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Columbia College Chicago

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THE COLUMBIA COLLEGE

Chronicle

VOLUME 27 NUMBER 24

MAY 16, 1994

New dean crowned



Dr. Jean Lightfoot

By Darryl Jackson
Correspondent

A party was thrown for the new Dean of Student Life, and was she surprised! On Wednesday, May 12, in the Hokin Center, the Student Life and Development Office gave her a great reception. Assistant Dean of Student Life Mark Kelly introduced Jean Lightfoot to the crowd.

As Lightfoot took her place next to Kelly, he presented her with a gift wrapped in gold paper with a red ribbon on it. Something special? You bet! It was an athletic Columbia College T-shirt and mug. She loved it!

As she stood dressed in a red two-piece suit, she said, "Everyday is an opportunity for newness and change." She spoke a little about herself, telling everyone about her "warmth" and how she "cares," but

she warned us she can be "fair" and a "little tough." Lightfoot was asked if the Student Life department will continue to help those outside of Columbia like last semester's "Thanksgiving Dinner for the Homeless" and the "Christmas Party for Kids." She was very supportive and was open to new ideas. She said, "I came to Columbia because of its openness. It's so fresh."

"She is a beautiful person. She is so nice and sweet," said Reynonda McFarland, a work-study student in the Student Life office. "She listens to us and tries to find solutions where everybody can benefit and she does not waste time." It was a pleasure to watch Lightfoot go around the room, from table to table, chit-chatting with students as she introduced herself.

Administrative assistant of Student Life, Ingrid Kromer said, "This year we really tried to present a lot more events of all cultures, fitting with the mission of Columbia College." The Student Life office handles all extracurricular activities and the various student groups.

The school's gospel choir, Love Enlightenment, sang the *Lord's Prayer* and gave a powerful acapella rendition of *Ride on King Jesus*.

As jazz played over the sound system in the Hokin, sounds of laughter were heard all around the room. Faculty, staff and students feasted on a wonderfully prepared buffet, which was provided by the Underground Cafe and served by two of our finest coffeehouse employees, Derwin Alexander and Heyou Pritshi.



Photo by Brad Wilkerson

Knights of the Ku Klux Klan held a rally on the steps of the capitol in Springfield, Saturday, May 7 more than 150 anti-Klan demonstrators assembled to protest the Klan's movement and to overpower their voices.

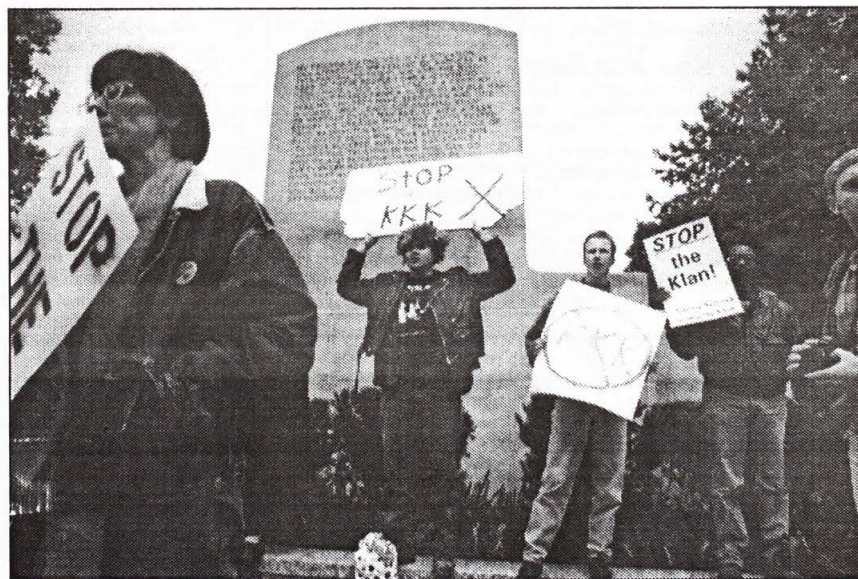


Photo by Jadine Lister

Celebrating Cinco de Mayo

By Diana Lopez
Correspondent

As the Latinos in the Arts Week came to a close, Columbia students participated in a cause for celebration: the Cinco de Mayo (Fifth of May), an event of grand, historic significance for Mexico and for the entire Latino community. Among the guests attending this celebration were President John Duff, Mexican Vice-Consulate Mario Alberto Reynoso and Guatemalan Consulate Samuel Fuentes.

Cinco de Mayo is the day in which Mexico, under the leadership of General Zaragoza, defeated Napoleon III's troops on May 5, 1862 in Puebla, Mexico.

Reynoso offered an inspiring speech to students as he narrated the history of the Cinco de Mayo battle. Reynoso wore a Mexican tunic, which he feels is a symbol of his pride and love for his

country. He pointed out the closely-knit weaving, which represents the unity he would like Mexicans everywhere to feel, and the colors, which represent for him many dreams and hopes.

To add to the celebration, Columbia film graduate Juan J. Frausto presented *Change*, his 85-minute movie about conflicts that develop from cultural heritage and prejudice.

"This is a fabulous program . . . The film was first-rate and I'm glad the Mexican and Guatemalan consulates were here to see what a talented group of students we have here at Columbia."

Reynoso concluded: "I would like the young, Mexican people to remember the words of our legendary president Benito Juarez. The film by Mr. Frausto was an excellent example and I hope that everyone may feel the same desire to succeed and make their dreams a reality."

Klan rallies in Springfield

By Andrew Holland
Correspondent

On May 7, the Knights of the Ku Klux Klan spent the day traveling to Decatur and Springfield, Illinois to preach their white supremacist doctrine and attempt to recruit new members into their controversial century-old organization.

The KKK is touring the country, hitting as many cities as possible, on what they describe as the greatest Christian revival movement in U.S. history. They claim to be a group motivated by love, not hate. According to the organization, minorities do not belong in the U.S. because they do not represent white Christian heritage.

"They're here as our guests," says Pastor Thomas Robb, the Ku Klux Klan's National Director.

The Klan movement has changed from the time when members cloaked in white sheets would murder black people. Robb, who is also the Klan's Grand Wizard, said that promoting white racial pride is now the main priority; however, the KKK still preserves its founding goals: to oppose all minorities in the U.S. and to strive for a whites-only nation.

Robb accused the media of igniting negative public reaction to the KKK by portraying its members as bigots and haters. He also blames the people who carry the Klan label, even if they are not official

members. He says that these people who commit hate crimes around the U.S. can say that they are affiliated with the Klan, but this does not mean that they are established members.

The KKK also proposes that U.S. tax dollars be spent only on white Americans, excluding African-American welfare recipients who live off the benefits. The organization also believes all gay Americans, especially those who suffer from AIDS, should be ignored. Robb remarked that developing a tax plan for either non-whites or gay Americans would be like deciding whether to

Klan
see page 5

THE BIG AND SMALL OF IT

By Jon Bigness
Correspondent

As an April Fool's Day joke, the John Marshall Law School's student newspaper ran an article that said the law school was going to merge with Columbia College.

The article said the result of the merger would be the Columbia-Marshall College of Art, Design and Law, according to the *Chicago Daily Law Bulletin*.

Students at John Marshall would be able to continue their studies at Columbia only if they could get past Columbia's admission standards, the article said.

The only problem, though, is that Columbia doesn't offer classes in ambulance chasing.

As people who know the entertainment field, we at Columbia appreciate the efforts of the Marshall student newspaper to be funny. We do, however, offer a creative writing course that may interest neophyte comedians.

Lawyers, and those who aspire to become lawyers, are notoriously unfunny. They're so bad at humor that the *American Bar Association Journal* is considering canceling their "War Stories" page because they can't get lawyers to write funny stories, according to *The New York Times*. The *ABA Journal*, which has a readership of about 422,000 can't even get six good anecdotes a month.

Columbia is an easy target. We're not like the well-groomed bunch over at Marshall. I'll be the first to admit that there are a lot of misfits here and just about anyone with a pulse can get into the school.

We at Columbia can only wish that one day we too could become bright, successful Marshall law students.

I've seen the success stories from Marshall practicing law on the 11th floor of the Daley Center. The 11th floor of the Daley Center is where some of the Municipal Division courtrooms are located. Municipal lawyers are considered the wretches of the legal field. There is more polyester on the 11th floor of the Daley Center than at a '70s disco party. I guess when you're paying back all those student loans for law school and you can't get a job at a decent law firm, you have to do all your clothes shopping at Sears.

In case any of you art students are thinking about Marshall after you graduate, think again. Marshall is ranked at the bottom of Chicago-area and national law schools. The 1994 *U.S. News and World Report* ranked Marshall in the fifth, and last, tier as 142 out of 176 law schools in the nation.

No other law school in the city was ranked lower than Marshall and only one law school in the state, Northern Illinois University, was ranked lower.

Marshall law students are also some of the most miserable law students in the city. According to the *Law Bulletin*, a survey by *The National Jurist* and the *Princeton Review* ranked Marshall 150 out of 165 law schools in the nation.

Students were asked about their law school's ability of life, faculty and facilities, the *Law Bulletin* reported.

It's shame. When you're at one of the worst law schools in the country and you're doomed to practice law on Polyester Row, you have to take your frustrations out on some humble arts school down the street.

I would think that Marshall students would be more concerned with how, and if, they will pass their bar exams and just where in the city they can find a good suit for under \$100.

Celebrating Asian History

By Laura Otto
Staff Writer

The block-buster cartoon Aladdin captured the hearts of many and made Disney a fortune. This classic tale of the magic lamp was brought to us by the Chinese and, as we celebrate Asian History Month, we find Disney wasn't the only one who reaped benefits from Asian contributions.

According to Associate Dean of Student Life Madelyn Roman-Vargas, the Korean Organization at Columbia has been allocated funds and is in the process of planning activities to promote Asian History Month.

Richard Delk, who has taught Asian history at Columbia for the past nine years, said there is a vast amount to draw from Asians including "the rich cultural traditions, the philosophy of Confucius and the development of the Chinese/Korean/Japanese version of Buddhism," Delk said. "Asia also has a rich artistic background in ceramics and paintings, as well as literature. Also, in recent times their

efforts to modernize certain areas and their development of commerce is relevant."

The Western civilization rarely celebrates the subtle and varied influences of the Asian culture that most tend to overlook everyday. With the Chinese invention of the compass and the development of the stirrup and horse collar, the course of history changed.

Columbia just celebrated the grand opening of its new Center for the Book and Paper Arts. It was Chinese who had introduced paper-making and Delk said, in his own opinion, that if it weren't for the Chinese the printing press would have never been invented because there wouldn't have been any paper to print on! The Chinese were also responsible for developing moveable print.

The number system we use today was developed in India. Canin script, a simpler adaptation of Chinese script to Japanese was created by Chinese court women. A Japanese Buddhist woman became instrumental in the emergence of Kabuki Theater and, more recently,

Ghandi became famous for his peace-keeping tactics.

Whether it be through art, literature or culture, a multitude of inspirations and inventions came through the Arab world that haven't been granted much emphasis in Western society. Columbia offers two courses in Asian history which, according to Delk, are full each semester. Asia I deals with India, China and Japan from ancient times to 1750 and Asia II covers these countries from 1750 to the present.

Delk believes this leaves too much material to be covered and would like to see one class devoted to India and one to combine China and Japan, as well as introducing a new class on Southeast Asia. The argument confronting this is the realization that many students will only take one history class and should be exposed to all cultures.

An Asian anthropology course is also offered by the liberal education department. "We are as well-covered as most small colleges can be in covering Asian history," Delk said.

Media lacking in Latinos

By Judith Ierulli
Staff Writer

"Perseverance. Dedication. Discipline," said Myrna Salazar, moderator for the recently held panel on Latinos in the Media and head of Salazar and Navas Talent Agency, to a Latin Columbia student on how to get into the industry. "We have to demonstrate constantly to other groups that we as Latinos have the same level of intelligence and determination."

"You must be prepared," added Melba Gomez, panelist and a reporter for WBEZ. "There is a crying need for Latinos out there."

In a workshop sponsored by the Journalism Club and the Latinos in the Arts Committee held in the Hokin Annex on May 14, Latino panelists discussed the problems that Latinos have in the media. The panel, which covered the entire spectrum of professional media, included: Sandra Aponte, reporter from *Exit!*; Nadine Arroyo, on-air reporter for WCIU-TV; Carlos Cumpian, a writer; Luis Rossi, a publisher; and Salazar. The panelists stressed the need for Latinos to get better and more complete coverage in the media. "Let's face it, we're invisible on TV," Salazar said. "Look at sitcoms. Look at soap operas. Where are we?"

The panelists argued that the

mainstream media is shamefully lacking in its representation of Latinos.

"One of my concerns of the way Latinos are portrayed in TV and radio is that there is under-coverage and broad generalizations," Gomez said. "They don't differentiate between Cuban, Guatemalan or Mexican. Different groups have different concerns. There is a need to be more sensitive."

Stressing the problem with lack of representation, Salazar mentioned the recently released "House of the Spirits," a movie written by a Hispanic woman about a Hispanic family. "Who did they get to play the leads? Glenn Close and Jeremy Irons. Marie Concheta Alonzo was on for two minutes and she played a prostitute," Salazar said.

It's not only in the visual media; the problem appears in all media formats. "It's pretty sad to see books written in English by Latino writers receive next to no review in the English language or even in Spanish," Cumpian said.

Making inroads into the mainstream is always hard. Subtle discrimination that pervades society makes it even harder. Stressing the need for commitment and excellence, Gomez said, "Don't let anything stop you. People will try, the law says they can't."

Latinos are one of the fastest

growing minority groups. *EXITO!*, a Spanish newspaper, is funded in part by the Chicago Tribune. Newsrooms are being more sensitive in coverage of Latino issues. "Crossover" stories, stories that are covered in English and Spanish papers and TV news shows, are becoming more common. A knowledge of another language, especially Spanish, not only makes for better reporters, but also gives the edge when it comes to the job market.

"We live with one of the greatest myths," Cumpian said, "that Spanish is a foreign language. Spanish and English are equally foreign."

Diana Lopez, a journalism major, said that she felt motivated by the panel. "[The panelists] coming here means a lot," she said. Palbo Santiago agreed. "That they are Latino and successful and are here to speak with us makes them role models. They have opened doors for us and established credibility for all Latinos," he said.

Echoing the feeling of the panel, Gomez stated, "One of the most difficult thing is the perception as a Latino that you need to work three times as hard to get half as far. People underestimate you, but I think that there are no obstacles you can't overcome by working hard and proving that you are competent in whatever field you choose."

The
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Of
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A
JOB

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& PLACEMENT
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AND
5:30PM TO 6:00PM

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Take a stand!
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the
Chronicle

Columbia poet revealed

By Andrew Peters
Correspondent

"I am based on a story by E.M. Forster," Paul Hoover mused in a line from his book-length poem, *The Novel*.

At times Hoover seems lost inside the written word trying to find a way out. This becomes a quest for understanding and identity, pitting novelists against poets, nouns against verbs, in the boundless world of literature where ultimate reason does not exist.

Hoover is not lost, however, but tries to discover what, in essence, literature is from the perspective of the writer.

"The living word is dead ... I am not a poem," cries lines from one of his poems.

As an author, challenging aspects of authorship may seem biased or self destructive (or deconstructive) - it is - but he still has fun with it.

Hoover is happy to spend an afternoon discussing literature. Sitting in his orderly office at Columbia College, he casually and confidently discussed the world of poetry, a scene in which he has been immersed since the late 1960s.

"I went to any poetry reading religiously at that time. There were poetry readings - I was there," Hoover says. "Today, I'm more established. Not yet completely a senior figure, but more established. So my scene is basically going home to my family and writing. Sort of master of my own fate at this point."

In his late 40s, the father of two young boys and husband of author Maxine Chernoff, Hoover has his own family now. But his extended family still consists of the very literate.

"I'm very excited to have met John Ashbery, Allen Ginsberg, the fiction writer John Cheever - he was nutty as a fruitcake. I found him extremely eccentric. He wouldn't stand near me - I'm tall - fairly tall. And he's so short. He would only stand at a perspective distance so that my height wouldn't overshadow him. He was nutty that

way," he says.

In the halls of an urban art school Hoover could be easily confused as simply a professor in black jeans carrying a briefcase. He has been Columbia's Poet in Residence since 1974, but has been involved in many successful extracurricular activities. He has written several poetry books, a novel, a screenplay, edited a poetry journal and has been published in several magazines.

Hoover read reviews of his latest published work, *Postmodern American Poetry*, a Norton anthology, which he edited, at the publication party April 28. His relatively monotone voice revealed a little pride in the excellent reviews but was completely overshadowed by the feverish readings by poets Amiri Baraka, John Giorno and Wanda Coleman.

The anthology contains some of his favorite poetry: the more experimental work since World War II. Hoover convinced Norton that their anthology was not adequate and they sent him to work on an entirely new one to cover this genre.

"Being acquainted with the first edition, I was shocked to see some of my favorite poets being dropped out of the Norton," he explains. "It was time for an anthology for that kind of literature alone."

Poets that have affected my writing are not necessarily in this anthology," Hoover says. "In my own poetry, it's a balance of the plainness and directness of William Carlos Williams with the kind of metaphysical/philosophical/fanciful qualities of Wallace Stevens.

"My poetry often concerns itself with the act of the mind and with poetry itself. And that is why Stevens is such a big influence. Stevens' poetry is almost always about poetry, and yet it is about the world too. But is how the mind apprehends the things of the world and make them into poetry. How it seizes on things and surrounds them."

Hoover collages references from pop culture to literature, which together, hopefully, takes shape

and makes sense. Some portions may alienate or speak directly to some readers as he ironically juxtaposes everyday and classical ideas.

"Sometimes it's not a visual shape that we are talking about, it's a formal shape, musical shape, sonorous, a feeling - it just feels right. You've just got to let your instinct go and stop revising it," Hoover explains. "You continue the process of relating this to this or this to that until you feel a shape is created and then your instinct is to stop and evaluate."

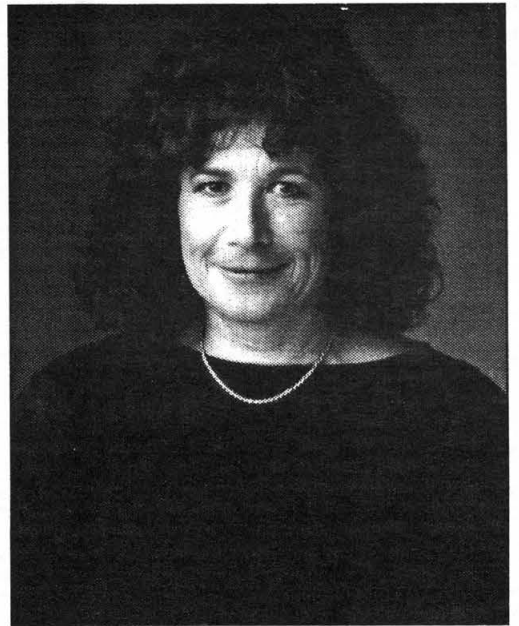
Writing is an act of discovery for Hoover. His poetry is often difficult to understand in particulars like impressionist paintings and not always tangible in a conventional sense. The compositions seem to lack method or order, but Hoover thinks readers understand the feelings he intends to convey.

"The whole act of writing is an act of the unintentional. Probably there's an emotional intention underneath it, but it can't be very well guided," he admits. "Sometimes you surprise yourself and you do reach things you didn't think you could do. In fact, I think it should be that way. If you are doing what you know you can do everyday, then it becomes a pretty tiring pursuit. Then it's time to change your mode."

Hoover wrote *The Novel*, a 60-page book-poem, in response to having his first novel, *Saigon Illinois*, received better than his poetry. He realized that the position of the poet in this society is an inferior one and began to question literature's unwritten class system. *The Novel* contains some parodies of novels and humorously dissects authorship and the way life becomes literature.

"What is this thing we presume to be - we're going to be authors. Who gave us the authority to be authors? And why do we do that?" he asks. "I love Sartre's question, 'Why write?' You have to deal with that question on the way to being a writer."

People YOU should KNOW



Zafra Lerman

Who she is:

Lerman is the head of the Institute for Science Education and Science Communication at Columbia College. She is also a Distinguished Professor of Science and Public Policy.

Education:

She has a B.S. and an M.S. in Chemistry from the Technion-Israel Institute of Technology in Haifa, Israel. She has a Ph.D. in chemistry from the Weizmann Institute of Science in Rehovot, Israel.

Achievements and awards:

She is the founder and former chairperson of the Science and Mathematics Department at Columbia College. She was a gold medalist in the 1989 Council for Advancement and Support of Education's Professor of the Year Program and she received a National Catalyst Award in 1990 from the Chemical Manufacturers Association for excellence in science teaching.

Lerman has chaired the committee for AIDS Awareness Week for the last seven years at Columbia.

Special interests and activities:

She is interested in music, opera, dance and art. Her favorite subject is poetry.

Favorite part of teaching:

The best part of teaching is to be with the students because I like to be surrounded by them. For me to see the students enjoy what they are doing is my favorite thing about teaching here.

What she does not like about Columbia College:

What bothers me here is that people are being discouraged from taking classes in the science institute.

Her goal in life:

To change the world and make it a better place.

Advice to students about AIDS:

The only advice I can tell them is that when there is a whole week of activities on AIDS like we just had, students should take advantage of what is being offered to them.

Ideology:

Life is a wonderful thing and you should not waste it.

GO TO ENGLAND WITH COLUMBIA THIS SUMMER!

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MARK YOUR CALENDARS!

A Gala Celebration has been planned for all 1994 graduating seniors on Friday, May 27, 7-11:30 p.m. at the Elcgant Winter Garden Room of the Harold Washington Library.

Formal invitations are forthcoming.

It will truly be a night to remember!

ATTENTION J-STUDENTS

Applications for the 1994-1995 John Fischetti Scholarship are now available!

STOP BY THE J-DEPARTMENT FOR AN APPLICATION

Full-time Columbia students who specialize in print or broadcast journalism, photojournalism, editorial art or political cartooning are eligible for a scholarship. Awards are based upon merit, financial need and service in the student's specialty area.

APPLICATION DEADLINE IS MAY 20, 1994

Letters to the Editor

Taking a stand

First off, we would like to clean the air that our union had nothing to do with organizing a sit-in at Columbia College's Residence Hall due to the recent racial tension that exists inside the hall.

We organized the speaking of the truth in the form of a press conference. The reason behind writing this editorial is to express to the public what our position of sit-ins is. And in no way are we speaking for all African-American students throughout Chicago, but we are speaking for the members of our union who attend over 35 high schools and colleges throughout the Chicagoland area. Many have expressed that they give the governing body of our union their full support.

Some of the words in our statement might sound familiar but the words that we've selected must be reiterated and applied today as they did during the times when our ancestors struggled.

Today Black youth can get involved in a revolution that won't take blood shed. And we have proven this in the results of fighting Columbia College's residence hall director, Marie Kenney, by her resignation for her insensitivity toward Black students' needs.

Our method of attack was simple. All we had to do is spread the truth. Whether we spread it in a newspaper, whether we spread it at a press conference or whether we spread it on an 8x11 sheet of paper and hung it around for everyone to see, we fought her with the truth.

But once three students (2 white and 1 black) changed the philosophy of telling the truth, the real issues were sidetracked. But we stood firm in telling the truth that racism does exist whether it is subtle or blatant, it existed and had to be addressed.

Once the black student changed this thought pattern and diverted from the real issue then he changed his behavioral pattern. And once he changed his behavior it changed his attitude pattern. And then he had a non-action attitude. When you do this you no longer begin to act on the truth. You begin to drop the ball. You drop down. You sit down and let everything go on as normal.

As long as you have this sit down philosophy, you'll have a sit down thought pattern. As long as you think that old sit down thought — you'll be in some sort of sit down action that will have you sitting in everywhere.

It's not so good to refer to what you're going to do as a sit-in. That right there castrates you. Right there it brings you down. What goes with it? Think of the image of students sitting down. An old woman can sit. An old man can sit. A chump can sit. A coward can sit. Anything can sit. We have been sitting long enough and it is time today for us to start doing some standing and some fighting to back that standing up. And we need to start fighting with the truth. We need to start standing on the truth and the truth alone.

And if you notice it was the truth assured Marie Kenney's resignation. It wasn't because of sitting in the residence hall singing we shall overcome. We started swinging not singing. We swung and hung the truth.

We fought hard with the truth. Not passively like they wanted us to. And that's where we stand. We stand and fight any type of supremacy or hypocrisy. You don't need a blade to cut the head off of racism. You'll get arrested for fighting with a blade. Use the truth. They can't arrest you for fighting with the truth. And if they try, then we will strike back by any means necessary — and if it means a bloody revolution — so be it!

As our union charter states:

Against, Chicago's African-American Student Union is against racism and will not denounce any person, party, interest group, institution or government without giving a proven and justified reason.

Our motto: The motto of Chicago's African-American Student Union is, "You must think the truth, speak the truth and act the truth, because justice arises from truthful thoughts and truthful action."

Officers of Each One Reach One

Sorry, couldn't make it

Senhila L. Perkins, AIDS Awareness Committee member of the Science Institute, extended an invitation to Mr. Brown inviting him to the kick-off for AIDS Awareness Week, "The Jimmy Hat Fest," which took place successfully. Below is his letter of regret for not being able to share in the event.

To the Students of Columbia College:

I truly wish that I could have been with you at this great event, the Jimmy Hat Fest, to share some thoughts, but my busy schedule did not permit me to be there.

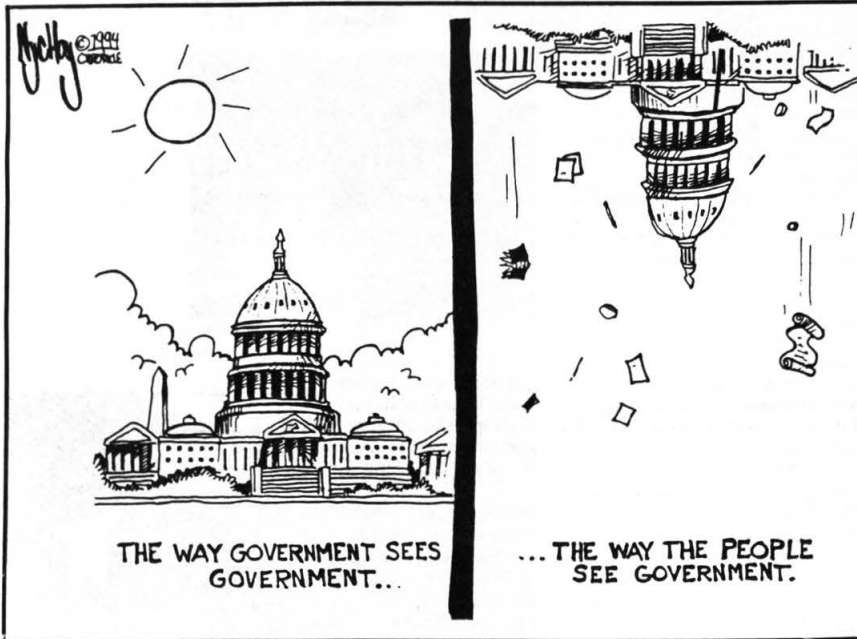
During AIDS Awareness Week, it is urgent that you realize that AIDS is a threat to everyone! You must concentrate on learning everything there is to learn about it. Knowledge assists us in making wise choices and thinking about the results of our actions.

You have so many wonderful experiences ahead in your life! You are full of potential, talent and abilities of all types! The future holds much excitement for you. Enjoy getting your education now and success is definitely ahead for you! The mark of greatness is upon you!

Don't forget to attend all of the activities that are offered during this special week at Columbia College. You will be glad you did!

Yours in pursuit of greatness!

Les Brown



The rewards of service

By Jason Furman
Correspondent

Today's colleges and universities nationwide are full of students who feel disillusioned by the education they have received. They are frustrated by the laboratory-like atmosphere where ideas are discussed and disseminated to the point where they feel as though they must exist in some other world that students have never seen nor heard of.

This part of our population has been aptly named "Generation X" for a reason. We have no definable group that is trying to identify ourselves as something other than "dazed and confused". We are surrounded by society's problems and can only ask, "What can I do? Where do I go? Where is my place?"

Students are realizing they cannot find their role in society by sitting in a classroom. Discussing abstract ideas that they cannot relate to any life experience is in no way satisfying.

Gayatri Sethi from the University of Chicago's Community Service Cen-

ter believes that this frustration comes from the gap that exists between ideas and actual tangible activity. She says that the number one complaint of students is that they do not believe they are receiving a practical education. They believe what they have learned is useful, but not practical. By practical, she means knowledge that can be productively used in the outside world. She says that at one point you need to translate knowledge into action: "At a certain point you need to see it or enact what you have learned. Trying to make this transition is what many students are having a hard time finding ways to do."

Sethi, as well as many others, have discovered that a way to fill this gap is through community service.

There is an unwarranted stigma tied into the words "community service." For many, it conjures up images of charity work where they

are doing some underprivileged people a favor and doing it selflessly. But many are finding that just the opposite is true: the rewards you get from doing community service and helping others exist more on the inside, and are much more satisfying.

Columbia student Richard Blount, of Public Allies, calls this concept, "service learning." He says that people come to Public Allies because they have ideas they want to implement: "It's a lot of young people with a lot of ideas and are tired of the way the system is run . . . they believe they have something to give the community in different ways." Blount says there are plenty of success stories which prove that young people can work just as effectively and make as much of an impact as some of their elders.

It is truly a matter of commitment. A commitment to the ideas and values that we hold true. Maybe

to get a job. That is not why he is teaching them. He teaches students how to be their own teachers and "take their learning to the street."

Participating in community service gives students a taste of real responsibility. It gives them the perspective that the actions they choose to take or not to take will inevitably effect the lives of others. This is an amazing concept that few students accept. Ideas that are safely constructed in the classroom can and need to be enacted. We need to stop relying on professionals to take care of society's problems. Taking the initiative to enact your ideas can help others and will definitely help yourself.

As students, we can all think of a million-and-one excuses not to take the time to do community service. Gloria Roberson, a third-year student who spoke at the same seminar as Gardaphe says this is no excuse: "If you think you don't have time, you have to take another look at your priorities." Roberson spends 19 hours a week in class, another 40 hours at work and still finds the time and strength to work with three community service organizations.

Aside from being a worthwhile cause, we can get a lot out of the community service experience. Much of the confusion felt by members of Generation X can be made clear through service. I can see the potential to bring the higher education we have received and the real world together.

My own struggle with this concept has only begun. It is a struggle that all must reconcile in order to become productive members of society. To make our education complete, we need to be able to see and learn for ourselves. Community service is a great way to start this process. We should realize and come to terms with the fact that community service is not an activity that we just do for others, it can be something that we do to educate ourselves.

you can debate someone to the floor inside of a classroom, but can you take your ideas from this sterile and protected environment and effectively use them in the reality of the outside world? We should be more open to this experience because we wage to learn a lot.

"Community service can give you more than you can imagine," says Fred Gardaphe, a Columbia College faculty member who spoke at the school's first Community Service Day. Gardaphe believes there are many benefits the individual who does community service can achieve. He says it helps one's self-confidence, as well as make one more mature and responsible. Service even has the potential "to give students the keys to life."

Gardaphe says many students are "scared into going to school," and are not always sure why they are there. In his English composition II class, he says that he starts the class by saying students should not use school

PERSPECTIVE

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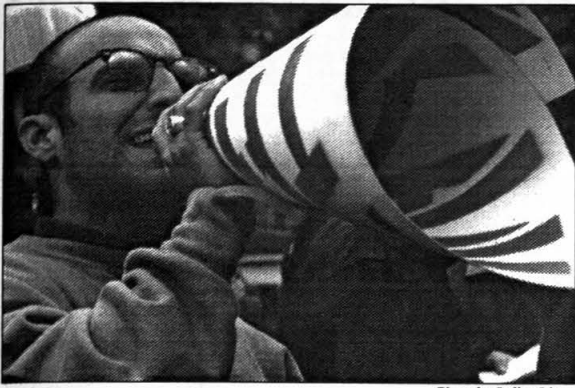


Photo by Jadine Lister

Klan from page 1

be raped by a Republican or a Democrat.

During the 85+ public KKK rallies scheduled around the U.S. over the next four months, members will leave their infamous hoods and sheets at home. Claiming that their ceremonial costumes are bad for public relations, members decided to only wear them during private gatherings and cross-burning rituals.

Decatur was the first stop on the Klan's Saturday schedule. Law enforcement officials took precautions to insure that they would be equipped for any riots, which are common at many KKK rallies across the country. At dawn, they began preparing for the Klan's 11:30 A.M. arrival by surrounding the town's courthouse with fences, concrete slabs and human barricades.

Prior to the Klan's ceremony on the courthouse steps, police officers began frisking everyone they thought looked suspicious. Brad Morrow, a Decatur truck driver, was just gazing into the distance when three police officers frisked him for weapons, only to find a crushed bag of potato chips.

Shawna Dunn, a housewife and mother, watched the event with her children and expressed grave concerns about the intense security. "If they thought they needed all that [security]," she said, "then they shouldn't be allowed here."

Curious residents and neighbors gathered in Decatur's town square, despite the chilly weather, including James Lentz, 47, who is an avid supporter of the KKK and believes in the idea of a whites-only nation. "The majority of the younger [blacks] nowadays, all they want to do is rape, burn buildings down, rob and mug," he expressed. "The white race is not sticking up for themselves anymore and somebody's got to."

From Decatur, the Klan headed west to Springfield, where less than 200 anti-Klan demonstrators assembled to protest the Klan's movement and overpower its voice. Members of the International Socialist Organization and the Midwest Network to Stop the Klan attended, chanted catchy phrases reminiscent to those sung during the protest movements of the '60s. The group, of college students paraded in front of the Capitol steps dancing and yelling over the Klan's amplifiers while curious bystanders watched in the background.

Springfield police took more precautions than those in Decatur. The Capitol was secured with three metal detectors, 275 barricades, 825 sandbags, 1,750 feet of fencing and 375 combined police officers costing Illinois tax payers nearly \$100,000.

Wary tourists showed up in Springfield to visit the monumental Capitol building, only to be turned away by the guards or frightened off by the intense security.

Judy Dooley, who lives in Springfield, inadvertently brought her 11-year old granddaughter, Amanda Bishop, into what she described as a scary and hateful environment. One disappointed sightseer compared Springfield to Sarajevo as he left the premises.

Either by choice or by chance, some families showed up to witness the event. Phil and Pam Wentzel sat across the street at the Illinois State Supreme Courthouse with their three children, Alex, 5, James, 8, and



Photo by Jadine Lister



Photo by Brad Wilkerson



Danielle, 13.

Pam Wentzel believes that her children are at an age when they begin to develop attitudes, prejudices and feelings of hatred. "I wanted to show my kids that we need to fight racism. It's growing and it's spreading and if we don't stop it," she expressed, "this is the world they are going to have to live in."

When asked if he knew who the KKK is, 5-year old, Alex, simply stated, "Yeah, they're bad people."

Klan supporter Charf Lloyd, a baker from Springfield, stood like a statue during the entire rally as he tried to catch every word the Klan was saying. Lloyd, who kept a Confederate flag draped over his arms, was not frightened by the jeers and insults thrown at him from the young anti-Klan demonstrators who stood inches away from him. "I don't care," he said. "It's in my heart. I came by myself and I'll leave by myself."

Lloyd left the Capitol steps surrounded by at least six police officers in riot gear. After the protesters ridiculed and threatened the man, authorities feared that he might be harmed.



Photo by Brad Wilkerson

The Roman Catholic Bishop of Springfield, Daniel Ryan, happened to be walking near the Capitol at the time of the rally and decided to stop and witness a little part of history that he would not see otherwise. Bishop Ryan suggested that even if Klan members are ordinary people, their hatred is abnormal. He explained that the KKK has more of a vocal stance than they had some time ago because "they may have a little more fear now, with economic hard times, that their own little jobs are being threatened [by minorities]."

Immediately following the rally, demonstrators surrounded Abraham Lincoln's statue at the foot of the Capitol steps to remind one another that the battle against racism and hatred is not a lost cause. They expressed that with a persistent and persuasive opposition, the Klan's hatred could eventually be extinguished.

With the end of the 20th century lurking around the corner, the Ku Klux Klan still continues to haunt crowds and attempt to drive a wedge between races.

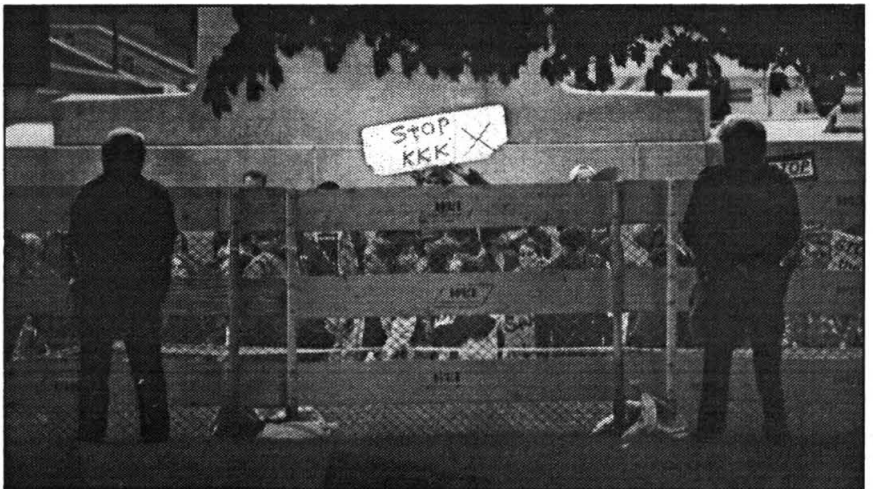


Photo by Brad Wilkerson



Photo by Jadine Lister



Reznor takes the Riv

By Matt Kurten
Features Editor

Entering the Riviera Saturday night there were few requirements to get in the door: an I.D. to drink, tickets to attend and the willingness to submit yourself to a world where pain is pleasure, grey is black and white and torment is the fertile bed of emotion.

When Trent Reznor brought the full-throttle, techno-thrash of *Nine Inch Nails* to the Riv, the anticipation of seeing the paint seered off the walls from the throb of Reznor and Co. was a perfect compliment to the vodka- tonic elixir that got the night moving.

Smoke machines wafted a fine mist over the sheer curtain that separated the band from the audience, the lights dimmed and the throaty roar of the crowd sensed the arrival of the master of this ceremony.

The metronomic keyboard infested clutter of the intro to *Pinion*, the first song on *Nine Inch Nails*' second release *Broken*, built and then descended as the lights behind the curtain fixed on the serpentine figure clutching at it, climbing desperately to escape the insanity of silence. As Reznor reached upright and the metronome came to near halt, the band sparked into *Terrible Lie* off of *Pretty Hate Machine* and havoc was afoot.

The repeated chorus of, "Terrible Lie\ Terrible Lie" brought the entire house to life. The pit heaved and breathed as at least 10 people could be seen bodysurfing to the manic madness of the Nails. It was time to get 'Nailed' and there was no way out.

Reznor's icy-hot voice licked the edge of a steel blade in *Ring Finger* and tasted the fury of dating hell.

The sound of *Nine Inch Nails* penetrates the being; they are to music what Jackson Pollack is to art: chaos contained within the realm of the medium. Within the borders of a canvas Pollack constructed masterpieces that touched on the bizarre and highlighted the disarray of life. Reznor is only limited by the walls that surround

him. And like Pollack, the ambiguity of life is portrayed in layers of chaos that have direction and meaning in an attempt to achieve a higher understanding of the things we cannot, but always try to control.

The Nails followed with other familiar thrash anthems such as, *Head Like a Hole* and *Happiness in Slavery*. The volatile *March of the Pigs*, *Closer* and *Mr. Self Destruct* were welcome additions to the show from the new album, *The Downward Spiral*. Anything new from *NIN* is a venture into the developing psyche of Reznor.

Backing him onstage were what appeared to be the children of the apocalypse. Guitarist Robin Finck and bassist Danny Lohner delivered precise riffs and pounding pulse while keyboardist James Woolley kept things in check. This left drummer Chris Vrenna to work through a perfectly metered backbeat and deliver the guillotine edged throb that *Nine Inch Nails* carries as its calling card. For those who have never seen or heard *NIN* there aren't enough colors on the palette to bring to life their raw yet masterfully constructed delivery.

This reviewer has not been privy to *Nine Inch Nails* since the first *Lollapalooza* tour in 1991. And it brings nothing but smiles to see that the power and attack of Reznor's music hasn't faded with the mileage the band has covered in the past four years. Weathering the storm of a rocky record company break-up and relocation to Los Angeles from New Orleans (Reznor now lives in the house where the "Manson Family" slaughtered Sharon Tate and 10 others in a grisly act that made Charles Manson a legend in his own mind), Reznor has displayed the type of potent staying power that the music industry demands.

NIN's show in Chicago was a performance for the archives. The only turn-off was the hour-and-a-half length of the show, but popular opinion left satisfied. If pride flows in the ice-cold veins of Reznor, memories of Chicago should bring pleasing chills to his spine.

Art speaks for alternative lifestyles

By Bethany Geisler
Correspondent

There is currently an exhibition displayed in the Hokin Center featuring gay, lesbian and bisexual Columbia students' artwork titled "Out Art." Friday, May 6, was the official opening for the display of photographs, paintings and sculptures attended by approximately 50 students, faculty and artists. While munching on cheese and crackers and mingling through the seekers and wall hangings, there is a noticeable change of scenery on the walls from innocence to fear.

On the east wall are collages of "found art" by Petra Broustis titled *Living in the Past and Present*. Old pieces of what was once trash was varnished and glued to wooden frames, mirrors, pots and pans. The old Barbie dolls, old pictures, old newspaper clips seem light and nostalgic.

Two paintings by John Schuenz, both untitled, took over the presence of the stage. Bright colors,

swirls of sperm are depicted as they each strive to fertilize an egg. Round shapes remind one first of a warm sun and its rays and secondly of sexuality and fertilization.

Two pieces, one by Meliz Laugen called *Mango* and *Farther Along* by Pamela S. Halvy. *Violet Vulnerability* reminded one of *Georgia O'Keefe* and her subtle innuendoes of female sexuality - examining soft, rounded contours, hidden sexuality, aesthetically pleasing colors, warm and inviting.

Some sketches by E.C. Cramer, one untitled and another called *Self Portrait* express women as open and free, connected with a oneness. *Self Portrait* shows a female centered in a circular energy, the sun or moon meditating. The untitled work has a center circle of energy as well, with free formed women flowing from its source.

Photographs framed in black matte and lined with metal studs titled *Plastic* by Luis Balaguer closed in the pictures and emotions. Something in the faces and backs

of these men is eerie. Everything is shadowed and exposed, raw, bare flesh, exposure wanted or unwanted. If the body is displayed the faces are towards the wall in the photograph, and if the bodies are frontal, the faces are shadowed, as if there is a sense of shame. Doors are shut with secretive exposure.

Probably the most disturbing are two pieces by Mike Robothan, *Het' Set Mixed Media* and *Carnal Knowledge* each displays vulgar pornography. Mike explained his art as wanting to "show something real in the gay community that wasn't nice and cute." *Carnal Knowledge* contains a black box with hot glue spewing out of holes and a dummy inside the black walls with a dildo hanging out of his pants. It's a replica of an actual room in the back of a sex shop. Mike believes "there's something wrong in the gay community when men resort to sex performed by hidden men behind a wall. There's a loss of all identity. It's not feasible. It's not safe."

Slowdive gears up for Metro



By Andrew Peters
Correspondent

"I always find it pretty good to fall asleep to. I reckon, in the bath with lights out, on your headphones is pretty cool. Drugged up to the eyeballs is also pretty cool."

Rachel Goswell, singer/guitarist of the passionately spacey British band *Slowdive* is describing perfect atmospheres for their music. Although their primal, ethereal sound, which has been described with words they had to look up in the dictionary, suits serene environments, it is actually as brilliant in concert. They will play Tuesday at the Metro.

The band was forced to cancel a five-week American tour when their corporate-minded label, SBK pulled out financial support. But they immediately planned to play Chicago when a Toronto promoter offered to pay their way to America.

"The reaction we've got from people in Chicago has always been brilliant," Goswell says. "The thing we like about America, is that American people are less narrow minded. They like what they like. There's a lot more people just willing to experience it."

Slowdive played the Metro last summer supporting *Catherine Wheel* and two years ago with Creation label-mates, *Ride*. Crea-

tion funded an eight-day headlining tour of the East and West Coasts in early April which put new pressure on the band to fill venues with their own fans.

"The last few dates out in America were really good because it was like a big f*** you to SBK. We sold out half the gigs," Goswell explains. "It was like we can do it; we don't need SBK."

"I think we're more confident now that we've done a few already—as to the next couple. Because, before that, we were going, 'Oh, my God, it's going to be really awful.'"

Their first show of last month's tour in Washington D.C. was far from awful and nearly too close to pristine. Live, the songs' soaring crystalline guitars are as pure as their recorded versions. Goswell was the only real connection to the audience as she was the only one who seemed to notice our entranced existence, the rest of the band concentrated on producing the rapturous sounds and casually making it look so easy.

"I tend to check out the audience when I'm on stage. A lot of people have their eyes shut," Goswell says. "I think it's more head music than movement music."

But their concerts get moving. Songs like *Souvlaki Space Station*, which Goswell announced saying, "We'd like to see some move-

ment," received more than a ripple in the blissed-out audience.

"We just did a festival in Belgium with *Blur*, and people were crowd surfing which is really bizarre," Goswell. "It's like, what were they on?"

Slowdive's new recordings are a result of Neil Halstead's, guitarist/singer and writer, experimentation with ambient sounds comparable to *See/feel* or *Aphex Twin*. Goswell admits, "We are having a bit of an identity crisis at the moment," as she says recent recordings sound like *Talk Talk*.

The band had a meeting at Creation last week where the label inquired about the sound for their third album scheduled for October. "Neil said, 'There will be a few songs, but they're going to be weird.' There's going to be some ambient stuff which will be weird as well," Goswell says. "We're sort of looking to write stuff more in the line of *Souvlaki Space Station*."

Slowdive have nearly shaken their shoe-gazing tag which lumped them in a scene of other bands with blissed-out guitars drowning the vocals.

"The point where we're at, I don't think that we particularly fit in with any other bands," Goswell says. "I think we're going off on our own little trip somewhere; which is what we always wanted to be."

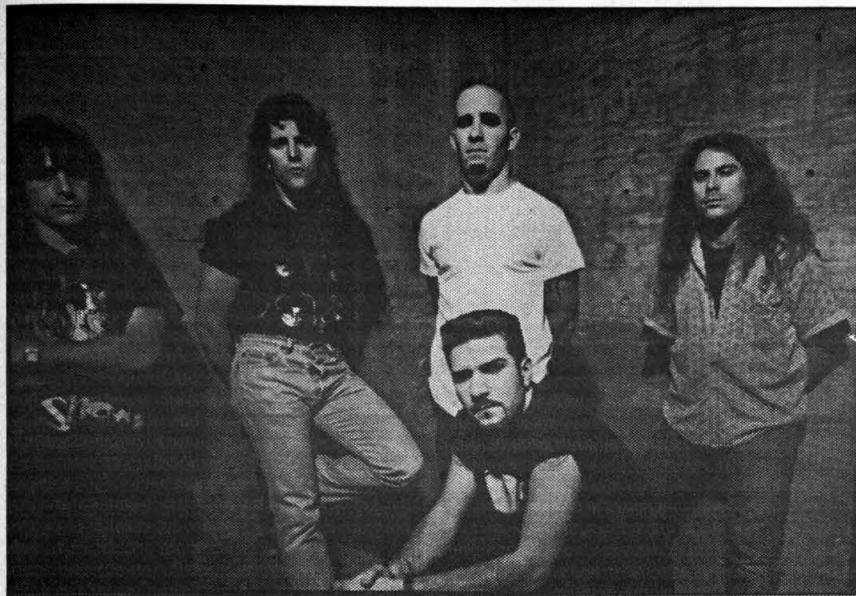
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Anthrax band members (l-r) Dan Spitz, Frankie Bello, Scott Ian, John Bush and Charlie Benante.

Anthrax comes out ahead and alive

By Katrice Hardaway
Correspondent

For over ten years, *Anthrax* has been at the forefront of the metal scene. This accomplishment came with a hill of obstacles that the band has had to overcome. As of now, *Anthrax* is on the road, and the bad boys made a recent stop at the Riviera.

For those of you who missed them (along with the *Fight* who is their opening act for the whole tour), you missed a great night of metal. If you caught them at the *Headbanger's Ball Tour* or saw them with *Ozzy*, well, you get the message.

The journey into the *Sound of White Noise* was as to be expected, one of the most action-filled concerts I've seen in a long time. Some songs that *Anthrax* performed were *Only*, *High Pro Glo* and other

Anthrax super hits.

One of the highlights of the show was when frontman John Bush climbed to the top of a stack of amps. The audience was waiting to catch him and was screaming "jump, jump, jump!" He wanted to jump and have the crowd catch him, but he informed the fans that he did that before and someone got hurt and they are getting sued.

Two things kept running through my mind as I watched the show. The first thing was where did bass player Frank Bello get all that energy from. I thought he was the Energizer bunny (he kept going and going and going!).

Secondly, how many King V's (guitars) does guitarist Danny Spitz have? It seemed that with every song he used a new guitar. Being a fellow guitarist myself, I was majorly impressed.

The band is in support of their most recent album, *The Sound of White Noise*, of which rhythm guitarist Scott Ian said, "For us it is a big deal to make a record where you don't know what you are getting." Ian also said, "These tracks are completely different from each other, but it's all *Anthrax*."

One major difference is the addition of ex-*Armor Saint* vocalist John Bush, the band agreed. Bush takes part of the writing process from beginning to end, not for ego purposes but just so that he will feel comfortable in the confines of the band, he said.

At the end of the show, they announced that they would be back to the Riviera. When they do, bet your money this reviewer will be going back!

Dresser overcomes fear through experience

By Alfonso Paz
Correspondent

Usually a tragic event must unfold for most of us to receive a wake-up call and recap an inventory of our life's accomplishments and define what has yet to be accomplished. This is what *The Dresser* contends to do.

Set in England during the Nazi bombing raids of World War II, a Shakespearean theatre troupe find themselves in jeopardy on the eve of their *King Lear* performance. The actor to play King Lear, Sir (Thom Miller), is hospitalized due to a nervous breakdown and the troupe is faced with canceling the show.

Eventually, Sir dismisses himself from the hospital and finds his way back to his company's dressing room. There, he is caught between a crossfire among his fellow actors questioning if he is capable of performing on stage with his poor health.

Realizing his life-long devotion to the stage and his rapid aging, Sir envelops himself with feelings of insecurity and breaks down into a frenzy. Sir's dresser, Norman (Kyle Storjohann), struggles to persuade him to perform one more show, while assisting with his makeup. However, Sir resents his repeated routine prior to every show, such as painting his face and wearing clothes that are not his own.

Sir's wife and co-star, Her

Ladyship (Penny Slusher), backlashes at Norman claiming that Sir is too ill to perform. Meanwhile, the other cast members hold hostile feelings toward the man they claim to be cruel and self-centered. After moments of debate and mixed emotions, Sir's performance as King Lear is carried out.

Madge (Susan Shimer), the troupe's stage manager, displays the pressures of the theatrical world as she anxiously awaits to see that the actors and stage crew get their cues. In a clever scene, under the direction of Kathleen Halter, the wings of the stage and the troupe's rendition of *King Lear* are simultaneously performed.

During their interval, Her Ladyship again attempts to convince Sir to give his final curtain speech and retire from the stage. Sir, upon looking back at his life, argues that he has no choice but to continue his duty of acting and entertaining the war-stricken public, for he feels he is driven to act and obligated to follow his motto: the need to struggle for survival. Her Ladyship doesn't buy that line and regards him as a ruthless man who does everything for no one but himself.

Ruthless? Cruel? A self-centered individual? Perhaps true, but for a man like Sir whose nervous breakdown and old age served as his wake-up call to begin recognizing his priorities in life, time is ticking away to his disadvantage. He fears the loneliness that lies ahead and

desires the one thing no one can bring him—youth.

With a set design (Storjohann and Miller) resembling a dressing room circa 1940 and eye-catching Elizabethan costumes (Chu Zahradnik, Halter, the Chicago Park District Drama Shop), Ronald Harwood's *The Dresser* is a compassionately moving story with moments of laughter and an understanding of what life's pressures can bring.

The Dresser

Playing at Chase Park Theater
4725 N. Ashland.
Directed by: Kathleen Halter
Runs Fri. and Sat. at 8 p.m.,
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Latino art bridges cultures

By Simon Kristak
Correspondent

To help celebrate Columbia's diversity, the Expressiones Latinas Committee in cooperation with the art and design departments of Columbia, brought many shows, lectures and presentations to the school. These activities were designed to heighten cultural awareness within Columbia's Latino community and give non-Latino students and faculty a look into a culture other than their own.

Two of these events were art exhibitions. *Latino Graphics*, and *Taller de Grabado Mexicano* can both be found tucked away on the 9th and 10th floors of the Wabash building and they are worth the journey.

The art exhibits offer something special. "All this work is from minorities who are not from Columbia. This is the first time to ever do this," said Mario Castillo, curator of both exhibits and a Columbia faculty member. "All of the artists come from Mexico or the United States but none attend Columbia. They are all professional artists."

The shows featured the work of many artists, with many mediums being represented. The artwork had the flavor and the texture to stir one's senses and emotions but the space provided seemed limited. "The photography and art and design departments granted us permission to use the wall space on the 9th floor," Castillo said. "But we (art and design) need a good professional gallery for the students with adequate space." He is referring to the small gallery located on the 10th floor of the Wabash building, where the *Taller de Grabado Mexicano* (Mexican Printmaking

Atelier) was exhibited through May 12.

This exhibit, Castillo said, "gives Latino students the chance to see Latino art. The art builds pride and identity while giving Latinos something to reflect heritage-honoring feelings of Latinos," Castillo adamantly said. "It allows us to make contact with our tradition."

And it is important. This exhibit goes beyond being art, it is an affirmation for the Latino students and faculty and, hopefully, an awakening for all other cultures within the Columbia community. Everyone is welcome to enjoy the talents of these artists and everyone will take something different from them. "This exhibit is to make other students (non-Latinos) culturally aware — it's an educational process, to share, to help respect and appreciate culture," Castillo said. "Like the difference between Chinese food when you're accustomed to hot dogs and hamburgers," Castillo said with a smirk. "Art is the nutrition for the mind and soul. Art is the soul of culture."

Castillo goes on to say that maybe this show will erase some misconceptions about how minority art is perceived as low quality. Castillo also wants the show to raise the consciousness of people to show that art is important as a universal tool to break down boundaries between cultures and countries.

If you missed the show or you want more information, contact: Benjamin Vareka of the Mexican Printmaking Atelier, 2120 S. Halsted, Chicago, (312) 455-1114. This workshop is not limited to any race. It is a workshop for the people of Chicago.

Stillshines at opening

By Monique Chandler
Correspondent

A prolonged ovation was given to the world premier of *Still: One Man's Murder is Another Man's Birth*, on its opening night.

Written by Todd Komarnicki, the play began with the lights blinking and a gun shooting out the tires of a BMW. A few seconds later, a rugged man (Daniel Meyer) walked toward the side of the road for a brief rest, discovering the old beat-up car.

Michael (Darin Anthony) and Melissa (Dawn Maxey) are a college couple on their way back to Alabama State University. They came upon the car and tried to strip it of its valuables. They were startled to discover the rugged man on the side of the road, who was aware of their intentions, their past, secrets, dreams, traumas, and he even knew they were lying.

These kids ran into much more than they bargained for. The rugged man ended up manipulating them, framing them for the murder of the original owner of the BMW and scarred them for the rest of their lives.

"You can't incinerate guilt, you have it for the rest of your lives," the man emphasized.

Michael and Melissa were unconsciously dared to sell their souls to the devil. They were left in awe and disbelief that a stranger had knowledge to everything about them, even before they pulled their car over.

The ending reveals a cycle rec-

curing, which demonstrates the cyclical behavior in actual life.

To some, *Still* will simply be a good suspense story, a biblical allegory or it will be about being manipulated into grace when our souls are broken and we meet God face-to-face.

Komarnicki, an accomplished playwright and screenwriter and director Michael Unger outdid themselves down to the sighs, pauses and tears.

Other actors include Roy McCall as Gene the auto mechanic and Kirk Sanders as the young boy seen much later in the play.

Still: One Man's Murder is Another Man's Birth.

Playing at the Prop Theater,
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FACE VALUE

What can be done to improve the dorms for next year?

Photos by Lisa A. Adds



Soyini Strong
TV Production
Freshman

I feel in order to make the dorm a better place, we need a meal plan. We need more computers, at least one for every 10 students, and we need respect for the administration.



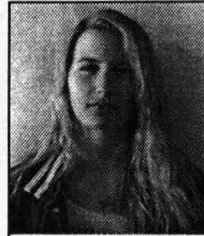
Michelle Dudley
Computer Graphics/
Advertising Art
Freshman

First of all, we need better communication. I also feel that all of the tight security makes most of the students here feel trapped. The whole point of being here is to learn about being independent and to interact positively with other students. The students need to know that if he/she has a problem with a roommate or even a neighboring student, that it can be solved civilly and not by calling the African-American or Latino Alliance or even the police.



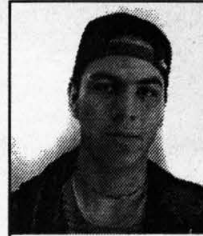
Chris Barrett
Film
Sophomore

Maybe have a neighborhood meeting, not like the one's they have had before, but one where the students get an opportunity to voice their ideas and concerns about the surrounding conditions. When speaking of living conditions, tear out the carpet. First off, the carpet gets ruined by cigarette burns being tracked in and other crap. Also, give more leniency toward guest sign-ins. My own grandmother cannot even come up and see me unless she has an I.D.!



Rebecca Strating
Undeclared
Freshman

Let the residents have more freedom. If the people here are considered adults, give them the same freedom and considerations. Also, get a director who knows how to work with students, someone who doesn't look down on them.



Michael Newman
Graphic Design
Freshman

I feel that, with the amount of money we pay for the dorms, it shouldn't feel like a prison. There shouldn't be so many rules and regulations.



Sara Ellen Gosney
Film
Freshman

Be more responsible. Be much more responsive to harrassment toward residents. I, and other residents of the dorm, have been harrassed, racially, by other residents and by visitors to the dorm. Security is getting much better, which is nice to see.

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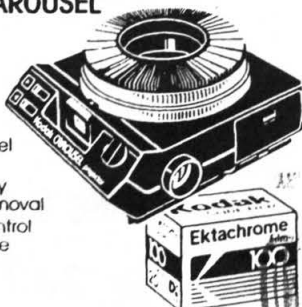
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