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Columbia College Chicago

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PEOPLE
Meet
Paula Weiner
Page 3

MUSIC
CD by Love
Jones reviewed
Page 8



THEATRE
Party at West
Theatre
Pages 9



THE COLUMBIA COLLEGE

Chronicle

VOLUME 27 NUMBER 9

UNDER NEW AND BETTER MANAGEMENT

NOVEMBER 22, 1993

Columbia's marathon heroes

By Lisa Adds
Staff Photographer

The entire Columbia Marathon Team finished the race — not first, but not last either.

Three Columbia faculty members, Acting Dean of Students Mark Kelly, William Frederking from the photography department and Irv Meyer from building services, were among the 26,000 people who participated in the New York Marathon on Sunday November 14.

Even though Frederking thought the marathon was amazing, Kelly said it was "a lot of fun and a lot of misery at the same time."

According to Kelly, it was very hot and humid and having trained in cold weather for the last couple of months, the heat came as a shock. "It felt like it was the middle of summer," said Kelly.

A friend of Kelly's was unable to finish the race and was almost hospitalized because she became delirious after the 25th mile.

Though they planned to finish the race together, Kelly had to slow down considerably to finish the race in 4 hours, 40 minutes. Frederking and Meyer completed

the marathon in 4 hours 20 minutes, Kelly completed it in 4 hours 40 minutes.

While the heat wore them down, the crowds of people kept them going.

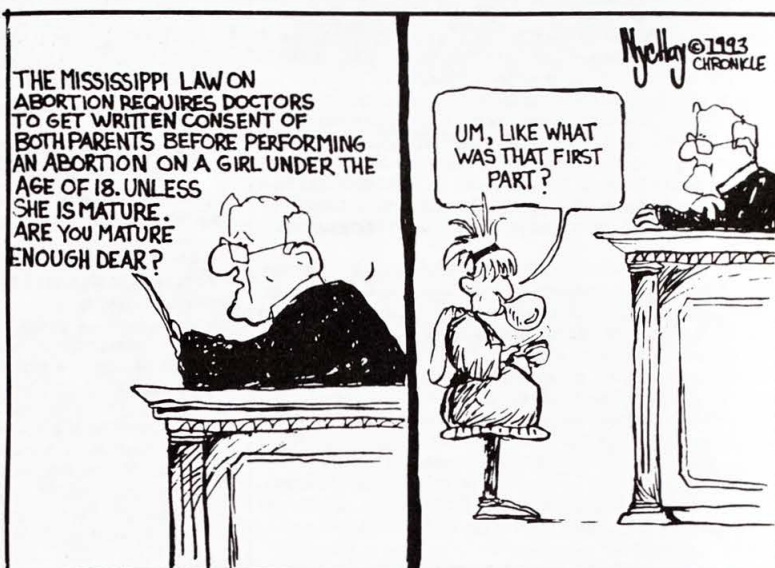
According to Frederking, "you felt like people were cheering you on."

Kelly said it looked like the entire city came out to cheer the Columbia team on.

"Even though you're ready to lose your mind, it was amazing to see such a big and vibrant city and to run through such diverse neighborhoods," Kelly said.

According to Frederking, Meyer was right when he said Chicagoans are less enthusiastic than New Yorkers are about the marathon. However, he also said that this year's Chicago marathon was better than it has been in recent years and plans to participate in next year's Chicago race.

A wise man once said, "to finish the race is to win it," so that makes Frederking, Kelly and Meyer winners. There is no better way to teach students how to succeed, than to show them how to finish.



High court approves two-parent consent

By Kandace DeSadier
Copy Editor

The Supreme Court delivered a new blow to young women who seek a choice for themselves. On Monday, the court gave states the go-ahead to require women under age 18 to get the consent of both parents before having an abortion.

"This is an outrage," exclaimed Mona Miller, a counselor at Planned Parenthood, New York. "These poor girls are already scared. There must be some legitimate reason why they don't want to inform their parents."

The decision is based on a Mississippi law that requires a doctor to get written consent from both parents, but waives the consent requirements if the girl gets a court order saying she is mature enough to make the decision herself.

Under the same law, a young woman may obtain the permission of one parent if her parents are divorced, unmarried, or living apart, or if one parent is not available at a reasonable time.

Since legalized in 1973, clinical abortions have saved lives of many women who would otherwise have sought desperate and deadly measures to end unwanted pregnancies.

For many reasons, including lack of family planning services, poor sex education, and an insufficient variety of available contraceptive methods, the United States has one of the highest abortion rates of any developed country.

According to The Planned Parenthood Federation of America, in 1965 illegal abortions accounted for nearly 17 percent of all deaths due to pregnancy and childbirth.

Since the Hyde Amendment, named for the bill's sponsor Rep. Henry Hyde (R. Ill.), went into effect in 1977, no federal Medicaid funds have been available for abortions unless a

woman's life is in danger. Today, only 13 states provide Medicaid funds for poor women to get abortions.

As a result of the amendment, the number of federally funded abortions decreased, leaving poor women no choice. "They either have children they don't want or can't afford to take care of. Therefore, they give themselves abortions, which can cause death," said Dr. Debra McCoullough, of a Hammond, Indiana OB/GYN. "It's not about abortion, it's about a woman's right to choose abortion. If they take that right away, what's the next right they'll take?"

According to Planned Parenthood, 58 percent of women seeking abortions are under the age of 25. Twenty-six percent are between 11 and 19 years old, and only 20 percent are aged 30 and older. Abortion is higher among unmarried women (56%), women

unmarried women (56%), women aged 40 and over (44%), teenagers (41%), and non-white women (36%) when compared with all women (29%).

Women usually have more than three reasons for choosing to have an abortion; having a baby would interfere with work, school or other responsibilities; they cannot afford to have a child; they do not want to be single or have troubles with their spouse or partner.

Those are selfish reasons," said Jeff Kozlowski, member of a new pro-life group called, Hoosiers for life. "Abortion should be banned in all cases except incest or rape."

"It really irritates me to see men get involved with the pro-choice movement. No one is burden by a pregnancy but a woman. She and no one else should decide," said a Columbia public relations major who wanted to remain anonymous.

For women who need help choosing a reputable clinic that will not try to influence your decision, call your local Planned Parenthood center or the National Abortion Federation hotline: (800)772-9100.

President Duff updates numbers

By Michel Schwartz
Production Editor

The *Chronicle* reported in its Nov. 15 issue, that freshmen enrollment decreased 3.6 percent in the front page article, "Enrollment Declines at Columbia." Freshmen enrollment is actually up 5.3 percent, according to Columbia officials.

The only available source for the original article was an article printed in the *Sun-Times*, in which they published incorrect data received from Columbia.

"When they asked for fall freshmen enrollment, the public relations office mistakenly thought

they meant just the people who came in the fall," said Columbia President John B. Duff.

There are two main classifications of freshmen. One is the "first-time freshmen," and the other is "other first-year student." In fall of 1992, the total first-time freshmen numbered 760. This fall, the total first-time freshmen numbers 815, according to research analyst Jeff Kazmierczak.

"It depends how you define freshmen — you're going to get different figures," said Kazmierczak.

"This is the largest enrollment we've ever had in one semester," said Duff.

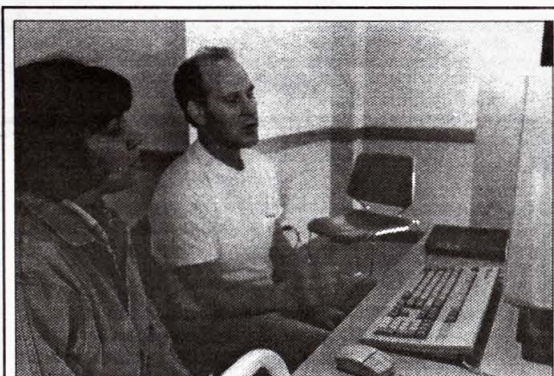


Photo by Simon Cygneski

Columbia graduate Gary White explains his computer multimedia demonstration to Elizabeth Martinez, a television senior. White had his project, which consisted of still images, animation and sound on display in the Hokin Annex on Thursday.

APPROVED FOR POSTING STUDENT SERVICES OFFICE

By Simeon Peebler
Editorial Page Editor

The "Approved for Posting" stamp may not be required for in house postings according to Mark Kelly, acting dean of students, who is considering the change. "This will alleviate the misconception that we approve of the content of all postings," said Kelly.

"Bulletin boards exist to provide a forum for expression," said Kelly, "and that right must be protected at all costs." But the wording of the stamp implies that the school condones and even agrees with posting content.

"In cases where a posting makes

accusations and allegations of a libelous nature, the school still allows it to be approved, and I don't think that is legally smart," said Carey Williams, Columbia College student.

A Columbia faculty member was recently the object of accusations made by a poster that was stamped "Approved for Posting."

The content of the poster, found to be libelous and not true by *Chronicle* staff members, was damaging to the professor's reputation.

For internal postings by students, faculty and staff, the posting policy

Posting
see page 3

The BUZZ

By Matt Kurten
Executive Editor

The holidays are almost upon us and the "excess baggage" that goes along with it is also rearing its ugly head. The "excess baggage" I speak of is the responsibility that most of us shrug. The responsibility is for those of us who are more fortunate, to consider those in need, and allow them to bask in the "glow" of the holiday spirit. This can only happen if someone with the resources, heart and initiative organizes an event to help the needy when scour our streets. Over the years, there always seems to be one individual with the guts to do something nice for others, in a time when many of us are snuggled nice and warm with our families at a crowded dinner table, forgetting about everything except dinner. How would you feel, if you were on the streets with no one to take care of you, no one to set the table, no table to set, and nothing to set on the table—pretty hopeless, I'd imagine. Enter *Derrick Prince, the Greater Chicago Food Depository* and the *Chronicle*. On Wednesday, Nov. 24, they are sponsoring a traditional Thanksgiving dinner to be held for 150 homeless individuals in the Hokin Annex. Anyone who cares is asked to donate money and non-perishable food from Nov. 29 - Dec. 10. It doesn't end there. Volunteers are needed to help this event get off the ground. So this means you. All proceeds benefit the *Greater Chicago Food Depository*. There will also be a forum regarding the social conditions that have created the hunger and homeless crisis. For info. about volunteering and donating call (312) 374-1442.

Attention recording artists: *Columbia College* and the *Chicago Chapter of the National Academy of Recording Arts & Sciences* are co-sponsoring a discussion for artists who want to learn how to interface with managers, lawyers and record labels. The panel will include *Bruce Iglauer, founder of Alligator Records, Stan Hertzman of Umbrella Artists Management Inc., Steve "Silk" Hurley, remixer extraordinaire, Jeff Murphy, founder of the band Shoes and Black Vinyl Records and entertainment attorney Linda Mensch. Debra Cain, the Midwest Director of ASCAP* will be moderating. Better be there if you want to be worth talking about in certain circles. This event will be taking place on Thurs., Dec. 2 from 7 - 9 p.m. in the Ferguson Theater, 600 S. Michigan Ave. Tickets are \$10, \$5 for Columbia students and academy members. Call (312) 786-1121 for the pertinent stuff.

Calendar, here I come:

The annual Fall '93 "BIG" Screening and Party is going down in the Getz Theater, 72 E. 11th St. on Dec. 6 p.m.. This film and video screening features the best documentary, narrative, animation, and experimental work of Columbia students according to a student jury. Industry pros will be on hand to award winners and give visitors the opportunity to have their picture taken with these big-wigs.

The *Career Planning and Placement Office* is holding two new workshops: *Job Research* on Dec. 2 and *Resume and Cover Letter Writing* on Dec. 14. Both will take place at 1 p.m. and 5:30 p.m. Check at Suite 300 of the Wabash building for more information.

From the same office I offer you a *Marketing Communications* internship event and also a panel discussion for *Interior Designers*. Both will take place on Dec. 2.

On Dec. 8 Photojournalism majors will be showing their work in a portfolio viewing.

Dec. 9 brings us the *TV Career Day* and Dec. 15 is deemed the *Music Career Day*. For anyone planning a life in one of the above careers, here is your opportunity to get one. I plead and urge you to attend.

And on a final congratulatory note, Shedita Ford won an Al Wiesman Scholarship, good luck and remember me at Christmas. Oh, by the way: you're welcome (you know what I'm talking about).

So, that's the juice for the upcoming weeks. The overworked staff of the *Chronicle* have opted to rest on Thanksgiving weekend and will not put out an issue the week following the holiday (yours truly will be sunning his overworked bones on the beaches of Cancun—sorry suckers, just call it attitude adjustment). I have included two weeks worth of opportunity and resume "filler" for your enjoyment. Bon Appetit, adios, enjoy Thanksgiving and remember the less fortunate souls who wish they could be watching the big game at your house. BE YOU!



Photo by Simon Cygielski

* Student catches up on lost sleep in the Underground Cafe Friday morning.

The quest for rest

By Larry Brown
Staff Writer

A Columbia student is fighting a tireless battle to get a much needed rest area on campus.

Victoria Berlin, a junior liberal education major, believes Columbia needs a lounge where students can sleep, study or just think. She is currently in the process of obtaining names on a petition she plans to submit to Burt Gall, Columbia's Provost and Executive Vice President. Berlin, who at present time has 361 names of students, and faculty on the petition, is trying to get at least 700 names, 10% of Columbia's student body.

According to Berlin, Columbia is the only College in the area that doesn't provide a peaceful and clean rest area for its students. Neighboring universities such as DePaul, Northwestern and UIC have some of the more accommodating facilities for its students. Berlin wants to, "model the lounge after the one at UIC," whose facility includes two TV

rooms, a quiet study area and a nap room. The nap room is a dark room with ten cushioned couches. People wishing to use the room show their student I.D.s to a monitor who lets them in through the locked door. The university also provides a wake-up call for students on a time schedule.

"Columbia used to have a relatively quiet lounge in the basement of the 600 S. Michigan building until they put pool tables down there" said Berlin. The Hokin Center, 623 S. Wabash, is a student lounge in design but "gets so loud you can't even study let alone sleep," remarked Berlin. Associate Dean of Student Affairs John Moore concurred with Berlin, "Columbia really doesn't have a place where students go to just chill out and hear themselves think." Moore believes Berlin's cause is an "intelligent, reasonable request, although availability of space would be a serious consideration." Although Berlin claimed there are lots of classrooms that are never utilized,

particularly at 623 Wabash 3rd floor, a spokesperson for Bert Gall's office said, "we aren't aware of any."

UIC pays for their lounge through student tuition, but Berlin insists the cost for 10 to 15 couches and the minimum wage staff would be minimal, well within Columbia's budget. In spite of its prospective problems, students like Fred Wood think the idea is great. "I have times in the day where there are two hour gaps between my classes. As a commuter I'd love a place just to kick back or study, Hokin is supposed to be a quiet place but it never is."

Berlin came up with the idea several weeks ago when she sought a peaceful refuge on campus between her classes and couldn't find any. "I've thought about the idea for a long time, and finally decided to do something about it," said Berlin. Victoria Berlin's petition is located at 623 S. Wabash Suite 300 for students who wish to help her in her quest for rest.



DRUNK DRIVING DOESN'T JUST KILL DRUNK DRIVERS.

Nicholas Esposito, killed Oct. 13, 1989 at 8:25pm.

Next time your friend insists on driving drunk, do whatever it takes to stop him. Because if he kills innocent people, how will you live with yourself?

FRIENDS DON'T LET FRIENDS DRIVE DRUNK.

**COLUMBIA COLLEGE FORUM
TUESDAY, DECEMBER 14
11:00 A.M.
HOKIN HALL**

Theme:

Social conditions that have created the hunger and homeless crisis.

Speaker:

John Pfeiffer, Executive Director community Emergency Shelter Organization

Sponsored by:

Student Life and Development Office

THE COLUMBIA COLLEGE *Chronicle*

Department of Journalism
623 S. Wabash Avenue Chicago, IL. 60605
(312) 663-1600 ext 343
(312) 427-3920 FAX

Stuart I. Feiler Faculty Advisor
Matt Kurten Executive Editor
Omar Castillo Managing Editor
Martha E. Hernandez News Editor
Joseph Schrank Features Editor
Michel Schwartz Production Editor
Simon Cygielski Photo Editor
Simeon Peebler Editorial Page Editor
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Bridget Quinn, Andrea Poet, Lisa Ramirez,
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Photographers Lisa A. Adds, Celine Boddy,
Gina Dowden, Brad Wilkerson.

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AEMMP ready to rock

By Scott Molenhouse
Staff Writer

Columbia's AEMMP Records is seeking a contemporary group or artist to promote in a marketing and distribution agreement.

"We're looking for music from metal to rap, blues to jazz," said Kimberly Smith, president of AEMMP records and graduate music management major.

AEMMP is not looking for any sound in particular. What they want is a group or artist that has a quality sound and some originality. AEMMP is also looking for a group or artist with a decent following, preferably a manager, and has well defined goals.

This search, which has been going on since classes began, is a project of Columbia's Management department, more specifically, under the music management program because this is a non-profit function, some may wonder how the artists which they are dealing with make any money. The goal of AEMMP Records is to give the artists free promotion, distribution and a contract.

Some groups that AEMMP has signed in the past are: *Birds at the End of the Road*, bands in the October 1992 issue of Musician Magazine, and also *Laughing Man*, another up and coming band. Some years ago AEMMP Records also signed *The Bad Examples*, who later went on to a

major label signing, thanks to AEMMP Records.

All groups or artists that have material to send to AEMMP Records should send their professionally mastered singles or EPs to the 600 S. Michigan building c/o AEMMP Records. So far AEMMP has already received two dozen tapes with material still coming in. The deadline for submission is Dec. 1.

AEMMP Records, which stands for Arts & Entertainment Music Management Productions, is a non-profit student run record label. It serves as a stepping stone for bands on their way to a major label.

Creativity floods the Ferguson

By Gloria Roberson
Staff Writer

A forum titled *The Body and Spirit in Creativity* was held in the Ferguson Hall Tuesday. Four faculty members shared experiences and ideas and presented one of the most interesting events of the semester.

The faculty members who lectured on how the body and spirit contribute to creativity were Catherine Slade, actress; Les Van Marter, philosopher; Hollis Sigler, artist; and Bill Hayashi, Psychotherapist and Social Philosopher.

Kim McCarthy, a psychology instructor, came up with the idea of the forum. "I was obsessed with

Helen Keller as a child," said McCarthy. "I had a deaf aunt and she inspired creativity in me."

All of the lecturers had different backgrounds with different experiences to share with the audience of standing-room-only. Actress, Catherine Slade, defined creativity and spirituality and how she combines the two for total mindfulness.

"Creativity is large," said Slade. "Spirituality is sense of contact with abounding meanings and understanding of self." She explained how actors develop spirituality in conflict through breathwork. She said, "breathwork lets you know where you are in the world, it gives sovereignty, changes sensations, and brings

one to a higher level of relaxation." Slade then facilitated a breathing exercise where the audience members chose a partner and synchronized breathing.

Les Van Marter, philosopher and chair of the Liberal Education department and philosopher, studies the Holocaust to activate his creativity in the body and soul. He focused on using consciousness as the key to creative imagination. "We are conscious, thinking bodies," said Van Marter. "We are driven by pleasure and we constantly search for the meaning of creativity."

Artist Hollis Sigler, presented a different angle of creativity in the body and spirit. She centered her lecture around art and creativity as therapy. She tapped into her true creativity when she was diagnosed with cancer. Sigler presented slides of her artwork, which she called 'closet art'. She

COOK'S CORNER

By Carole Davis
Food Editor

This week's column focuses on the upcoming holidays. This season is when family and friends get together to begin a marathon eating session. To make the holidays easier on the wallet and on the body, here are a few tips:

- * In mashed potatoes, instead of using whole milk and loads of butter, try mashing them with low-fat buttermilk. The flavor is great and you will be guilt-free.
- * Although turkey is an excellent buy during this season, try not to buy more than you can consume. A 22 pound turkey, for instance, is a great buy at 38 cents per pound, but if you (or your guests) cannot eat it all or use it in other recipes, the bargain is a total loss.
- * If you must have gravy, try thickening the pan juices by dissolving one teaspoon arrowroot (available in the spice section of most major food stores) into half a cup of water. This cuts down on the calories. Remember to skim the fat off the juices first!
- * Try to use leftover turkey creatively. Here's an example of how to do so:

Turkey Stir-Fry

- » 2 cups cooked turkey, cubed
- » One quarter cup oil
- » 1 large white onion, chopped coarsely
- » One half large carrot, scraped, sliced thinly
- » One bunch green onions, chopped
- » 1 rib celery, chopped
- » One half cup each: water chestnuts, pea pods
- » 2 tps. brown sugar
- » 3 tsp. soy sauce
- » 1 quarter tsp. ginger
- » Salt and pepper to taste

Heat the oil in a heavy skillet or wok. Heat the turkey, stirring occasionally, for about five minutes; remove from heat and set aside. Add the vegetables; cook until crisp-tender, about seven minutes. Blend in sugar, soy sauce, ginger, salt and pepper; stir until sugar is dissolved. Return the turkey to pan; heat thoroughly. Serve immediately over rice.

Have a great holiday!!

People YOU should KNOW



Photo by Lisa A. Adds

Paula Weiner

Who she is:
Paula Weiner is the Administrative Assistant in the Liberal Education Department. She has worked there 11 1/2 years.

What she does:
Weiner works with more than 80 teachers, most teach twice a week. She manages the departments budget, assist the chair man as the executive secretary, deals with all conflicts, deals with departments payroll, supervises TA's, tutors and does her best at "keeping everybody happy. It's like putting different hats on all day."

Besides working full time, Weiner recently enrolled in school. She is a Junior at Columbia and is a junior working on a Fine Arts degree. She didn't like school when she was younger and dropped out, but says she's glad to be back. "I never liked school or academic subjects, but now I'm back for my degree. It goes to show that anyone can do this (go back to college), anything is possible! You are never too old to venture forth on a new path." She also said that returning to school has given her a sense of accomplishment, "Its given me a sense of accomplishment to be able to go back to school in an later age; to break free and gracefully come back into the world."

Education:
Weiner attended the University of Chicago before withdrawing. Before that she studied sculpture at the Art Institute for two years.

Attitude towards her job:
"This job has helped me grow. I'm interested in the world and the people in it. This department has exposed me to a lot of people. Our department deals with everything in life, most things you (as a student) are not supposed to know like politics, religion and sex."

Advice to students:
"Don't give up!" She says that some people are slower than others, but says that's ok. "We turtles are slow, but we get there." She says she hardly has any free time because besides working full time, she has to go home and stay up until 3 a.m. reading and doing her homework for her classes.

About her work schedule:
Weiner starts her day at 7:15 a.m. and says she likes to come in early to make sure everything is all right. "Most people don't open as early as I do, but I like to keep everybody happy. I have to be available in case any problems come."

Future goals:
She would like to finish school and get her degree, and continue doing free lance work. Paula Weiner considers herself "a butterfly flying towards the sun." And added that she is happier now than ever before, because she is "combining education with mental, spiritual and physical well being."

By Martha E. Hernandez
News Editor

Posting from page 1

allows expression of viewpoints and upholds first amendment rights. "But, if a posting breaks the Columbia's student code of conduct, that gets handled by whatever the student code says," said Kelly.

"There is a substantial difference between first amendment rights and libel," said Chronicle Executive Editor Matt Kurten.

Current posting policy requires that all postings be stamped "Approved for Posting." Outside materials are not accepted for posting if they solicit money. Postings placed on walls or on bulletin boards not designated for posting

are removed.

"We keep copies, and our students go around every week and pull off dated postings," said Madeline Roman-Vargas, assistant dean of student.

Other colleges and universities that have instituted strict posting policies, because they had been abused, have lifted those codes to allow bulletin boards to be a forum for free speech.

"We are determined to protect first amendment rights and freedom of expression," said Kelly.

Suggestions for changing the posting policy should be directed toward Kelly at ext. 650, or to the Chronicle at ext. 343.

Gimme Shelter

By Elizabeth Ward
Senior Correspondent

Signs, signs. There are signs everywhere. APARTMENT FOR RENT in big bold black, measly chicken scratch or orange neon block letters. You've seen them, I know it, and if you're at all interested, you mosey up to the foyer door or the garden apartment window and check them out. On the other hand, if you're not interested in current shelter, it's a great way to get a handle on the apartment prices in the neighborhood—an excellent education for future reference.

But what about the signs advertising CONDOS FOR SALE, and CO-OPS TO BUY. What to do now? Or more importantly, what are all these things you can buy or own in addition to rent? Are they alike? Different? Kind of the same? Well, they all, quite obviously, have to do with real estate—ONE OF THE BIGGEST INDUSTRIES IN THE WORLD—but vary in fundamental ways that are a breeze to understand.

The first one you know, the APARTMENT UNIT. This is basically a space you rent for compensation, usually good old American cash. The space is owned by someone who employs a management company (landlords) to collect the rent. The advantages of rental properties are many, having mainly to do with flexibility: the renter has the ability to move to a different part of town at the end of a lease period, to negotiate a lesser lease term, or to find a lower rental cost between apartments. In addition, there's a valid point in mentioning that apartments are "temporary," and that you do not own the property, so if you put a gash in the wood floor, or a kitchen cabinet falls, there's solace in knowing it's not your property you're destroying.

A CONDOMINIUM UNIT is a piece of property that you buy, and subsequently own, (hopefully, if your mortgage application goes through). A condo is the actual "air space" that is surrounded by four walls, usually in a bigger building, although two, four, six-flats, etc. can also be condos. The difference between a condo and a house, for instance, is the "common area" factor. A common area is any space that the entire building shares, i.e. lobby, bike room, or garage spaces. Imagine this: instead of the chore of mowing your own lawn when you own a house, a condo usually hires a company to maintain the building. All these features are paid for through an "assessment" charge billed monthly to each unit owner, divided accordingly. Condominiums are for those who want to "own" their home, but do not want the various annoying burdens that accompany a house. Unlike a renter, however, once you buy this unit, which is probably the most expensive thing you will ever own, you cannot just get-up-and-go when you get sick of your new "home." Chances are, you will owe mega-bucks to your bank, so MAKE SURE you want to stick around when you make that big decision to buy. Plus, a condo owner has to pay his/her own real estate tax bill, and the assessment charges are based on the operating costs of the building—in most cases, the bigger the building, the more unit owners to divide the cost, thus, lower assessments.

The word CO-OP is short for Co-Operative. When a person owns a co-op, they do not actually own the space they occupy. They own "shares" of stock in the actual building, much like a corporation. The interesting thing about co-ops is the fact that most banks will not finance "shares" of real estate, unlike condominiums, where banks will gladly mortgage (lend money for) a piece of property. Thus, many co-ops are bought IN CASH. This makes the buildings rather exclusive, depending on how you look at it, and how much cash you have on hand. The assessments in co-ops are generally significantly larger because the tax bills are included in the assessments. This is because the building receives only one tax bill divided among the shareholders.

Another huge factor that separates rentals from condos and co-ops is the "down payment," or the hefty amount of money needed to give to a lender before you can borrow the rest in order to pay for the unit. Most young folks do not consider such a large purchase, however, it's always advantageous to learn these things while you're young, and, perhaps, plan for the future. Do I sound like a parent? I can live with that.

Master of Science Technical Communication and Information Design

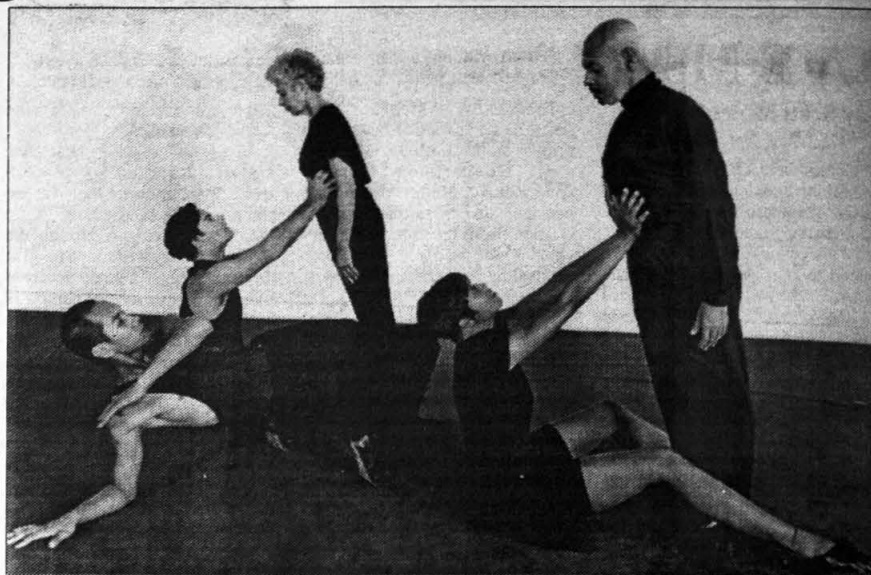
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Illinois Institute of Technology



The 'z Lerman Dance Exchange.

Photo by Rick Reinhard

Seniors dance their way out

By Gloria E. Roberson
Staff Writer

Every semester a senior dance major gets a chance to demonstrate what they learned while at Columbia College before they graduate and enter the professional world.

This semester, five seniors have big plans for their senior concerts, designed to leave Columbia with a bang.

The Senior Concert allows for dance majors to work as artistic producers, using what they gained in the dance curriculum and choreographing a dance to present during their last year at Columbia. The seniors are responsible for reserving their dance space, arranging costumes, using at least 30 minutes of original dance steps and handling publicity.

Deb Siegel, an advisor to two of the seniors, thinks they have a lot of work to do. "This is a wonderful opportunity for students to get a feel for what's in store for them. They have to sign a contract and professional work. This semester, it's great because all of the stu-

do most of the work themselves."

The senior concerts have been around for over 15 years. This semester, the five students are: Sabine Fabie, Mary Pat Laviosie, Krenly Guzman, Atalee Judy and Deb Levasseur. Fabie and Laviosie plan to use a live band. Guzman, Judy and Levasseur have plans for "an incredible collaboration with censors," Siegel said.

"I'm scared and very excited at the same time. We have concert deadlines and lots of work to do. It's not like they're throwing us out there, but we have a lot on our shoulders. I'm having a blast," Judy said.

The students' advisors are Richard Woodberry, who is the music director and Jan Eckert, who produces at Columbia. Both are full-time chairpersons.

Deb Siegel believes the students usually do great work. "It would be even better if more students would come through each semester. Some of the students have gone on to national competition and lots have done professional work."

The types of dancing the students will orchestrate are mostly modern dance techniques. Atalee Judy, however plans to add a little more. "I have one student who is a ballerina and I plan to do what's called pedestrian modern dance."

The students get 3 to 8 students to direct so they get the full aspect of leadership. They work with the other students to coordinate the small or regular group movements they choreographed. In addition to that, the seniors have to meet once a week to make sure everything is accurate. They had to complete several levels of dance composition to produce a senior concert.

The seniors also have to take a teaching practicum, which one of the students is doing in addition to the senior concert.

Fabie and Laviosie's senior concert will take place on Dec. 17-18 and Guzman, Judy and Levasseur's concert will take place on Jan. 7-8 in the Dance Center of Columbia College on Sheridan Road. The concerts are free. For more information call Deb Siegel (312) 271-7804.

Club a 'reel' treat

By Geoff Akins
Staff Writer

This year marks the third anniversary of The Martin Scorsese Film & Social Club. Open to all students, the club meets to view and discuss movies.

Scott Marks is an instructor in the history of cinema and a founder of the club.

"I want to provide students with a place to come and see hard-to-find movies free of charge," said Marks.

Marks approached the instructors who teach the *Feminist Film-making*, *Films of the Fifties*, and *Italian Cinema* classes, looking for suggestions on relevant titles to include in this semester's schedule. He says he's excited by the films they finally selected. "Oh, we've got some real gems."

A few of these "gems" include a letterbox version of the Sergio Leone classic, *Once Upon A Time In The West* and Bernardo Bertolucci's, *Luna*, which is unavailable on home video.

Marks readily admits some of the offerings come from his own private archives and another, *Kiss Me Deadly*, was donated by Animation Department instructor and artist-in-residence, Stan

Hughes. Marks says *Kiss Me Deadly* is very entertaining. "Aldrich's directing is aggressively bizarre. The opening credits run backwards!"

Another special treat will be the "End Of The Semester Insanity" on January 18, which will feature treasures culled from the depths of Mark's closet. The Martin Scorsese Film & Social Club meets at 6 p.m. Tuesdays, in what Marks reverently refers to as the "Frazier Thomas Memorial Theater," in room 921 of the 600 S. Michigan Building. Admission is free.

Martin Scorsese Society's Film Schedule:

November 16- "Padre, Padrone" (1977, Vittorio & Paolo Taviani)

November 23- "Gentlemen Prefer Blondes" (1953, Howard Hawks)

November 30- "Kiss Me Deadly" (1955, Robert Aldrich)

December 7- "Once Upon A Time In The West" (1969, Sergio Leone)

December 14- "Son Of Paleface" (1952, Frank Tashlin)

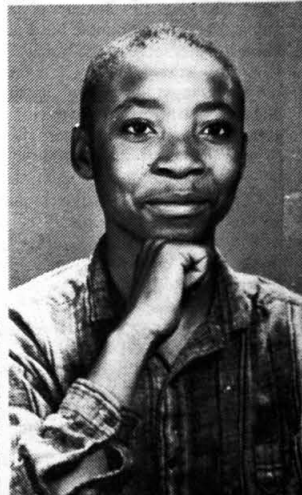
January 4- "Vagabond" (1985, Agnes Varda)

January 11- "Luna" (1979, Bernardo Bertolucci)

January 18- "End-Of-Semester Insanity"

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Victims and criminals trade places in '90s

By Simeon Peebler
Editorial Page Editor

"Where's Waldo?" is a popular children's game. "Where's Michael?" is the game's perverted twist. Michael Jackson has fallen from grace, another figure held and scrutinized by the American public. There is no innocence in the sex trial '90s. The people who were once victims are now guilty, and those who were once guilty are now victims.

A warrant has been issued for Jackson, and where is he? At first he claimed that he had to continue his world tour. Then, he had an illness of a questionable nature. A few members of his family and Elizabeth Taylor ran to his side. He canceled his world tour. He claimed that he's been addicted to pain killers. Pepsi canceled his contract. Now he's in some sort of rehabilitation.

Are these the actions of an innocent man? At first, Jackson appeared to be the victim. Now, the victim seems to be the children who allege that Jackson molested them. In addition, a picture of a young boy posing nude, significant to Jackson's case, has just been found at Jackson's ranch.

Cardinal Joseph Bernardin's lawyers have tried to pulled out the legal rug from under Steven J. Cook, who claims Bernardin sexually molested him as a

teenager. In Ohio, the statute of limitations says adults seeking damages for sexual abuse that occurred when they were minors must sue before they turn 20. Cook is now 34. Bernardin may never face his accuser in court. Many argue that Bernardin is the victim here. "Cook's intentions are malicious and unfounded," they say. But with this legal side-stepping, the curious argue that Cook really is the victim -- the Catholic church's tentacles of power will not allow Bernardin to be tried in a court of law.

Joey Buttafuoco. The name says it all. He finally admitted it -- yes, he did go to bed with Amy Fisher. He received only six months for statutory rape. Fisher is now the victim.

In Amy Fisher's testimony, she indicated that Buttafuoco had suggested that if something were done to Mary Jo Buttafuoco, then Buttafuoco and Fisher could be together. Is Buttafuoco a master of manipulation and psychological control? This would place Buttafuoco in a conspiracy to commit murder, would it not? But since Buttafuoco originally denied that he had sex with Fisher, Fisher's assertions were thrown out as obsessive lies.

Who are the victims and who are the criminals? As the sex trial '90s evolve, role-reversal now has an entirely new meaning.

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CHRONICLE



minority
SPEAK-OUT

Master Fard Muhammad, Bob Marley, Frederick Douglass and Booker T. Washington. What do these successful black men have in common?

Every single one has a white parent.

And every single one stood for black unity.

Take note to the Jungle Brothers rap, *Black is Black*.

"My light complexion has no meaning. If you think you're still dreaming/Wake up! Wake up! Wake up! Wake up!/This is not the time to break up..."

Dear Ms. Ramirez: Before we can love others, we must first love being black.

Eric Bond

Death on the L.A. pavement

By Simeon Peebler
Editorial Page Editor

The twisted blue shores float back and forth in his head. A dead body on the slopes near railroad tracks in his mind -- narcoleptic sane and pure in heart.

Cocaine bursts his vegetarian soul. Pot filters through his nose. Those cold tablets takes it tight and flattens the edge. And the combination, the heavy, rough mix, hits him hard.

His friends watch him sway. "God, what is happening to me," he tries to think. His mind is clouded. His pulse is heavy. Quick.

"Breathe deeply," he murmurs to the twisted blue shores in his mind.

The pavement on the street he heads toward. Fresh air. The clouds lighten and part. Bye. Goodbye everyone.

It was difficult to hear of his death -- how could he die so young? He had an incredible future in his life; but death struck, the award-winning actor River Phoenix died filled with drugs.

His death is a commentary on fame and Hollywood, on our generation and our society. We shall not forget him.

The views expressed on the editorial pages of the Chronicle do not express those of Columbia College, the journalism department or the Chronicle.

Minority Speak Out is the minority voice of Columbia. The editorial pages of the *Chronicle* provides a forum for all minorities to let their voices be heard, with the idea that everyone is in their own way a minority. Submit a letter to the editor today to the *Chronicle*, and indicate on it that it is for Minority Speak Out.

Enter the Chronicle Editorial Caption contest!



Submit your candid captions of the above photograph, taken from the *Chronicle* photo files, to the *Chronicle* office, rm. 802 of the Wabash building before Wednesday 5 p.m. every week. The winning captions will appear with the photo the next week along with winner's name. Enter today!

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COLUMBIA CHRONICLE. Geoff Akins

JC BERNARDIN'S
THE NIGHTMARE
BEFORE CHRISTMAS

NOW PRAYING

Letters to the Editor

Financial aid: 'They lost my file'

Andrew Rohan's letter about the financial aid office is true! They lost my file when I was a freshman and someone else with my last name almost received my financial aid. I threatened a lawsuit and they fixed it fast. John Olino helps when I need help. But, on the other hand, those receptionists are meaner than mean. Most of the

time when I go to see my counselor she's "out to lunch." They even tell me this at 3 p.m.!

This isn't the only department that has problems, but this newspaper isn't big enough for all those complaints.

Naomi Stewart

Reader likes humorous cartoons only

I liked your cartoon that was humorous — the one that had mammy grams, enemas, terminals, etc. — and I think all cartoons should show the humorous side of any situation. Others disagree with me. Could we have a vote?

I loved that cartoon! I didn't get the other one, and it was the same artist!

Keep up the good work.

Irving Kammerman

T.V. censorship takes our liberty

In response to the letter by Stephanie Gesthesma, who declares that "T.V. programming must be changed." I say people like YOU, Stephanie, must be changed! If you are watching T.V. as much as you say you are, and are only seeing violence and sex, then you are simply watching the wrong kinds of television.

There is a thing on television called a channel changer -- learn how to use it. There are plenty of educational television shows with good moral values and plenty of entertainment programs that are not based on sex and violence. The problem is people need to

know, and children need to be taught by their parents the difference between right and wrong before television does. If Beavis and Butthead is where a child's learning if fire is a good thing or a bad thing, then the problem is with the parent letting television raise their child instead of them. This country will not have its liberty taken away by the likes of you, Stephanie, who thinks that censoring television programming will cleanse our country of all its problems. Learning right from wrong in the first place, and from our parents, is what will do that.

Dan Peluso

Students should be clean, have combed hair

The security guards at Columbia have taken some heat lately for what some perceive as ineffective on-the-job performance. Some students allege that the security guards don't watch who comes through the doors of our school.

One of the complaints is that homeless people come into the school and grab copies of the *Chronicle*. Then, they try to sell the paper right in front of the school to Columbia students.

First of all, you would have to be a ninny to buy a copy of the school paper from a homeless person, unless you like the convenience of not having to go inside the school to get a paper.

Second, I don't think it's security's fault that homeless people come inside the school to steal papers. If half the students at Columbia didn't dress like homeless people, there wouldn't be this problem. Security can't be blamed for not being able to recognize the difference between a grunge rock-

er or gangsta rapper or a bum.

Now, I know some students think wrinkled, ripped, ratty clothes are pretty cool. And with the cost of tuition, who can afford a comb? Also, I realize that others are unaware of their distinct piscatorial aromas. But don't blame the poor security guards for failing to recognize your personal fashion statement.

I'm not saying the people who are complaining about security are the same ones who dress like homeless people. I'm just saying, in the best interests of the school and in the interest of creating a safe environment for everyone, certain people should do their part to differentiate themselves from homeless people by wearing clean clothes, shaving their faces or legs (whatever applies), and combing their hair.

You can be yourself at Columbia. But do it clean.

John Bigness

Gun control is no solution to crime and violence in the U.S.

By Joseph Schrank
Features Editor

I opened up the *Chicago Tribune* on Mon., Nov. 15 and steadily grew from angry to incensed while reading an editorial on gun control. In "Sweet victory for the Brady Bill," the editorial staff of the newspaper condemned representatives of Illinois who voted against the passage of the gun control bill.

Seeing as how the *Tribune* has been known as a Republican newspaper, I was totally shocked that they are falling in line with the political correctness sweeping the minds of journalists throughout America. What is even more surprising is the total lack of reason they show for supporting gun control.

In retaliation to the members of Congress, the editorial staff published the telephone numbers of the representatives and asked their readers to give them a call and express their disapproval.

What I would like to know is what makes the *Tribune* so sure that its readers are in favor of gun control. Even more insulting is that they felt the need to publish the numbers of the representatives so people could call

them. Do they think that their readers are so stupid as to not know how to reach their elected officials?

It would be foolish of me to say that there is no problem with guns in this country, but the Brady Bill will do nothing to help the situation. Seeing as how Columbia is a very liberal institution, I feel the need to address the real problems facing our society — pertaining to guns.

To do this strictly in my own opinion would not be credible, so I felt the need to contact some of the representatives who voted for and against the Brady Bill.

In talking with staff members of representatives of Donald Manzullo, Robert Michel and Phil Crane, it appears that they have received a strong majority of calls supporting the votes against the bill.

It seems as if the strategy of the *Tribune* may have backfired.

Mike Stokke, chief of staff for Tom Ewing, brought up some interesting facts on the crisis facing America. Over 70 percent of people who use weapons in Washington D.C. never go to trial.

This clearly shows that criminals are the problem, not law

abiding citizens. Also, two of the cities with the tightest gun control laws in the country, Washington D.C. and Chicago, have the biggest problem with gun violence. The problem has only increased with stricter gun laws.

Stokke feels the solution lies in a stronger judicial system.

Chris Myers, legislative assistant for Philip Crane, also sees crime as the biggest problem. Myers also noted that legislation such as the Brady Bill would not have prevented the shooting of President Reagan and James Brady. I have not heard this before.

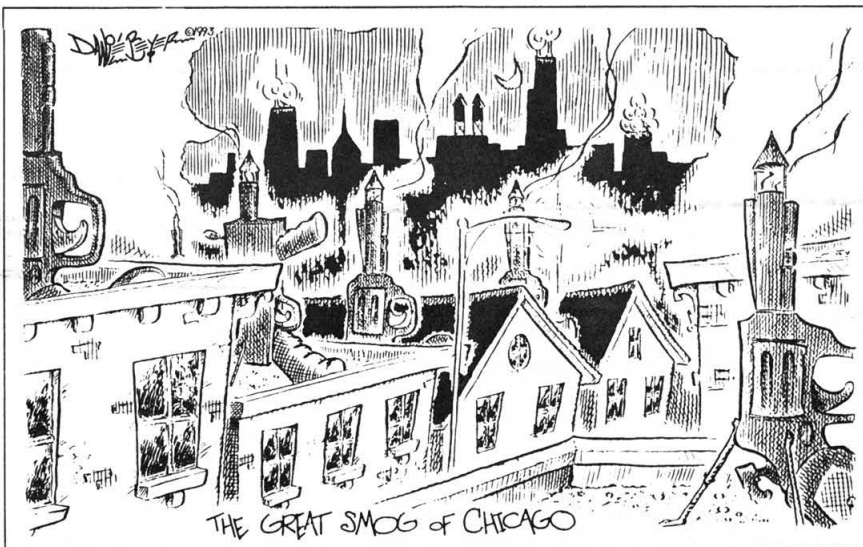
Myers also brought up the facts that violent crimes rose by 51 percent in Alabama after gun control measures were taken.

In Massachusetts, a 40 percent increase in murders was seen after the instituting of gun control laws.

Opponents of guns will throw all kinds of statistics at you about the murders that guns cause in America. Remember that statistics can be bent.

What this clearly shows me, and anyone with a rational mind, is that gun control measures just don't work.

What is really needed are stricter laws for violent criminals.



Paula Epstein was exceptionally kind and answered every question

I am a parent of a Columbia College student who was shown a copy of your latest newspaper featuring Mrs. "just call me Paula" Epstein. I had an opportunity to meet her during the fall open house last year. She was exceptionally kind to our family and answered every question and concern we had about Columbia College, college life and Chicago in general. She

reassured us completely and even gave us her phone number if we had any additional questions.

Since that time she has been a beacon of light for our son. With her compassion, good humor and gentle qualities, she has made the library and Columbia College a welcomed home for him and as a 'surrogate mother' she has forced him (something a parent has

problems doing) to become a much better student. My son adores her and we very much appreciate her.

Columbia College is great and we are so thankful you have so many wonderful faculty and staff like her.

Sincerely,
Name withheld by request to avoid son's embarrassment

Phone system does not help everyone, operators do not answer

I am so glad to see that the *Chronicle* is finally getting to the heart of the matter in many issues that need to be addressed.

I would really like to focus on something so petty that it should be done right and in a more professional manner. The phone system.

Many people still have one of America's greatest antiques, the rotary phone. Now, take for example, a person who has a rotary phone calling Columbia to reach the financial aid department. If he/she is lucky, they will receive an operator. Not likely. Out of ten calls that I made, only two were answered by a live voice. If one does not receive an operator, they will have the wonderful opportunity to hear a voice of a dying

nature. This pre-recorded message lasts for what seems like an eternity, but in reality three to five minutes. This message only benefits the people with a touch tone system. Someone with a touch tone can immediately connect with the extension of their choice. Meanwhile, people with the rotary system wait. The phone then continues to ring again in an attempt to connect with an operator. After four rings and the operator still hasn't picked up, one who has missed the lovely message before now has the opportunity to hear it again. Then, if you haven't fallen back to sleep, an operator will pick up. One will finally have a chance to hear a live voice. The only difference is that

the person on the other end is breathing. I think. Every time I have talked to an operator, she has been short with me, as if I was wasting her time.

Not only are students calling for information but so are incoming freshmen, people of prestige and people with opportunities. Is this how we give a first impression? Is this how Columbia demonstrates how helpful the faculty can be?

If you lonely gentleman are ever broke and want to hear a lady's voice, forget the recorded 1-900 numbers. Call 1-312-663-1600. At least that recorded voice is free (and guaranteed).

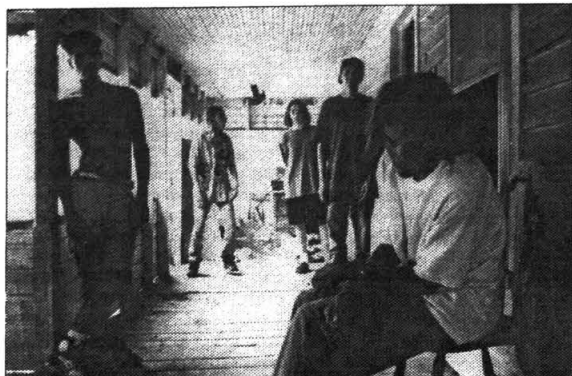
Joy Veen

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TELL US WHAT YOU THINK TODAY



Mutha's Day Out

My Soul is Wet

Reviewed by Bethany Geisler
Staff Writer

Mutha's Day Out's new CD, *My Soul is Wet*, is another teenage angst screaming out frustrations. Their screams have been heard before, however, by the likes of *Ugly Kid Joe* and *Metallica*. The group is completed with Mikal Moore's and Brice Stephens' vocals, Chuck Schaaf guitar playing, Jeff Morgan on bass and Rodney Moffitt playing the drums. It's hard to say if it's possible to create a new sound or angle on the grunge Seattle sound; *Mutha's Day Out* tries and fails. The lead vocalists, Mikal Moore and Brice Stephens are average, immature and on the same level as that on the Beastie

Boys' *Nasty*, and the lyrics are trite. For example, "My soul is wet/ And I can feel your pain/ My soul is wet/ And I can see your shame."

There are of course some redeeming qualities: the engineering is creative and there's a snazzy picture on the cover.

The cut *What U See* strings along a lingering scream that is broken by a rush of guitars, responded with a high-strung wrap. The energy is pulsating and alive.

Mutha's Day Out would be great at an underground college jam, with its loud sounds, energetic guitars and drums, but the sound isn't anything we haven't heard before and the message is "Listen to us, we've put together a CD."

Here's to the Losers

Reviewed by Geoff Akins
Staff Writer

With headphones in place, this reviewer settled back to listen to a band called *Love Jones*. The CD begins with the title track, *Here's To The Losers*.

The first thing heard is the hum of crickets and neon lights. A car cruises by on a rain-soaked night, and a woman in high heels clicks her way from ear left to ear right.

She opens a door and together we enter a dreamy nightclub, in some alternate reality, instantly enveloped in the eerie aural embrace of something not unlike a *Twin Peaks* soundtrack.

What follows is a tight-sounding set from the lounge act from hell: complete with smooth sax, playful lyrics, and more hooks than a tackle box. This is elevator music with an attitude!

The campy antics of *Love Jones* keeps you guessing as each selection blends into the next in clever sound-effect segues, like the tin hubcap slowly spinning to a clatter-stop at the end of *Custom Van*. Another example of these effects is shown when the band member who wakes up ("Mommy?!") to find that the last song, which ended in thunderous



Love Jones

applause, was but a dream.

With tongue planted firmly in cheek these songs range from the upbeat, *Central Avenue*, to slow ballads like *Warming Trend* and the catchy, *Matter Of Fact*. And when Love Jones decides to switch gears they grind them to a halt—like in their heavy metal intro to the gigolo story, *Paid For Loving*.

Sadly, the last half of this 15

song disc is a garbage dump with some real stinkers, such as *I Like Young Girls*, and the mind-numbing, *Ohio River*.

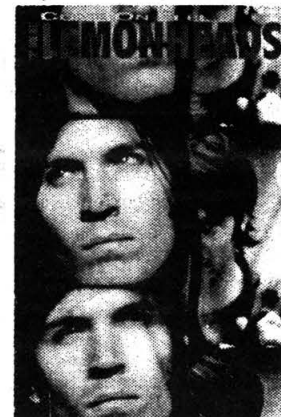
But even when the lyrics are empty, the music pulls you along. From doo-wop to calypso, *Here's To The Losers* provides some interesting spins on an old joke and entertains along the way.

Come on Feel by LemonHeads

Reviewed by Scott Molenhouse
Staff Writer

Less than two years have passed since the *LemonHeads* released the successful album, *It's A Shame About Ray*, and now the *LemonHeads* are back with a very powerful *Come On Feel*.

The *LemonHeads* are a three-piece band consisting of frontman, Evan Dando, bass guitarist, Nic Dalton, and drummer, David Ryan. The *LemonHeads* are joined by a host of others on this album. Julianna Hatfield joins the band on six songs and Belinda Carlisle sings on *I'll Do It Anyway*. Also appearing on this album is the "Super Freaky" Rick



James...yes, that's right, Rick James.

Expectations for this recording are very high since the *LemonHeads* really broke through with their last album by turning out hits such as *It's a Shame About Ray* and *Mrs. Robinson*. After listening to *Come On Feel*, you will certainly not be let down. It is a great album because it hits all of your emotions as you listen to it. This album makes you feel happy, then sad, then mad, then depressed, then mellow, then happy again. *Come On Feel* is an emotional roller-coaster worth riding.

Come On Feel contains 15 new *LemonHeads* songs. The first single is *Into Your Arms*. This is a very warm song that's already receiving major radio air-time. In *Down About It*, Dando sings about putting things together and getting it right: "Gotta own up on my own somehow toss the beginning and try to live it down 'n work things out." *Style* jumps out at you because of its raw-edged guitar, but then you listen to Dando's lyrics and you get confused, so to speak. "Don't wanna get stoned, don't wanna get stoned but I don't wanna not get stoned." This song also appears in a slower form but with Rick James. That track is called "Rick James Style".

With expectations so high for this album, the *LemonHeads* should expect a letdown after the success of *It's A Shame About Ray*, but with *Come On Feel*, the *LemonHeads* live up to all expectations for another great album.

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SATURDAY, Flavored Pain, Rollover.

METRO
3730 N. Clark / 549-0203
TUESDAY, The Boo Radleys, Monsterland.
WEDNESDAY, Mekons, Seam, Cath Carroll.
FRIDAY, Blind Venetians, Dyslexic Apaches, Soul Vitaminz, Hoodwink, 10:00 PM 18 + UP.
SATURDAY, Poster Children, Mercy Rule, Throw, 7:00 PM ALL AGES. The Gel Tones, NIL, Spank Wagon, 11:30 PM 18 + UP.

ELBO ROOM
2871 N. Lincoln / 549-7700
WEDNESDAY, 9:00: PM Slugs, Flgdis, Jason of On.
FRIDAY, 10:00 PM: Riptones, Doghouse, Nublie Thanga.
SATURDAY, 10:00 PM: Oliver Syndrome, Stonebellies, Wishbook.

TIURSTON'S
1248 W. George / 472-6900
WEDNESDAY, Busker Sound Check, They Came In Doves.
FRIDAY, Public Servants, Final Notice, Flannel Tubs, Laymens Terms.
SATURDAY, Steve Pride, TBA

CUBBY BEAR
1059 W. Addison / 327-1662 or 477-7469
TUESDAY, Junction, Cathy Richardson.
WEDNESDAY, B3, Bedbugs, Cut.
FRIDAY, Push Down & Turn, Blah, Blah, Blah, Soulstice.
SATURDAY, Bad Examples, Funkhouse.

Otis'
2150 N. Halsted / 348-1900
WEDNESDAY, Smokin Fish
FRIDAY, Nice Package
SATURDAY, Elvis Brothers

LOUNGE AX
2438 N. Lincoln / 525-6620
MONDAY, Pat McCurdy.
TUESDAY, Butterglory, Superchunk.
WEDNESDAY, Archers of Loaf.
FRIDAY, Best Kisses in the World, Chainsaw Kittens, Tripple Fast Action.
SATURDAY, Goober & the Peas, Brown Betty.

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Chris Smith (Michael Shannon) and his sister, Dottie (Shawna Franks) in *Killer Joe* at the Next Theatre Lab.

Killer - an intense treat

Reviewed by Carey Arnholt
Staff Writer

Intense, intense, and did someone say intense? *Killer Joe* is a brutal slice into the bizarre life of a dysfunctional family that, fueled by greed, violence and death, functions in a brilliantly shocking and play worthy manner.

It starts off right away with good Texan, red-neck trailer living complete with beer drinking, pot smoking, tattooed buttocks and howling dogs. Meticulously grubby and down-home set design done by Next Theatre resident designer, Robert G. Smith.

Enter Chris, performed excellently by Michael Shannon, a twenty-two-year old loser who confides to his father Ansel (Marc Nelson) that he thinks it a good idea that they hire an assassin to kill off his mother and Ansel's ex-wife for her insurance policy. *Killer Joe*, who ironically also works as a plainclothes detective for the local police, is the man for the job.

Short on cash, Chris promises his twenty-year-old, sleepwalking, virgin sister Dottie (Shawna Franks) to Joe as a retainer. Tensions, jealousies, mix-ups and an unfaithful new wife and step mother Sharla (Holly Wantuch), all add up to the perfect mishap. *Killer Joe* is, of course, the force that sets the whole twisted plot into a morbid, chaotic spiral. Paul Dillons performance of Joe can only be described as riveting. There were times of such revolting intensity that members of the

audience were literally cringing especially in the all-hell-breaking-loose climax. Strong language, blatant nudity and sexual violence abound, though not out of place with the storyline. Excellent and believable stage combat done by Dexter Bullard.

Though ultimately a frighteningly tragic movement, the play was riddled with humor and insightful humanisms. One can actually smell the Aqua Net of trailer park living. Tracy Letts should be proud of his debut as a playwright because he has written an absorbing story with clever dialogue and a provocative plot. And Wilson Milams direction has made *Killer Joe* a must see for the strong of stomach.

Killer Joe was originally only scheduled to run until September, however, its been extended indefinitely.

Killer Joe
Directed by Dexter Bullard
The Next Lab of The Next Theatre Company at 927 Noyes, Evanston. Tickets are \$12. For reservations or more information, call the Next Lab box office at (708) 475-1875.

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NOVEMBER 29

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Party is far from over

By Brad Wilkerson
Staff Writer

Party, the gay comedy that enjoyed a seven month run in late 1992, has reopened for an open-ended engagement at the Theatre Building.

Party is a spunky comedy about seven gay friends who gather one evening for a party, and play a variation of the game Truth or Dare, called "Fact, Fiction, Fantasy or Flip". They learn many things about each other as they reveal their hidden truths, secrets, desires and feelings. By the end of the play the Fantasy portion of the game leaves the entire cast nude, and frolicking about the stage.

Party brings out the fun and excitement of the lives of the characters, but it also delves into more somber topics like safe sex, AIDS and the hurt involved in coming out to friends and family. Peter and Andy, the youngest of the characters, lament the fact that they haven't been able to fully experience sex because of the AIDS epidemic.

Six of *Party's* cast members who appeared in the original run are returning: Ted Bales as Ray, the gay priest who is the comic wheel on which the cast roles; Nic



The cast of *Party*, a gay comedy at the West Theatre.

Arzen as Peter, Vince Gatton as Andy; Sal Iacopelli as James; Kellum Lewis as Brian; and Robb Williams as Philip. Joining the cast for the new run is Clifford Broadway as Kevin.

Party was written and directed by Chicagoan David Dillon; it is his first.

All in all, *Party* is one of the best plays this reviewer has ever seen. It is not shy, brash or obscene. *Party* is a must see for everyone, and I highly recommend it for those who are totally out of touch with the gay community. It will inform you and

make you laugh at the same time.

Party

Fri. and Sat. at 7 and 10 p.m.; and Sun. at 7 p.m.. Ticket prices are \$18 for Fri. and Sat., \$17 for Sun. Theatre Building Box Office (312) 327-5252. All major credit cards are accepted. They can also be purchased at TicketMaster outlets or by phone at (312) 902-1500. Discounts available for groups, seniors and students. Parking is free. Dinner/Theater packages are available with local restaurants.



Raul Mendes and Janet Avery star in *Burn This*.

Burning good time

By Lisa A. Adds
Staff Photographer

The Gateway Theatre Company's production of *Burn This* by Lanford Wilson, is proof that you don't need a big cast or a lot of props to give a good performance.

The entire play consisted of four actors, Jennifer Avery (Anna); Paul Ratliff (Burton); Tim O'Brien (Larry); and David Mendes (Pale) and one set, a loft deep in the warehouse district of New York City.

Burn This, a comedy with tragic roots, tells the story of three friends (Anna, Burton and Larry), traumatized by the death of another, as they are forced to confront their feeling of loss, betrayal and finally through the arrival of the deceased's brother, love.

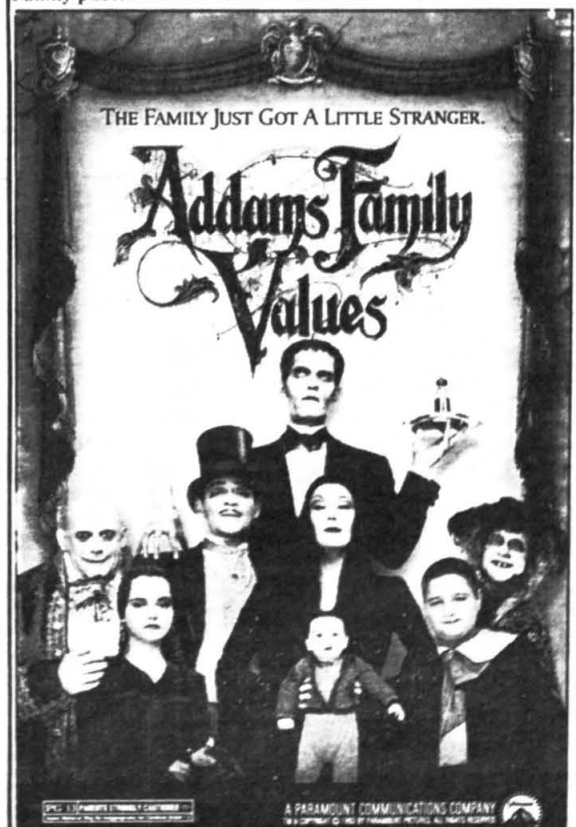
A good way to tell people what you think is to write a letter "make it personal, tell the truth, and then write 'burn this' on it..." says Burton and that is just what Larry does in a note to Pale. The note says that life is not a book, it's reality and that love shouldn't always have to be so tragic.

Burn This is playing at Red Bones Theatre, 4147 N. Broadway until December 4. Performances are Fridays and Saturday at 8 p.m. and Sundays at 7 p.m. All seats are \$10 and is general admission.

Winner of the 1st week's prize in the Kooky Family Photo Contest is: Jackie Monahan



For all the Addams Family camera winners who missed this week's deadline you have until Monday, Nov. 29, to turn in your Kooky Family photos and win valuable Addams Family prizes.



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What's Called Love

By Jim Paul
Villard Books, 1993
273 pages, \$19.00

Reviewed by Suzanne Gorga
Staff Writer

Love is a universal subject that can not be defined.

Jim Paul's *What's Called Love* is a reflection of his attempts to understand what love is. Intertwined with his experiences are those of several writers and poets.

Some of these writers and poets include Stendhal and Petrarch.

In their individual experiences, each man is trying to define what love is. This love challenges them to a battle between society's view of love and their individual idea of love.

Each of these experiences, chronicles expressions of love from the beginning of time to the present.

Many references from the biblical Song of Songs to Monet's painting of a woman and a girl in a field of poppies are included as symbols of love.

In his book, Jim Paul offers a male's view on several elements that are a part of love. The book looks at the pain and anguish of love, wanting, loving someone who doesn't love you, rejection, heartache, love at first sight, infatuation, loss, sadness and betrayal.

All of these men experience past and present issues that are

associated with contemporary love. Issues that were addressed included infatuation with another man's woman to taking an AIDS test.

Throughout the experience, common misconceptions of love from trying to change somebody to what you want them to be to not taking another person's feelings into consideration were addressed.

These experiences all try to look at the realities of love that human beings experience. The book tries to help people deal with their problems and move on.

All of these experiences can be related to someone's life. Anyone reading the book can become part of the experience and say that they have been there.

The experiences are not part of a self-help guide. These experiences are to be read and thought about. Their symbolic significance is a part of the experiences we all share.

The book is an attempt to show how men dealt with love. It shows their triumphs, downfalls, moments of insanity and grief.

In this book, this reviewer was invited on a journey with these men. On this journey a variety of emotions were displayed.

This reviewer felt emotions change from a rapidly, beating heart to tears of frustration.

What's Called Love tries to show people what love really is. It offers some insight into how one can make love last.

It also allows people to experience the complexity and vastness of love.

Some people assume that love makes you powerful. This book addresses how love leaves people out of control.

In addition, it hopes to show people that love can happen at any moment.

Most of all, it offers a chance to just enjoy the moment. To forget about all the other problems and concentrate on your significant other.

Jim Paul's *What's Called Love* brings a realistic approach to a complicated subject.

**We So Seldom Look On Love**

By Barbara Gowdy
HarperCollins, Inc. 1993
209 pages \$20

Reviewed by Geoff Akins
Staff Writer

Barbara Gowdy's *We So Seldom Look On Love* is a riveting collection of stories about people who, for whatever reasons, are outsiders. All of her characters are, in some way or another, mentally, physically, or sexually twisted.

What feels so right about this world of freaks is the simple honesty and wit Gowdy uses in describing these extraordinary people dealing with the problems we all face in everyday life.



Reoccurring themes thread their way through Gowdy's work. Like that of a person somehow unavoidably linked to another, as in *Sylvie*, in which the beautiful, yet lonely title character (born with her partially absorbed twin sister's legs protruding from her lower abdomen) struggles to accept her "uniqueness" only later to be plagued by doubts again when a doctor falls in love with her and insists he surgically eliminate her "problem."

In *The Two-Headed Man* this theme is echoed and amplified, as now the significant other can talk. And he does so with unbridled animosity in this tale of good-head-badhead sibling rivalry. The host brother, Samuel, is a religious man at the end of his rope over his foulmouthed brother Simon, the parasitic second head.

In both of the above stories the mother favors the weaker, incomplete child to the one who is wholly normal. Is this due to the guilt of their real or imagined hand in producing these abnormal children? Or do these mothers perhaps find they simply have more in common with their darker offspring?

Gowdy doesn't say. Instead, she cleverly suggests—her true feelings sublimely implied. Such is the case in the perversely erotic title story, *We So Seldom Look On Love*, which deals with the all too real problems of dating. Gowdy's twist? The main character is a female necrophile!

Then there's *Ninety-Three Million Miles Away*, in which an exhibitionistic artist fuels her muse by feverishly painting her self portrait in the nude, trembling all the while "like a guilty thing surprised"—hoping she is being watched by the stranger across the way.

One can't help but feel the voyeuristic thrill of reading the thoroughly entertaining, *We So Seldom Look On Love*. Barbara Gowdy will keep you laughing and gasping and asking for more as she has created one of those rare books you wish would never end.

WRITIN' the RAILS

By Geoff Akins
Staff Writer

Thursday evening heading home. Everyone on board seems tired and irritable. Even the conductor is uncharacteristically short-tempered. He clanks his ticket punch against steel to rouse a slumbering commuter bum.

"Tickets. Ticket, please!" *BangBangBANG!!*

I search my surroundings. Tonight I chose the upper level. I have yet to sit in the same seat twice since one of my instructors introduced me to the concept of "breaking the paradigm." It seems that we are controlled by our patterns. So now, I am occasionally smashing habits, in a random fashion, in order to free myself through spontaneity and change. I wonder how long it takes before sitting in the same seat twice would be a paradigm breaker?

Across the train, I spy an elderly lady in a fuzzy pink parka. Below her is a middle-aged man scribbling frantically on a yellow pad. The image triggers something in me and I'm instantly transported back to my childhood. (Cheesy harp music and a languid, undulating dis-solve).

I published my first book at eight. It was called, *My Favorite Jocks*. This also marks the beginning of my life-long fight with spelling. The title should have read, *My Favorite JOKES*. Granted, it was self-published, but I had fun creating it. I drew the 'toons, wrote or stole the jokes and basically folded and stapled my way to family fame.

Then, there was another time when the muse struck, knocking me conscious. I was out playing in the backyard, when suddenly, I decided I wanted to write a story ... a horror story. You know, something scary, with handsome vampires and damsels in distress. I saw it all in a heady flash and ran inside to record it.

At that age my favorite mode of transportation was running. More often than not, this was accompanied by the sound of a motorcycle, produced with a wet vibration of lips and tongue, which added realism to my imagined machine.

I remember crashing and burning in disbelief when my old man said I couldn't have any paper. My high spirits swung low in the span of a half breath. I was stunned and didn't understand. I probably asked the "W" question but I don't remember getting any answers. In the end, my passion outweighed my fear. Inspired and determined, I took some paper anyway. He caught me and beat my ass while asking me "WhyWhyWHY?!" between swats. I couldn't answer any better than he had when asked the same question earlier.

I never did finish that horror story, never even got past the title, *The Black Blood Of Dracula*, but the pain of the spanking was quickly faded whereas the desire to create, to put pen to paper to express myself, grew ever stronger. So I'd say my dad won the battle but lost the war.

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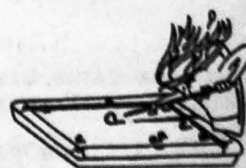
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Alice Walker and Pratibha Parmar were present for the Chicago premiere of their new film.

Warrior Marks stuns

By Hans Anderson
Correspondent

People were lined up out the door for the opportunity to pay twelve dollars to see new Alice Walker/Pratibha Parmar film *Warrior Marks: Female Genital Mutilation and the Sexual Blindness of Women*.

Alice Walker and Pratibha Parmar were greeted enthusiastically when they entered the theatre to watch their movie. The audience was predominantly made up of women.

It is a good idea to read Walker's book, *Possessing the Secret of Joy*, before watching the film.

The book provides background information for the film, especially in the areas of myths and tradition surrounding the subject of genital mutilation.

In the film, Alice Walker is open and frank in discussing this act, which is pervasive in most many societies. Walker and Parmar deal with some of the ignorance about female circumcision, and are doing a great deal of work to rid the planet of this practice.

Warrior Marks is a term that Alice Walker uses to describe the wounds inflicted on women by the patriarchal society. A woman from Senegal remarked upon the

great hope she has in African women who have grown up in the West, who, like Walker, are now finding reason to work on the African plight. In a surprise cameo, by Tracy Chapman and Walker discuss the universal hope women feel that they can be free and whole in their bodies and minds.

The haunting faces of rows of young African girls being prepared for excision will leave a deep impression on whoever watches the film.

We are lead visually through a rusty metal door into the hut where the ceremony is performed. Pratibha Parmar uses the device of a dancer to depict the act of incision. In some ways, these recurring scenes of a lone dancer under colored lights seemed visually inconsistent with the raw and innocent, frequently handheld footage of a woman involved in this tradition.

Walker and Parmar's film contains an incredible amount of information and insight into the problem of the suffering of women in the world today. For anyone interested in women's issues, the book and the film are definitive sources.

Artist Brown 'opens her mouth'

By Geoff Akins
Staff Writer

Recently, performance artist Anna Brown opened her mouth and called it art. Columbia's Interdisciplinary Arts Program sponsored her lecture appropriately entitled, *An Artist Opens Her Mouth*.

Brown's talk consisted of doing just that—both figuratively and literally. In her opening piece, she slowly moved from person to person in the darkened room while illuminating the inside of her mouth with a flashlight for all to see. Audience reaction was varied. Some people stared curiously; others laughed at the pun.

This was a homecoming of sorts for Anna Brown; she got her start in performance art right here at

Columbia. In her senior year, she met two women at the Dance Center and, together, they formed a group called *Somebody's Daughters*. As all of them were tone-deaf, they decided to perform a blend of poetry and theater instead. She worked with the group for eight years before her departure.

Brown recently achieved her goal of soloing her current piece, *Untitled: The Queen*, at Randolph Street Gallery, the place she first performed with *Somebody's Daughters*.

"Even though I don't think of performance art as a hobby, I call it that sometimes because it's where my spare money and time goes," said Brown. She talked in depth about both time and money. For instance, it took three years

and nearly \$1,000 to bring her current work to the stage.

Brown also talked about the importance of documenting your work. Because lighting and sound conditions may vary from theater to theater, Brown suggests setting aside a night solely for the purpose of recording the performance. "Documentation is an integral part of the show because if you want to propose it to other places you really need to have good photographs and videotapes to present."

What Brown wishes to present next is something she calls *Tooth Readings*. These are one-on-one performances in which, "people sit in my fake dentist chair and I read their fortunes by looking inside their mouths."

Do I Love Thee?
I think I do
But I'm pissed at you
I want to hit you in the head with the Hockey stick I bought for you
But I don't know when you are going to get off work
Is James still sick?
You know I never got him his fish
Your friend sold out... That pig
Is that what you're doing?
I have noticed that men get better after I say goodbye
Felix was a darling until he married that cunt with the green eyes
But I could never go back to him
I don't think I'm qualified
Sorry I don't have a sexually transmitted disease
Don't even bother getting on your knees
Or buying me a diamond ring
I don't want it
Frog says your not worth it
Brian says the same
What am I to do
Joey wants me and says I should give him the stick
Maybe I will
Michelle is my new shrink
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Simon will kill you for me with his M-16
I just have to give the word
KILL

SPORTS BEAT

By Kenneth Dickens
Sports Reporter

N.C.A.A. COLLEGE BASKETBALL PREVIEW

TEAM	1992-93 RECORD
No. 1 NORTH CAROLINA	34-4
No. 2 ARKANSAS	22-9
No. 3 KENTUCKY	30-4
No. 4 MICHIGAN	31-5
No. 5 CALIFORNIA	21-9
No. 6 DUKE	24-8
No. 7 INDIANA	31-4
No. 8 TEMPLE	20-13
No. 9 LOUISVILLE	21-9
No. 10 GEORGIA TECH	19-11
No. 11 KANSAS	29-7
No. 12 VIRGINIA	21-10
No. 13 UMASS	24-7
No. 14 SYRACUSE	20-9
No. 15 MINNESOTA	22-10
No. 16 U.C.L.A.	22-11
No. 17 MARQUETTE	20-8
No. 18 CINCINNATI	27-5
No. 19 ARIZONA	24-4
No. 20 GEORGETOWN	20-13

People to look out for this season:

North Carolina head coach Dean Smith has 774 career victories and is closing in on Adolph Rupp's all time record of 875.

North Carolina's center Eric Montross. He's strong in the middle. He bangs, rebounds, intimidates and dominates the post.

Jason Kidd, point guard of California. He is an outstanding passer, courageous defender and unselfish almost to a fault.

Grant Hill, small forward for Duke. He is the model star of the 90s; an explosive player with a multitude of skills, capable of filling a variety of roles.

Wisconsin should be a team on the way up with Stu Jackson in his second year with the Badgers. Freshman Rashard Griffith, of Chicago powerhouse King, along with other great recruits make the Badgers a coming force in the Big Ten.

Kansas lost veterans Rex Walters and Adonis Jordan but with a strong recruiting class and the genius of coach Roy Williams they should strive as a slight underdog.

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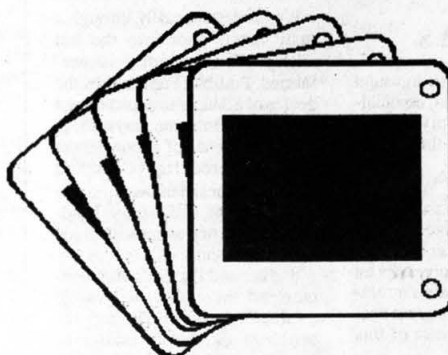
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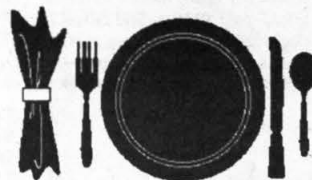
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- ➡ Attend a college forum on the social conditions that have created the hunger and homeless crisis.

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