

9-28-1992

## Columbia Chronicle (09/28/1992)

Columbia College Chicago

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# Students forced to pay the piper

*They always told us registration was \$25. But this time they meant it.*

By Art Golab  
Special writer

Long lines at the cashier's window and bursar's office marred an otherwise smooth fall registration when students were told they could not put off paying their \$25 registration fee.

In the past, those who did not have the fee were cleared at the cashier's window and allowed to add it to their delayed tuition payment plan.

This fall, surprised and angry

students who didn't have the money with them had to wait in an extra line and convince a bursar that they had neither cash, credit cards, nor access to ATM machines to pay the fee.

Only then did the bursars issue a "one-time exemption," put the amount on students' bills and allow them to begin registering.

"The \$25 fee [payable at registration] has always been mandatory," said Russ Goeltenbodt, assistant bursar. "This summer we started enforcing it."

Some students, however, said they were unaware of the change.

"I think it's pretty rude," said Doug Kisela, a junior undeclared major as he stood in line. "They could have let us know in advance."

According to Goeltenbodt, the bursar sent letters to everyone that said payment of the fee would be mandatory.

But Soula Perakis, a junior fashion major, pointed out that the school sends the same letter every year. "It didn't say specifically when the payment was due," she said.

The reason for the change, according to Vice President of Finance Michael DeSalle, is "not to increase revenue but to prevent a loss of revenue from students who register and then drop all their classes the first week of school without paying anything."

According to Bursar Peggy O'Grady, the change indicates a tougher attitude on the part of her office in trying to collect money due Columbia.

"Registration is a costly process. If people use the service they must share the expense," O'Grady said.

"The tendency to waive the fee for later payment crept in over the years," she added. "It stems from the time when financial aid covered everything."

According to the bursar's office, with the latest round of tuition increases, even a student with maximum federal and state aid still winds up owing the school money. This makes it harder for the school to collect the registration fee, O'Grady said.

"We made exceptions this time, but it won't happen in the spring," she added.

## So sez the prez

Dear students:

When I accepted the position of president of Columbia College, I knew I was in for a much different experience than at the Chicago Public Library or at the mostly traditional East Coast educational institutions I have been affiliated with in the past.



John B. Duff

I am not referring to Columbia's singular niche as a liberal arts college specializing in the arts, media and communications, nor to you, its highly creative and independent students. What's different about this position is that for the first time in virtually my entire professional life, I have joined an organization that is running smoothly and successfully rather than being in a state of turmoil.

As students at Columbia, where diversity is expected, accepted and honored, you may not be aware of the problems that plague the administrations of many other educational institutions and that inevitably trickle down to affect students' learning experiences.

The truth is that a school whose gears mesh properly, whose administrators and faculty acknowledge that they are here not only for the business of teaching, but also to provide strong academic and counseling support to students who need it and job-readiness to all, is a rarity. I consider myself fortunate to be part of such an institution.

Back in 1970 I was forced, almost by default, to move from history professor to executive vice president of Seton Hall University in New Jersey. In the wake of the Kent State riots, students demonstrated at colleges across the country, including Seton Hall. The police responded by cracking heads, the president resigned in despair, and in the resulting administrative turmoil I was asked to assume the office of

see DUFF  
page 3

# 'It was cheaper than the Art Institute...'

By Mark Giardina  
News Editor

It's the start of another school year, and no one knows for sure what the coming semesters will bring. But some Columbia students have a good idea of what they want to accomplish.

Abdullah Muhaimin, 44, a senior photography major, appreciates that his instructors work in the fields they teach.

"I chose Columbia because it had a variety of courses that met my expectations of a photo-

graphic education in terms of classes, equipment and instructors," Muhaimin said. His goal is to acquire the basic foundation that will land him an entry-level job with a magazine or newspaper.

Advertising art senior Maria Theodore, 22, said Columbia "was the best solution for my education in advertising. It wasn't as expensive as the Art Institute."

Her expectation is to "pass all my courses and graduate with the least stress possible."

Cathy Shemash, 21, a junior majoring in illustration, picked Columbia for a few reasons.

"I didn't take the ACT or SAT tests and I couldn't go out of town and I didn't like the vibes at the Art Institute. This seemed to fit me best," she said.

Shemash said she expects to "try and finish my art classes and improve my portfolio."

Jennifer Klebba, 19, an undecided sophomore, said she wants "to get as much knowledge from my classes as possible, be-

cause being here later is 'iffy' due to the financial way."

Klebba said she wants to "meet new people, make new friends and contacts, looking for people who think the same way I do."

"Looking on the artistic side, Columbia has a lot more to offer," she added. "Teachers are more entertaining as opposed to the other schools."

Laurie Craig, a 21-year-old painting junior, came to Columbia because "it was an open-minded school that had a better art department than other schools I looked at."

"This semester I expect to learn many other things besides fine art," Craig said.

Lindsey Schwartz, 21, a senior and broadcast journalism major, chose Columbia because, "I hated my old school and heard Columbia was a good journalism school that offered hands-on experience."

"This semester I expect to get a good foundation for writing. In broadcast I want to be a faster editor," She said.

Hearing that the acting program was good, John E. Blackmon came here and found it to be better than he thought and considers it a "blessing."

Blackmon, 27, a sophomore acting major, said his hopes for '92-'93 are to "kick ass, do the best I can, keep positive, and strive to be number one."

Compiled by the Chronicle staff.



Nick Oza / Staff Photographer

Back-to-school business as usual at the Columbia bookstore.



## Nat Knows...

By Natalie A. White

.....that every God fearin', tax payin', el and subway ridin', Bull and Bear lovin' Chicagoan should stop complaining, learn to love and appreciate this wonderful city in which we live and pray that they are never unlucky enough to have to relocate to New York City!

It ain't pretty, but here's my story. I get this internship this summer at ESSENCE magazine in Manhattan. O.K., so I'm feeling kind of good about this "whole summer in New York thang" and I figured I'd have a little bit of fun (not much Mr. Lehrman if you're reading, I was working way too hard to have too much fun!) Anyway, I arrive at LaGuardia Airport Sunday afternoon to more noise and people than.... uhh, let's see how can I put this.... I guess it's pretty safe to say that Division Street after the Bulls repeat pales in comparison!

It's not that I hate New York, well, yeah, I guess it is that I hate New York, but my point is that I learned to appreciate Chicago so much more during my stay. So, since they tell me that this column is supposed to enlighten and inform, I'll give you a few examples and helpful tips that could save your life if Chicago should ever fall into Lake Michigan and we are all forced to migrate east (It could happen!).

### TIP #1:

First of all, never attempt to hell a cab (that is not a typo you just read, the two words are synonymous in N.Y.) while standing in, around or near the street. That crap you see on t.v. and movies filmed in New York, where people are standing in the street waving one hand in the air, then all of a sudden a taxi materializes, will get you killed in real life! Stand as close to whatever building you're coming out of and wave both hands high in the air.

### TIP #2:

If you've got a weak stomach, DON'T TAKE THE SUBWAY! You know, maybe I'm just a little too critical, but you'd think that maybe they'd at least put a little air conditioning down in that dreaded place, just to cut the stench a bit. You know, I think I figured out why all of those people are always so pissed off.

I guess if we had to stand in stifling heat with the stench of week old urine, well, we'd be a wee bit uptight! Don't get the picture yet, huh? Alright, imagine urine in a cup that's been baked at 350 degrees for an hour...o.k., now you get the point, right?

### TIP #3:

So, it's midnight and you're craving a cheese and sausage deep dish pizza from Giordano's—forget about it !!! It ain't happenin'. For some strange reason, only God knows, New Yorkers have confused the concept of piggin' out on pork and eatin' Lean Cuisine. Those people are so into themselves and their bodies, it makes me sick—like between the crime on the streets and the pollution their gonna actually live to enjoy a gorgeous body! They are the kind of people who order three Big Macs and drink a diet coke—God, I hate people that do that! In my tireless search for real pizza, I was endlessly confronted with paper-thin crusts piled with cheese, tomato paste, and take your pick of any damned vegetable in your grandmother's garden. Tip #3 is, DEFINITELY take your own pizza.

So, the next time you run into a New Yorker whose raving about how much they love New York, first, ask him why the hell he's in Chicago if he loves New York so much and then escort him to the nearest airport. If you don't, he'll have his entire family here before you know it, Chicago is like God's country to those people!

And remember, despite Daley, floods and bum bridges, it ain't New York and that's all that matters. So the next time you're complaining about the weather, CTA, foreign cabdrivers or Little Caesar, remember this is about as close to heaven on earth as most of us will ever get.

# High school students get a head start on college

By Jodi Joss  
Staff Writer

If you happened to be here for the summer term you may have seen a few unfamiliar faces roaming the halls.

This summer, 325 high school sophomores, juniors, and seniors participated in the Columbia College Summer Institute program directed by Bonnie Lennon.

The Summer Institute is a five-week program with courses taught by the Columbia faculty. It is open to selective students from Chicago as well as from across the United States. It allows them to explore majors at Columbia and earn college credits.

Lennon, assistant director of admissions, has been the coordinator of the Summer Institute for the past two years. When the program began in 1985 the student attendance was 150.

The program attracted 243 students in 1991 and 325 this summer.

Lennon, as well as the Co-

lumbia public relations department and faculty promote the program through alumni, church groups, community organizations and mailing lists.

"I couldn't do it alone," Lennon said. "Every department in the school has a hand. The success is collaborative."

Some courses offered are acting, advertising, art, dance, design, computer graphics, film/video, music, news reporting, photography, radio, science, and television. More classes will be added next year, she said.

The students who attended the program this summer were mainly from Chicago and the surrounding area, but some came from as far away as Indiana, Michigan, Minnesota, Missouri, Ohio and Florida. The out-of-staters stayed with friends and family while some stayed at the campus dorms at Roosevelt University.

Karen Wright, 17, came from St. Petersburg, Florida, to study interior design and photography. "I came quite a ways but I

had a lot of fun," Wright said. Trevor Arnholt, 18, traveled from Olmsted Falls, Ohio to learn about film and is now a student at Columbia. "It was a cool way to get to know people," Arnholt said.

Christina Clemons, 18, from suburban Frankfort, came to get a taste of acting and improvisational classes. She is also now enrolled at Columbia. "The Summer Institute is a good idea because you can get a head start," Clemons said.

At the end of the summer program each student as well as friends and family are invited to participate in a showcase party. The students can present projects and perform what they have learned.

Lennon feels the Summer Institute is a growing success and offers many advantages to high school students.

"It's so exciting to see their reaction about going to college. They get to sample college life, explore options, meet others, as well as gain confidence from professional people."

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# The life and times of Hal Russell: 1926-1992

By Burney Simpson  
Staff Writer

Hal Russell, a Columbia percussion teacher, jazz musician, group leader and multi-instrumentalist who worked with legends like Miles Davis, Billie Holiday, John Coltrane and Sonny Rollins, died September 5 of a heart attack in his Southwest suburban Lyons home.

"He was exactly what Columbia was all about, he taught what he did," said Greg Fleisner, a Columbia graduate, percussionist and student of Russell's. "Columbia was real fortunate to have him. I last saw him in July and he said, 'See you in the fall.' It's a real loss."

"Classes were like professionals working together on stage. There was the same tension and energy," said Fleisner. "He was demanding but he wouldn't ask anymore of you than he did of himself."

Russell's Chicago-based group, the NRG Ensemble, played music labeled as "free jazz". It is an open-ended, often dissonant and usually loud style that disregards standard harmonies to give musicians a new approach to the creative process.

Mark Kelly, Columbia's associate dean of student development, recalled: "Hal Russell was a remarkable musician who made complex, hard driven music. But it was accessible, it was designed to be fun at the same time." Kelly played in another Russell band, the NRG 3 + 1 Ensemble.

"He had a child-like quality. He didn't try to be above his audience," Kelly said. "His influence is just starting to be felt. He just got back from a tour of Germany

where he blew away the crowd. They went for him over some of the more established, bigger name acts."

In addition to international tours and recording sessions, every semester Russell gave private lessons to 12 to 15 Columbia students in the Music/Theater department at 72 E. 11th St.

"He played like a 25-year-old with the knowledge of a 60-year-old," Fleisner said.

In NRG Russell primarily played the tenor saxophone and, according to Kelly, "could blow harder than anyone." Russell's outlook on his life and music suggests a youthful perspective.

"One should keep striving for new experiences, new ways of playing. I want to keep from being so deadly serious," Russell told *Downbeat* magazine earlier this year.

"That kills me when people get up

there and pretend they're doing some serious thing. Man, they should be thinking about having some fun. To me, that's what jazz always meant," he said.

Kelly is organizing a memorial tribute to Russell to be held on Sunday, October 18 at a location to be announced. NRG and many others will play.

Russell was born in Detroit on August 26, 1926, raised in Chicago and educated at the University of Illinois, where he first heard bebop which "hit me like a thunderbolt," he told the *Chicago Tribune* earlier this year.

Bebop was a new jazz form created around the time of World War II by musical giants like Charlie Parker, Dizzy Gillespie and Max Roach.

Russell formed a big band in college, and during the WWII war they played as many as six shows a night. At variety shows the band would back the singers, magicians and tap dancers, then rest while movies were shown. Russell told *Downbeat* he was influenced by the show biz aspects of this popular entertainment.

After graduating in 1948 with a Masters in Music Education, he became a popular percussion sideman in Chicago, backing a who's who of musicians and entertainers. At the time, heroin was a popular drug for many in the jazz community and Russell became addicted. He had the strength to quit cold turkey in 1959, when he married.

For the next 20 years he had a kind of double life. He would pay the rent with his day job at Candlelight Dinette and then flow in bands like the NRG Trio, one of the first free jazz groups. He played at Chicago State and South.

Then, in the early '60s, personnel changes, the NRG Ensemble began to fall apart. Finances were occasionally the best reason to perform in Russell's band. But he never gave up.

After the members of the group released several small jazz oriented albums, they played in local clubs like Ax, Heartland Cafe, Links and South End.

The long struggle to get their records released, NRG, "Principal" "Finnish/Swiss Touch" the contemporary music scene both here and in Europe.

Next year ECM Records will release the long awaited Russell Story, which word says may be the most important and creative summation of his life. It was pointed at the 21st annual promises to push forward. "He was a treasure. I've never met anyone more fond of."

And Fleisner: "I don't think they'll replace him. It's Columbia's loss."



left to right: Hal Russell, Mars Williams, Steve Hunt, Kent Kessler and Brian Sandstrom

## Our bodies, ourselves-on video

By Laura Callo  
Staff Writer

In the past, the best source for information and education was usually your local library. However, times are changing. If a woman wants information on endometriosis, fibroids or infertility, medical books are confusing and impersonal. That is why the Obstetrics and Gynecology Theater was created.

Located in suite 152 of the professional building of Rush-Presbyterian/St. Luke's Medical Center, 1725 W. Harrison Street, the OB/GYN Theater is the first of its kind. Giving women thorough yet comprehensive information on women's medical problems on a personal and private level.

The theater is a small, comfortable room with eight seats and a large television screen with Dolby Surround Sound. Women are encouraged to bring family members and their partners to view the films so they can enhance their knowledge of medical problems particular to women.

The theater has 21 film subjects divided under two

categories: gynecology films, which include abnormal pap smears, pre-menstrual syndrome and sexually transmitted diseases; obstetrics films which include infertility, labor and delivery, and infant care. Each film subject goes into detail about the problem, explaining symptoms, diagnosis and treatments.

The film on endometriosis, a disease in which the uterine tissue lining grows on the outside of the uterus and implants itself on other pelvic structures, usually the ovaries, showed the disease and how it grows by using animated charts and diagrams. The film went step by step showing how normal tissue grows, thus showing how endometriosis develops.

The film listed the symptoms, such as painful periods (dysmenorrhea), painful intercourse (dyspareunia), and general pelvic pain. It continued with an actual surgical procedure, laparoscopy, a small incision near the navel with a viewing scope to see the tissue and organs and then removing the endometrium tissue.

At each film conclusion, the

credits list where additional information can be obtained on the related subject.

According to Nelson H. Stringer, MD, creator of the theater, women are more concerned, knowledgeable and curious about their bodies and the problems women have. "Men are reluctant to find out about diseases and their bodies," said Dr. Stringer.

"The theater was diagnosed for private viewing so that women and their partners could learn about personal subjects, such as herpes, with each other, instead of feeling embarrassed viewing it as a whole with strangers," said Dr. Stringer.

According to Dr. Stringer, the most popular film subject is abnormal pap smears. Since most abnormalities do not mean cervical cancer, the film eases a woman's fears about cancer, but instead, tells her that she does need additional treatment.

If the theater becomes a popular and demanding form of education, Dr. Stringer is considering to expand his idea to allow it to be used in other medical departments such as coronary diseases.

Dr. Stringer says the purpose of the theater is to provide an educational resource for women. It, however, is not to be considered as a basis for diagnosing one's own problems without consulting a doctor first.

"Since this day in age is one of the video age, I feel that it is the

best form of education," says Dr. Stringer.

For more information or to set up a film viewing appointment, contact Vicki Garcia, Female Diagnostics, Ltd., Film and Video Division, 1725 W. Harrison, suite 152, Chicago, IL 60612. Or phone (312) 226-2277.



The OB/GYN viewing room.

By Antonio  
Editorial Page Editor

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# DanceAfrica: The return of a cultural explosion

By Martha Hernandez  
Staff Writer

DanceAfrica will be back on the North Side this fall with a week long agenda of lectures, demonstrations and dances.

The African-American celebration is a compilation of three internationally praised dance groups, including Chuck Davis and the African Dance Ensemble, Muntu Dance Theatre and Urban Bush Women, with special appearances by the NAWJA Dance Corps and Alya Children's Dance Theatre.

DanceAfrica's debut was last September, attracting over 14,000 people, making it the largest African-American festival in Chicago's history. It has gained financial support from various communities.

"Every year the program is different," said Woody White, DanceAfrica's producer. "We expect this year's to be bigger."

Davis returns as choreog-

rapher and pays tribute to the dances and cultures of the African continent. The program includes a traditional Libation ceremony, which consists of pouring liquid in memory of relatives and friends both living and dead and a formal march by Chicago's community elders.

African-American author Maya Angelou will write the traditional wedding vows, which will be the final performance on Oct. 4, at 3 p.m. at the Medinah Temple, 600 N. Wabash Ave. Other performances will take place on Oct. 2 and 3 at 8 p.m.

On Oct. 1, at 12:15 p.m., the Mantu Dance Theatre Company will display the African-American culture through dance, music and folklore, at the auditorium of the Harold Washington Library, 400 S. State St. After the display, the company will hold a question and answer session.

On Oct. 2, Chuck Davis and

the African Dance Ensemble will present traditional African dances and musical styles along with commentaries on their history, at 12:15 p.m., also at the library. Other lectures and demonstrations by the resident companies will begin on Sept. 28.

Tickets for the performances can be purchased at Ticketmaster, Carson Pirie Scott, Rose Records, Bergner's and Hot Tix locations, or at the Columbia College box office. The price per ticket is \$15 for main floor; \$10 for balcony. Discounts are available for students, groups and seniors.

The Hokin advisory board will be giving complimentary tickets for DanceAfrica in the Hokin center on the following dates:

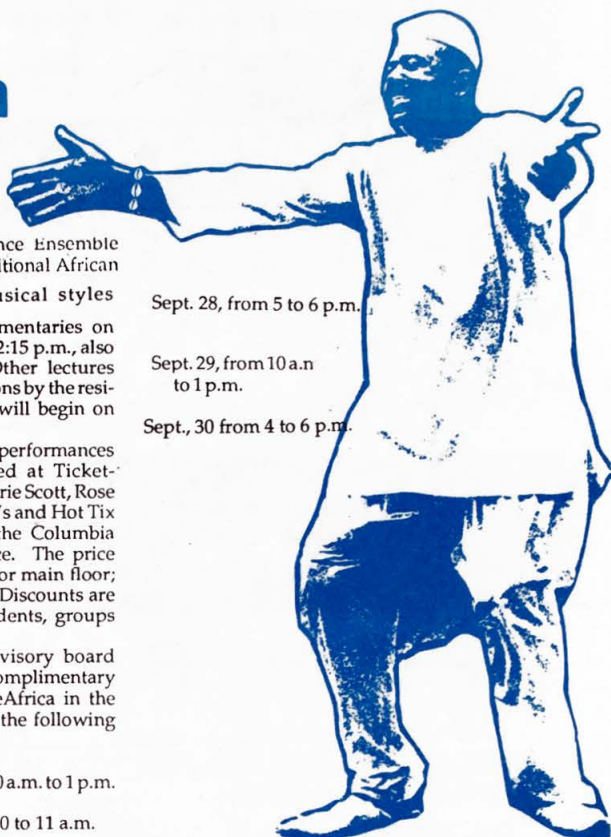
Sept. 24, from 10 a.m. to 1 p.m.

Sept. 25, from 10 to 11 a.m.

Sept. 28, from 5 to 6 p.m.

Sept. 29, from 10 a.m. to 1 p.m.

Sept., 30 from 4 to 6 p.m.



Greg Fleisner warming up.

## Alive and well in Europe

Michigan State University."

A major contributor to Fleisner's career was producer L.T. Beauchamp, alias Chicago Beau. Beau is responsible for the band's European tour and publisher of *Original Chicago Blues Annual*, an international magazine catering to the blues industry. Fleisner and his band were asked by Beauchamp to perform as the opening act for King.

"Basically, an opening act was needed for 'Jazz in Sardinia,' a three-week blues festival in Cagliari, the capital city in Sardinia, Italy. So I contacted Fleisner and his band and they were booked," Beauchamp said.

Fleisner noted that the promoters of Jazz in Sardinia informed the band in advance that their act would be "well received" because a videotape of the band was featured on an Italian television program similar to "Entertainment Tonight" called "Videolina."

"The biggest thrill of all was being on the program with King," he said.

Nary a raindrop fell during the group's five-week tour when they braved everyday temperatures of 95 degrees and wiped additional sweat off their foreheads due to the intense heat of stage lighting.

"Performing under those conditions was like running a marathon everyday," Fleisner said. "Working with him is like

working for a senator. He's always in complete control of every situation. He's demanding, but not bossy."

Fleisner added that being on the same stage as King was more than enough inspiration to perform regardless of the weather.

"Some advice that King gave me was, 'Don't ever show up on stage unless you're prepared to give 100 percent.'"

gual skills proved to be indispensable on tour.

Maasdam herself has experience in heavy travel.

Born in Holland, Maasdam moved to London after high school where she became an avid fan of jazz and blues music. In July of last year she came to the United States. She pleasantly recalls how she met Beauchamp.

"I was having a drink with a friend when he overheard us discussing how we enjoyed listening to the blues. He politely approached me and introduced himself. He asked me to attend the festival (Sardinia) with him. We maintained contact ever since."

While in Sardinia, Maasdam whizzed by King's bodyguards because his daughter Shirley said, "She's with me."

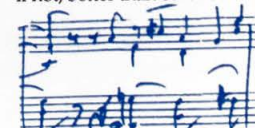
Because the tour went so smoothly, Fleisner and his band were invited by the promoters of Jazz in Sardinia to return to Europe next summer. An album is currently in the works and will be completed by the next tour.

Meanwhile, Tommy McCracken and the Force of Habit Blues Band continue to promote their act, showing audiences they can play the blues just as good, if not, better than other bands.



Minka Maasdam and Fleisner

Columbia student Minka Maasdam, 20, an advertising major, volunteered as Beauchamp's director of public relations and as an Italian/French interpreter and translator since she is fluent in several languages. Her bilin-



Tommy McCracken and Force of Habit Blues Band.

Photos courtesy of Greg Fleisner

Force of Habit Blues Band.

This past summer, Fleisner and his band had the honor of performing as an opening act for legendary blues guitarist B.B. King on a European tour.

Fleisner played with such blues artists as Lefty Dizz, Magic Slim and Barbara LeShore, and toured with Eddie Burks during last year's Chi-

cago Blues Festival, but performing with King was the biggest accomplishment.

Fleisner, a graduate of Columbia, recalls his first encounter with King.

"I was introduced to King by Shirley King, his daughter," he said. "Her band, the Shirley King Band, was the feature performer at a blues concert at



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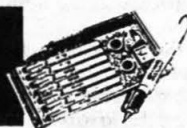
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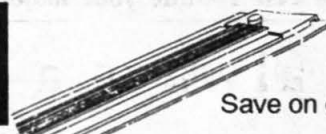
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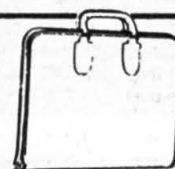
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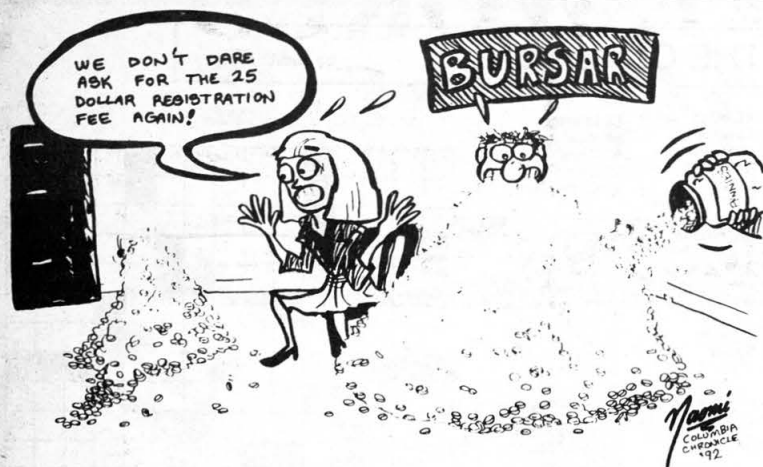
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## A clean slate

There is something about the beginning of a new school year. No matter how your summer went or what happened last year, fall wipes the slate clean.

In a sense, Columbia is starting over again too—with a new president, John B. Duff.

Columbia started as a vision of higher education for all, a place where creativity could blossom and flourish.

Some say our "open door" policy compromises academic excellence (whatever that may be). Others say it's the life blood of Columbia.

Change at the top is a crucial time for any administration. It's a time for testing the waters. And while some changes will be praised, others will be torn to shreds. Just as the visions of Mike Alexandroff have shaped Columbia for the last 30 years, those of John Duff may shape the next 30.

But changes are not restricted to the administration. The *Chronicle* is experiencing a change of its own.

Last year, we improved the look and content of the *Chronicle*. We think it worked. Now, it's your turn to get involved. While we hope to receive as many of your letters as last year, we also welcome your submissions of opinion pieces, poetry and story ideas.

As college students we get the luxury of starting anew each year, discovering new things and molding our futures. After graduation you may never get a chance like this again, so run with it. Relish it. These may be the best years of your lives.

### WHAT DO YOU THINK?

Students voice your opinions. We're saving space for you. Bring your opinion pieces or letters to the editor at the *Chronicle* office, room 802-Wabash, by 5 p.m. Tuesdays for possible inclusion in the paper. Please include your major and year.

## There's always a catch

By Caprice Walters

Columbia students beware! The Executive Office is at it again. If you managed to sleep through registration, which is expected given its length, there was something different this year.

Call it Catch-25. Many of you may remember it well. But for those of you who were sleeping, it's time to wake up and catch up. You're waiting patiently for an elevator in the Michigan building, pondering how many hours this year's registration will take. Upon exiting the elevator you see a line of people extending from the sixth floor staircase to the second floor. No problem, right? Heck, by now you are either used to going up only to go back down. Or you are a transfer student or freshman who will eventually get used to it.

Anyway, back to those stairs.

There you wait maybe 30 minutes or longer, depending upon how many people you know who are in front of the line. So you get an admit sheet and you're thinking the worst of the wait is behind you. Seconds after walking through the fifth floor corridor it hits you.

Bam! Catch-25.

There you are standing in front of, in most cases, a rude and obnoxious individual, who is telling you that if you don't have the \$25 registration fee, you can go home. Now you're puzzled, thinking that this cannot possibly apply to you because your financial aid has been cleared.

So why would this Catch-25 apply now, when it never has before? Previously, students who were receiving financial aid and had no restrictions would be allowed to waive the fee during registra-

tion. Then, the fee would be added to the student's bill, with financial aid picking up the tab. At least that's what you were told in previous years. So you may ask, "What has changed?"

Nothing.

Although some people would have you believe that the Illinois State Scholarship Commission's 12 percent cut in its SPRING award will make a difference.

So let's pretend this is true. But the 12 percent cut won't take effect until NEXT semester, which means the student's fall award will not be affected.

Financial aid will change if students add or drop a class that would result in a decrease or increase in credit hours, which would change their enrollment status. Now this could be a concern. However, whatever financial aid does not cover, students must pay before the next semester, or they cannot return to school.

Sounds fair. So what's the difference? There is no difference, except that an already money-hungry school wants to make sure it receives a mere \$25. And no one is supposed to know that if a student is receiving financial aid, the school will eventually get its money—be it now or later.

So instead of imposing a mandatory academic requirement for prospective students, the school now has a monetary Catch-25. All the students who walked into Admission's open door are being asked to leave if they don't have \$25. Maybe Columbia should come up with another new concept: Open Registration Fee—Pay now or pay later. Then maybe the open door policy won't be such a joke.

## Touché

By Charles Edwards

Why did syndicated columnist Carl T. Rowan have to use his media power to defame Malcolm X?

In Rowan's Sept. 4 column in the *Chicago Sun-Times* he points out that Malcolm X never worked for desegregation and never went to jail for trying to win blacks the right to vote.

Malcolm X was not alone as many people have at one time or another felt hatred and exhibited prejudice towards another race.

As usual, the media can take one phrase of a message—print it, make an unbalanced view of it, then present a twisted view to a mass audience in a persuasive manner.

Take for instance the recent attacks directed at Spike Lee's statement to promote his new movie *Malcolm X*. He said, "Don't go to work the day my film comes out [Nov.20]! Don't let your children go to school! We have to support this film!"

Maybe this was just a ploy for Lee to make more money. But maybe this reflects Lee's true concern for the millions of people who would learn the history of a great African-American leader by going to see his film.

If Rowan is afraid that Lee's movie will glorify the unlawful activities of Malcolm X, then Rowan should explain why his colleagues print and add glorification to burglars (S&L scandal), arms and drug dealers (Reagan Administration) and pimps (Bush and Quayle).

Rowan did just as his journalistic skills have taught him. He took a part of Lee's message and distorted it. In the process he also tried to belittle Malcolm X by citing only the mistakes Malcolm X had made during the course of his struggle.

Furthermore Rowan did more of a disservice to his audience by voicing a very shocking opinion that should have been kept to himself. He stated, "Malcolm X was no great hero of mine—no historic warrior for meaningful gains of black people."

What Rowan didn't print was the fact that Malcolm X was human and did realize after a trip to Mecca that he did make many mistakes as well as misjudgments.

Malcolm X's confession that he was wrong wouldn't solely make him a hero of mine. But it says a lot more about Malcolm's character than the character of so-called leaders of today who are constantly glorified and are racist.

Rowan, I suggest you read the following passage from the lips of Malcolm X and see if you could become half the man he was and admit you were wrong in judging his integrity:

"In the past, yes I have made sweeping indictments of all white people. I never will be guilty of that again - as I know that some white people are truly sincere, that some truly are capable of being brotherly toward a black man.

"The true Islam has shown me that a blanket indictment of all white people is as wrong as when white men make blanket indictments against blacks... It isn't the American white man who is racist, but it's the American political, economical and social atmosphere that automatically nourishes a racist psychology in the white man."

—Malcolm X.

### CHRONICLE

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



# Night & Day

A weekly listing of school and outside events of interest to the Columbia community.

## Monday 28—

Welcome to those of you new to Columbia. Here you will find tons of interesting stuff to do, much of it paid for with your student activity fee. So get your money's worth starting with...

**Expanded Values: Three German Artists**, an exhibition of work by German artists who live and work in Illinois. The show opens today at the **Columbia College Art Gallery**, 72 E. 11th St. It runs Monday-Friday through November 20, from 10 to 4.

**Najawa Dance Corps** hits the Hokin today at noon. The performance anticipates the arrival of the Columbia-sponsored **DanceAfrica** celebration this weekend. A **DanceAfrica** reception is at 5 in the Hokin, first floor Wabash (see related story in Features).

## Tuesday 29—

**ROCK THE VOTE!** It's a democracy. So register to vote today through Thursday, 11 to 6, at the Hokin.

## Wednesday 30—

A reception (read: free food and drink) happens today in the Hokin at noon. It celebrates the **8th Annual Chicago Latino Film Festival**, co-produced by Columbia and takes place at various area theaters. For information about the festival, call 431-1330.

Singers, dancers, comedians, rappers and others are needed for the **Class Bash**, Columbia's annual talent showcase and party, which takes place October 16. Auditions are today and tomorrow, from 5 to 9. 472-5898 for an appointment.

## Friday 2—

Reader critic Achy Obejas and writer Salem Muwakill will take part in a two-day conference on art criticism starting today at the Hokin. Workshops and a tour of galleries and museums are on the agenda. The cost is \$30, call 670-2060.

## Saturday 3—

**DanceAfrica!!!** Today and tomorrow. At **Medinah Temple**. See Features.

## Ongoing

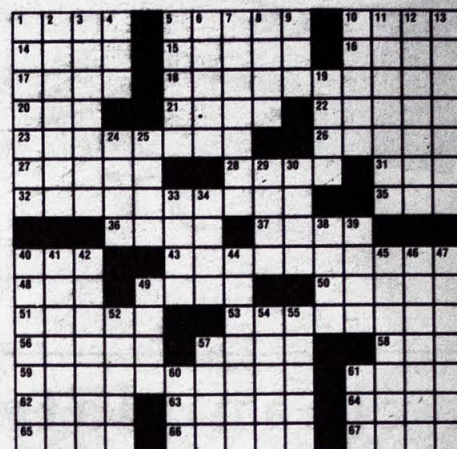
Four Latin women photographers explore exotic and voyeuristic notions in **Photographic Integrity and the Vital Link with Environment**, at the **Museum of Contemporary Photography** through October 31. The museum is in the 600 S. Michigan building. Hours are 10 to 5.

—Compiled by Art Golab

## THE Crossword

by Judith Perry

- ACROSS**
- 1 Assumed character
  - 5 Neck parts
  - 10 Local stir
  - 14 Author Hunter
  - 15 Ease
  - 16 Underdone
  - 17 Krupa or Kelly
  - 18 Solid ground
  - 20 Wile
  - 21 Wings
  - 22 Speaks violently
  - 23 Bridge supports
  - 26 Action center
  - 27 Estonian city
  - 28 Paris airport
  - 31 Moral lapse
  - 32 Poe heroine
  - 35 Do handwork
  - 36 Human or rat
  - 37 Hardy heroine
  - 40 Tax man
  - 43 Society's seamy side
  - 48 Bee talk
  - 49 Ornamental stone
  - 50 Moslem prince
  - 51 Begin
  - 53 Begin
  - 56 Freshet
  - 57 Entwined
  - 58 John — Passos
  - 59 Solemn person
  - 61 Certain bills
  - 62 Small land mass
- DOWN**
- 1 Boat race
  - 2 Swamped
  - 3 Portable light
  - 4 Chemical suffix
  - 5 Of birth
  - 6 Poplar
  - 7 Sunshade
  - 8 Reason d'—
  - 9 Red or Black
  - 10 Franciscan
  - 11 Most comprehensive
  - 12 Ancient Asian land
  - 13 Feudal farm worker
  - 19 Skirmish
  - 24 Lead performer
  - 25 Wind instrument
  - 29 Network of nerves
  - 30 Villain's look
  - 33 Quito's land: abbr.
  - 34 Offer temporarily
  - 38 Practiced natation



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- 39 A few  
40 Body of a car  
41 Aim  
42 Friendly  
44 Breaks the cipher  
45 Performs
- 46 Fr. post — de Lisle  
47 Bureau  
49 Scoff  
52 Precipitous  
54 Open
- 55 Untidy  
57 Help with the dishes  
60 Held a meeting  
61 Gr. letter

## CLASSIFIEDS

### ATTENTION ALL COLUMBIA PERFORMERS!!!!

The Class Bash is the premier event showcasing some of our finest student talent on Friday, October 16 at The Getz Theater.

Auditions for The Bash will be held on Wednesday, September 30th and Thursday, October 1st at the 11th St. building, from 5pm to 9pm. Call for an audition time at 472-5898.

Be part of the Class Bash and express your artistic talents!!!!

### ATTENTION ALL COLUMBIA VISUAL ARTISTS AND PHOTOGRAPHERS!!!!

The Class Bash is soliciting student entries for display during the upcoming October 16 Class Bash. If you are interested, please contact Kathy Giblin in Academic Advising, ext. 646 for further information.

### FOR RENT

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## Face Value:

By Lisa Adds  
Staff Photographer

## Who is John Duff?

A: The new president of Columbia College



Matt Deakin  
Freshman  
Film

The MTV Video Jockey's husband? I think not. A plumber for the Chicago Sanitation Dept.

Adolph Chavez  
Freshman  
Radio/Sound

Former Heavyweight Champion.



Lee Filas  
Senior  
Television

The president of Duff beer, Homer Simpson's favorite beer!

Brian Norberg  
Sophomore  
Radio

The guy that puts the creamy filling in Oreos.



Margie Czyz  
Sophomore  
Undeclared

The president of the school

Dave Lux  
Senior  
Radio

The new president of this fabulous institution!!!

