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THE COLUMBIA COLLEGE CHRONICLE

VOLUME 25 NUMBER 15

THE EYES AND EARS OF COLUMBIA

FEBRUARY 24, 1992



Spike Lee sets the stage. Julie Smith Staff Photographer
Students attended a Columbia-sponsored lecture by Lee at the Music Box Theatre on Feb. 15. For more 'X-pressions', see pages 4 and 5.

'X' marks the Spike

By Natalie White
Correspondent

He is a man of small stature but exudes the presence of a giant. His voice is quiet and subdued yet his unique, artistic vision and innate ability to bring the triumphs and defeats of African Americans in everyday life to the big screen with hit movies like "Do The Right Thing" and "Jungle Fever" has made Spike Lee one of the most controversial and admired filmmakers of our

"There is no one message. I'm happy if people discuss or even think about my movies. I try and make stuff that sticks with you long after you've seen it."

—Spike Lee

time.

"You should be a filmmaker because you love cinema, and for no other reason," was the advice Lee gave more than 450 Columbia College students at a question and answer seminar on Feb. 15 at the Music Box Theatre, sponsored by the Film/Video Department.

As the lights dimmed, and the screen lowered, the expectant faces looked on to see what

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Are you a mess? Blame STRESS

By Tasha Knight
Staff Writer

The symptoms are all too familiar: headache, sweaty palms, irritability and lack of rest. If you've experienced these pains, you could be a victim of a rising college epidemic—STRESS.

Columbia students, regardless of age, race or nationality are no exception. For many, stress means pressure, over-exertion and a high degree of anxiety.

To prevent students from being overwhelmed by stress, Columbia will hold a workshop next month to help students cope.

The workshop, "How to handle stress," will be run by Kathleen Giblin, of Academic Advising.

The workshop, which began three years ago, is available to students twice a year, in the fall and spring semesters. The fall workshop draws a better crowd because it is held during the orientation for new students. In the spring it's too nice to go to class—or workshops—so students miss tests and possibly fail a class. This, of course, causes stress.

According to Giblin, "Some students are worrying about their summer jobs, if they're going to graduate and the fear of facing the real world if they are graduating. For college students, stress is a combination of outside factors that cause anxiety."

"I have no social life," said freshman Randy Venhuizen, a radio broadcast major. "I am a full-time student and I have a full-time job. I also put on a show twice a week at Roosevelt (University)." Venhuizen describes stress as "burning the candles at both ends." Venhuizen said he's now a heavy smoker, drinks a lot of caffeine, and from time to time, pulls his hair out.

Dan Biggar, a senior television major, said he feels stressful during finals. He said that he gets knots in his stomach and smokes. "I am a non-smoker, but during finals I need the nicotine," Biggar said.

In the workshop, Giblin teaches students how to relax and minimize their problems. She gives students a test to identify where their stress is

coming from: school, home or job, for example. Next she shows them exercises to relieve physical tension.

"The relaxation techniques are similar to exercises actors and actresses do prior to a performance," Giblin said. Students learn how to relax tense muscles and breathe easier. Last but not least, Giblin helps students come up with a solution that will help solve their problems.

Many students become conversant with stress, including students from other countries. "Most of the exchange students aren't able to keep up with their classes because they are taught in the English language," said GiGi Posejpal, assistant dean of support students.

"When I first came here, I had a lot of trouble with my classes because they were

taught in English and English is my second language," said sophomore film major Vincent Gigot, an international exchange student from France. "I was afraid to speak in public and hold conversations with people."

Columbia holds a special workshop in the fall for international exchange students. The English as a Second Language program helps them with their English if they registered for a English composition class.

Students who miss the workshops and want to talk about handling stress can talk to Giblin on a walk-in basis. She sometimes will recommend other workshops such as the YMCA/YWCA. Some of those require a fee.

Giblin offers the following hints for handling stress.

1. Check for symptoms of stress. (Don't deny them)
2. Anticipate them.
3. Do one job at a time.
4. Don't be afraid to ask for support.

The workshop can be helpful in everyday life, as well as school in dealing with stress.

The workshop meets at 12:30 p.m. on Wednesday, March 18, in the Wabash Building, room 300 (Counseling Services).



U.S. attempts ban on Race-based scholarships

By Cris Henry
Staff Writer

A recent proposal to ban race-specific scholarships by Undersecretary of Education Michael L. Williams has colleges and universities across the country in an uproar.

The plan to ban the offering and distribution of race-specific scholarships was released this

past December, and financial aid administrators are reacting according to individual school policy and need.

The proposal is designed to discourage predominantly white colleges from offering race-specific scholarships solely to encourage the enrollment of minorities. Colleges would still be allowed to offer scholarships if race is only one factor of consideration.

Schools were given 45 days to respond by submitting an outline of their opinions of the policy. After that, the U.S. Department of Education will create a final regulation on the

matter, but is under no obligation to take into consideration any of the comments. John Olino, director of financial aid at Columbia, responded to the plan with a letter of protest and outrage.

"I have a categorical abhorrence for the Department of Education interfering with scholarships. We fought a civil war over this. We passed

landmark legislation in the '60s to prevent this. Most colleges and universities have made an effort to find appropriate solutions to overcome long term disadvantaged environments for minorities in higher education. It's ironic that the ax is swinging back the other way."

Education Secretary Lamar Alexander has stressed that no student currently receiving a scholarship will lose it because of the policy, but Olino is skeptical.

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"When the Department of Education brought forth this proposal, they opened Pandora's Box, and now they're trying to define the devil in the least satanic way."

John Olino

FEATURES

Sexual identity switch

Ginger discovers the joys of manhood on page 4.

New!!!

My Daddy Says...

The definitive advice column on page 8.

News

Roz Varon stops traffic

Another Columbia grad makes good. Page 2.

Jenny Dervin

By now it's old news. The enormous coverage of the New Hampshire primary is at rest on cutting-room floors, waiting to be picked up by the janitor (or maintenance engineer if you prefer).

But the campaign continues. Yippee. Can't wait for the media circus to hit Chicago full-blast.

This is what we have to look forward to:

Commercials for President Bush. This in itself is disgusting, but the message George wants to get across is that he really does know how people live outside Washington, D.C., and that he **cares**. (Could someone hand me that barf bag?)

The Democrats will cover the airwaves with 30-second spots about national health care (courtesy Bob Kerrey, D-Neb.), tax reform in the fashion of a flat 13 percent on gross income (courtesy Jerry Brown, D-Calif.), and maybe a word or two on the economy (courtesy R-D-Everybody).

And the coup de grace—commercials for the write-in campaign for Mario Cuomo, governor of the financially troubled, racially divided state of New York.

Every four years, we are inundated with sound bytes and photo ops of potential leaders of this country, and all we really learn about these guys (since they are all **guys**) is who they sleep with and how loyal and devoted their wives are.

Well, I think it's time for a change. The candidates can stay the way they are, if they're suicidal, but the **public** must grow up and seek information on its own.

Like whether the candidate is in favor of cutting defense spending and putting those funds into the budget for other programs.

I can hear conservative Republicans boil over. They're thinking: 'If you cut defense, you are cutting jobs. More unemployed. More home foreclosures. Is this what you want?' I say, 'Take the people from defense, with their technical know-how and inflated salaries, and let them build new transportation systems and communication satellites and go into our public schools to teach the children how to think.' (Yeah, right. That'll work.)

Or how about the national health care hullabaloo? Could this country, this great **democratic capitalistic salad bowl**, really go the way of socialist Canada and Great Britain? You bet, and we can do it better. We have the great advantage of waiting for the right time to fix things. Canada's health care system is one of the best in the world, and we can take that system (yes, I am talking about **ripping it off**) and improve it. Learn from their mistakes. Do it right.

Of course, the insurance lobby in Washington would never go for that, but *we the people* have more power than **any** lobby in the cloistered and repressed capitol.

We even have more power than the National Rifle Association. You don't believe me? Try it. Write a letter to your congressman and senator, stating your position on gun control, and put in a P.S. saying you don't think you'll be able to vote for him if he doesn't represent your attitudes.

Then again, it would probably be a waste of postage for you if no one else writes their letter, so you may have to strong-arm your friends and family into putting their views on paper.

Other issues in this campaign are even more boring. Like the sputtering economy. What to do. Ho-hum.

My neighbor, a radical independent, says the best way to promote industry is to announce a moratorium on patents and copyrights for six months to a year. Less regulation of new product development would open doors for new industry and production. I have to agree in principle with this guy.

The *New World Order* way is to rip off ideas and make them better. Many Americans will be offended by this, but take a moment to consider this idea. The Japanese took the concept of the assembly line and blew the pants off the Detroit auto makers. Japanese auto makers allow their workers to stop the production line if they spot a mistake or potential problem, so that it can be corrected before it leaves the factory. Lee Iacocca spent a billion dollars on a new research and development complex and came to the same conclusion.

New **thinking** isn't necessary. New **attitudes** in problem solving are. And we aren't going to get back on track without electing a renaissance man. And we can't elect a better president if we don't vote. (I had to do my civic duty in telling you to vote.)

SCHOLARSHIPS

From page 1

tical of the policy's future.

"When the Department of Education brought forth this proposal, they opened Pandora's Box, and now they're trying to define the devil in the least satanic way. They have no business interfering with scholarships. Their job is to provide guidance to administrators, but they should keep out of matters such as these. The scholarship programs should be run as they have been."

Columbia's administration supports Olino's stand on the proposal and remains opposed to the erosion of open access to higher education.

Although Columbia has no race-specific scholarships, Olino has decided to fight the Department of Education's ban because he feels it is a violation of civil rights and the Department of Education's own policy.

"At best [the proposal] erodes what should be considered a national effort to correct a long standing national problem that needs marked and continual support and reinforcement to make sure minorities are given access to higher education," Olino said.

Although the ban on race-specific scholarships will not directly effect Columbia students, other government interference might.

Despite the education department's proposal, Olino is glad that President Bush has



Document this! Lisa Adds Staff Photographer
Oleg Bazilof, 26, a Russian exchange student, said he focuses on filming documentaries without ideological content, unlike the typical TV fare back home.

distanced himself from education. Olino fears that if Bush grows closer to the topic, "We will find his attention less than positive financially. Bush might see the education budget as a pork chop that he can chop into a thousand pieces and feed to his pet projects."

Olino is rather skeptical of Bush's proposed education budget for 1992-93. He said it is designed to reduce funding for supplemental education and work study programs.

"These programs are the foundation of how financial aid is packaged. They help students without making them indentured slaves to loans. The average loan debt of a student today is three to five times that of a stu-

dent only a generation ago."

State support for students is being slashed as well. Students who receive Illinois State Scholarship Commission grants should be aware that the 1992-93 award program will not be funded at a level that would allow for the maximum award of \$3,500 so they should begin to plan their budgets for next year accordingly.

The education department policy banning race-specific scholarships is currently being opposed in the U.S. House of Representatives as illegal and insupportable. The department has not yet issued a final regulation regarding this proposal.

Columbia grad stops traffic

By Leslie Cummings
Staff Writer

These days Roz Varon has a lot to be happy about. Varon, 34, a 1980 graduate of Columbia, is currently the traffic reporter for Channel 7's Eyewitness News team.

The road to career contentment has not always been easy for her, although she admits she has had a few lucky breaks.

"I got my first job as an extension of an internship. I was a news writer and part-time weekend deejay, which was a decent break for someone who had just graduated," Varon said.

Before attending Columbia, she was a student at Western Illinois University. When she decided to go into broadcast communication, she chose Columbia because of its reputation.

"The majority of the teachers at Columbia are working professionals, so I was able to make contacts that turned out to be a tremendous asset to finding work," she said.

She still keeps in touch with Radio Department Chairman Al Parker and her contacts at Columbia who helped her get the job at Channel 7.

Varon taught at Columbia for seven years, but quit when her job and teaching became too much to fit into a 24 hour day.

"I loved teaching. I have a tremendous amount of patience. I think students are the future," Varon said. Asked

if she would ever teach again, she said, "It depends on the time factor. I would never count it out. I still do guest talks for one of Al Parker's classes. I don't see going back immediately though, because I don't want to teach if I can't give 200 percent and right now I'm so busy, it's just not possible."

Varon has had some struggles, including being fired and unemployed.

"One of my most difficult times was when I was fired from US99. I had been fired before from Shadow Traffic, but had another job within a month. After losing my job at US99, I was unemployed for four months," she said.

However, her luck took a turn for the better when another reporter and friend, Brooke Belson, told Varon that she was leaving WFYR and her position would be opening up. Varon was able to get her tape to the station before other reporters and she believes that gave her the edge in landing the job.

"Brooke Belson told me she was leaving WFYR before it got out to other reporters. Even

though I knew I had what it took to do the job, having that contact helped out and I used it to my maximum potential," Varon said.

Making contacts is something she thinks is of vital importance to students, whether it be teachers at school or connections through internships.

"Put yourself out there and stay in touch with contacts," she said.

"Get a well-balanced education. Some students say they just want to be a deejay or news anchor. If you limit yourself, you're limiting your job opportunities. It is extremely beneficial and important to be able to do many things. Hands on training is also very helpful," Varon said.

She tells students to take as many classes as possible with hands-on experience, because those are the classes that helped her the most.

She also thinks a positive attitude and self-assurance can go a long way in the broadcast-

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Page 6

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Foreign languages at your fingertips

By Caprice Walters
Staff Writer

A picture may be worth a thousand words, but it won't help you find a bathroom in Tokyo (unless you know how to draw dirty pictures).

With this in mind, more Columbia students are taking advantage of the language courses offered by the liberal education department.

The courses include: Functional Spanish I and II, Language and Culture; Functional Japanese I and II - Language and Culture; Functional French I and II.

Though universities with a larger student body can offer many more languages than Columbia, the liberal education department takes pride in the continued growth and expansion of foreign languages here.

"Nine years ago we didn't have any foreign languages at all," said Leslie Van Marter, chairman of the liberal education department.

The foreign language courses at Columbia are still relatively new, he said, and considering the expansion over the past six years, things have been a success.

It was just six years ago that Columbia offered its first Spanish class to students. More surprising is the expansion of the Japanese course

which began just a little over two years ago. French, Columbia's newest language course, started just a year ago.

"Even dating back to our first Spanish class, I recall no problems filling the 25-seat capacity," said Van Marter.

"The students are expressing a real interest in the languages during registration," said Rose Anna Mueller, foreign languages coordinator for the department. For the record, Mueller speaks Italian, English, Spanish and Portuguese.

"They seem to come in with a curiosity about how other cultures live," Mueller said.

She added that multicultural awareness is important for students in an arts and communications school.

"It gives you a window on a whole different world. It helps you understand people and the different ways in which they react. A lot of people are very ethnocentric.

They believe all people think alike and that everyone does things the same way. By taking a foreign language class you

like to be able to speak the language."

Yul Pollard, sophomore and illustration major, who has taken German at another university, contends that taking a foreign language class helps communication skills.

"Especially Spanish because of the amount of people who speak the language," he says. Although Spanish is considered America's second language, Japanese is rapidly becoming the language in demand.

"The Japanese are among the business leaders of the world," said Jonathan Kuykindoll, a senior film major.

"If you want to get ahead in the business world, you are going to have to speak their language."

Having a few languages under your belt is a plus when competing in the global market place, Mueller said.

"It not only allows you to communicate with other

people, it looks good on your resume."

Although many students are taking on the challenge of learning a new language, there are still some who are disinterested or unwilling to take the plunge.

"It was just too early in the morning for me," said Martha Mack, a junior journalism major, referring to a brief stint in a Spanish course.

"As soon as we walked in the door, the teacher would start greeting us in Spanish. And he expected a quick and accurate response. I really believe that if you don't have any background in Spanish it will be very difficult to keep up."

However, Mueller encourages students not to put so much emphasis on speaking the language. Instead, use the class as a cultural learning experience.

"Not everyone is going to be able to speak the languages fluently," Mueller said. "If you come out of the class learning something about the language or culture, then the class has been a success."

Although Mueller hopes to see Italian and Russian added to the list of foreign languages offered, she said her top priority is "stabilizing the courses we have now."

Where is the men's/ladies room?

French	Où se trouve les toilettes pour hommes/dames? oo suh troov leh twah-leht poor ohm/dahm?
Italian	Dove è un gabinetto per signore/signori? dohv-eh oon gah-bee-net-toh pehr seen-yohr-eh/ee?
German	Wo ist die Herrentoilette/Damentoilette? voh ist dee hehr-ren/dah-men-twah-leh-teh?
Spanish	¿Dónde está el baño de hombres/damas? dohn-deh ehs-tah ehl ban-y'noh deh ohm-brehs/dah-mahs?
Russian	Gde mozhskaya/zhenskaya oobornaya? guh-dee-ehmoozh-skah-yah/zh-en-skah-yah-oh-born-ah-yah?
Dutch	Waar zijn de toiletten? vaahr zayn dehr twah-leh-tern?
Japanese	O-tarai wa doko desu ka? aw-teh-ah-rah-ee wah dawh-kawh deh-suh kah?
Swahili	Viko wapi vyoo? vee-kohw wah-pee vyoh?

Chronicle graphic by Jerry E. Poti

learn there is variety of cultures and a variety of ways to think."

That's not all.

By taking a foreign language class you listen to its music, view its art, and learn its history.

Derrick Williams, a freshman, major undecided, has his own reason for taking Spanish I. "I plan to travel a lot," he said. "And I would

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Females, turn in your Tampax



Plesha, getting a feel of a man

By Ginger Plesha
Staff Writer

Hey girls!
Have you ever just wanted to turn in your Tampax and be a man for a day? Given one too many pain killers for cramps, which never take effect—this idea could be a healthy alterna-

tive to removing your uterus and ovaries.

I was wallowing in this state of pre-menstrual bliss as I tuned in to *The Phil Donahue Show* for salvation. Little did I know my inquiring mind was about to enter the androgyny zone. Phil's topic of the day was women who dress like men, and boy oh boy were these women convincing men.

They appeared bearded and debreasted, walking, talking and acting like men. Their purpose was to destroy gender roles and get the male experience first hand. Thanks to Phil and the many other talk show Gods and Goddesses, I had become no stranger to she-males, drag queens and transvestites, but I had never seen anything like this before.

With a vision of early Annie Lennox dancing in my head and knowing that everyday is Halloween in Chicago, I decided to become a man for an evening. After all how hard could it be?

At this point I realized that I was lacking something below and that I had too much of it on top. Such small problems I could easily overcome by wearing layers of clothing.

My costume consisted of big black work boots, baggy jeans, a denim shirt, floral tie and oversized suit jacket. I was now a man from the neck down, well almost! I proceeded by slicking back my straight blond hair, pencilling in some long thin side burns,

and adding a pair of fake glasses. I was going for that Beverly Hills 90210 look.

I thought I was looking like a hot young stud, until my best friend walked in the door. He thought I looked more like the androgynist queen (or did he mean king?) "Pat" from *Saturday Night Live*. I had to face the fact that I was a pre-pubescent nerd boy and not Jason Priestly. My fragile ego was bruised, but I had to continue for the sake of my readers.

After my male friend gave me a quick review on such difficult maneuvers as the penile shift, the walk, and the talk, I was ready to face my public.

Our agenda would include gay and straight bars along Halsted and Clark Streets.

Stone sober, I arrived at the first in a string of bars and started to dance. I couldn't help dancing like a woman so I decided to leave the dance floor and take the position of asexual observer.

I watched the men around me. What did they have that I didn't have? I had the clothes, the hair, the look, but no one wanted to talk to me. I started to come down with a serious case of penis envy, which stayed with me for the remainder of the evening. Every once in a while I did catch the odd stare, but what were they looking at? A she-male. All I really wanted was for some lucky soul to buy me a drink and see what washroom I would enter when I was

finished with it.

In case you were wondering, I used the woman's washroom. I was afraid of what the guys might think if I used the Men's room.

I was tired of being a man. I wanted to reclaim the title of Tampax queen, apply a little lipstick, peel off my costume and run stark naked throughout the bar singing, "I am woman hear me roar." After all I had already succeeded in breaking all of the gender roles my parental units had instilled in me since birth.

I left the bar with a new appreciation for men, drag queens, "Pat" and the brave women who went on national television dressed as men to show us how screwed up society really is. It's not easy being me, but it's impossible to be someone else.



Plesha, doing the manly thing

Take a toke of "Reefer"

By Tania Panczyk
Staff Writer

Take one puff and your mind begins to wonder. Take two puffs and your senses are enhanced. Take three puffs and you have induced euphoria.

The evil weed known as marijuana has been brought to the Chicago stage, leaving audiences with the ultimate high.

Some Mo' Productions brings *Reefer Madness*, a 1930s film adapted by Sean Abley, to the Stage Left Theater, 3244 N. Clark St., Chicago. Set in the same time period as the film, using a four chair set in a dingy

theater resembling someone's garage, *Reefer Madness* draws its audience into the world of four teenagers who meet at a club where reefer runs wild.

The curious teenagers are introduced to Jack (Geoff Isaac) and Mae (Cassy Harlo), who run the club, and they become instant addicts.

Suddenly, their lives are rattled and the addiction turns one teenager, Gwen (Amy Seeley), into a psychopathic prostitute as the others bang away on the club's piano, feeling the energetic high the magic stick has provided them. Some even resort to murder to continue to support their pot habits.

As the play progresses, the

club members—business men, high society ladies, and sometimes the mentally disturbed—become trapped into the world of reefer. Like lambs to the slaughter they flock to the club without knowing the danger one puff of the weed will inflict.

While *Reefer Madness* has no real plot and lasts only an hour, it sends a moral message to the audience in the form of black comedy.

The play brings out the stereotypes of marijuana in a 30s style that today's audience can still relate to.

Characters like the "Boss," portrayed by Shon Little, comically reflect the mob bosses of old gangster flicks.

The 14-member cast, some of whom play two or more roles, are mostly members of Comedy Sportz, an improv group resembling the Second City Players.

Besides the four chairs, the only other props are rolled joints that smell like actual reefer when lit. Jeff Rogers brilliantly directs the actors, filling the stage with excitement and humor.

Real reefer on stage? Don't get too excited. It's really a mixture of tobacco made to smell like reefer, which at times becomes overbearing in the small theater.

It becomes obvious that these

actors are improv experts as they depict a car crash scene and an attempted rape scene in slow motion. The slow motion gives an otherwise serious scene a comical tone.

Mike Meredith, who plays seven different characters in the play, is outstanding. His stocky physique explodes on stage as he hurtles from one character to the other with a wit and charm resembling the late John Bulushi.

However, *Reefer Madness* was slightly weakened by the unbelievable character Gwen, portrayed by Amy Seeley. Gwen becomes addicted to the reefer, drops out of high school, and becomes a prostitute to support her habit. Seeley over dramatizes the role by exaggerating her facial expressions and delivering her lines as if she was reading them right out of the script.

But behind the smoke of *Reefer Madness* lies a hilarious play with a diverse cast that sends the audience on a natural high. It should be a part of your entertainment calendar.

"Reefer Madness" marks Some Mo' Production's second theatrical endeavor and can be seen February 14 through April 4, Friday and Saturday, at 11:15 p.m. at The Stage Left Theater. Tickets are \$8.00 per person. For more information call (312) 883-8830.



Photo courtesy of Todd Minske

SPII SPEA



Julie Smith
Staff Photographer

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SPIKE
From page 1

message Lee would deliver. Scenes from the March on Washington, in stark black and white, appeared on the screen as the unified marchers "We Shall Overcome." At that moment, the film of Public Enemy's "Fight The Power" cut into the screen as the screen switched to color footage of the film of the marching black youths thrusting their fists to the air chanting "Fight The Power." Then the film showed a black and white documentary of the film of Tyson and Don King that he filmed for HBO. The film also earned him a Sports Emmy. As the screen switched to black, and the white spotlight found its way to the stage, everyone in the room realized again why the film has become a role model for so many aspiring filmmakers.

Lee, dressed in neatly pressed Levis, a crisp white shirt and a dark blazer complete with his self-designed tie, discussed a variety of topics, including the importance of making and completion of his latest film, "The X-Files," scheduled for release in Christmas of 1992.

Lee said his expectations for the movie are high. He said the movie will not only entertain but be instructional in sparking enough interest so that people will go back and read more about Malcolm X.

Lee said that he encountered many hardships while making the film but advised the students to not let anything stop them from making their dreams a reality.

Lee said that in the industry, it is a craft. They (industry) want you to make films because film is too powerful a medium and you can influence too many people," Lee said.

Lee, a graduate of New York University Film School, said that it is not easy to break into the film industry. But once you make it, it's easy to stay in for a long time. With the huge success of action films like "Lethal Weapon" and "48 Hrs.," Lee believes that "good" films are those that come from the heart.

Lee said that a screen writer or director has to have a vision, a unique voice, he said. "Those are the artists that make great films. Everybody else is just imitating what has already been done. It has to come from within, a desire to say something that really means something to you."

Lee, who is currently directing six motion pictures in the next few years, Lee will be taking a hiatus to executive produce low budget films for young African American filmmakers. Some of the projects he is currently working on are screenplays by black women, and he is also looking for black female students but also screenwriters as well, to take responsibility for writing better scripts involving women.

Lee said that he wants more realistic black female characters? "I want to see more realistic black female characters," he said. "Then write those scripts, and I'm waiting for them. It is no mistake that there are only a few of women writers."

Lee said that he is again, proving that he is appreciative of the talent of the students and even went a step further by giving an address for all completed screenplays to be sent to him. Many of the students lined up anxiously, as they waited the opportunity to hand in their projects.

Lee spoke primarily about film, much of which included students of other majors who were in the audience and respect the outspoken filmmaker. Lee's discussion was extremely inspirational, motivating and encouraging," said Toni Thomas, a senior journalism major.

Lee was very receptive and his presentation went very well," added Ryan Daniels, a senior management major.

Lee said that he was asked about the surge of new "black movies" and their significance. Lee warned of a return to "exploitation" movies that simply depicted blacks in stereotypical lifestyles. The challenge for young, black-American filmmakers is to open up their eyes and tell new stories.

Lee said that there are more diverse than that, have the courage to tell something new out there," Lee said.

Lee said that the unified message does the director of such universal movies want us to leave the theater with? "There is no one message. I'm happy if people discuss the film. I think about my movies. I try and make stuff that sticks with you long after you've seen it."

Annoyance Theater mocks Columbia

By D.L. Hinton
Staff Writer



As students attending Chicago's premier performing and fine arts school, we are a pretty unique and special gang. So much so that one of the city's cutting-edge acting companies, the Annoyance Theater, has produced a short play in our honor.

The *Angry, Artsy, Androgynist* will be performed by members of the Annoyance Theater at the Hokin Annex, Wednesday, March 4, at 12:30 p.m. The play takes us into the life of Jimmy Angry, a stereotypical Columbia student, on a mission to find his lost black leather jacket.

His search moves from his middle-class home, complete with Reagan-era folks, to his coffee house hangout, where his angry, artsy pals spend their days smoking clove cigarettes and drinking bad coffee. We are even treated to a surprise appearance by none other than Johnny Cash, as well as a politically correct waiter.

The *Angry, Artsy, Androgynist* is just one of the many performances planned this semester by the Hokin Annex Board. The idea for the school performances actually came from

the suggestion of Columbia student Ross Berkson, who is also a member of the Annex Proposal Committee, which approves and schedules performances for the two student lounges.

Berkson saw a performance of the company at their theater, at 3153 N. Broadway, and thought that their non-conformist style would fit in perfectly with the spirit of Columbia.

Unfortunately the play will enjoy only a one day run, as the theater has no long term plans for the play. The Annoyance is charging the board \$800 for the performance.

Recently, the Annoyance gained notoriety with its run of the satirical *Real Live Brady Bunch*, which is now in New York and is heading for Los Angeles.

It was after Berkson's request that Matt Walsh, an actor and writer for the Annoyance, came up with the concept to focus on an angry Columbia student. The result is this musical comedy developed through improvisation.

"I think it's going to be fun. People are going to laugh and have a good time with it," Berkson said.

The board hopes short plays like these will help generate a greater performance

METRAFORM'S ANNOYANCE THEATRE
PRESENTS AN ORIGINAL PRODUCTION:



MARCH 4, 1992
12:30 PM IN THE
HOKIN ANNEX, COLUMBIA COLLEGE

audience and keep them coming, he said.

"The board has provided entertainment in the past that hasn't gone over as well as we would have liked it," Berkson said. "This is going to be one of the first things where we're going to reach out. We really want people to see what we're capable of doing."

The play isn't written in script form. Throughout the performance the actors will rotate various roles, providing an opportunity for

non-stop comedic spontaneity.

"It's not really scripted out per se. We write it out like a storyline, then we improvise to the beats," said Mark Sutton, an actor in the play.

According to Walsh, the story was developed as a collaborative effort of all the performers. They chose to focus on a Columbia student so students would have something to associate with.

"We wanted empathy, something [students] could relate to," said Sutton.

Art student means business

Student Profile

By Lisa Song
Staff Writer



Art is a business. "No one buys an \$80 million Van Gogh because they love and adore it. They look at it as an investment," said Steve Palmer, a sophomore studying fine arts at Columbia.

Palmer is avidly marketing himself in the art world, looking at his art career with a capitalistic view rather than a bohemian one. "I think 90 percent of the students are into just being a really good artist, but if you're going to make a living, you have to understand that art is a business," Palmer said. "If you talk to anyone who is

remotely successful in art, you will see they are business-minded."

Palmer said that the time to network and make a name for himself is now, while he's still a student. "Once I graduate, my main focus will be getting a job. Then I will want to have a family and my time will be really limited."

Gallery openings around Chicago in the fall and the spring are an important and exciting time for Palmer. He makes it a point to always meet the owners and hopefully spend time talking with them. In turn, he is introduced to working artists and others in the field.

Palmer is also networking at Columbia. The college is geared towards teaching the technical aspects of art along with the business.

Columbia art teachers are in touch with what's going on outside the school providing a definite advantage over other institutions.

"It's better to have a teacher who can actually give a student some direction when they graduate, than to have a teacher who only teaches," Palmer said.

Palmer said creativity has not taken a back seat to his money-oriented outlook. The school's basic art classes are essential and can enhance the experienced and the inexperienced artist. Palmer said all of his teachers have been an inspiration to him. Their per-

sonal teaching techniques have helped him bring out his own unique style, he added.

Palmer's goal is to obtain a bachelor's degree from Columbia and then to attend graduate school. "I think it's essential for me as an art student to go to graduate school. You don't miraculously make it as an artist. It will take some time to beat the pavement," said Palmer.

School projects aside, Palmer has been busy with outside work. Last year Palmer did a painting for the Hemophilia Foundation and received \$2,000 for his effort. The Foundation has asked Palmer to do another painting this year.

Palmer is currently working on 10 pieces for a potential spot in a gallery. And in his free time he is teaching a friend how to draw.

Palmer's entrepreneurial attitude on art may be new to those art students who have a more romantic outlook, but mixing business with art date back to Andy Warhol and even Marcel Duchamp.

"They (Warhol and Duchamp) were both revolutionary figures who understood the pulse of popular culture," Palmer said. "They gave the people what they wanted. They knew how to sell."

Palmer said he would never be content as a "starving artist."

"An artist has to find the middle road. You can't be so blinded by the creativity that you don't see the reality."



Palmer is just one of the many talented students at Columbia. If you would like to have your work considered for publication in the *Chronicle* please contact Lisa Song in Rm. 802, Wabash.



Art work by Steve Palmer



Photos by Lisa Song



Ch...ch...ch...changes?

Jerry E. Pott
Managing Editor

Amid all the post-New Hampshire fervor, somewhere between the Buchanan-induced elation and the media-induced shock is a still, small voice saying "Nothing has changed."

Local and state Bush-Quayle campaign directors will put on a good show of furrowed brows and shaking heads. Strategists will promise an end to the complacent campaigning of an incumbent president. But, the only discomfort George Herbert Walker Bush will feel is a temporary dent in his checkbook—as finances shift to the enemy camp—and as he realizes that he's going to have to actually campaign beyond the month of February.

Yessir, this one could go down to the wire—or at least to the primaries in Maryland and Georgia next week.

Bush won in New Hampshire last week. Bush will win nationwide in November. Nothing has changed. There's been no sudden shift in

economic or domestic policy; no end to the recession; no quaking in the halls of Congress.

Bush already knew a lot of voters—read: middle-aged, low-income males—were upset with him. The only "Wake up call" he got from Buchanan was "It's okay. Go back to sleep. There aren't enough disgruntled voters to put you out of office." Bush can and will continue to do as he pleases for the next four years—then he retires. Nothing has changed.

In fact, the only significant change forthcoming is an unfortunate side-effect to the New Hampshire primary. The President stated a few weeks ago he hoped to go through the entire race without having to deal with Buchanan. He has to deal with him now. And, as the tactics of the Bush camp take a dramatic turn—right or left? No one knows—American voters will finally be treated to all those negative ads Bush ordered shelved a month ago.

Politicians once again will jump from the platform down into the mud.

Nothing has changed.

The great book buy-back scam

By Charles D. Edwards
Staff Writer

The time: the first week of school; the place—or should I say trap: the 600 S. Michigan student bookstore. The bait to lure you into the trap: a sign that reads "Book Buy-Backs And Refunds, Enter Second Door." The buy-back system is ever so deceiving. Let me explain why.

I purchased a new book last semester (the *Bhagavad Gita*) for \$8.95. My teacher (T.Soro - Ethics and the Good Life) decided not to use the book.

The next semester I trotted back to the bookstore and received 75 cents from the buy-back system for the book I never used.

The following day I'm searching from aisle to aisle looking for books for the Spring semester, guess what I see? The *Bhagavad Gita*, used price, \$6.95. Incredible, isn't it?

The buy-back system is designed to lure students into trading old books for cash—petty cash that is.

Who is the architect behind this system? Evidently not Columbia. The school has little to do with the bookstore. The workers are not even Columbia college students.

The only the bookstore has with the school is that it serves as a convenience for students, and pays an undisclosed amount of the profits to Columbia. You might say the school rents its 1st floor space for book supplying purposes.

If you have been victimized by this trap, it doesn't have to happen again. Some students have offered a proposal to help you receive more money for your used books.

"If you have an old book from last semester," Anthony Chorns, a business management major suggests, "find where that class is being held and

post a sign by the nearest bulletin board offering the book at a reasonable price."

Chorns purchased a law and business book new for \$50. Buy-back offered him \$15. He turned around and sold the book for \$25 the following semester by standing outside of the Legal Aspects class.

Marcus Kline, a liberal education major, suggests the Student Organization Council (SOC) start its own buy-back system. It would work like this: The first two or three weeks of school the SOC could set up a room where students could sign a sheet with the name of the book, the original cost, their price and a phone number.

"This might give the bookstore some competition," Kline says.

Derrick Evans, a liberal education major, said if the SOC won't participate in such a system he would petition for a book buy-back bulletin board where students could just walk up at any time during the semester and sign the sheet.

Joel Shephard loves the idea.

"Why not start a book bulletin board," he asks? "We have an internship board, job placement

board, this board and that board, we even have a 'black' board. The regular bulletin boards might look a little neater if they weren't clogged up with student fliers advertising books for sale," he says.

Christine Rance, bookstore manager, said, "In the past, students have tried to organize their own methods of selling books back and none of them have lasted." Rance said she thinks students who advertise on bulletin boards know the book is no longer being used, and the bookstore will not buy the book back.

Rance encourages students to return books "during the end of the semester, especially when it's final exam week."

Nobody seems to know why students receive so little for books, but if students want higher dollar values for their old books, the answer is clear—they should try first to sell them to other students.

LETTERS

To The Editor

My Man Steve

I was reading through the dogma page of the *Chronicle* and thought your Activist Island column was hilarious!

I also feel you've left out a lot of people, though. Here are my additions:

- **The homeless.** If they have the audacity to deny America as their home, they sure as hell shouldn't be allowed to stay here. These people are unsightly, smelly and depressing.
- **Non-conformists.** Individuality is impractical and difference breeds discontent. Certitude is important, psychologically, and it's hard to believe you're *correct* when someone is constantly questioning you. Our country would be a lot simpler if we all had the same beliefs. A strong tribe is a united tribe.
- **New Agers/mystics.** I'm not slamming Jesus or Buddha or any of the authorities. I'm talking about those egotistical

holier-than-thou recluses who can't deal with the real world. We know where it's really at, don't we Steve? Cooperation and peace? Give me a break! It's competition and war that made our country what it is today. You'd think these people expect us to evolve or something.

I could go on and on, but face it, Steve, we'll never be able to live in a country only filled with people as smart as we are, and who agree with every word we say.

It's obvious that our nervous systems are the only ones that can truly perceive and interpret reality accurately.

Keep fighting the good fight!

Clark Kent
Music Major
& Fellow domesticated primate

CORRECTION:

Apologies to Columbia instructor Eduardo Kac, whose name was misspelled in a letter last week. Ed.

VARON

From page 2

ing business.

"Believe in yourself. Don't let anybody tell you that you can't do something, because in this medium those opinions are so subjective. Make your own assessment of yourself. Don't accept someone else's assessment of you," Varon said.

She admits she works long, hard hours, but she enjoys what she's doing and doesn't even like to call it "work."

"More times than not I get here at 5:30 a.m., trying to get my traffic information together. Then I am out by 8:00, trying to find a scene where the crew can do a shot. I come back

and write the script, do interviews, maybe squeeze in lunch and try to find my 5:00 shot. Last week I worked 67 hours, but I enjoy what I do, so it doesn't seem like work," Varon said.

Right now Varon is very happy with where she is in her career and doesn't feel pressured to set any specific goals.

"I feel so comfortable doing what I'm doing. I'll just wait to see what falls into my lap. I don't feel paranoid and I can be more relaxed. The people here are so much fun to work with. It's productive, it's exciting, it's fun—it's a dream job. I come to work and thank my lucky stars," she said.

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STEVE

Crescenzo's Club

I was riding the subway to work the other day, and my eye caught a huge poster that was advertising an upcoming movie. It showed a black guy and a white guy, both sweating, with the name of the movie underneath them in big, block letters: WHITE MEN CAN'T JUMP! WOW!!! The unabashed racism of the poster almost slapped me right in the teeth. All sorts of racism in a poster like that—racism flying off in practically every direction.

The most obvious is the racial stereotype against white people, that they are clumsy and awkward compared to black folks, and that blacks are athletically superior to whites. Along those lines, the poster is also a racial statement against blacks, too. By saying white men can't jump, you're implying that black men CAN jump. If you take it a step further, you are implying that black men can jump higher than white men because they were bred for that sort of thing back when they were slaves, so they could jump around and pick more cotton per hour. Racism a la Jimmy the Greek, you could call it. There are plenty of other racist innuendos in that poster, if you're willing to look hard enough and misinterpret things a certain way.

In fact, you can find racism just about everywhere if you're willing to bend things out of shape now and then.

Racism, like beauty, is often in the eye of the beholder.

The thing of it is, once you decide you want to look at the world through racially tinted goggles, you'll be able to find racism just about anywhere. Some good examples:

Spike Lee, who cried racism when his film, *Do the Right Thing*, didn't win any awards at the Cannes Film Festival. Now, you might want to tell Spike that there were a lot of great films at Cannes, and his saying the reason his was passed over was race-oriented is sort of like a woman saying the reason nobody ate her cauliflower sardine dip at the party is because she has red hair. However, if your willing to strap on the racism goggles, you can immediately see that the Spikester was blackballed (no pun intended) because of the color of his skin.

Another good example is the Tyson trial. One good way to look at it is that a black woman's honor and integrity were respected, and that an animal was put back in his cage, where he belongs. However, there are people out there, people who seem to have racism goggles permanently cemented to their heads, who seem to think that Tyson's downfall was a racist-en-

gineered plot to drag down one of the few black role models in this country—in order to keep black people down. Go ahead, put the glasses on, you'll be able to see it, too.

There are a million more examples: Justice Thomas, going down for the third time, suddenly remembering for the first time in years that he is black, and trying to pin the whole thing on a conspiracy to bring down a prominent black man. He even had the nerve to call it a "high-tech lynching of an uppity black man." Wow. He obviously rented a pair of racism goggles for the day, because he never used them before. That's the great thing about racism goggles. You can pull them out and use them whenever the circumstances dictate a need.

Marion Barry owns one of the best pairs of racism goggles in the country. I still remember the former Mayor of Washington, still high on crack, his pants around his ankles, caught red handed with a hooker, goggles firmly in place, telling the world it was all part of a racist white conspiracy.

Public Nuisance, or Enemy, or Ice Bag, or Iced Tea, or Wylers Lemonade, or one of those goofy no-talent rap groups recently produced a "song (?) about black guys gunning down all the white leaders of Arizona because that state refuses to honor Martin Luther King day as a national holiday. (Exactly what good Dr. King would have done if he was still around—violent, twisted S.O.B. that he was, right?). Now, you COULD say that the reasons Arizona refuses to honor the holiday have nothing to do with race. That is has more to do with bureaucratic bungling over the number of paid holidays allotted to state workers. But if you did that, you couldn't "write (?) vic lent songs about it and sell lots of records to people who are wearing race goggles and looking for any incident, real or imagined, to drag the racist monster out into the open. It's a lot better and much, much easier to just put the goggles on and play it from there.

REAL racism is an ugly thing. A despicable and dangerous thing. Slavery, the Holocaust, and the Klu Klux Klan are the byproducts of real racism.

Made-up racism, the kind seen through racism goggles, is just as despicable—and just as scary. It is a prop—a crutch. It is a ready-made excuse for when things go wrong. But what makes made-up racism so scary is that it tends to detract from the real thing. Like the villagers who fell victim one too many times to the boy who cried wolf, our racism-saturated society is setting itself up to look the other way when the real thing comes along.

There is enough real racism in the world without inventing even more.

I bet *White Men Can't Jump* is a pretty funny look at the ties between black and white people. Think I'll go see it.

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Les Brownlee's nieces have flooded him with Girl Scout cookies \$2.50 per box. You can buy them in suite 800J of the Wabash building.

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BOOK

Monday - 24

Facets Multimedia, 1517 W. Fullerton Ave., continues its presentation of the film *All The Love In The World*, a U.S. theatrical premiere, through Thursday at 7 p.m. and 9 p.m. Tickets are \$5 or \$3 for Facets members.

Tuesday - 25

Stressed? There's an answer. The first of three planning meetings (the 27th at 6 p.m. and the 28th at 11 a.m.) to organize 12-step based recovery/discussion groups for the spring semester will be held today at 3 p.m. in the Torco building, 624 S. Michigan, rm 100.

Today at 5 p.m. the **Chicago Cultural Center**, 78 E. Washington St., will show *Sugar Cane Alley*, a film set in 1931 on the Caribbean island of Martinique where a black boy learns to reconcile his hometown roots with the education opportunities of the city.

The **Unabridged Bookstore**, 3251 N. Broadway, is holding the first of a new Chicago Literary Tradition at 7:30 p.m. featuring Barry Silesky. The new tradition is devoted to local writers reading original works, published or unpublished.

Wednesday - 26

The **Love Enlightenment Gospel Choir** performs today at 3:30 p.m. in the **Hokin Center**, 623 S. Wabash.

Thursday - 27

If you missed the film *Boyz in the Hood*, you'll get your chance at 4 p.m. today in the **Hokin Center**.

For anyone interested in step shows, choreographed dance steps, they can check out the **United Brotherhood of Black Men**, it's non-Greek, tonight at 7 p.m.

Friday - 28

Have five bucks? Bring your Columbia ID to the **Columbia College Dance Center**, 4730 N. Sheridan Rd., and learn a few Tango lessons and hear a free Lecture/Demonstration today at 10:30 a.m. The workshop is offered by **Nucleodanza** who performs at the Center this Thursday through Saturday. Admission for Nucleodanza is \$12.

IT...

For an evening filled with music head on over to **Orchestra Hall**, 220 S. Michigan Ave., to hear **James DePriest** conduct the **Civic Orchestra of Chicago**. The orchestra will perform music by Lopresti, Schubert and Shostakovich. Walk-in tickets are available at the Box Office today beginning at 7:45 p.m. For more information call (312)435-8122.

Saturday - 29

For all those who enjoy getting out and boogieing or hanging out to the music, go to the **Cabaret Metro**, 3730 N. Clark, to hear **Titanic Love Affair**, **The Charming Beggars**, and **Bucktown** for the 10:30 show. Tickets are \$7 and it's a 21 and over show.

Sunday - 1

Women in the Director's Chair and the **Center for New Television** are sponsoring a benefit for the **Chicago Women's AIDS Project** today at CNTV, 1440 N. Dayton St. with the premiere of **(In)Visible Women**, a video about Latina Women with AIDS. A \$10 donation is suggested.

ONGOING

The School of The Art Institute Betty Rymer Gallery, Columbus Drive and Jackson Boulevard, continues the **Power Play** exhibition through March 4. Power play is work by women artists that challenges the traditional audience-artwork relationship by presupposing an exchange of power. The gallery is open Mon-Sat, 10 a.m. to 5 p.m. More information call (312)443-3703.

The Columbia College Theater/Music Center opens **Once In A Lifetime** March 1, at 3 p.m. at the **Getz Theater**, 72 E. 11th St. Tickets range from \$6 to \$10 depending on the performance day, but students' and senior citizens' tickets are \$3. Call (312)663-9465 for more information.

The Center For New Television, 1440 N. Dayton, announces its special two-day workshop, **Self Distribution: Getting Your Work Out There**, for independent film and video makers beginning March 2 at 6:30. The fee is \$45 for members and \$55 for everyone else. For more information, (312)951-6868.

By Alina G. Romanowski

MY DADDY SAYS...MY DADDY SAYS...MY DADDY SAYS...MY DADDY SAYS...MY DADDY SAYS...MY

Dear My Daddy Says:

I'm a lonely 21-year-old woman. I've found masturbation to be the ideal substitute to having a mate. In this time of sexual transmitted diseases and non-monogamistic relationships, I enjoy being by myself.

Am I committing a sin? Is this horrible? What should I do?

Satisfied

Dear Miss Satisfied:

My Daddy Says the bible says its better for a man to sleep with a whore than to waste his seed on the side. But my Daddy never said it was wrong for a woman to masturbate considering the average man can't keep an erection long enough to bring about an orgasm.

What's so horrible is the growing number of adults who are discovering and enjoying this self-satisfying art of masturbation as a result of AIDS and other communicable diseases.

But, if being happy is important to you and no individuals or animals are being hurt by your crafty art, than go for it, and have an orgasm on me.

Dear My Daddy Says:

I think I'm having a nervous breakdown. School makes me crazy—all those idiots running around, scrambling for grades when it doesn't make any difference anyway—because there aren't any jobs out there!

And then I go home and have to deal with my pathetic middle-class parents. This in itself is torture.

What can I do? I've been thinking of joining a commune, but I can't find any. Help! Hopeless Senior on the Brink of Disaster.

Dear Hopeless:

My Daddy Says don't you fret because hope is on the way.

The stress of everyday life in our fast paced society is not for everyone, that's why we have the Amish and the Mormons.

Daddy recommends you move to Mormon country, Utah. Some of the advantages are the work is shared by the husband and his several wives, meaning less of the burden will fall upon you, and sex is a family activity used daily for relaxation as well as pro-creation.

Address your letters to: **My Daddy Says, Rm. 802 Wabash**

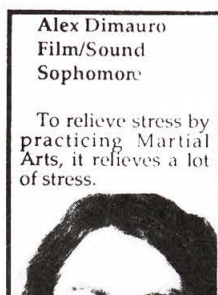
FACE VALUE:
How do you handle stress?

Julie Smith
Staff Photographer



Stephanie Cinke
Broadcast Journalism
Junior

I take time to listen to music or go to a quiet place. Either that or take it out on someone else. I try not to but I can't help it sometimes. I just try to get away from what's causing my stress.



Alex Dimauro
Film/Sound
Sophomore

To relieve stress by practicing Martial Arts, it relieves a lot of stress.



Angalla Williams
Undeclared
Junior

Most of the time I let it bottle up inside of me until I confront the person or the problem, if I want to unwind I take a hot bath or talk with someone.



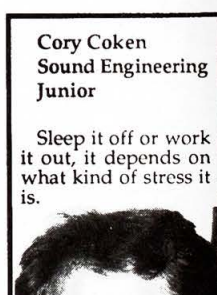
Brendan Coyne
Music Business
Management
Junior

Actually I enjoy stress and need more of it to get things done. I guess I just take it head on and use it for my own good.



Ameena Hussain
Fine Arts
Senior

I paint a lot and read or go for walks when I'm under stress.



Cory Coken
Sound Engineering
Junior

Sleep it off or work it out, it depends on what kind of stress it is.