. Michigan Ave., 9:30 to 5:30. Call 372-8081 for further info.

Face Value:

What is your reaction to the proposed CTA cuts and fare hike?

BY ABDULLAH A. MUHAJIMIN
Staff Photographer

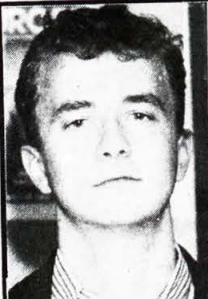


Gabriel Vergara
Sophomore
Photography

The CTA is getting difficult to deal with. First they want to raise fares and now they are closing the Harrison station, what is the problem? I strongly feel we need better service.

Stacy Sargent
Senior
English/ Dance

So many leaders endlessly stress the importance of education, yet it seems like it is the school system or the students that suffer the most when cutbacks are made. Another hike in fares is ludicrous. It's going to be cheaper to drive a car.

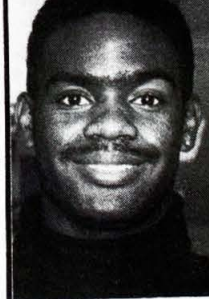


Paul Moulton
Freshman
Radio

I'm not too concerned about the station closing. It's the night owl service cutbacks that I think are terrible. I know people who are going to lose jobs or be severely inconvenienced. The CTA is incredibly mismanaged.

Michelle Betch
Senior
Photography

I feel the closing of the Harrison is a bad idea. Students use it so frequently and the fare hike sucks.



Bryan Treadwell
Junior
Interior Design

I think it's ridiculous for them to close the Harrison station, because so many students rely on that station for transportation. As far as the fare increases, the CTA should consider lowering the rates instead of raising them because tuition and expenses alone are high enough.

Jenny Espinosa
Freshman
Film Video

I think a terrible injustice is being done with the closing of the Harrison station. Many college students will have to walk even farther to get to school. As for the fare hikes I think it's stupid, the CTA raised fares just a year and half ago.

