

11-23-1992

## Columbia Chronicle (11/23/1992)

Columbia College Chicago

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# THE COLUMBIA COLLEGE CHRONICLE

VOLUME 26 NUMBER 9

THE EYES AND EARS OF COLUMBIA

NOVEMBER 23, 1992

## Nest egg mounting

By Janet Chambers  
Staff Writer

Columbia's endowment of more than \$11 million seems like a drop in the bucket compared to Harvard's \$2 billion or even Northwestern's \$875 million. But for a relatively young college, Columbia's fund has grown steadily each year.

Columbia's assets are divided into four different funds.

Restricted funds are used for a specific purpose; unrestricted money can be used in any area. The college's plant fund is used for basic operations of the college, such as maintenance, and the endowment fund is considered Columbia's savings.

The money in these funds is in cash or invested in stocks and bonds, earning income or interest. According to the Independent Auditors' Report and Financial Statements for the fiscal year of Sept. 1, 1990 to Aug. 31, 1991, Columbia's total assets equaled \$50.8 million.

There are three main contributors to the endowment fund. About 75 percent comes from the other three funds, as designated by Columbia's Board of Trustees. The federal government contributes 21 percent. Private gifts and grants account for the remaining 4 percent.

"We want to increase private donations," said Michael DeSalle, Columbia's vice president of financing. "But Columbia is still a rather small college. Although we've kept in touch with 9,000 to 10,000 alumni, we're not turning out doctors and lawyers like Northwestern."

In 1991, the endowment earned 15.9 percent interest. The return changes as interest rates fluctuate with the economy.

"I'm guessing that the return this year will be lower," said DeSalle. "Because the interest rates are lower and there has been little change in the stock market since January 1992, I'm

expecting a return of around 5 to 6 percent this year."

The endowment fund is considered Columbia's nest egg and is rarely touched but rather left to generate income.

"If we don't have to use it, we don't," said DeSalle. "It represents the college's future."

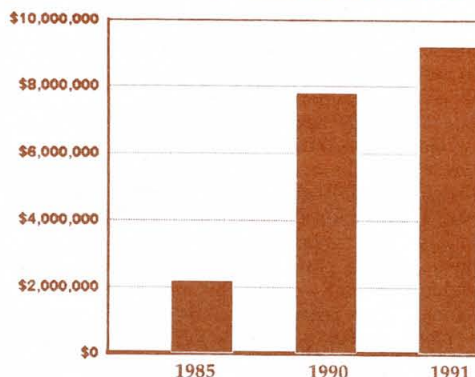
The latest expenditure of endowment funds was in the late 1980s, when Columbia purchased the lot west of the 11th Street theater and music building.

The school used \$750,000 in interest income to purchase the property, DeSalle said.

The purchase is viewed as a long-term investment for the college. Eventually, it may be used to expand the already existing building, or to build a dormitory.

In 1975, Columbia had no endowment fund. By 1980, the fund stood at a meager \$32,881. Contributions that year were \$13,500, and the endowment earned \$2,300 in investment income, records show.

## Columbia's Endowment



Growth of Columbia's endowment fund. In 1975 Columbia had no endowment. The total in 1980 was \$2,300. Above are the totals for 1985, 1990 and 1991.

By 1985, the fund had risen to \$2.2 million. Private gifts and grants that year totaled \$6,425, and investment income was \$154,000.

The fund increased dramatically by 1990 in part because of \$1 million in federal grants in 1985 and 1986.

"The money was specifically meant to help strengthen our endowment fund," DeSalle said. "Columbia was viewed

as an institution that was successful and growing."

The only catch was that Columbia had to match the contribution with \$1 million of its own, which it did through private gifts and grants.

In 1990, the fund reached \$7.8 million, including \$19,000 in

**ENDOWMENT**  
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## Students rally for peace

By Laura Callo  
Staff Writer

Human rights throughout the world was the topic when more than 400 students from 600 Midwest high schools and colleges attended the third annual Student Activism Day, sponsored by Amnesty International, on Nov. 14 at the University of Illinois-Chicago.

Jack Healey, executive director of Amnesty International USA, inspired the crowd with words of hope, struggle and change.

"We are one world, one people," Healey said. "Young people have the power to change the world."

He spoke of Amnesty International's struggle for human rights in Haiti, Central America and the United States. Half of the world's governments are using torture as a means of punishment, he said. He condemned Germany's mistreatment of refugees, and spoke of the organization's fight against Illinois' death penalty.

Students also attended different workshops on such issues as police brutality, protecting children and human rights violations against women.

Ruth Gyure, Midwest representative to the group's women's steering committee, spoke about human rights violations against women. Rape is the world's most common form of abuse against women, she said.

"It is a form of intimidation in the arresting and interrogation process in most countries and nothing is done to stop it," Gyure said.

Women have become pregnant while in custody, she said.

In 1981, a Peruvian prosecutor said rape should "be expected" during a state of emergency, she added.

Amnesty also fights the use of children as a means of intimidation.

"In Central and South America, women are separated from their children, jailed, and are forced to listen to tapes with children being tortured," Gyure said.

And some women in prison also receive little or no medical treatment, birth control or physical exams, she said.

"Women are always being arrested due to false suspicion or because of the political practices of their male relatives. No men are being arrested if their wives are politically active," Gyure said.

The organization is also fighting the practice of executing pregnant women.

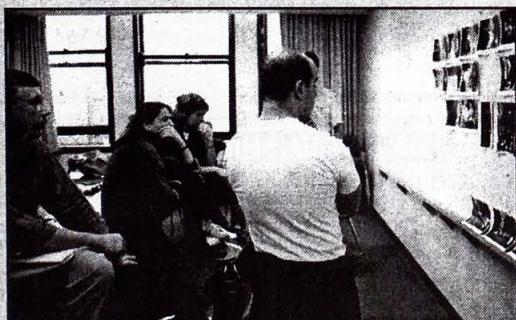
Unfortunately, Amnesty does not cover cases of wife beating or killing because those crimes are on a personal or cultural basis, not a government as one.

"Amnesty is for the release of all prisoners of conscience, fair and prompt trials for political prisoners, and an end to torture and executions," the organization's code states.

Amnesty will hold a Midwest Regional Conference to discuss abuses against women, on Feb. 26 and 27, in Chicago. For this and other information, call Ruth Gyure at 608-835-5089 or write to at 126 Johnson St., Oregon, Wisconsin 53575.



Photos by Nick Oza / Staff Photographer



Award winning photographer Susan Meiselas visited Columbia to lecture on her exhibit, "Nicaragua: Meditation: Meiselas-Photographs from Nicaragua June 1978-July 1979."

The exhibit is loaded with powerful images of the civil war in Nicaragua during the 1978-1979 Sandinista revolution.

Meiselas sat in on student critiques and also fielded questions after a showing of her film "Pictures from a Revolution" (1991).

The exhibit can be viewed at Columbia's Museum of Contemporary Photography until January 9th, Monday through Friday, 10 am to 5 pm, and Saturday, 12 noon to 5 pm.

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## Nat Knows...

By Natalie A. White

.....there's an old adage about a man, his son and his donkey. Ever heard it? Wanna hear it? Here it goes...

There was once a man and his son riding through a small village on their donkey. As they traveled throughout the village, at each stop the village people would whisper amongst themselves about the boy riding the horse as his father walked along side of them. Some people said, "what a shame the old man has to walk while the little boy rides, he is young he should walk and let his father ride."

After hearing the talk, the father and boy switched places. As they continued their trek through the village others would say "How selfish of the strong man to make such a small child walk in the hot sun!" Certain that they would stop the chatter, both the father and son mounted the donkey and as they exited the village, some of the people watched with horror as they complained... "What a pitiful little creature that donkey is, being forced to carry such weight on his small back."

Figured out the point of that tale? You guessed it right. You can't please all of the people all of the time. And the more I find that tale to be true, the more I learn that its stupid to even try. There has recently been talk circulating that the *Columbia Chronicle* doesn't address the issues that affect all of the students at Columbia. Then there is the talk that says the paper is not diverse enough.

Now, the latest is that the *Chronicle* doesn't represent every department equally. And right about now, I am completely fed up and sick of people who feel the need to bash and criticize without lending a hand to help. Granted, The *Columbia Chronicle* needs work, but what newspaper or publication doesn't? It never ceases to amaze me that people are always willing to join a bandwagon and complain, but whenever there is a call to actually do something, no one can be found.

Each week, the *Chronicle* includes an advertisement called "What Do You Think?" that asks Columbia students to voice their opinions. Now, ask me how many we get a week. You guessed that right too, NOT MANY!!!!

I have received criticism regarding my column and that's fine. I am always open to constructive criticism as opposed to bashing or outright negativity. I am also quite sure that there are some people who feel like I don't address serious issues such as racism because I'm African American...(you didn't know?! well keep readin', there's more) while others feel that I am misguided about women's issues.

Here's the news bulletin for all of my detractors who feel as if they are not being properly represented in MY column.... write your own! I am not only an African American, I am a woman, a student, an aspiring professional, a Democrat, a romantic.... this could go on and on for pages but the fact remains, DON'T ASK ME TO BE ONE DIMENSIONAL cause you don't have enough brain power to expand your mind.

The fact is, there are many things that affect me in my life and that is what I talk about. People have their own agenda and ideas about what is important to them and that's great, that is what makes us all individuals, thank God! However, it is unfair to be judgemental and condemn what others think, feel or believe because it doesn't parallel your thoughts and beliefs.

From those damned insensitive pro-lifers or anti-choicers (feel free to pick your own term) who sit in front of clinics and harass and condemn women who use their right to govern everything in and on their bodies to those fanatics who spray paint people's fur coats, we must learn that it is better to disagree than to be disagreeable.

I am always curious as to how many pro-lifers have adopted children who have been abandoned by mothers who succumbed to the societal pressures by not aborting an unwanted child. When all the kids in orphanages, foster homes and on the street are adopted and being loved and cared for, then they (pro-lifers) will have something to stand on besides their soap boxes.

So, the next time you feel the need to judge or condemn the actions of someone else, get down off of your soapbox, take off your shoes and put on theirs. Believe me, I guarantee you that everything won't appear to be so black and white as you may think but rather a hazy shade of gray.

So, for all of you gossiping, complaining, judgemental, sit-down-and-do-nothing folks who find something wrong with everything, go take a basket-weaving course and do something with your idle time and oh yeah, be careful, cuz you never know when it'll be your turn to screw up and we'll all be waitin'!

## ENDOWMENT

from page 1

private gifts and grants, and \$186,000 in investment income.

Continuing to grow, the fund had \$9.2 million in 1991. Private gifts and grants totaled \$32,000 that year. The fund produced \$286,768 in investment income.

Recently, President John Duff announced the creation of the Alexandroff Endowment Fund, named for the recently retired president. The fund will raise money for special programs and services aimed at helping incoming college students.

"The fund is just being kicked off," DeSalle said. "We're relying on friends of the college that have known Alexandroff to make the initial contribution."

With an \$11 million endowment, students may wonder why tuition has increased every year. Tuition money is used for short term, immediate needs, such as basic college operations, utilities, security, salaries and housekeeping. Tuition increases reflect increased costs.

"Our main goal," said DeSalle, "is to continue to build the fund so that it can begin to be a meaningful number to this institution."

\$35,000

\$30,000

\$25,000

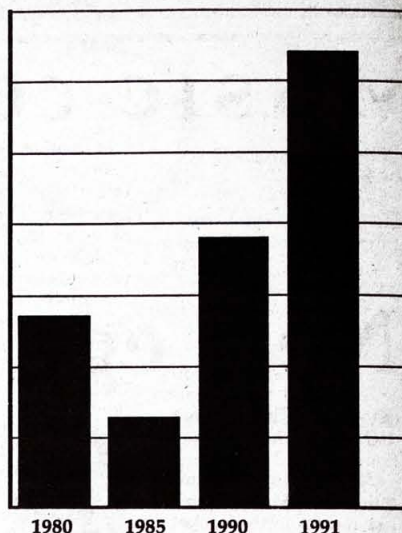
\$20,000

\$15,000

\$10,000

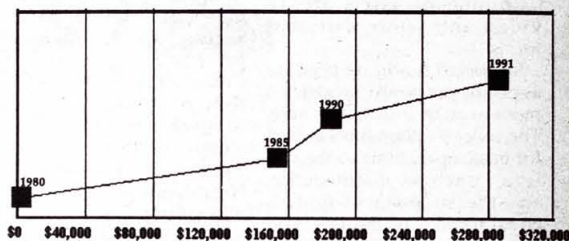
\$5,000

\$0



Above: Total gifts and grants for 1980-1991.

Below: Total investment income for 1980-1991.



## 'My teacher is a narc'

By Tariq M. Ali

Staff Writer

The Drug Enforcement Administration has infiltrated Columbia College.

Dr. Sanford "Sandy" Angelos, senior forensic chemist for the DEA, teaches "Crime Lab Chemistry: Solving Crime Through Analytical Chemistry."

Angelos explained crime-solving techniques at a Nov. 13 lecture sponsored by the Institute for Science Education and Science Communication.

The class, offered in the science/math department, uses computerized crime-solving and analytical instruments to analyze evidence and to present the results in court.

"We're not in the business of making mistakes," Angelos said. "We are in the business of being fair and impartial, we never sign our names to a report unless we are absolutely sure that our analysis is correct and there are no doubts in our minds, because an individual's life can be altered by our findings, sending them to jail."

The instruments include a nuclear magnetic resonance

machine, which can identify compounds by breaking down their molecular structure. An infrared spectrophotometer examines how a compound responds when it is bombarded by infrared energy.

"A compound absorbs the infrared energy and breaks apart into fragments," Angelos said. "We measure these fragments to form a whole picture. It's like a giant tinker toy."

In a slide show, Angelos demonstrated several of the machines and showed examples of drugs that were concealed in everyday items, such as lighters, switchblades

and videotapes.

The people who were caught with these items were charged after the evidence was found, he said. Other slides showed a man manufacturing a drug by passing a mixture through vials and beakers and then heating the substance, not realizing that the man taking pictures of him was an undercover DEA agent.

Angelos got his bachelor of science degree in chemistry and a master's degree in criminology from the University of Illinois, Chicago. He added a master's in education because he wanted to teach.



Dr. Sanford Angelos

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- \*\*Ron Winerman, Internship coordinator of the Marketing dept.
- \*\*Paula Eubanks, Career Advisor, Career Planning and Placement
- \*\*And fellow students interns

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ANOTHER MARKETING CLUB EVENT



# Music center reaches out

By Tim Kiecana  
Staff Writer

"Chicago had a vital role in the formative jazz age thanks in part to the South Side cabarets and dance halls, where many a star of jazz and blues first found fame.

"There were also good jazz and blues shows in the South Side's big vaudeville theaters and movie houses, but it is the more intimate settings that are best remembered by jazz musicians. The memories are of good music and mobsters."

So writes Ted Vincent in an article on Chicago's jazz roots in the latest issue of *The Journal*, published by Columbia's Center for Black Music Research.

The issue focused on Chicago and covered such topics as black women composers, blues, french blues and jazz. The publication is in its 12th year.

"It's the only scholarly refereed journal dealing with black music in all of its aspects," said Dominique De Lerma, director of the center.

The journal is based on topics brought up at conferences held every two years across the country. Past conferences have focused on local history in such cities as Washington, D.C., St. Louis, New Orleans and Chicago.

In another piece, Jon Michael Spencer writes about the contributions of the *Chicago Defender*, the city's black newspaper.

"Although labor agents of the railroads and steel companies recruited in the South, and personal letters to the folks back home spoke highly of the city, it was the *Chicago Defender* that elaborated on the ills of the South, articulated the goals of migration, and, in general, helped to open the lines of communication between southern blacks and the North (and between country bluesmen and the city's recording industry)," Spencer wrote.

According to De Lerma, the semi-annual journal would like to maintain its high standards while reaching out to a broader audience.

The journal needs to reach beyond scholars to those

concerned with educational policy, De Lerma said.

In addition to the journal, the Center produces two other publications, including an annual reference book, now in its fourth year, that chooses a different topic with each issue.

This year's issue, "Jazz Standards on Record, 1900-1942: A Core Repertory," indexes frequently recorded works that became jazz standards.

Previous issues have included an edited bibliography of music items appearing in 50 years of *Ebony* magazine and a reprint of a Work Progress Administration project from 1935-37 that indexes spirituals.

"I'd like very much in the future to have something like this dealing with gospel music," De Lerma said. "It's rather specialized, but it's awfully nice to pick up the mail and find a letter from somebody saying that your last publication was great."

Another publication, *Digest*, is a semi-annual newsletter about what's going on at the center.

The newsletter is an in-house publication edited by Suzanne Flandreau, the center's librarian and archivist.

It's the center's only free publication and lists upcoming events and profiles people with noteworthy achievements in

black music research.

De Lerma and associate Lee Cloud also will be printing a textbook/syllabus to help educators formulate courses dealing with black music research.

The textbook will include certain works that students can

listen to on their own time, so that other things can be discussed in class.

De Lerma and Cloud will get a chance to use their new publication for six new courses they are currently creating for undergraduates.



Dominique De Lerma

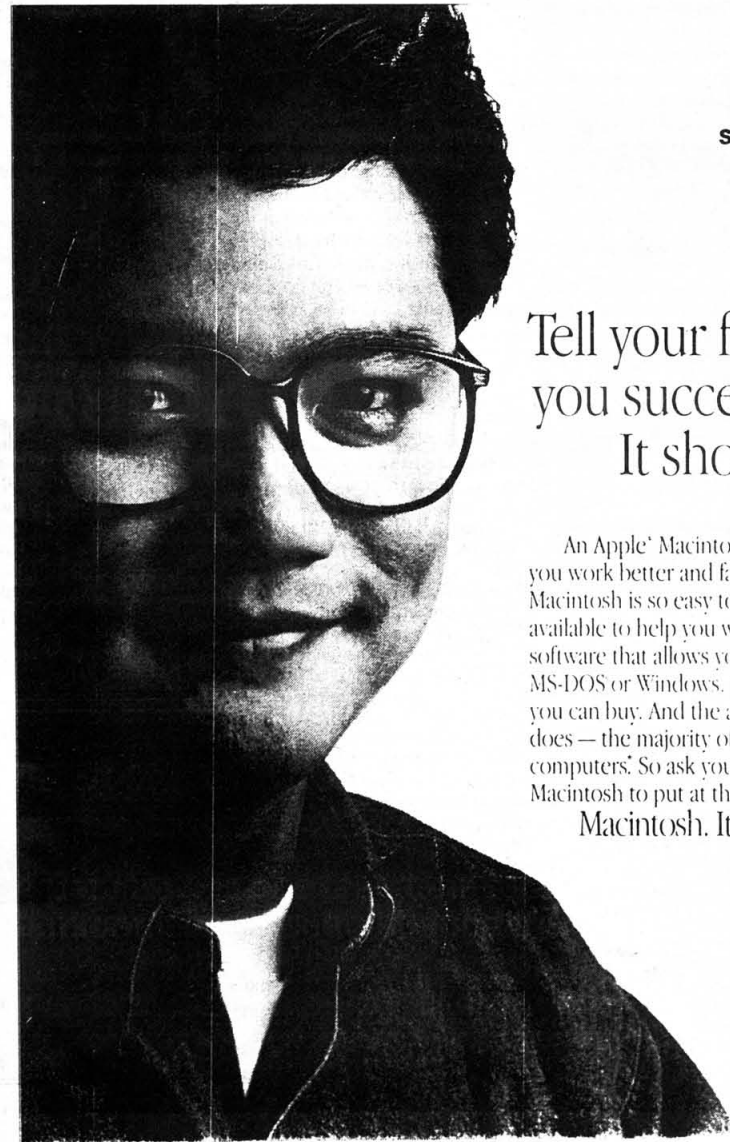
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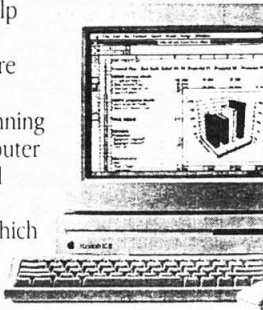


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# Sharing 12-Step Wisdom

By Janet Chambers  
Staff Writer

In an old fire house at 1244 N. Wells St. in Chicago, there's a door that reads "Mustard Seed." Members of Alcoholics Anonymous gather there in the one main room, with its high ceiling and cool, open atmosphere at any time of the day to catch a meeting. On Tuesday afternoons at 12:30, the place is always packed: blacks, whites and Hispanics, young and old. They come to listen to Jimmy H.

Jimmy is the chairman of the Tuesday open meeting. Dressed in his usual pair of jeans and an old shirt, he jumps and dances around in front of the group, making a point about whatever he may be talking about.

Jimmy figures he's about 72 years old but is not sure because blacks didn't have birth certificates when he was born in Shelby, Mississippi. He's got a head of white hair like Einstein and a beard that has formed into a single dreadlock about two feet long, which he rolls up and secures with a rubber band. As he speaks, his voice rises way up and then falls to a whisper, and his words flow together and rhyme like a Dr. Seuss poem.

"This individual has the whole room listening to what he's saying," says Lesly W., who first heard Jimmy speak 10 years ago at the Mustard Seed. "When that whole room is filled with alcoholics and addicts, that's a hard thing to do."

Jimmy's message is simple. He's a very spiritual man and believes in the 12 Steps and 12 Traditions of Alcoholics Anonymous, which are posted in large print above where he speaks at the Mustard Seed. He lives the program and has been sober since 1959.

"I like his honesty," Lesly says. "He keeps it simple, he breaks it down. You can be on any level, you know what he's talking about. Every time I listen to him, I hear something I've never heard before."

Jimmy does not get paid for his time spent speaking to the group and with individual members.

"I don't get a salary, I get a privilege," says Jimmy about his occupation. "I got paid for this

when I first got in and got sober."

After the Tuesday meetings, Jimmy sometimes sits for hours talking with members who need some extra time with him. He would probably stay forever if he could.

"A lot of people gave their time to me at first. They could have been doing a lot of things but they gave their special time and involved themselves with me, when I wasn't particularly caring about their time," he says.

One of those people was Jimmy's sponsor, Ted. Everyone in the program receives a sponsor at some time to help guide them through their recovery. When Jimmy first found the Mustard Seed it was located at 40 E. Division St. Ted died in 1965.

"I wouldn't have found anything that was good without him. My sponsor didn't die, my sponsor is alive right here," he says, laying a hand on his chest. Jimmy teaches everything Ted taught him to whatever group of people he speaks to, always giving credit where credit is due, ending a sentence many times with, "...my sponsor Ted said."

Along with others, Jimmy sponsors a 34-year-old man named Sylvester M. They first met when Jimmy visited Sylvester while he was in a drug and alcohol recovery unit at Mount Sinai Hospital.

"I fell asleep the first time I heard the guy," Sylvester laughs. "I was still under the influence and I'd fall asleep and wake up and Jimmy would still be talking

Photo by Janet Chambers

away, then I'd fall asleep again."

Jimmy stuck with Sylvester, who got into the program and has been sober ever since. The two spend time together driving and talking about personal spiritual growth and recovery.

"Jimmy has been a real important person in my recovery," says Sylvester. "There are so many beautiful people in this program, and Jimmy is

definitely one of them."

But Jimmy never gives himself too much credit. During meetings he is constantly reminding the members of the group that they are always a part of his own recovery.

"Thank you brothers and sisters," he says at the end of a meeting, "for showing me what I ought to be, and what I can be."

"I get my life from people," Jimmy says. "They are motivating and integrating their spirit into mine, giving me something to hold, something I can feel, not just words."

Jimmy and his mother came to Chicago when he was about nine after his father died of what Jimmy believes to have been alcoholism. Later in his life he turned to alcohol and drugs, which led him down a path of jail houses and mental hospitals. In the 1960s he worked at the Chicago post office.

"I was working two ways," Jimmy recalls. "I was working for them and working to try to put everything they had in a bag."

That's when he met Francis Quinn.

"Francis was the superintendent of outgoing mail," said Jimmy. "He looked out for me, he kept me alive, he gave. He also sent me to my first meeting through the post office, and from there I found the Mustard Seed and my sponsor Ted."

Jimmy's been there ever since and is re-elected every six months as chairman of Tuesday's open meeting. He drives his '74 Apollo to the Mustard Seed every day from his West Side home and attends meetings. Almost everyone who is involved in the organization knows Jimmy, as he speaks at open meetings all around the Chicago area.

For a man who looks as though he has weathered many storms, Jimmy has a fresh, stimulating way of reaching out to a group of people who need to know they matter. Jimmy lets them know that they matter to him just as much as he matters to them.

"Boy that's something," Jimmy told the group at a recent meeting, "to rise up and look around you, and you'll see something you've never seen before. You don't have to look in a book to find out where you came from. You came out of the universe, you are a child of the universe."

Everyone is welcome at the Mustard Seed, and there's no charge. If you feel you need help battling a drug or alcohol addiction or even if you just need a dose of reality, go check it out.

You can call them at 664-6856.

## Doin' the Town with Bernstein

By Art Golab  
Special Writer

If last Thursday's preview performance is any indication, the theater/music department will have a hit on its hands with "Wonderful Town," this year's big musical comedy production.

The show fills the stage with great singing and dancing and colorful costumes and sets.

Another in a series of classic musicals to come to

### A Chronicle Preview

Columbia, "Wonderful Town" has a pre-"West Side Story" score by the great Leonard Bernstein. The show is a nostalgic look back at the bohemian lifestyle led by artists and writers in New York's Greenwich Village in the 1950s.

It tells the story of two small-town sisters who come to the Big Apple seeking success and romance. They find it, but along the way they get into a lot of trouble and meet some bizarre people. Ruth (Heather Donaldson), the older sister, wants to be a writer; Eileen (Diana Gerecht), is an aspiring actress.

These girls are both so square they make Richie Cunningham look like James Dean. They wind up as fish out of water in New York's eccentric Greenwich Village, an area full of hipsters, beatniks and artists.

Though the plot creaks with age, it has a certain relevance to the many Columbians who come here from the burbs, and the snappy Bernstein score keeps things moving along. Simpler than his later work, the music along with lyrics by Comden and Green gets kind of corny (One song is titled One Hundred Easy Ways to Lose a Man).

But Donaldson and Gerecht have exceptionally strong voices and were quite skilful in putting over the tunes. Donaldson really belts out her raucous tunes and Gerecht has a sweet, clear voice reminis-

cent of Julie Andrews.

Other standout singers are guest artist Christopher DeAngelis (a New York sophisticate who winds up falling for both sisters) and Ernest Datcher, who excels in a number of smaller roles. DeAngelis, who has taken on leading roles locally at Pheasant Run and Drury Lane, is a charming, convincing, comedic actor.

It's unfair, however, to single anyone out, for there is not a bad performance in the entire cast.

The flashy choreography at times filled the colorful, multi-level set with as many as 18 singing, dancing performers. Imaginative lighting, projections and set decorations evoke the era well.

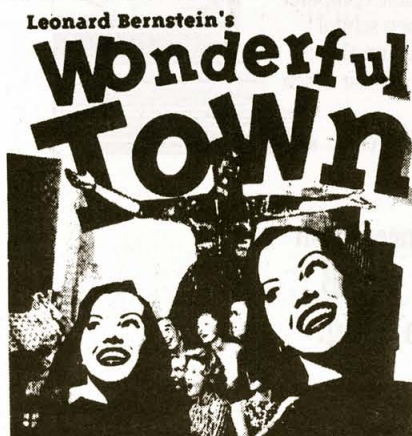
The costumes put the finishing touch on the show, leaping out from the stage as if in a 1950s blazing technicolor musical. Marilyn Monroe would eat her heart out for some of these outfits.

"Wonderful Town" is a wonderful musical and a must-see. They don't make 'em like this anymore.

"Wonderful Town," a musical comedy by Leonard Bernstein, Betty Comden and Adolph Green, at the Getz Theater, 72 E. 11th Street.

Performances Tuesday, Wednesday, Friday, and Saturday, 7:30 p.m. Sunday at 3 p.m. Columbia student admission, \$3. Regular admission, \$4.

Note: This article should not be taken as a review, since, due to deadline considerations, the performance took place before opening night.





# Annoying Virgins

By Ginger Plesha  
Staff Writer

**W**ho's a sexy, 17-year-old girl, with natural blond hair who claims to be a virgin? Hugh Hefner's dream date! No stupid, it's Tippi Winslow, the star of the Annoyance Theatre's "Tippi: Portrait of a Virgin-An Afterschool Special Gone Bad."

Yes, the same people who brought Chicago such classics as "Coed Prison Sluts," "The Real Live Brady Bunch," and "Lesbian Vampires of Sodom," are back and funnier than ever with their production of "Tippi."

In this hilarious psycho musical comedy, Tippi (played by Jodi Lennon) and her family leave the cozy confines of their Manhattan home only to relocate in Hicksville, USA, otherwise referred to as Brewster Place. A town one step beyond Dairy Queen, where ice cream rules and where ice cream entrepreneur Waldo Brewster (Mark Sutton) reigns.

As Tippi and her

twin brother Terrence (David Summers) attempt to adjust to their new surroundings they are assisted by a host of memorable characters, including Amber Waddell (Mary Wachtel), the town's self-professed white trash, and Tippi's instant best friend. Amber introduces the newcomers to the rest of the townspeople.

It's love at first sight when Tippi meets Billy Bennett (Dan Wachtel), chronic whiner and son of the town's tap dancing gynecologist Brock Bennett (Tony Stavish). Brock is a man who has everybody's panties in a bunch, if not raving about his technique. With some assistance from his patients, Brock steals the show with a catchy little song and dance number that would put "Saturday Night Fever" to shame. "Assume the position," Brock sings out while his patients gladly oblige. This scene brought everybody in the sold-out crowd to their knees with laughter.

Subplot after juicy subplot reveal other small town secrets: Clark, the star quarterback for the high school football team (Bob Morand) is having a torrid love affair with his tight end, Rocky Brewster (Mike Singer). On the football field Clark and Rocky must hide behind their helmets, suppressing their feelings for one another. It is only in the comfortable setting of the men's locker room, amidst the scent of hot sweaty men that Rocky and Clark can allow their love to blossom.

Terrence has a frightening premonition of Tippi's ultimate demise, at the town's infamous ice cream social. To substantiate

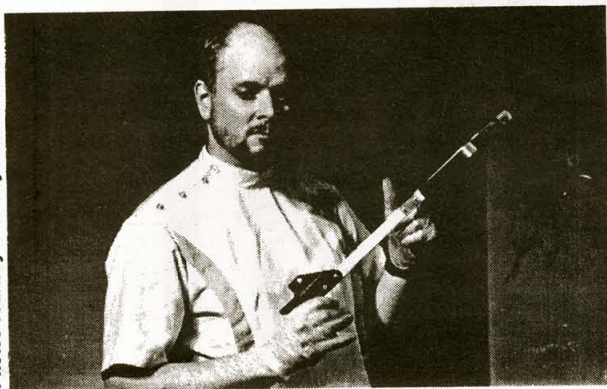
his vision, Terrence confronts the town psychotic psychic, Choco (Ellen Stoneking). Choco confirms Terrence's vision and discloses the town's dirtiest little secret: Every year Waldo Brewster sacrifices a 17-year-old natural blond virgin at the ice cream social for the sake of his crops. Choco was once the object of Waldo's desire but was saved by her father. Nine months later she gave birth to her daughter/sister, Tamara.

Armed with this knowledge, Terrence sets out on a quest to save the two remaining 17-year-old natural blond virgins in town, namely his sister and Tamara. But he can't bring himself to save his sister so he takes on Tamara, leaving Billy to save his sister from the wrath of Waldo. Unfortunately, Billy couldn't perform under all the pressure, leaving Tippi the only girl qualified enough for Waldo's sacrifice. What happens next is anyone's guess, but here's a hint: There's a lot of bloodshed and few townspeople are left standing when it's all over.

If this all sounds slightly demented and sad, well it is, but the end product will leave you in pure hysterics. Performances of "Tippi: Portrait of a Virgin-An Afterschool Special Gone Bad," can be seen every Saturday night at 9 p.m., at the Annoyance Theatre 3153 N. Broadway. Tickets are \$8. For more information, call (312) 929-6200.



Bob Moreland as Clark and Mike Singer as Rocky Brewster sharing a tender moment. Brock Bennett (Tony Stavish) gearing up for his next patient.



Photos courtesy of Annoyance Theater

## Images of a native Struggle

By Janet Chambers  
Staff Writer

**F**or nine years, Skip Schiel has been photographing Native Americans and their land, capturing their struggle to rebuild their lives and their nation.

Schiel's exhibit, "Mitakuye Oyasin (All My Relations)," at the Chicago Cultural Center, contains about 60 black and white, 11 inch by 14 inch photographs. They depict American Indians at public functions and are designed to enlighten and teach people about some of

the major concerns facing the community today.

Edward Maldonado, the associate curator for the Chicago Department of Cultural Affairs, says he is pleased to show Schiel's work. It fits well with the kind of subject matter the Cultural Center likes to exhibit, he adds.

"We look at work that emphasizes a specific community, as well as the quality of the work," Maldonado says. "We do like to exhibit a lot of documentary work."

Included in Schiel's photographs are the Wampanogs of Massachusetts, the Paiutes in Nevada, the Suquamish of Washington, and the Nez Perce

of Idaho and Washington.

Schiel's main focus has been on a group of Indians called the Lakota, or Sioux, of South Dakota, where he began his project in 1983.

In 1990, Schiel documented the Sioux's seven day, 150-mile horseback ride called the Bigfoot Memorial Ride. The trail was the same one used by Chief Bigfoot and his people before they were killed at Wounded Knee.

The results of the trip are some of Schiel's most powerful photographs in the exhibit. One image captures a slow-moving line of horses and their riders tackling a snowy hill while automobiles pass by on the road.

There are images of moccasined feet warming around a fire, an overview of a huge prayer circle, and a landscape dotted with teepees. The photographs in this series are of high contrast and produce the feeling of a cold, long ride filled with meaning and purpose.

Schiel also includes photographs of Native Americans selling handmade jewelry and volunteers working at Chicago's American Indian Center.

Although Schiel's work is documentary in style, he also uses portraiture

and landscape to bring the viewer closer to the lives of the Indians he photographs.

The resulting combination gives the viewer a real feeling of the Native-American's struggle to keep their traditions alive.

"I thought it was a good show that focused on certain instances where the Native American community was actively doing things," Maldonado says. "There are a number of issues in that community that need to be addressed, and showing Schiel's work is our contribution."

Schiel is originally from Chicago and now lives and teaches photography in Massachusetts. His other works include, "Sojourn to Apartheid; South Africa," "Forms of Poverty," "In Nepal" and "Rosebud Indian Reservation."

He has work exhibited in the Peabody Museum of Archaeology and Anthropology, at Harvard, and at the Smithsonian Institution in Washington D.C.

"Mitakuye Oyasin" is co-sponsored by the Chicago Sun-Times and WBEZ, and is partially supported by a grant from the Illinois Arts Council and the National Endowment for the Arts.

The exhibit will run at the Chicago Cultural Center, 174 W. Randolph, through Nov. 29.

## Poetry Corner

Mirrored

By Vanessa Hughes

a moving reflection  
in the polished granite wall  
I saw myself  
and watched  
with an awareness  
that I was staring

the face is round  
like the moon.  
penetrating eyes framed  
by gray sockets  
bruised from a lack of restful sleep

a photograph would capture the purpose  
of a strong woman  
but the cold blackness  
imitates frail skin  
and a child  
behind the transparent smile

I admit that she is not beautiful  
but attractive  
and I would mock her for vanity  
should she be the reflection of another

yet, I know her  
and I accept her.

-Vanessa Hughes is majoring in film.

Skip Schiel

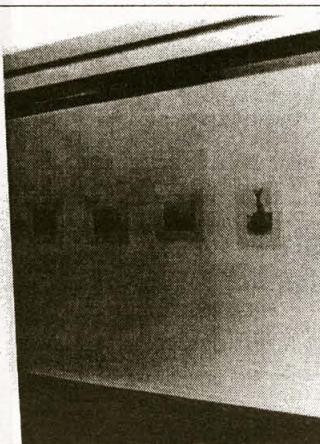


Photo by Janet Chambers





## COLUMBIA COLLEGE ANNUAL CLOTHES/FOOD/TOY DRIVE

Nov. 30 - Dec. 4 **Clothes Drive** \*\*Clean and in good condition

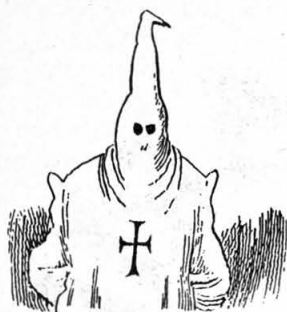
Dec. 7 - Dec. 11 **Food Drive** \*\*Canned goods or non-perishables

Dec 14 - Dec. 18 **Toy Drive** \*\*New or used (in good condition)

\*\*\***LOOK** for boxes in the lobbies of Wabash, Michigan, Torco, 11th st., and the Dance Center\*\*\*

*This event is sponsored by the  
Myron Hokin Student Advisory Board*

DUKE

DUKE  
LITE

## Columbia honors cartoonists

The above cartoons are the winners of Columbia College's 11th annual John Fischetti Editorial Cartoon Competition. This year's competition drew over 150 entries from cartoonists throughout North America and Hawaii.

The \$3,000 first prize went to Doug Marlette, of *New York Newsday*, for "Duke, Duke Lite."

The second prize of \$1,500 was awarded for "We've Decided to Share Power With

You," drawn by Dick Adair, of the *Honolulu Advertiser*.

Eight other editorial cartoonists received honorable mentions. Among them was Jack Higgins of the *Chicago Sun-Times*.

The competition is named in honor of the late John Fischetti, a Pulitzer Prize-winning cartoonist for the *Chicago Daily News* and the *Sun-Times*.

Marlette, 42, was a Fischetti winner in 1985 and picked up a Pulitzer Prize in 1988. His

comic strip KUDZU is syndicated in hundreds of papers worldwide.

Adair, from Hawaii, had the distinction of traveling further to get his award than any other Fischetti winner.

The awards were presented at a ceremony Tuesday, Nov. 17 at the University Club.

Money raised during the competition funds scholarships for Columbia journalism students.

Mary E. Johnson, a Fischetti scholarship winner and Columbia grad who is now an education reporter for the *Sun-Times*, was a featured speaker at the award ceremony, along with Channel 32 news anchor Robin Robinson.

—Art Golab

## TRIVIALITIES

1. Did Dustin Hoffman win the Oscar for his role in "Tootsie"?
2. Who played the title role in "Amadeus"?
3. Who directed "Platoon"?
4. What was the name of Olympia Dukakis' character in "Moonstruck"?
5. Who played the tough street cop Jim Malone in the 1987 film version of "The Untouchables"?
6. Who was the oldest actor to ever win an Oscar for a performance?
7. Rooster Cogburn was a character created by John Wayne in which of his movies?

1. No (He lost to Ben Kingsley as Gandhi); 2. Tom Hulce; 3. Oliver Stone; 4. Rose Castorini; 5. Sean Connery; 6. George Burns (1975); 7. "The Sunshine Boys" at age (80); 7. "True Grit" (1969).

ANSWERS TO TRIVIALITIES



## Touché

By Charles Edwards

Every now and then my friends back home in New York write me letters of encouragement—wishing me good luck while I pursue my college degree. How thoughtful of them, I must say. Those letters have done more to motivate me than any Hallmark card could have ever done.

But sometimes I'd rather do without the quotes from famous people that my friends often include at the end of my letters. My guess is that these quotes are supposed to serve as quick pick-me-up reminders as I strive through my college days.

While they usually don't serve that purpose, they at least deserve a reply. What type of friend would I be if I didn't write my friends?

So here are 10 of my least-favorite quotes and my thoughts every time one of them comes to mind:

*The arm of the moral universe is long, but it bends towards justice.*—Rev. Martin Luther King Jr.

That same arm reached out to L.A. and smacked Rodney King in the face and then stretched to Detroit to kill Malice Green. We need to chop that arm up before it kills again.

*Sometimes the fool who rushes in gets the job done.*—Al Bernstein

Anthony Garrett was a fool who got the job done, all right. By killing Dantrell Davis, he got the attention of our city leaders to act on cleaning up CHA high rises. Question: What took them so long?

*You never know when you're making a memory.*—Ricky Lee Jones

Someone needed to tell George Bush this before he said, "Read my lips—no new taxes."

*Change starts when someone sees the next step.*—William Drayton

Bush evidently tripped on the steps of economics.

*Once you get people laughing, they're listening and you can tell them almost anything.*—Herb Gardner

Ross Perot spent \$60 million to make us laugh and we actually listened—NOT!

*Standing in the middle of the road is very dangerous; you get knocked down by the traffic from both sides.*—Margaret Thatcher

Just ask Spike Lee how hard it was for him to make the movie "Malcolm X." Not only did white-Hollywood try to sabotage the movie early on, but a rally was staged in New York to denounce Lee's afrocentricity. If neither blacks nor whites support Lee then who does? Grey people? Maybe that explains where the money came from to finish the movie.

*Luck is a matter of preparation meeting opportunity.*—Oprah Winfrey

So is this how Sister Souljah became famous? She can't rap, but when antagonized by the media, she is always prepared to give good one-liners on afrocentricity. We have to give her credit—she knows her African history.

*Any fool can criticize, condemn and complain—and most do.*—Dale Carnegie

And here's a few that do: Tipper Gore, Sinead O'Connor and the unpreDittkable Mike Ditka. This list goes on...

*A leading authority is anyone who has guessed right more than once.*—Frank A. Clark

I wonder if Mayor Daley qualifies as a leading authority. He's guessing that legalizing gambling in Chicago will rid the city of financial worries.

*Discoveries are often made by not following instructions, by going off the main road and by trying the untried.*—Frank Taylor

Usually at the expense of the taxpayers. Such as the \$32 billion spent trying to discover if there's life on Mars. Our government at its best. Don't they know by now that there is no such life there or else Ross Perot would have received at least one electoral vote.

## WHAT DO YOU THINK?

*Columbia students voice your opinions. We're saving a space for you. Bring your opinion pieces and letters to the attention of the editor at the Chronicle office, room 802-Wabash, by 5:00p.m. Tuesdays for possible inclusion in the following week's publication.*

### 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 selective guide to events of interest to the Columbia community.

## Monday, 23rd

The Museum Of Broadcast Communications will present a seminar examining the media's conduct during the 1992 presidential campaign tonight at 5:30 p.m. in the Preston Bradley Hall. For more info call (312)629-6000.

## Tuesday, 24th

The Marketing Club will hold a seminar titled "The Internship Connection," today at noon in the Ferguson Theater located in the Main Campus.

"Nicaragua: Meditation: Images Of The Liberation Struggle," by Nicaraguan photographer Susan Meiselas is now on display at the Museum of Contemporary Photography. The exhibit is free and will run through January 9th.

Rock band **Rage Of Paris** will perform at the Avalon, 959 W. Belmont at 9 p.m.

"Defining Multiculturalism And Your Own Personal Identity," a student seminar, will be presented today at 12:30 p.m. in Hokin Hall.

## Wednesday, 25th

The Woman's Coalition will meet at 12:30 p.m. in Room 206-Wabash.

"Revealing Territory," photographs of the Southwest by Mark Klett is now on display at the Museum Of Contemporary Photography. The exhibit, which will run through January 9, features panoramic views of the Grand Canyon and the Colorado River.

"The Little Prince," the stage production of the classic novel by Antoine de St. Exupery will be presented at Touchstone Theatre, 2851 N. Halsted, tonight at 7:30 p.m.

## Thursday, 26th

Happy Thanksgiving!

## Friday, 27th

"Fish and Bones," a whimsical exhibit of eccentric furniture and mixed media paintings by Columbia grad Nancy VanKanan is now on display at the Hokin Gallery until December 9th.

**Drunk Tank**, described as the head-splitting, exorcism-performing, as-ugly-as-rock-can-get band will perform at Lounge Ax, 2438 N. Lincoln Ave. West Coast band, **Dolomite**, will be the opening act, \$5 cover.

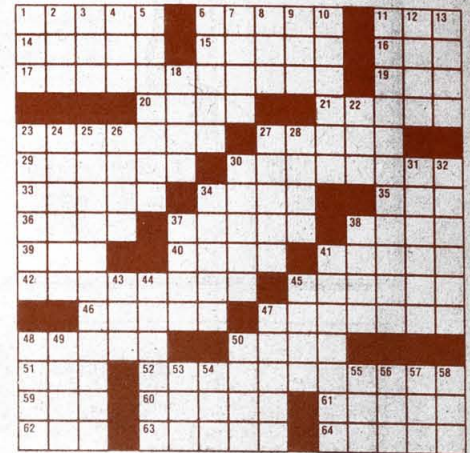
—Compiled by Laura Ramirez  
Calendar Editor

## THE Crossword

by Samuel K. Fliegner

**ACROSS**  
1 Domain  
6 Betel palm  
11 "Tale of a —"  
14 City west of Madrid  
15 Place  
16 Equal: pref.  
17 Offering barest sustenance  
19 Sword beater  
20 Auditors  
21 Odd job  
23 Abhors  
27 Done in  
29 Procure  
30 Archbishop of Canterbury  
33 Have suitability  
34 Vendetta  
35 — generis  
36 Seed covering  
37 On tap  
38 Herring  
39 Rocky pinnacle  
40 Vortex  
41 Non-irritating  
42 Captures  
45 Lee or Vaccaro  
46 Did office work  
47 "Have a —"  
48 Black tea  
50 Arrange  
51 Baseball stat.  
52 Pass from one to another  
59 Rather

60 Similar: pref.  
61 Lyric poem  
62 Purpose  
63 Vintage car  
64 Pick up an option  
**DOWN**  
1 Stadium sound  
2 A Gabor  
3 Fr. department  
4 Atty.'s degree  
5 "His fellow fault came to —"  
6 Gluck et al.  
7 Marsupials for short  
8 Old Fr. coin  
9 Percentage  
10 Receptacle  
11 Let the cat out of the bag  
12 Addict  
13 Algerian port  
18 Spread out  
22 Towel marking  
23 Like an ear  
24 Titania's husband  
25 From original sources  
26 Rear  
27 Den  
28 Kind of bug  
30 Dispatches  
31 Capital of Angola



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32 Noon  
34 Dimmed  
37 Partner of now  
38 Child's vehicle  
41 Sibling  
43 Comedian Louis  
44 Parisian dance  
45 Be humdrum  
47 Russ. novelist  
48 Adam —  
49 Afr. port  
50 Snicker's partner  
53 Scuttle  
54 Mornings  
55 Gibbon  
56 Negative term  
57 White House monogram  
58 Make clothing

## CLASSIFIEDS

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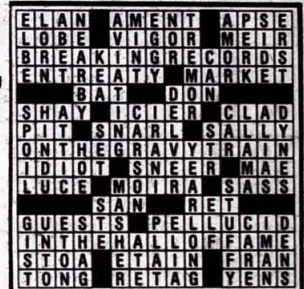
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### Solutions to last week's puzzle



### "CHILD CARE OPPORTUNITIES"

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### Face Value:

What advice about running the country  
would you give to President-Elect Clinton?

By Lisa Adds / Staff Photographer



Lisa E. DeVries  
Fiction Writing  
Junior

He promised way too much before he was elected. So if he can't follow through with them, he should let society down gently. People have to put so much faith in the fact that he is going to make all the problems we face better, but I don't think he can do it. People are going to feel totally let down. I personally wish him luck, he is going to need it.



Augie Kim  
Fashion Design  
Sophomore

He better be open minded, keeping his promises, be willing to admit if he is wrong and change. Basically don't be a jerk.



Paula Karrasch  
English  
Junior

Stay out of controversial social issues and focus on the economy. We are seriously in need of economic leadership. Mr Clinton, justify the faith the voters had for you. Remember your promises.



Monique Smith  
Broadcast Journalism  
Freshman

I hope he doesn't make a liar of himself and fall into the category of real politician. Make good for all promises and you will do fine.



Lynn M. Edwards  
Fine Art  
Senior

Continue to think for yourself, stay positive and spiritual, remember the little guys, stray for the status quo, always, and don't get hung up on tradition.



Alisha Mable  
Film / Video  
Freshman

I would tell president-elect him to run this country with care. He should give domestic problems of the U.S. top priority. There is nothing wrong with being concerned with the welfare of other countries as long as the U.S. does not have to suffer from devastating economic blows. There is a lot of crime, illiteracy and infant death in what is considered to be the best country in the world to live in.