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Columbia College Chicago

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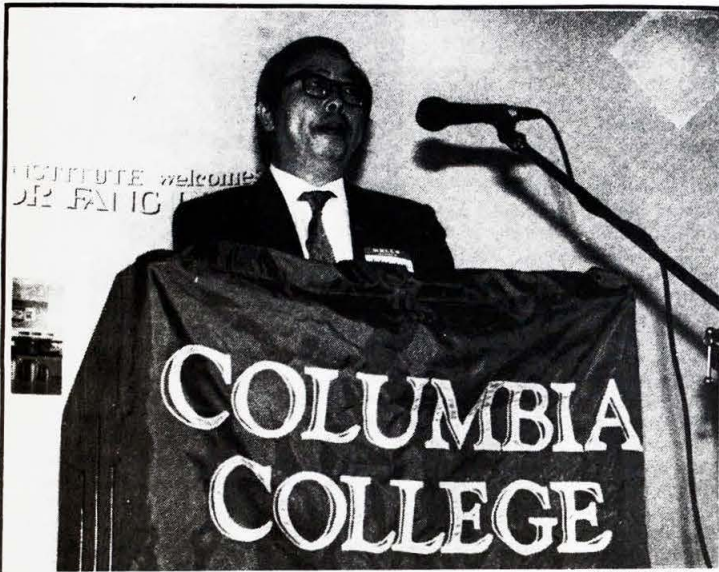
THE COLUMBIA COLLEGE CHRONICLE

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VOLUME 25 NUMBER 10

THE EYES AND EARS OF COLUMBIA

NOVEMBER 25, 1991



Art Golab / Editor

Free speech in the Hokin Center. Professor Fang Lizhi, a Chinese astrophysicist, was the guest speaker for the inauguration of the Institute of Science Education and Science Communication on Nov. 16. Prof. Lizhi discussed his views of the backward movement of democracy in China since the Tiananmen Square uprising.

Columbia grads undeclared

Muriel Whestone
Special Projects Editor

Nearly half of Columbia's seniors last year graduated without a major, the *Columbia Chronicle* has learned.

Columbia awarded 760 undergraduate degrees and 24 graduate degrees between August 1990 and 1991, according to Dennis Peacock, director of the Office of Institutional Research.

Of the confirmed graduates, 360, or 47.3 percent, graduated with "no major." Of those, 172 were men and 188 were women.

The college began tracking graduation statistics in 1991, so comparisons to previous years are not available. "The numbers may change," Peacock said, "but they won't go down."

Is Columbia betraying its promise to students to graduate them with marketable skills? Not according to Janet Talbot, director of academic advising. "Students are given the option of choosing a specific major or following a self-designed course of study."

"One's not necessary better than the other," she said. "More technical

professions, like interior design, may dictate stricter adherence to a concentrated discipline. In many cases, however, students can take as many courses as they see fit and depart from the major's requirements."

The large number of non-major graduates also comes as no surprise to the research department. Columbia did not even offer majors 10 years ago, according to Peacock, and many students have not traditionally concentrated in any one discipline.

Columbia prides itself on its "creative, integrated, self-chosen approach to education," according to an academic advising course brochure.

Talbot said transfer students may account for many of the students graduating without a declared major. "Transfer students may not fulfill the official majors' requirements because they don't want to take the additional time or spend the extra money," she said.

Incomplete computer records may also contribute to the large numbers. "The student may consider himself a radio major, the department may list him as a radio major, his counselor may consider him a radio major," Peacock said. "But if the computer doesn't know that, he's listed in the official records as an undeclared student."

Some students are initially attracted to a particular major but are not fully aware of the amount of work or the level of intensity and commitment needed to complete it. They may have already taken several of the major's required classes, and are unwilling to begin another major. Consequently, they end up taking courses in several disciplines until they reach the credit hours required for graduation.

Even one class short of completion in

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Film chair placed on leave

By Art Golab
Editor

Tony Loeb, the 20-year chairman of the film department, was placed on indefinite leave November 15 after showing up intoxicated at a graduate thesis screening.

Loeb arrived late to the November 11 screening, and students said he appeared intoxicated during a Q & A session following the three films. About 50 people were present.

Loeb could not be reached for comment.

"He was totally smashed, I mean there's no other word, he was really, really drunk," said Tristan Gros, a first semester graduate film student.

"It was meant to be a first impression of the department for all of the new grad students and it was a bit disheartening to have our first contact with the chairperson in this manner," said Lou Anastas, a graduate film student.

Executive Vice President Bert Gall said he made the decision to place Loeb on leave after consulting with Columbia president Mirron Alexandroff.

Some students sent letters to the administration complaining about the incident, Gall said. Others expressed their disapproval in the classroom. "Our professors were quite aware that we were unhappy with what happened," Anastas said.

Full-time faculty members Chap Freeman and Doreen Bartoni have been named interim acting co-chair-

men of the department.

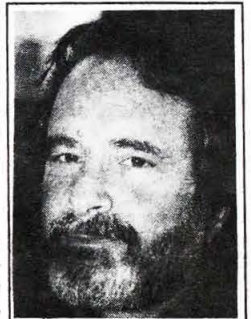
"We're committed to keeping the department good and making it better," Freeman said. "While we're the acting co-chairs, we're starting to talk to students and faculty and staff about how we should run the department and what improvements should be made."

The day after the screening, Loeb went to several classes and apologized for his actions. "On a personal level I think he acted well to come and apologize, but on a professional level it is something that is very hard to accept," Gros said.

Although placed on indefinite leave, there is a good chance Loeb will return, according to Gall.

"When people are on leave that normally means they come back. The question should be, is there a chance he wouldn't come back? But at this point I don't know what the process

see LOEB
page 3



Tony Loeb

Home is where the dorm is

By Sherri Kirk
Staff Writer

There's no place like home - especially if "home" is along Chicago's elegant Gold Coast or a few blocks from campus.

For many Columbia students who do not commute, nearby housing is a must.

Columbia doesn't offer dorms, but the student services department will help students find affordable and convenient housing, whether it's an apartment, a dorm or another temporary facility.

Akiko Iwama, a 21-year-old senior media management major, moved to Chicago in January from her home in Japan.

With the help of the student services department, she found a room at the 92-room Three Arts Club, 1300 N. Dearborn. The club accommodates up to 116 residents.

"Columbia gave me information about the dorms and advice on good locations," she said.

Iwama said she explored other housing alternatives before choosing the Three Arts Club, which currently houses 36 Columbia students, according to Cheri Workman, the club's administrative assistant.

The four-story club was built in 1914 and is a historic landmark. It offers private housing for women pursuing an

education or career in the arts, including painting, music, drama, architecture, design, photography, film making, literature and journalism.

"We primarily house people in the arts first," Workman said. "Now we include things like film, video, photography, and broadcast journalism."

Women living at the club range in age from 17 to 35, and come from 27 states and 8 countries, Workman said.

"Columbia and the School of the Art Institute are the two largest groups we house," she added. "But we also have students from the University of Illinois at Chicago, Roosevelt, DePaul, the American Academy of Art, the American Conservatory of Music and various independent dance studios."

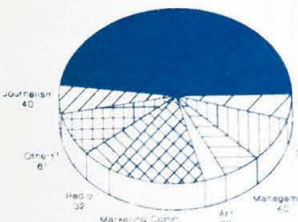
The monthly rent ranges from \$425 to \$505, depending on the type of room, and includes breakfast and dinner seven days a week. The rooms are fully-furnished singles or doubles, some with semi-private baths.

The club has laundry facilities and practice rooms, and 24-hour security and check-in.

Private telephones may be installed in the dorm rooms at the residents' expense, although house phones are available.

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page 2

Graduates By Major



Almost half the Columbians who graduate do so without a major. "Other" includes Theater, Music, Dance, Photography, Sound engineering, and Fiction Writing majors.

News

Kinko's copyright troubles...
They may affect you. See page 3.

Opinion and Editorials

Leslie Cummings' favorite things
Read all about them on page 7.

Arts and Features

10-year-old computer artist
This kid isn't playing games. Page 4.



from the stairwells

by KJ Zarker

Beauty, in contemporary terms, is not a soft cheek, a long leg, or a sparkling eye—beauty is a well-stocked magazine rack. Glossy. Perfumed. In color.

Whitmanesque conceptions of beauty have long dried up and blown away in the windstorm of commodity. Sorry, Walt, but beauty is *not* found in a dandelion growing in the crack of an urban sidewalk. It is found in the flash of the sun as it reflects off of a shiny magazine cover at an outdoor stand—a flash that bewitches us like a fish lure—enticing us to gaze longingly at the array of temptations.

We are seduced by breathtaking illusions that fit into a time-slot as we wait for a bus—teased by snippets of predigested info and lots of pretty pictures. No longer can beauty be found in the abstract, long drawn-out process of a Henry Jamesian sigh or blush. Subtle eroticism is derived from truncated body parts and automobiles that promise to perform as subliminal sex machines. Modern-day poetry is conveyed via high-tech photography and low-level pornography.

Beauty fits into tight next-to-nothingness apparel—thereby draping itself in a let-it-all-show freedom that binds so fiercely it threatens to cut off the blood flow. Indeed, beauty is a physique that bulges out of biceps' blood vessels and black lace bras. It all but bursts out of the page and we all but fondle it.

Beauty is what we can be. Like the back-of-the-knee "after" photo-panel of varicose vein surgery, and the good-looking white man "after" his hair implant. (Always looking forward to the afterward, aren't we?)

This beauty is apparently painless, because people on both sides of the magazines are smiling. But where there is no pain, neither is there depth. Thus, beauty has been reduced to a dimension as thick as the paper the magazine picture is adhered to. But hey, we'll buy that, no question about it. And it's priced so that we will "buy" it, regardless of our economic classification.

Ah, money and beauty. That's a classic combination. Wealth is THE uncontestable beauty. The second place winner is the appearance of wealth. The runner-up is youth, or at least the appearance of youth. Beauty is not permitted to age. It has been color-enhanced, covered-up and surgically cut, yet it still smiles—and oh, so sweetly.

True beauty is found in a face that radiates languor—emitting a glow derived by freedom from pressures—an incandescence obtainable only by the wealthy and the re-touched. The rest of us fall into the "touched-up" and the "slightly-touched" categories of dreamers who dream of being beautiful.

We have not lost our capacity to feel moved by beauty. But our stimuli has become a bastardized version of aesthetically pleasing quality, born from profit motive and sired by a stray entrepreneur. The product is an illusion of health that radiates tirelessly, page after page. We take it like tonic for the symptoms of cultural neurosis: want, hope and fantasy.

Our aesthetic moments have become a packaged euphoria, much like a legal hallucinogenic. Like a drug, it induces an intoxicating spell which allows us to spend hours gazing at this beauty. Like a good drug, there is no ugly side-effect of regret over wasted quality time. We spend lunch hours pining like obsessive lovers over the beauty we wish to possess. And the sell goes on and on.

Having written of beauty, I must next address its pursuer the Beast.

DORMS

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Students seeking nousing at the club must complete an application form, submit to a physical exam, show proof of insurance, sign a nine-month contract (from Sept. 1 - May 31 or from Sept. 15 - June 30) and provide three months' rent prior to moving in in August.

"I'm never lonely because I have so many friends here. And it's safe," Iwama said. "But the building is so old that we cannot cook in the room or bring a refrigerator into the room."

Aside from the Three Arts Club, students seeking housing can check out the Herman Crown Center at 425 S. Wabash Ave., or the Eleanor Parkway Club at 1550 N. Dearborn.

The Herman Crown Center, operated by Roosevelt University and is the only area co-ed facility available to students. It offers double occupancy, furnished, air-conditioned rooms with wall-to-wall carpeting and private telephone lines; 24-hour security with a live-in staff; rental refrigerators; a television lounge; an exercise/workout room and gym; a game room and music and photography areas. Single rooms are available for an additional \$600.

Residents can choose from three financial plans, including one for \$2,325 a semester that provides 19 meals a week, one for \$2,175 a semester that includes 14 meals a week or one

for \$1,875 a semester that doesn't include meals.

Herman Crown residents must provide a \$250 room deposit, show proof of health insurance, submit to a physical exam and sign a contract.

The Eleanor Parkway Club provides short-term and long-term occupancy for employed career women and full-time students over 18.

Short-term, or temporary housing—is classified as a stay of four weeks or less and is rented on a daily basis. Long-term housing involves a four-week to two-year stay with rent due every two weeks.

Rent at the Eleanor Parkway Club is \$220 every two weeks for 13 weeks or less, \$210 every two weeks for 13 to 27 weeks, or \$200 every two weeks for a stay of 27 weeks or more. Rent includes use of the dining room, television rooms, lounges, exercise room, laundry facilities, snack kitchen and study room. Meals are provided seven days a week, with breakfast and dinner Monday through Saturday and sandwiches on Sunday.



Alina Romanowski for the Chronicle
A typical dorm at the Three Arts Club at 1300 N. Dearborn.

The club asks for an application and a \$15 processing fee, along with two character references, written employment verification or a copy of a confirmed school registration form.

A student housing bulletin board on the sixth floor of the Michigan building contains detailed, updated listings of dorms available, apartments for rent or "roommates wanted." Copies of the list are available in the Assistant Dean of Student Services Office, room 607 in the Michigan building.

Individual listings contain the addresses of apartments or dorms, as well as their location to public transportation, and other information.

GRADS

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a concentration will prevent a student from being listed as a graduate in that major.

After "no major," the marketing communication department graduated the next highest number of undergraduates, 103 or 13.5 percent of all graduates: 36 men and 67 women. The dance and music departments awarded just four and three degrees, respectively

—all women.

Non-Hispanic whites were awarded 550 or 72.3 percent of all undergraduate degrees. African-American students earned 132 degrees, or 17.3 percent; 43 graduates, 5.65 percent were Hispanics. Asian-Americans and non-resident aliens accounted for 17 graduates or 2.2 percent.

One Native American graduated. Of the 760 degrees, 363 were men and 397 were women.

Between August 1990, and June 1991, Columbia awarded master's and master's of fine arts degrees. Eight students earned graduate degrees in Interdisciplinary Arts Education; five in Journalism; four in Creative Writing/Teaching of Writing; and two students each were awarded Arts, Entertainment and Media Management, Dance/Movement Therapy and Photography graduate degrees. One student graduated with a master's degree in Film/Video.

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Copy © laws affect instructors

By Jade L. Williams
Staff Writer

A recent federal court ruling on copying materials will make it more difficult and expensive for instructors to assemble anthologies for courses on college campuses.

Eight publishers sued Kinko's Graphics Corp. claiming the national photocopying chain had illegally reproduced substantial portions of 12 books, and included them in collections for professors at Columbia University, New York University and the New School for Social Research.

Kinko's claimed that photocopying was necessary for educational purposes and should be permitted under the copyright laws provided for "fair use," which allow copying limited amounts of materials without permission under some circumstances. The court ruled that "fair use" for educational purposes cannot be done for a profit. Kinko's was found guilty of reproducing mass excerpts from copyrighted textbooks, trade and professional books,

journal articles and professors' notes without permission, and selling those anthologies to students for a profit, therefore violating the copyright law.

The decision hasn't affected Columbia because "we have always followed copyrighting laws for educational purposes," said Ronald Raymond, director of library public services.

The volume of material on reserve in the library has not increased this fall as a result of the ruling, Raymond added. At Columbia, quite a few instructors are authors and stress buying books, according to Peg White, the school's reference/technical librarian. The court decision enforces an existing law, she said.

Leslie Van Marter, chairman of the department of liberal education, said he advises new instructors about the copyright laws, making them aware of the restraints, while stressing the need to explore other options, such as putting copies on library reserve or letting students xerox copies for themselves.

Only one of the

department's 70 faculty members used an outside copy shop this semester after he "ran into problems finding literature," Van Marter said, because "a lot of the items he needed were out of print."

Instructor Neal Delmonico used an outside copy shop to duplicate and bind a variety of materials for his Humanities II class, which emphasizes Eastern art and literature, Van Marter said.

Creating anthologies with permission is a common practice of copy shops, who do the work at the request of instructors or college bookstores. The court decision now requires copy businesses to receive permission from publishers before material can be reprinted.

"It's the print shop director's responsibility to review all print shop materials (request) and to protect the colleges by kicking out anything that doesn't conform with copyright laws," Van Marter said.

Delmonico said it took two months to obtain permission to use copyrighted works in anthologies for his class.

"This whole copyright decision has been a problem for me," he said. "It almost ruined the anthologies I was trying to put together."

Delmonico went to an outside copy shop, Alpha Graphics, who cooperated with the bookstore to make 30 anthologies for his class.

"I practically got on the phone a few days before the semester started and called the publishers myself. What was ready I had bound so the class would have some material to

LOEB

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will be for returning him," Gall said.

Some students said Loeb told them he planned to seek treatment for his drinking

problem.

"I don't know whether or not he's going to seek any kind of treatment and I believe that's a personal matter," Gall said.

"Tony has been here 20 years and has been an instrumental part of the department's and the college's success," Gall said.

"It is a department that enjoys national if not international recognition and acclaim. This is not to excuse the incident but it should be put into perspective in the context of a lifetime of productive endeavor on behalf of thousands of students, the institution and the department."

Loeb taught three classes, Film Directing I and II, and the Documentary Seminar. Steve Scott, who is currently directing Goodman Theater's production of "A Christmas Carol," will take over the Film Directing I class.

"He has taught at Columbia before, and has wide experience, having directed over 80 plays," said Freeman.

The Film Directing II class is more advanced and Freeman said, "We need to talk with them to see how far along they are before we decide what to do." The Documentary Seminar has only one student and Freeman expects to find a faculty member from within the department to take over that class.

A meeting of graduate film students was held on Friday to explain Loeb's departure and discuss the future of the department. A meeting for undergraduates will be held sometime after Thanksgiving.

One student who attended the meeting (which was only open to grad students), said the overall tone of the meeting was very positive. "No one's dwelling on the past, they're already focusing on the future," he said.



By Nick Oza Staff Photographer

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work with while we waited for the publishers' permission to print the other half," Delmonico said.

The two pamphlets, about 125 pages each, were sold to the students through the bookstore for \$15 each, Delmonico said. "There didn't seem to be another way around it."

Publishers' rights and permissions departments are now training and expanding to handle the growing demand for their service. A spokesman for the Association of American Publishers, Inc. said that responses should now be received in about two weeks or less.

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Brave Young Artists Compute

By Omar Castillo
Photo Editor

Rachel Jackson had a good idea.

One afternoon while walking down Wabash Avenue, she ran into Dwayne Malone, age 10. "You gotta a quarter?" Dwayne asked, "I need to go to the show. I'm gonna see 'Terminator II.'"

In truth, Dwayne wasn't really in much of a hurry to get anywhere. Jackson invited him across the street to Columbia College, where she works as a computer graphics instructor.

"That afternoon I gave him some training on an Amiga and created a computer animation job for him so he could earn enough money from me to get to the movie that night," she said. "Dwayne and I have worked together ever since."

A week later, Dwayne brought along his friend, 12-year-old friend Sam Jones, to Columbia, who also began working for Jackson.

Both Dwayne and Sam are

currently working on computer animation projects at Columbia. They are students at the Beethoven Elementary School, 25 West 47th St., in the Robert Taylor Homes housing project. Seeing the work of college students has made an impression on them.

"Sam says he loves Columbia and the two of them are now looking forward to their college education," Jackson said. She's currently training other students from Beethoven in the organization she founded, **BRAVE YOUNG ARTISTS**.

Brave Young Artists is dedicated to creating opportunities for inner-city youths to work in the field of art and technology.

"As working artists we are committed to promoting children's art created on a variety of computer platforms, from the low-end computer (Amiga) to high-end professional systems (Silicon Graphics)," Jackson said.

"Images the children are creating with these systems are

for our winter project entitled **BRAVE the COLD**, a music video about the homeless in Chicago. It is not only important that the children express their ideas using the computer, but that they learn to use their talents to benefit those who may be less fortunate than themselves," Jackson said.

The project will incorporate computer animation created on an advanced system using three-Dimensional models.

Today's society is rapidly evolving through the use of electronic media in the form of computer graphics, video, digital photography, and telecommunications. Computers have been heavily utilized in our educational system for the last decade and have become essential tool in children's learning and expression of new ideas.

"It is essential that our children are equipped with these skills to articulate this new technology; the children's images clearly reflect contemporary issues as well as the

inherited challenges and burdens of technological advances influencing their everyday lives," Jackson said.

"Brave Young Artists works as a computer animation and digital production team on various projects for exhibition. Currently we are in the process of organizing 'Digital Playground,' an exhibit scheduled for next July in Chicago." The **SIGGRAPH** (Special Interest Group in Computer Graphics) International Computer Graphics Conference will feature Brave Young Artists' art work. Nearly 40,000 professionals, educators, artists and scientists will attend. As part of the conference Brave Young Artists will be selecting exceptional students to receive scholarships awarded through The School of the Art Institute of Chicago.

"These winning students will be chosen to work with us based on past experience on video projects for cable TV, professional work as film ex-



SAM'S NEW IDEA.

Sam has risen up the many flights of stairs apartment complex. He pushes the glowing light instantly brightens the dark elevator that carries him to the top in life.

tras, and for their acting abilities in TV commercials," Jackson said.

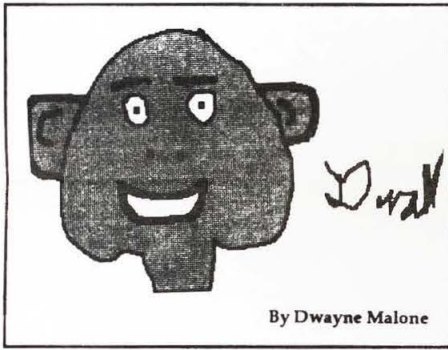
One of Jackson's supporters at Columbia is Geoffrey Goldbogen, chairman of the Department of Academic Computing, who is very excited about the program.

"I think it's a great program," Goldbogen said. It is a good experience for everyone, Columbia's students as well as the B.Y.A. I'd

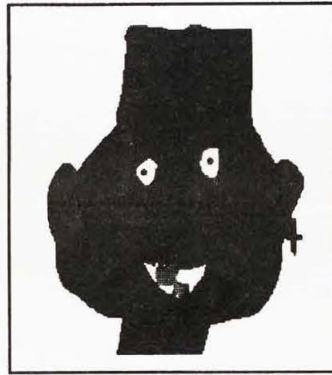
like to see us do more in out-reach programs that are supportive of the faculty has need especially when real payback Columbia's students.

"I personally do what Rachel is doing. Our next department join the adoption program here in Columbia," Goldbogen said.

Fred McCallis



By Dwayne Malone



Right on track with Blue Train

MUSIC REVIEW



Ginger Plesha
Staff Writer

Rarely do we find a pure pop gem amidst the never ending sea of radio ga ga. England's Blue Train may not be such a perfect gem, but they are a diamond in the rough and prove so on their debut album "The Business of Dreams," on the Zoo records label.

A little more than three years ago, four merry men from Nottingham, England came together on a musical mission. Tony Osborne (vocals), Simon Husbands (keyboards), Alan Fearn (guitar) and Paul Betts (drums) set out on a quest for Pop status. Along the way they heard the sounds of Human League, Soft Cell, the Beatles, and Squeeze coming out of the Sherwood Forest.

It seems like Blue Train tried to gain notoriety the old Robin Hood way, by stealing from

the rich and giving to the poor, but in this case they stole these rich sounds from the forest and used them on "The Business of Dreams." The most obvious clue to this crime is the many traces of Squeeze, like vocal harmonies that can be found throughout the album. The keen ear can also detect bits of Duran Duran and INXS buried beneath Osborne's rich voice. With such a flood of outside interests influencing Blue Train one would assume that they are just a copycat band, but this is a false notion. Band members take the sounds of other bands in a new direction, so the end product sounds like original material.

Are Blue Train's lyrics beyond the comprehension of our finely tuned MTV minds? With the success of such lyrical masterpieces as *Baby don't forget my number*, and *Girl you know it's true... ooh ooh I love you*, who can really say for sure. Like many other popheads before them, Blue Train writes easily accessible lyrics for the Top 40 mentality. Unlike other chartbusters, Blue Train tends to achieve a certain substance on "The Business of Dreams." Sure their lyrics won't provoke listeners to riot naked in the streets, but it may



Blue Train

make them want to move mountains. *Wild Heart* is one such motivational song. "If every famous face you see reminds of what you want to be/You got to go where destiny leads/Make your dreams succeed/Follow your wild heart." This positive attitude continues on the title song *The Business of Dreams*: "You keep doing what you do/Hold out for what you believe in." Love and sex are explored on *The Apple*: "Send me your features in a picture/Send me your kiss in a letter/The first and most original sin goes on forever." Blue Train even takes a crack at politics on *Don't Ask Me Why*, which is without a doubt the best song on the album: "The

dream machine has boken down/The gray train is leaving town/And everybody want to catch a ride/ Government cuts economy bleeds and Dow Jones won't be moving in next door/So don't ask me why we scour the sky." How a band that has written such potentially great lyrics could also write the worst line ever is beyond me. On the ever sexual *I'll Say Yes*, lead singer Tony Osborne declares "A little horizontal exercise is better than a jog in the park."

In the end, "The Business of Dreams" can be a healthy injection of positivity or it could turn into a lethal dose, such as in the case of Debbie Gibson. Gloom and doom doesn't seem to be the prevailing recipe for hit songs, but eternal optimism does. Blue Train attempts to follow this recipe but tends to add a little too much sugar here and there, boring the listener. They do get the recipe just right on *All I Need is You* and *Don't Ask Me Why* which are exceptional songs, but they don't have the power to carry the entire album...so buy the singles.



Raw hon

By Jennifer Dervin
Staff Writer

Jim Carroll, a poet on the prowl reading in the Hokin Center Nov. 10 of Carroll, and everyone (it seems)

Carroll opened the festivities with his girlfriend finding crabs in his pants the little creatures, his girlfriend in a specimen jar. Then, they race to the end to entice them. Her crab

Carroll was a little reluctant to look at "Looking Girl," a work that appears in *Entries*, one of his two books of poetry. It speaks of a girl with a hideous face. Carroll's complete disgust with her burns down her apartment in a fire. You have to hear it for yourself.

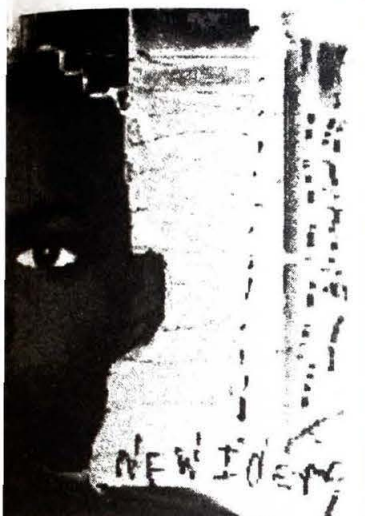
Hearing the spoken-word album get the 'New Yawk' vocal inflection prompts side bars, but seeing the work is quite different. He can't seem to ever raise his head, and when he does his audience with the understanding do get it and no, they aren't a real generation.

Carroll's Manhattan roots show in "Times Square's Cages" and "The End." But his universe is not limited to politicians in Washington parading steps into the metaphysical world.

Some people at the reading were He doesn't sugar-coat his past addiction to methadone. He tells his life stories. It's like group therapy, sharing your attitude, and laughing about them like

Carolann Brown, office manager, people to leave after the question. "The building was closing," she said.

"Preying Mantis," on Gant/Wild Records (214 S. Wabash Ave.) and



By Sam Jones (original in color) as he reaches the 15th floor of his red button in his mind. A new idea rises his daily thoughts. Sam's fingers and create a new thought to carry him

more work grams. We when our is like this, there is a ck for ents." y endorse Jackson is activity as will be to t-a-school at Colum- n said. ter, a com-

puter graphics grad who assisted with the program while at Columbia said, "the B.Y.A. exposed kids to something that they probably would never have had the chance to see: the process that precedes computer graphics on TV. Working with the kids was fun. I enjoyed helping them and I know the kids got something out of it, too."

Hare Hare, Boy Boy, George



By Ginger Plesha
Staff Writer

Who needs a man, when you can have a boy? The Boy. Boy George.

This was obviously the sentiment of the fanatical Boy George fans who showed up at the Bistro Too last Saturday night to see their idol. Devoted followers of The Boy appeared enthusiastic Saturday even after Friday's disappointing 8 p.m. cancellation and Saturday's many delays.

The time that we had all been waiting for so patiently finally arrived around 9:40 p.m., when Boy's band flooded Bistro's tiny lounge lizard-style stage. Accompanying the band was an extremely annoying, topless Kenny G—a rapper wanna be from hell who failed to arouse even this lively crowd. Everyone seemed more than delighted when the sweet soulful voice of Boy George sounded from offstage. But where was The Boy?

Suddenly, light from that great disco ball in the sky radiated down upon Boy George's baby face. Always the

trendsetter, Boy appeared in a navy blue jacket, embellished in gold fringe. His once notorious long locks were now reduced to nothing, as a



reminder of his stay with the Hare Krishnas. Boy did reveal just a touch of his old eccentricity by wearing make-up and a small diamond like dot in the middle of his forehead. The new Boy George was a stripped down nineties version of the Boy who once epitomized eighties androgyny.

One thing that hadn't changed about this karma chameleon was his impeccable vocals. It's time to move over Whitney Houston, because the Boy is back and better than ever! George proved his inces-

sant talent by performing a variety of old, new and used material. He started it all off with the high energy *Generations of Love*. After tantalizing the crowd with this piece of heaven he continued to bring us all back to earth with some surprising cover songs. Boy sang charming renditions of The Rolling Stones' *You Can't Always Get What You Want*, and Bob Dillon's *Knockin On Heaven's Door*.

Reluctantly, Boy turned back the clock to the days when Culture Club reigned, covering the classic *Victims* and *Do You Really Want To Hurt Me*. It was this touch of nostalgia that we had all waited so long to hear. Enthusiasts cried out for more, chanting "I'll tumble for you," but Boy denied our request, claiming it was time for him to move on. The crowd sulked slightly at Boy's remarks, but the highlight of the entire evening was just around the corner.

After a brief intermission, Boy George reappeared, only to be besieged by a group of Hare Krishnas straight out of O'Hare. He proceeded to scorn Americans for their fear of spirituality and then sprang into the Hare Krishna-inspired *Bow Down Mister*. Comfortably the Krishnas jumped and jingled about the stage, singing

right along with their pal Boy George. Oddly enough these otherwise annoying airport groupies got everyone with a pulse jumping up and down, chanting "bow down mister hare rama hare krishna." Sure this sounds a little scary, but it was actually kind of exhilarating.

Having satisfied the crowd, Boy decided to test out some of his new material, which received a warm welcome. Such a gruelling set wore everyone out, including Boy George, who bid the crowd his fondest adieu by proclaiming Krishna loves you.

Boy disappeared into a sea of tacky tinsel, leaving behind the image of the superstar that he once was and still is to this day.

THE
MARTYR
MANTRAS



Honesty for sale

... promoted his new album, *Preying Mantis* with a 13. Over 70 people showed up to hear the ramblings and knew the punch lines.

with "A Day at the Races," an anecdote about his bic hair. Despite the apparent revulsion of finding plucks them out with tweezers and saves them in On a 12-inch piece of paper. With a pubic hair at wins.

to read "A Peculiar appeared in *Forced* of prose. This work disfigurement, and her. He accidentally drug-induced craze.

um is one thing. You ections and the im- im Carroll read his stand still. He hardly e does, it's to grin at nding that yes, they a part of the Yuppie



w through in the album, as he tells of the hookers in tragically hip artsy-fartsy dudes in "Tiny Tortures." the rich and diverse New York set. He makes many id in "To the National Endowment of the Arts," and in "Sampling Nietzsche."

re caught off guard by Carroll's unbounded honesty. diction to heroin, or his subsequent dependence on s with a touch of bitterness and a huge dose of humor. secrets most people would be happy to leave in the ke maniacs in a crossfire.

nger for the Hokin Center, had to ask about a dozen on and answer period that followed the reading. e said, shaking her head. "I thought it was a great

Warner Bros. cassette and CD, is available at Rose and Tower Records (2301 N. Clark St.).

Scorsese + DeNiro = psycho

By Jim Hemphill
Chronicle Correspondent

In many action films and thrillers, there is one simple rule that makes the movie easy for the audience. Create a hero who is noble and just, and a villain who has little or no redeeming value.

But such a simple concept of good and evil would never do for director Martin Scorsese, who has in the past given us films with violent gangsters and sociopaths as protagonists. In his latest film, the brutal but fascinating thriller "Cape Fear," Scorsese gives us his most disturbing portrayal of evil yet.

The story of "Cape Fear" is a deceptively simple springboard for the complex web of good and evil that Scorsese weaves. Sam Bowden (Nick Nolte) is a lawyer who has moved with his wife, Leigh, (Jessica Lange) and daughter, Danielle, (Juliette Lewis) to the southern town of New Essex. Sam and Leigh have moved there after a series of what Leigh refers to as "sophomoric infidelities" on Sam's part. As the film begins their marriage seems to be getting back on track.

Enter Max Cady. Cady (Robert De Niro) is released from prison after a 14-year stretch he served for the brutal rape of a 16-year-old girl. He begins to badger Sam, who was his attorney in the rape case. We soon learn that Sam

had evidence that could have won Cady's case, but he buried it because he didn't want Cady back on the streets. Cady has discovered this information during his prison term, and he is now on a mission of vengeance.

A brief outline of the plot makes "Cape Fear" sound like a typical slasher film, and at its core that's exactly what it is. Yet in most slasher movies there is a distancing between the spectator and what is happening on screen to give the violence less impact. Scorsese abandons the distancing techniques of other slasher films; in fact, right from the beginning he implicates the audience in the events.

When Cady first arrives in New Essex he enters a movie theater where the Bowdens are watching the movie "Problem Child." He sits in front of them, lights up a cigar, and begins laughing maniacally. However, the way in which Scorsese shoots the scene is to place us in the theater with the Bowdens by shooting the scene from Sam's point of view. When Cady enters the theater he blocks our view, and lights up a cigar in our faces. Scorsese refuses to allow us as audience members to be objective observers; we are pulled into Cady's world of evil in the same way that Sam is.

This exercise of making the audience a part of the action continues right up through the climax, in

which Cady creates a sort of mock trial in which he states his case against Sam. By forcing us to participate, Scorsese exploits our desire for violence at the same time as he undermines it, making his film far more challenging and disturbing than a typical slasher movie.

As in some of his earlier pictures, like "Raging Bull," "Taxi Driver," and "GoodFellas," Scorsese refuses to make moral judgements about his characters. There is no such thing as a simple dividing line between good and evil. Cady is a sadistic rapist, but he is presented as a wronged man, and we as audience members are made to understand his motives even as we are repelled by his actions. By the same token, Sam is our hero, but he is a man who has betrayed his client and cheated on his wife.

Yet despite all of these disturbing elements, the film is not a relentless descent into evil. Scorsese alleviates much of the tension with campy humor, especially in the wildly overwrought climax.

With "Cape Fear," Scorsese has created an exercise in excess. Working within the constructs of a genre thriller, he doesn't play down the violence and dark humor; rather, he throws himself completely over the top and creates what is essentially a two-hour love letter to violence. How-

ever, Scorsese doesn't create the meaningless violence of most slasher films. He makes us consider the fact that a man capable of extreme acts of sadism can be driven by motivations that are somewhat justified.

Some are sure to be offended by such a statement and by the explicit nature of the violence in the film, but it is impossible to feel indifferent to this movie. By presenting Cady's world of violence and cruelty in such an unflinchingly brutal manner, Scorsese forces us to respond to it in a way unheard of in most horror films. If his previous films have been glances at evil and violence, this one is a relentless stare.





LETTERS

To The Editor

Feminists: Not Just Men With Breasts

In his November 4 column about David Duke, Steve Crescenzo wrote "for every 100 woMEN out there screaming that THEY'RE NOT GOING TOTAKE IT ANYMORE, there are 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."

While we're glad to know he disagrees Duke's racist views, we were disgusted by his chauvinistic comments about ardent feminists.

First of all, why does Steve capitalize the M-E-N portion of the word women? Was this meant to imply feminists are only men with breasts?

Also, where did he find facts backing his statement that five or six quiet women get more done than 100 women who speak out? Women have been working quietly for centuries and it hasn't accomplished much. Voicing opinions through demonstrations, letters and petitions has gotten most of the rights women have today. Is letting someone walk all over you setting a good example?

Ardent feminists, on the whole, are not fighting against men, but against problems like rape, domestic violence, harassment and unequal pay and employment on a daily basis. Perhaps Mr. Crescenzo should attempt to gain some knowledge of a subject before he spouts off like an ardent anti-feminist.

Wendy L. Tregay
Theater

Erin Philyaw
Theater

Get Wit' It, Caprice

Before last week, I had never been inclined to write a letter to the Chronicle. Yet, due to some ignorance I smell brewing on

your staff, I've deemed it necessary not only to respond to Crescenzo clubhead's column, but now Caprice Walters' opinion piece, *Close the door on 'open door' policy*, of Nov. 4.

What was Mr. Walters thinking? He elaborated in his article that Columbia needs to change its open enrollment policy before it's too late.

Too late for what? That Columbia College allows students from diversified backgrounds attend is one of the things that attracted me to the school in the first place. This diversity is a well-known fact about Columbia, and when you decide to attend school here you decide to accept that condition. If you disagree with that condition you are at the wrong school.

As far as the 'open door' policy not allowing anyone to "strain the good seeds from the bad", who is qualified to determine what a "good seed" is? Mr. Walters is falling into the mind set that Ivy League col-

leges have perpetuated for years. And if the products of those colleges—some of the most obnoxious, arrogant, unable-to-hold-a-decent-conversation people you ever want to meet—are considered to be "good seeds", I'd rather be a bad one.

Further more, if Mr. Walters can't understand the hip-hop ghetto language of some Columbia students, or those in his neighborhood for that matter, I suggest he get a copy of the *GET WIT IT* dictionary (If he doesn't have a copy I'll lend him mine) to update his vocab (that's short for vocabulary).

Lastly, judging from the content of his article, Mr. Walters, of all people, ought to be thankful Columbia employs an 'open door' policy. Otherwise a student who wrote such garbage like that which appeared in his article would never have been admitted.

Shanita B. Bishop
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CHRONICLE

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STEVE

Crescenzo's Club

I decided that it's time to quit goofing around and use my common sense to tackle some of the major problems in the world today.

See, I sometimes get flak because people say that the topics I write about are silly and don't really matter too much in this troubled world. So in order to silence my critics, I'm going to break loose and, in one fell swoop, settle some of the debates that have been raging in this country between know-it-alls for years.

First up on my caseload of problems to solve is the granddaddy of all social issues, the Rose Bowl of self-righteous debates—abortion.

They don't get much bigger than this, but I'm ready for it. The basic argument can go both ways. Sure, if you believe that the embryo is alive, then sucking it out of the womb with a vacuum cleaner-type apparatus is probably wrong. However, a woman's right to have stuff sucked out of HER OWN body is protected by the Constitution. Look it up, it's right next to the National Rifle Association's major rights—to beer and arms, and to peacefully assemble automatic weapons.

Because of the volatile nature of this debate, I refuse to take sides for fear of offending someone. Besides, I'm not in the preaching what I KNOW is right business, I'm in the problem solving business. And I have a solution to the problem that should satisfy everybody.

I say we do the whole Chinese thing—limit the number of kids you're allowed to have to two. This way, abortion will still be legal, but if you get one, it counts as one of your kids. We would have to really regulate this of course, but it would be worth it. People would be a lot less likely to consider abortion as merely a form of birth control if it counts as one of their kids. After all, it's hard to play baseball or dolls with an abortion, although David Duke's parents managed to do both with him while he was growing up.

That was easy. Next up—gun control. With the recent rash of mass shootings, guns are killing more people than abortions, so I turned my genius to this one as well. Guns HAVE to be legal. Otherwise we run the risk of becoming a sissy nation like England. So here's what we do. EVERYBODY gets a gun. The trick is, you get your gun issued to you upon graduation from high school. So, we round up all the guns, and we register them, and we dole them out at high school graduations. That will keep the guns out of the gangbanger's hands, and away from most of the NRA dopes as well. Brilliant, huh? It gets better.

Everyone knows that guns don't kill people—bullets do. So even though we give all the graduates guns, we don't give 'em any bullets! In order to get those, they have to go to a bullet shop, and every bullet shop will be staffed with competent people who decide whether or not they get ammo.

So, for instance, if a redneck from Texas comes in and says, "My BITCH of an OLD LADY just dumped me, like all the REST of the LOUSY STINKIN' SLUTS, so now I need some AMMO so I can go out and HUNT DUCKS to relieve some of this FRICKING FRUSTRATION I'm feeling!" Well then, that person doesn't get any bullets. Easy, huh? I'm really getting the hang of this. I don't know why I haven't thrown my hat into the ring earlier.

Next up—rap music. Before accusing me of reverting back to my old form of dealing with only featherweight topics, listen. That awful rap music gives me a terrible headache, and then I can't think straight. And if an up-and-coming problem solver like me can't think straight, then the whole world suffers, so rap is obviously a huge canker sore on our society.

Rest assured, I have the problem licked. You can't just outlaw it, because it is pretty much confined to one faction of our society, and to outlaw it would be insensitive and Politically Incorrect. So here's what we do: In order to cut a rap album, you have to pass some very basic musical aptitude tests—none of which would include being able to skip a record or make ppppppppppppppp noises with your hand over your mouth.

If a rap, ahem, musician, can pass the musical, test of say, being able to sing, then they can rap to their hearts content. I feel my headache getting better already.

I think it's pretty obvious that I rate right up there with the other Know It Alls when it comes to solving problems. But in case there's any lingering doubt, here's my grand finale. I've figured out a way to wipe out the Drug Problem, the Homeless Problem, and The Troubled Economy Problem, all in one shot. Ready? Ooops, out of space.

...these are a few of our favorite things

By Leslie Cummings

Many students would take this opportunity to slam someone or something, but with Thanksgiving upon us, I thought maybe Columbia students could use a reminder of things they have to be thankful for stuff like mohawks, musicals, Madonna, Megadeath and *Miracle on 34th St*; practice, performances, production and a pat on

the back; bagels, books, breaks, *Breakfast with the Beatles*, and ballet; ERA, NOW, HBO, PBS and a PMA; internships, *In Living Color*, illustration and interviews; computer labs, condoms, comedy workshops, contacts and connections; recycling, relatives, rock and, of course, rave reviews.

Jingles, jazz, the job board and Jesus Jones; electives and elections, extra credit, editorials and experience; plays, portfolios, pool tables and pop machines; finished films, fiction, food,

financial aid, freedom from AIDS, freedom of speech and freedom of the press; WXRT, WCKG, WLUP and WCRX; darkrooms, De-Niro, Deli Express, Donahue, dance and dreadlocks; turkey, transfer credits, Talking Heads, tap dance, tutoring and the controversial Tomahawk chop; acting, add and drop, advertising, acoustics and airbrush art; credits (no

debits), cameras, costumes, cable, Kid 'N' Play, copy machines, kind cops and Clint Eastwood; Grateful Dead, guitars, Guns 'N' Roses and graduation.

Stage combat, Stephen King, scintillating sex, 600 South, Spike Lee, studios and standard English; Harry Connick Jr., the Hokin Center, heavy metal, unique haircuts, health and a place to call home; videos, voice training, voice overs, volunteers, VDTs and vacation; Opie Taylor, Oliver Stone, Oprah and open book tests; the Bears and the Brady Bunch; political correctness, personal victories and for some, peace.

OPINION

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Columbia students voice your opinions. Bring your signed opinion pieces or letters to the editor to the Chronicle office, room 802-Wabash, by 5:00p.m. Tuesdays for publication next week. Please include your major and class.

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NIGHT & DAY

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

By Art Golab, Editor

Tuesday 26

The rarified atmosphere around the University of Chicago campus is a little too thin for this columnist, but the Latke-Hamentaschen debate is irresistible. High-powered academics marshal all of their specialized knowledge to argue whether potato pancakes (Latkes) or Hamentaschen (a fruit pastry) are more important in the cosmological scheme of things. It's tonight at 7:30, Ida Noyes Hall, 1212 E. 59th St. It costs nothing to listen, but it's \$2 to partake of the title food.

Wednesday 27

Brad Goode, the baby-faced youngman with a horn, bops with an intensity that belies his looks. He plays with his quintet tonight at the Green Mill, Lawrence and Broadway. Tonight at 9.

Thursday 28

Don't go to school today. It will be locked up. Enjoy your turkey and catch up on your homework. Yea. Sure.

Friday 29

Lounge Ax wins the award this week for best press release: "What do the major labels know? Evidently not much because they're not lined up to sign Scrawl, the hard-rocking, sweet-talking (or is it sweet-rocking, hard-talking?) female trio from Columbus Ohio. If you listen to their debut LP, He's Drunk, while you're getting dressed, chances are you'll end up wearing something you didn't have the guts to before. Opening will be local rock puppies, DOG. \$2. That's right, \$2." Keep 'em coming Lounge Ax. This all takes place tonight at 2438 N. Lincoln Ave. Call 525-6620.

Saturday 30

For a while, when long-time department store sponsors dropped out, it looked like the Grinch would steal the annual Chicago Christmas Parade. But the Brach's candy company stepped in and saved the day. The traditional post-Thanksgiving parade steps off right here at Michigan and Balbo today at noon.

Face Value:

Have you ever violated the copyright laws?

By Nicole Lyle
Staff Photographer

Anita Inez Lathrop
Sophomore
Film

I copied a book because it was out of print and every bookstore I ordered it from could not get it. I used a library book to make a copy. But I would have gladly paid the \$22 to buy the book had it been available.



Steve Malfingly
Senior
Radio

I've never done it, but a friend of mine photocopied the lyrics to Frank Zappa's "Joe's Garage" album for me. I'm aware of the copyright laws, but I think as long as it's not done for profit it's alright.

Sheryl Ferraro
Senior
Art/ Graphic Design

I'm aware of the copyright laws. I have only copied information for my own personal use, never for profit. That is how I rationalize this situation.

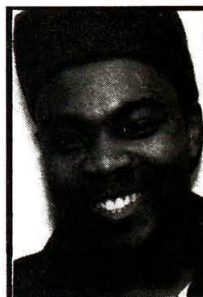


Nick Maiella
Freshman
Photography

I took a logo to Kinko's to have it laser copied for the photo studio where I work. They wouldn't do it because it had the copyright symbol. I blacked the copyright symbol out and went to another Kinko's and had no problem. I do not know about the copyright laws.

Teri Sideikas
Senior
Television

A friend and I have always copy each others new music. But we never do it for profit, just for our own use. I'm not really sure I know about copyright laws though.



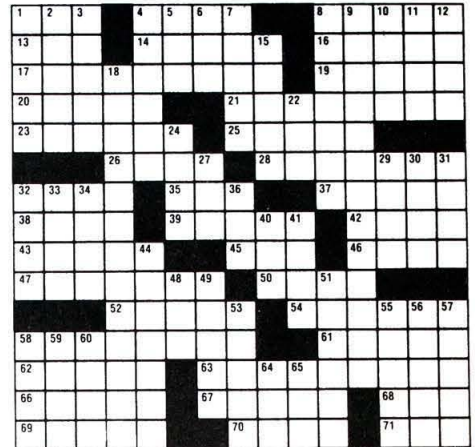
Rob Thompson
Junior
Broadcast Journalism

Like many others, I will dub a copy of a popular musician's album or cassette usually because I can't wait to hear the new songs or just to sample it before buying it. I'm somewhat familiar with the copyright laws, but what's so serious about it? I'm a criminal, then so is everyone in the U.S.

COMMUTER CROSSWORD

by Stanley B. Whitten

- ACROSS**
- Motor coach
 - Money
 - Turk. city
 - Brother Jonathan: abbr.
 - Bay window
 - Like most streets
 - U-boat
 - a dozen (cheap)
 - Fortune-telling card
 - Singing John
 - Scheduled
 - Slender and tapering
 - Learn
 - Burn slowly
 - Hard to find
 - Trap
 - Pro — (following rules)
 - Love Lat. style
 - Decree
 - Fasten
 - Columbus' starting point
 - Animal foot
 - Circle
 - Miller's "After —"
 - Kicker's grp.
 - Preface
 - Cubic meters
 - Race track
 - Century plant
 - Hawaiian veranda
 - Sentimental journalist
 - Jutlander
 - Oak nut
 - A John
 - Unit of work
 - Pretty woman
 - Clothes
 - Tint



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Last week's SOLUTION



- DOWN**
- Arrests
 - Normal
 - Native-born Israeli
 - Beard
 - Make a mistake

- 52 in Rhaetia
- Inclines
- star-crossed lovers"
- Arachnid
- Rara —
- Captain of fiction
- Arabian gulf
- Moves quickly
- Nacre
- Energy
- Jutlander
- Crimson or claret
- Cart
- Arab chieftain
- Breathing sound
- Entranced
- Oriental nanny
- Function
- Point
- Container
- the night before..."
- Pilchard

- 48 Base
- 49 Building contract
- 51 Blots
- 53 "— Kentucky Home"
- 55 Estimated
- 56 — so often
- 57 Suit material
- 58 Thick piece
- 59 Unit of length
- 60 Organic compound
- 64 Unit of heat: abbr.
- 65 Turf

Sunday 1

If you missed poet Paul Carroll at the Hokin for free, (see feature section) you can pay seven bucks to see him at Links Hall today at 3. It's at 3425 N. Sheffield. Call 281-0824.

Columbia's own Bob Blinn of the placement office is helping to put on a show that will benefit shelters for battered children, the homeless, and a Belfast, Ireland shelter for underprivileged children. The Dooley Brothers and Brogue are only two of seven groups scheduled to play. It starts at 6 at the Irish Village, 6215 W. Diversey Ave.

SOLUTION next week