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columbia chronicle

VOLUME 22 NUMBER 5

MARCH 6, 1989

COLUMBIA COLLEGE CHICAGO

"Mississippi Burning" director goes on the defensive

By Susan Tengesdal and Mitch Hurst

In front of a packed Ferguson Theater last Tuesday evening, Alan Parker, director of the controversial film "Mississippi Burning," spoke candidly about his position on the film which has dominated public scrutiny in recent months.

Flying in from Berlin exclusively for the Columbia engagement, Parker addressed the film's criticisms and offered an insight to his film making philosophy.

The film, which has been nominated for seven academy

awards including "Best Director," is a story based on the disappearance of three civil rights workers outside a Mississippi town during 1964.

Black political activists have criticized Parker's interpretation of this event for its saint-like portrayal of two white FBI agents. His lack of attention to essential black characters also drew criticisms from black leaders and movie critics alike.

When asked whether being white should have disqualified him from making a racially sensitive movie, Parker adamantly defended his perspective.

"I do not make films from anything but a white point of view because I am white. In that respect, until a black film maker does it, it will always be done that way," Parker said. "The fact that it is said that I could not do it [making "Mississippi Burning"] is kind of insulting to me, actually, as a human being. I will not argue anymore about it because I made the film for reasons ... I know why I made the film."

Parker, who was offered to direct "Rainman," "Accidental

Continued on page 7



Chronicle/G. Joseph Guichard

Academy Award nominee Alan Parker fields questions about his film "Mississippi Burning" last Tuesday at the Ferguson Theater.

Smokers burned by ban

By Elizabeth Roller

The Clean Indoor Air Ordinance is not stopping students from smoking in non-smoking areas, it is forcing them into washrooms, hallways and stairwells.

"If people don't smoke in the designated areas, they smoke in the washroom. If they don't smoke in the washrooms, they smoke in the stairwells," smoker Bond Li, broadcast journalism, said.

"People will basically smoke wherever they want to smoke."

Part of the reason that students are smoking in non-designated areas is because the smoking areas are located far away from the classrooms.

"In an elevated building, it is impossible for students to go downstairs to smoke a cigarette during their breaks," Al Iton a security guard in the Michigan building said.

For this reason, many students are taking their smoke breaks in areas that are more convenient, ignoring the ordinance instituted by the city and Columbia in May.

In an informal survey taken by the *Chronicle*, 76 percent of the 50 students surveyed said the new smoking rules did not stop students from smoking in non-smoking areas.

The Clean Indoor Air Ordinance is a difficult rule to enforce, because there is no penalty for smoking in non-designated areas.

"There is no reprimand for the students who smoke," Iton said. "All we can do is remind them of the rules and ask them to abide by them."

Smoker Christopher Noel, theater, said, "It's a non-enforceable law. It's just common courtesy, people have to make their own judgement calls."

The *Chronicle* survey also found 68 percent of students polled, did not believe the rules could be enforced by the school.

In the city of Chicago, as well as at Columbia, the law has not put any smokers behind bars.

"We would be happy to try them," Lawrence Simon, assistant corporation council for the city of Chicago's Department of Law said. "But to my knowledge, none of the smokers have been prosecuted."

The lack of signs indicating campus smoking areas, along with the scarcity of such areas, may be a couple of the reasons why smokers continue to disobey the new restrictions.

The *Chronicle* survey also found 40 percent of the students on campus smoke cigarettes. The school provides students with only two legal smoking areas; a section of the Hokin Student Center and a section of the

basement in the Michigan building.

Although restaurants in Chicago must abide by the ordinance, the given space of smoking and non-smoking areas are determined by the percentage of smokers vs. non-smokers.

"They [smokers] need more smoking areas," non-smoker Mike Kaufman, television, said in reference to Columbia students.

"People who don't smoke shouldn't have to be around smoke. But on the other hand, smokers are people too."

"Just because they smoke, they shouldn't be taboo," Kaufman added.

To make the ordinance more tolerable for all students, smoker Terry Gatechair, commercial art, felt that Columbia should divide the areas more evenly to provide smokers with more areas to smoke in, as well as, giving non-smokers equal areas of clean air.

Humdrum attitude taken on flag incident

By Anne Marie Obiala

Reaction from Columbia students and faculty ranged from apathetic to disturbed following a veteran protest of an exhibit at the Art Institute last week.

Art Institute student Scott Tyler was accused by veterans of defaming the American flag when he spread it on the ground in an exhibit titled, "What is the Proper Way to Display the American Flag?"

Columbia art student Brent Showalter was surprised people went to great lengths to protest.

Chairman of the Art Department John Mulvany said, "It's unfortunate that it happened. One of the potentials art has is to offend people, but the First

Amendment is to protect that right."

"It was a little too ridiculous to be truly angry about, although it did make me angry," art student Maria Bullok, said. "I don't think censorship has a place as long as it's one artist's interpretation of something."

Ian Weaver, fine arts/fiction, said he thought the incident was strange because "We have freedom of expression but I don't know where to draw the line." He said he thought the art object was disrespectful.

"They didn't respect [the artist's] thinking," Anthony Binder, photography/advertising, said. "It was kind of upsetting. It does make you think about what the world is coming to."



Members of "The Bad Examples" plan to eventually make the Grammys. Present at the signing of the contract were (top, l-r) AEMMP founder Chuck Suber, vice-president Karen O'Connor, president Zan Hefner, (bottom, l-r) Tommy O'Brien, Terry Waether, Tom "Pickles" Piekarski, and band leader Ralph Covert.

AEMMP Records signs its prize

By Karen Brody

AEMMP Records, the school's in-house record label signed "The Bad Examples," Feb. 25, to a year-long push for major label attention.

AEMMP, a not-for-profit organization run almost solely by students, will strive to sign the band to a major label by means of gaining radio, public and television attention.

The four-member band has been united a mere six months, however, band leader Ralph Covert and Terry Waether have been together for three years.

Covert, 26, is the sole song writer and lead vocalist; Tom "Pickles" Piekarski, 36, is the bass player; Waether, 28, is the drummer; and Tommy O'Brien, 33, is the lead guitarist. The band members are not Columbia students.

Covert submitted a tape to AEMMP Records a few years ago and was rejected.

"I applied here three or four years ago when I really sucked. Bless you for rejecting me then so you can have me now when I've got something to actually take advantage of. I don't have a 100 copies of an embarrassing album out there," Covert said in relief after the signing.

In terms of goals, the band members are still absorbing the impact of the AEMMP agreement. However, when asked to speculate O'Brien said he's hoping "to make a mark" and short term, reap radio and local recognition.

Covert is shooting for bigger things.

"We're going to sell a billion records, play gigantic concert halls, make a lot of money and be on the Grammys. Or to do like the Beatles did—to turn the industry on its ear."

"Lead singer Ralph Covert is very energetic," according to AEMMP President Zan Hefner.

Continued on page 3

Columbia Events

Tuesday, March 7

A.M.A. will hold a meeting in room 813 in the Wabash building at 12:30 p.m.

Wednesday March 8

Channel 5 sports anchor and reporter Warner Saunders will speak in room 819 in the Wabash building at 10:30 a.m. All are welcome.

Amnesty International will meet in room 805 in the Wabash building at 5 p.m.

Thursday March 9

Lunch and Learn Series continues with Majors, Wanna-Be's

and Media panelists including: Renee Ferguson, WMAQ-TV, Mike Flannery, political reporter, WBBM-TV, Thomas Hardy, political editor, *Chicago Sun-Times* Steve Neal, political editor, *Chicago Sun-Times*. Noon —1 p.m. in the Ferguson Theater, first floor of the Michigan building.

Award winning science fiction novelist and editor Frederick Pohl talks about his experiences in the Soviet Union while researching his best-selling novel *Chernobyl*. Tune into 91.5 WBEZ at 10:30 a.m.

Career Opportunities

The **WILLIAM B. RUFFLES JOURNALISM SCHOLARSHIP** announces the 1989-90 \$2000 annual award named for the former editor of the Dallas Morning News. For information and details on application see Bobbi Rathert in the Journalism Department. March 31, 1989 is the deadline.

ART RESOURCES INTERNATIONAL Washington, D.C., announces the availability of "Money to Work/Grants for Visual Artists"—an up to date guide with information on grants and applications. Send \$6.50 plus \$1.50 for shipping and handling to: Art Resources International, 5813 Nevada Avenue NW; Washington, D.C., 20015. (202/363-6806)

INTERNSHIP OPPORTUNITIES: Volunteer, paid, some with expenses, transportation and other benefits. See the Career Services Job Board, 6th Floor Michigan Avenue for a complete update on Spring, 1989. All Majors.

(The above information has been provided by the Office of Career Services. For further details concerning the internships and opportunities list, contact Monica Weber Grayless in the Career Services office, Room 607, main building.)

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The Columbia Chronicle is the official student-run newspaper of Columbia College. It is published weekly 21 times throughout the school year and released every Monday.

Views expressed in this newspaper are not necessarily those of the advisor or the college.

All opinions meant for publication should be sent to the Chronicle in the form of a typewritten letter-to-the-editor.

Stetson's "The Meeting" wins theatrical recognition award

By Mary Gardner

Jeff Stetson is an African-American college administrator who is widely respected for his work in the theater, and a man whose time has come.

Winner of the \$2,000 Theodore Ward Prize, writer Jeff Stetson will have the privilege of seeing three of his plays premier this year. Stetson has garnered over eight NAACP theater Image Awards, which included Best Play and Best Writer. He is also a member of the Los Angeles Black Playwright and Dramatists Guild.

The play titled, "The Meeting" has already made its debut at the Chicago Theater Company under the direction of Chuck Smith. Stetson's other works, "Father and Other Strangers" and "The Men Shall Also Gather" and "Fraternity" will also premier this year.

Stetson is no stranger to the theater, his involvement began 15 years ago.

Stetson's concern about the history of African-Americans is self-evident in his work. "Hollywood has a tendency to create the wrong illusions of the African-American man and I'm very concerned about that," Stetson said.

One work of Stetson's "The Meeting," deals with a scenario between Malcolm X and Martin



Director Chuck Smith and Jeff Stetson

Luther King, Jr., where these two great African-Americans shared different views of dealing with white America.

Malcolm X was a black nationalist and Martin Luther King, Jr., was a civil rights leader who strongly believed in non-violence, yet the characters of these two great men were questioned by white America.

Greg Alan-Williams, who plays Martin Luther King, Jr., has been involved in theater for 12 years. Harry Lennix, who plays Malcolm X, advises that aspiring actors be true to themselves and think about what type of statement they are trying to make. Both agreed that their ob-

jectives were to bring out the writer's message of truth about these two great individuals.

The play, "Fraternity," deals with the 1963 bombing incident in Birmingham, Ala., where a church associated with the civil rights movement was bombed and lives were lost.

"Fathers and Other Strangers" is about a son who attempts to create a closer relationship with his father, now deceased.

Stetson has earned respect for his work. He has succeeded in creating a positive atmosphere whereby his characters also speak of hope for the future.

Stetson hopes to forge ahead into film, television and possibly screen plays.

Weisman scholarship fund increases by \$10,000

By Kelly Fox

Applications for the Weisman Scholarship are available for students who need funds to complete communication projects.

In order to qualify for the scholarship, applicants must be a graduate or undergraduate and have completed between 12 and 16 hours, respectively, in the fall and spring semesters. Public Relations Department Chairperson Connie Zonka, said that \$18,000—up \$10,000 from last year—is available for distribution among 20 students.

The deadline is April 3. Applicants will be judged on their

project's potential contribution to the community and how they may further be used in their field of interest.

Since the projects are evaluated by professionals, particularly those involved in Chicago communications, students will have the opportunity to work with field experts.

Last year, Weisman Scholarships were given to 17 Columbia students. One recipient, Laura Whisenant, used her grant to film a documentary on New Orleans. She said that completing the application is a lot of work.

"You have to put your whole idea down, research it, make sure that it is feasible and then you have to present it to them in a package. It's not easy," Whisenant said.

Some students who qualified for the Weisman Scholarships have benefited further from the recognition. They have been offered jobs and additional funding for their projects.

Students can learn more by visiting the Dean of Student Services office in Rm. M601, or by calling Connie Zonka at 663-1600 ext. 423.

"Pixels" displays Midwestern computer artist's winning works

By Stephanie Wood

"Brave New Pixels," a showcase of computer graphic art, opens March 3 in the school's art gallery. The entries submitted for the opening, range from sculpture, 3-D and video to time arts, installations and interactive programs.

"This is not a student exhibit, it is a competition," Bill Linehan, director of computer graphic arts said. "Students were encouraged to submit entries if they were working on a professional level."

The exhibit is sponsored by the Columbia College Art Gallery and ACM/Siggraph. Siggraph is a special interest group in computer graphics that spon-

sors shows in many cities.

"This is a good opportunity for students to see what is being accomplished in the computer graphics field," Linehan said. "The students will be able to see how their work compares to people working in the field."

Winning entries came from individual artists or non-profit organizations of Illinois, Wisconsin, Indiana, Iowa, Missouri, or Kentucky. The selections were made by a six-panel jury.

Denise Miller-Clark, director of the Columbia College Art Gallery and The Museum of Contemporary Photography and Ellen Ushioka, assistant director, were members on the jury panel. The other jurors were represen-

tatives from The Art Institute of Chicago, University of Illinois/Chicago and ACM/Siggraph and Post Effects.

"The exhibit will be very interesting and feature many unusual pieces," Linehan, who was chosen a contestant in the exhibit said.

"Siggraph is considered an expert in the field of computer graphics and it is a great opportunity for Columbia to be working for them. Many other schools were interested in hosting this exhibit," Linehan said.

The opening reception for "Brave New Pixels" is Friday, March 3 from 5 p.m. to 7 p.m. at the gallery, 72 E. 11th St. The exhibit will run through April 14.

AEMMP

Continued from page 1

"He's a very witty individual and he really responds well to the crowd, and they to him. The band has a sharp wit."

Covert has been the promotion manager for the band. He said in a word, the band is "fun-loving."

AEMMP directors all agreed the band's most attractive trait is the song writing. Covert explained his creative lyrical process.

He described it as a "seduction by life." And adds, When I

write a song it's not specifically about something but from a specific emotional touchstone. I take one moment or one emotion and tunnel vision, as if life were always like that."

He doesn't think a band's "look" is vital to their being a success.

"The only strong suit in rock 'n' roll is what your songs are. If you've got great songs you can be ugly and they'll [the public] say, 'God, what a great ugly band.' We tear stages apart," he said referring to the band's high energy level.

Covert's own account of his vocal sound was, "Barry Manilow playing with the Sex

Pistols." But all kidding aside, Covert said he was flattered when told he sounded similar to Paul Carrick and Paul Rogers. Others after the signing likened the band's sound to that of the early Beatles.

Dennis DeYoung of Styx agreed. When Vice-President Karen O'Connor handed a tape to DeYoung at a function, she never thought he'd call Covert to wish his best. And DeYoung was impressed by the tape, O'Connor added.

While numerous bands and solo artists submitted tapes to AEMMP, "The Bad Examples," happened to be at the right place at the same time as

AEMMP Vice-president Karen O'Connor and other AEMMP members.

They were performing at Lounge Acts, 2438 Lincoln Ave. when AEMMP members sparked interest in the band. Ironically, they were there to hear "Pat McCurdy and the Confidentials," which submitted a tape to AEMMP for consideration. After purchasing a tape produced by the "Bad Examples," AEMMP directors asked the band to enter the competition. The two bands ran neck-in-neck for first place. But based on unanimous vote from the related class, "Decision Making: the Music Business," "The Bad Examples" took the lead.

Farrell said the "Confidentials" were a "little too pop—too mainstream" in comparison to "The Bad Examples."

Waether said the band is appealing to a large population.

"We're not an image band. We have a flutter-ound than pop—more like pop-rock."

Covert reiterated his comments, "Our goal with image is, we feel what we have and what we are as individuals, is pretty unique. So, we're not trying to create any image necessarily—kind of what we are is ... well, we're bad examples. We like drinking and chasing women, staying up all night. We primarily like music," he added.



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columbia chronicle

No butts about it

The sweeping smoking ban has left smokers choked up and fuming about no place to go. Puff-puff they go in the washrooms, the stairways and the elevators.

As pressure mounted in City Hall from non-smokers demanding clean air space, the non-smoking ordinance was passed. Columbia, as law-abiding institution, quickly posted red and white "No Smoking" signs and removed ash cans. The cans were generally ignored by most people, unless they tripped over them holding doors open.

But the smokers miss them.

Prior to the ban, smokers generally respected non-smokers' right to clean air. Smokers could be found chatting in a portion of the hallway during class breaks and non-smokers could be found in others. The rights of smokers were respected by non-smokers when they would move away from the smoke-filled section of the hallways. The rights of non-smokers were respected when smokers re-

frained from their habits during classes and in the elevators.

Smokers burn butt holes in the carpeting, ruining the school's property. Those bold enough to smoke openly, despite the "No Smoking" signs, face reprimanding stares from yearning smokers and nonsmokers upset by the blatant disregard of the rule. A large portion of the student body smokes, so, by banning butts, smokers have been openly discriminated against.

Remember sneaking a drag in washroom stalls in high school? Remember wondering just how far you could go in rebelling against smoking rules?

The remedy for such a situation is not clouded with smoke but is crystal clear. If a section on each floor in each building was labeled a designated smoking area, the washrooms, elevators and stairwells might clear up.

Smokers would again be welcomed in the students' society with a designated area for them.

Flag abuse:

Artistic freedom or ineptitude?

Scott Tyler has a few things to learn. The School of The Art Institute student, who caused a ruckus at his school's respective museum with his exhibit, "What is the Proper Way to Display the American Flag?" doesn't seem too sure about exactly who, or, what, he is.



In the Feb. 28 edition of the *Chicago Tribune*, Tyler describes himself as "a revolutionary and a proletarian internationalist." Oh really? Indeed.

The Random House Dictionary of the English Language (second edition, unabridged) defines proletarian as "pertaining to or belonging to the proletariat." It defines proletariat as (in Marxist theory) "the class of workers, esp. industrial wage earners, who do not possess capital or property and must sell their labor to survive."

Obviously, Tyler does not fit into that definition, as he certainly has time for pursuits other than merely selling his labor to survive. He must have some capital, as well. After all, he attends one of the more prestigious and expensive art schools in the country. One does not suppose that he paid for his tuition by selling his art—at exactly what type of industrial toil do you slave, Tyler?

When I first heard of this brouhaha at The Art Institute, my sympathies were originally with the artist. While I found the display of our flag rather tasteless, and probably needless, I was firmly on the side of the artist's artistic freedom of expression. I supported Tyler's right to exercise his artistic license. But it seems that this has nothing to do with artistic freedom of expression. This is a political statement, pure and simple.

Fortunately for Tyler, political statements are also protected by our Constitution under freedom of speech. Protected, that is, unless they advocate the armed overthrow of the government. That's one definition of a "revolutionary," now isn't it?

Is that what you are doing Tyler, advocating the violent overthrow of our government? Perhaps you would like to backtrack from such a label, since it would negate your protection from the law. Probably, huh.

Okay, let's see what Tyler has learned so far:

1. He's a doubtful proletarian.
2. He's a doubtful revolutionary.

I would add here, that in my opinion, Tyler is a doubtful artist, as well.

Lance Cummings

Letter to the editor

To the editor:

Can someone tell me if this is right? As a college student, I know that there are a lot of things that I can and can not change, but I am going to try and change one of them.

On Feb. 21, I walked into the fourth floor MacIntosh lab, sat down and tried unsuccessfully to use the computer. I went to the lab assistant for help, and was told that the disk had been upgraded. The lab assistant explained to me why my disk would not work and whom to talk with about the problem. The following day, I tried to solve my problem, but was stopped by a Ms. Rebecca Aist, who strongly

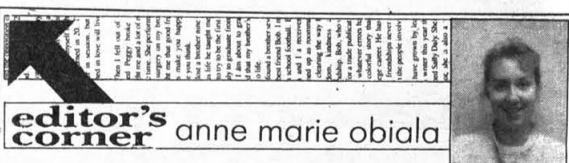
told me that since I was not enrolled in a MacIntosh class this semester, I could not use the lab at all. Period, discussion over!!

This information upset me because I could not enroll in the advanced MacIntosh class this semester since it was offered only one day at one time. And the knowledge that I have learned will be useless to me without practice.

I hope that I am not the only student in this bad situation. Again, I ask this question, can someone tell me if this is right?

Cheryl Jones
Junior
Marketing/Communications

The Chronicle
will reserve
space each
week for reader
commentary.
Letters should
be 250 words
or less.



Snoopy neighbors: just can't shake 'em

It was a cold, quiet night when I rushed out of the house, late as usual, to my local polling place.

Every time I go there, I face the usual humdrum chit-chat, local gossip and mild nosiness. I get embarrassed and vow I'll go in next time at 6 a.m., so no one will see me.

You see, the same people are always election judges and they all know my family now for 21 years from the neighborhood. Their kids went to school where I went to school, they go to the same church, shop at the same stores and bank where my mother worked.

I have a serious problem. I must confess, with seeing those perfect people, I never hear the end of, "Anna, so-and-so's son made the honor roll again. Why aren't you on it?"

"Anna, so-and-so's daughter just got her fifth scholarship. Why didn't you get one?" is also one of my parents' favorites.

It's like living in a small town, where everyone knows everyone and everything.

"Hi Anna, how's your mother and father? How's your sister doing? I haven't seen you around for a while, have you been ill lately?" The concerned neighbor questioned intently.

"No, I've just been busy," I respond.

"Oh, how so?" The concerned neighbor pursued the inquiry. After hearing my insufficient reply, the concerned neighbor followed up by informing me how wonderful her two daughters were doing, how much money they're making and oh, by the way, "aren't they your age?"

After I handed my ballot to another election judge, the neighbor on the corner, I ran out to keep my appointment at another polling place. I was an official news reporter for NBC News.

I hurried to my assigned site and when I arrived I gasped to find the same scenario there, as at my own polling place. A row of ladies were chit-chatting about so-and-so, who came in with her precious child who had no hat on. "And it was so cold out," they gossiped.

One lady was telling another about her two sons and how one refused to shovel snow.

The other responded by telling her that one of her daughters refuses to do her own laundry and it was piling up next to her bed. Her daughter's room was so messy that she hated going in there.

Then the precinct captain came along, upset that his precinct's turnout was not 100 percent. He read off names.

"This family went on vacation and didn't tell me. I was counting on their votes. This guy didn't come in yet and his phone is busy," he complained, shaking his head.

I guess it is a small world. I guess you can't escape those kind, friendly neighbors who you see only on election days and when you're washing your car in front of the house in the summer.

A review of Black History Month in the Hokin



Many students listen to Thompson's speech.

Photos by Jill Dolan



Students gather in the Hokin Student Center to celebrate Black History Month.



Jonathon Kuykindoll discusses the day's events honoring Dr. King.



Ray Thompson gives his rendition of Dr. Martin Luther King Jr.'s "I Have A Dream" speech.

Deadend

By Brian Cade



Photo Poll

Who would be your dream date and why?



Tom Tarpey
Sophomore
Illustration

Kathy Ireland. I thought she was gorgeous on the cover of Sports Illustrated...and she's got the money. She could take me to parties where I could meet more beautiful women.



Patty Malecke
Freshman
Music Managment

Richard Marks. I think he's a marvelous performer and a great looking babe. A great date would be dinner and seeing a comedian or a rock concert.



Debra Randle
Freshman
Broadcast Journalism

Eddie Murphy because he looks good and he's got a great sense of humor. He's making money. I'd go anywhere he'd want to go.



Dave Burlingane
Junior
Sound Engineering

Vanna White. I like the clothes she wears and I would like to be on a deserted island with her.

Headzone

By Chris Basis



"True Believers" mimics gimics

By Chris Langrill

I liked the new movie, "True Believers." But I'm a little ashamed to admit it.

The producers and writers seemed to have combined just about every successful Hollywood formula available, in an obvious attempt to make the movie a hit at the box office.

As a result, "True Believers" is an action-adventure, mystery-courtroom, drama-buddy movie. There are even a few laughs thrown in. The script revolves around a young, yuppie lawyer of the '80s joining forces with an old, liberal lawyer of the '60s. If the producers/writers had thrown in a baby ("Two Lawyers and a Baby") they would have pulled every available string.

But the movie works.

One of the main reasons it works is actor James Woods. Woods, who also starred in "Salvador," and "The Boost," gives a great performance as the liberal

lawyer who is talked into defending a young Asian man who was imprisoned eight years earlier.

In the past few years, Woods has strung together a series of fine cinematic performances. If he continues with his current pace, he will soon be one of Hollywood's biggest stars—and deservingly so.

The verdict is still out on Woods' counterpart in the movie, Robert Downey, Jr. Downey plays the role of a young, yuppie lawyer quite competently. And, following his role in "Less Than Zero," it is obvious he wants consideration as a serious, young actor. But I'm still not convinced that in his next role he won't be starring in "Johnny Be Good Goes Up the Academy." In other words, he still has an image to overcome.

Another major reason the movie works is director Joseph Ruben, whose credits include, "Dreamscape," and "The Stepfather." A relative newcomer to

directing, Ruben displayed his talent brilliantly in 1987's "The Stepfather," a great example of how a thriller can still be made. He managed to create a thriller that relied on suspense and tension rather than on spewing blood and guts.

"True Believer" is more a mainstream, commercial effort for Ruben than his previous feature film, but he manages to retain his artistic integrity.

He shows his skill for directing throughout the movie, especially in the flashback sequences, reconstructing the events of the crime.

The segments are filmed in black and white, and the mood and cinematography are so appealing, they almost serve as a film within a film.

Ultimately, it is Ruben's skill as a director and Woods' acting performance that make this movie more than just another attempt to make money at the commercial box office.



James Woods and Robert Downey Jr. in "True Believers"

Cockburn digs his roots

By Matthew Kissane

The old man of the musical editorial page, Bruce Cockburn, is back. The Canadian guitarist/composer, relying on his inspiring lyrics, has quietly made a niche in the music scene as a reliable orator.

"Big Circumstance" is the latest volume in the encyclopedia of the world-roving Torontoan. Cockburn (pronounced Coburn, like the Rooster, not like what you get when you shoot a rooster with a flare gun) is a rock journalist, penning songs in Tokyo, Central America, Europe and Nepal, among other remote corners of the world.

"Big Circumstance" encompasses recent trips to Nepal, West Germany, Nicaragua and the remote Queen Charlotte Islands of Northwest Canada.

Musically, the album shows Cockburn's transgression to his folk roots. As one of the most progressive musicians of the last 19 years, it comes as a surprise that this man who moved from pure folk through jazz, reggae, Native American and urban soul in his compositions so positively would go back to a folk/country sound with his most anticipated release.

The single "Where the Death Squad Lives" is the hardest-rocking song on the record. Cockburn, a Christian pacifist, bares his emotions uninhibited by 1984's "If I Had a Rocket Launcher" in this song, attacking the contra "goons" of Central America.

"Sometimes I feel like there's a padlock on my soul/ if you opened up my heart you'd find a big black hole/ but when the feeling comes through, it comes through strong/ if you think there's no difference between right and wrong/ down where the death squad lives."

The album's opening cut "If a Tree Falls" pays tribute to the Canadian government's progression in the clearing of the scenic islands inhabited by the Haida Indians. Cockburn spent a few months in the Queen Charlotte Islands with a Canadian human rights organization in 1986, inspiring several songs.

Cockburn keeps his religion away from the right as he attacks religious institutionalizing in "Gospel of Bondage." "Stranded at the Stable Door" conjurs up memories of another Canadian group, the Band, whose biblically-inspired "The



Bruce Cockburn

Weight" dripped with the same conviction. A classic Cockburn lyric appears in the third verse, "Blessed are dead for love and those who cry for peace and those who love the gift of earth, may their gene pool increase."

"Radium Rain" interprets a conversation between Cockburn and Chernobyl's plant manager in Cologne, West Germany following the nuclear plant's disastrous leak in 1985.

Cockburn incorporates seething blues numbers, upbeat country and vintage rag into "Big Circumstance." A classically-trained guitarist from Boston's Berklee Academy, Cockburn is an underrated axe man and it shows with this vibrant new release.

International film fest approaching

By Shari L. Mannery

Women in the Director's Chair will launch its Eighth Annual Film and Video Festival, March 8-10, at Chicago Filmmakers, 1229 W. Belmont Ave.

RISK, the title of this year's festival, will feature works directed or produced by women from six countries and 15 states.

WIDC organizers said the films and videos represent topics from as far away as Australia and as close as Clark and Diversey. They acknowledge the history of nurses, Australian women, farm workers, feminists, prostitutes, Mexican and Russian immigrants and strippers.

Also planned is Risky Business I and Risky Business II, panel discussions focusing on the challenges women face in the male dominated film and video businesses. The discussions will also examine the financial, personal, emotional, or physical risks that may occur in the process of film making.

Karen Carlson, a member of WIDC's planning committee, said that more than 50 films will be shown.

"We have a broad range of films. Segments will include films by, and, about the handicapped, minorities in the United States and elsewhere, and misconceptions about aging," Carlson said.

Other festival highlights will include a tribute to Studio D, a division of the National Film Board of Canada devoted to films for, and, about women.

Carlson said many Columbia students will serve as volunteers for the five-day festival and she hopes that others will attend.

Festival tickets are \$5 for each program presented Wednesday through Sunday for the general public. For students and senior citizens over 65, admission is \$4. Tickets may be purchased in advance. For further information, contact WIDC at 281-4988.

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LW	TW	SAMANTHA FOX/ Love House	JIVE
2	1	HAZEL DEAN/ Turn It Into Love	CAPITOL
3	2	JOMANDA/ Make My Body Rock	BIG BEAT
4	3	SAFIRE/ Love Is On Her Mind	CUTTING/POLYGRAM
5	4	SORAYA/ I Never Loved You	SUBCULTURE
6	5	TEN CITY/ That's The Way Love Is	ATLANTIC
9	8	CANDI/ Under Your Spell	WTC/CBS
10	9	GINA GO-GO/ I Can't Face The Fact	IRS
12	10	SAMUEL/ Don't Set Me Free	CAPITOL
14	11	WILL TO POWER/ Fading Away	CUTTING
17	12	STOP THE VIOLENCE MOVEMENT/ Self...	EPIC
18	13	BRENDA K. STARR/ You Should Be Loving Me	JOVE/RCA
21	14	APPOLLONIA/ Mismatch	MCA
20	15	DINO/ 24/7	WARNER BROTHERS
22	16	EL DEBARGE/ Real Love	4TH & BROADWAY
23	17	RAIANA PAIGE/ Open Up Your Heart	MOTOWN
24	18	ALEXANDER O'NEIL/ What Can I Say	SLEEPING BAG
25	19	ANGEL/ Angel	TABU
26	20	NEW EDITION/ Crucial	MUSIC CONNECTION
27	21	LOOSE ENDS/ Life	MCA
28	22	ANTHONY THOMAS/ Don't Say Goodbye	MCA
29	23	PAJAMA PARTY/ Yo No Se	NEXT PLATEAU
30	24	TRACES OF LOVE/ Don't Take Your Love	ATLANTIC
A	25	SAMANTHA FOX/ I Only Wanna Be With You	SELECT
A	26	YOLANDA MILLA/ When The Pieces Fall	JIVE
A	27	THE FUNKY WORM/ Hustle (To the Music...)	W.A.S.O.C.K
A	28	ARLENE/ Who Will It Be	ATLANTIC
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Hard-driven principal Joe Clark (Morgan Freeman) spends a light moment with a physical education class in "Lean On Me."

"Burning"

Continued from page 1

Tourist," and "Dangerous Liaisons" opted to turn down these projects and concentrate on films with more social and political backbone.

"The reason we did it was to provoke argument and debate about not just a particular time in American history, but a particular problem—racism," Parker said.

Anthony Loeb, chairman of the Film Department and moderator of the event, expressed his personal views concerning the film and his admiration of Parker.

"I think it ['Mississippi Burning'] brings sensibility to bear that's haunted America. It depicts a violence and a bigotry and a hatred," Loeb said.

The significance of Parker's appearance at the college added respectability, but the quality of his views brought new insight to students as to his genius.

"I think he's an author, a real film maker in a tradition that is very uncommon," Loeb said. "This is a man who quite directly and quite consciously contradicts the moment."

Tremendous feedback resulting from his visit brought students to a higher plateau, by understanding the mechanics of film making as being a personal process, not a "factory process."

Parker, who has made appearances at UCLA and other leading film schools in the country, sincerely expressed the warmth he felt during his visit.

"There is a hostility and a jealousy that is palpable on the coast at the major film schools that he didn't feel here. That's a very deep compliment," Loeb added. "We really made a friend." Loeb commended the efforts of Sue Mroz, an administrative assistant for the Film Department, whose connections through the Chicago International Film Festival made the event possible.

Despite attempts of ABC's *Nightline* to acquire Parker for an appearance opposite his main critics, he declined the invitation to avoid being manipulated by American television.

"To me, *Nightline* is Morton Downey, Jr. with suits," Parker wittingly remarked.

Although so much criticism has been centered round the film's director, Parker spoke out against his critics and questioned their motives.

"If Benjamin Hooks of the NAACP thinks that it's not accurate or he has something else to say, that's fine," Parker remarked. "In order to give him a platform, the film has allowed him to do that because he couldn't get on national television otherwise."

Several Columbia students vocalized their strong convictions concerning the issues raised over the film.

Tough love lights "Lean on Me"

By Matthew Kissane

Someday in the American Tough Guy Hall of Fame, Joe Clark's plaque will appear next to George Patton, Woody Hayes and Billy Martin. Like the others, Clark won the trust of people in a tough, aggressive manner.

"Lean On Me" is his story as interpreted by film makers Norman Twain and "Rocky's" John G. Avildsen. Clark took over an extremely underprivileged high school and built its respect by patrolling the halls with a bull-horn and baseball bat.

The controversy that put Clark on the cover of Time Magazine is at the core of the film. The challenge he faced against the school board, parents and mayor becomes a triumph, but the right and wrong is left up to the audience.

Clark, played by Chicagoan Morgan Freeman, is a tough guy

put in a tough circumstance, making the movie much more intellectually stimulating than such other emotional extravaganzas as "Rocky" and "Flashdance."

Freeman combines the street pimp he played in "Street Smart" with the Easy Reader he played on PBS' "Electric Company" to come up with his tough, but cool Clark character.

The opening scene takes place in Paterson, New Jersey's highly-acclaimed Eastside High School in 1967. Clark teaches his students the roots of their civil rights through intellect games and the class responds vibrantly to his big brother-like personality.

But the fighting Clark leaves the school after being betrayed by his colleagues in a union battle and becomes a grade school principal.

Twenty years later, Eastside's halls are decorated by gang symbols, spiced with controlled substances and patrolled by hood-

lums. Gangsters beat up teachers, lock kids in lockers for not paying up their crack debts and rape girls in the bathrooms.

Schools superintendent Dr. Napier (Robert "Benson" Guillaume) is called to the mayor's office to discuss the possibility that the state would take over the institution.

The school failed to pass the required 75 percent of its students in the latest efficiency exam. The state threatened to take over if the quota was not achieved on the next one.

Clark, who built himself a reputation as "Crazy Joe," is called to head the school. He immediately expels more than 300 deviant students and receives heat from their folks.

Clark fights an uphill battle against the parents, community, law and the students' deflated egos. He wins some hearts, loses some students and fights a great fight. Like "Rocky" you'll just have to see the ending.

Garfield West, a junior marketing major, disapproved of the movie from its opening scene. He pointed out that minorities would be lying on the baseboard of an integrated car, not riding up front together. He expressed his concern over the distorted depiction that would only confuse movie-goers.

"The aftermath of going with a fictionized point of view is that people come out of the movie theaters with an inaccurate perception of Mississippi in 1964," West said. "It should have had a disclaimer or been done differently."

West concluded that it is now up to black film makers to show black history in America in modern times. "It should not take an Englishman to do that."

Francene Boyd, a senior interior design major, lived through the turbulent '60s and refused to see the film to avoid painful memories.

"When we blacks go see a movie that deals with race, it brings up memories of conflicts that I remember," she said. "I don't want to go through that again."

Boyd spoke of her concerns that the film would only aggravate racial tensions and conjure up old ones.

Despite personal objections inherent in any controversial film, Parker insisted that any inadequacies must be accepted.

"You cannot please everyone and if you make a political film, it can never be political enough," Parker said.

From a director's viewpoint, Parker conceded that film cannot change the world. "You suddenly realize that the problems of life are infinitely more important than film."

Quite openly, Parker admitted that his portrayal may have faltered, but the subject matter was too important for him to ignore. His aspirations for the film

were laid down due to strong opposition from black activists. He had hoped that the film would be embraced by more political groups and start a trend in producing similar social commentaries.

Parker views film as intangible in its concrete casing, only until the film is broadcast on the screen and people react to it does a film exist.

"They [Gene Hackman and William Dafoe] might be the movie stars in the film," Parker said, "but they're not the stars of the film—not to me. To me, the loudest voice in the film isn't white at all...it's black."

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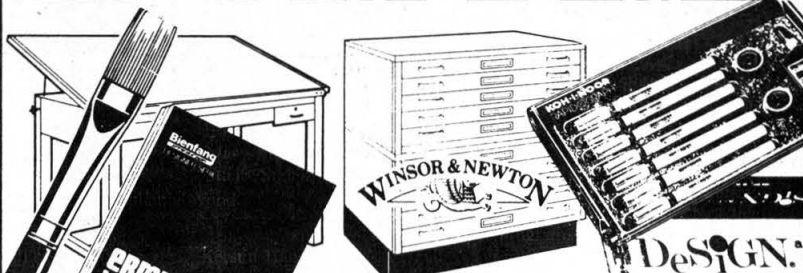
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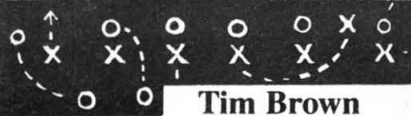
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Tim Brown



locker room lines

Tyson's a boxer, not a target

Mike Tyson, Mike Tyson, Mike Tyson.

The thought of his name, concerning his private life, kind of makes my stomach turn a little bit.

But what can you do, no matter how often you mention his name, the man can back what he says.

Tyson, who defeated Heavyweight Frank Bruno in a less than impressive way, scored a fifth round knockout at the Las Vegas Hilton on Feb. 25.

Hopefully now, after the championship fight, things will finally settle down and we can put our minds to rest about Tyson.

The next time Tyson should be mentioned is when his next fight is announced.

Don't get me wrong, he is a great fighter, maybe one of the best ever, but I am getting sick of hearing about his personal life with his ex-wife, Robin Givens.

Don't you think the public would have enjoyed Tyson a little more if his divorce was a little more subdued.

A little less Givens/Tyson talk would have made for a much more enjoyable fight, instead of burdening the public with their so-called marriage.

But the media is also to blame.

The more coverage they get, the more irritating it gets.

But look, here I am contributing more to the story, giving them more ink. I can only hope to put to rest a saga between Tyson's biggest mismatch of his career, Robin Givens.

Don't get me wrong, I think that Tyson deserves the same recognition Mohammed Ali received when he was the reigning Heavyweight champion.

The 22-year-old (yes, he is only 22-years-old) deserves better than all of the negative criticism he has received in past months.

Tyson's opponent will probably be fighting Jose Ribalta, a Cuban living in Miami. Tyson knocked him out in the 10th round in 1986, one of Tyson's longest fights (to my recollection) and a semi-worth opponent at best.

Tyson deserves ink splattered on his boxing skills alone. Lately, all the press Tyson has received has been because of Givens, and, yes, fight promoter Don King.

It's too bad that Tyson has had all of these misfortunes in his personal life (over \$5 million in misfortune in his fight against Bruno).

But when you get right down to it, Tyson is 36-0, virtually manhandling everything that gets in his way. His record alone proves that he is worthy of positive recognition.

Why doesn't the media leave Tyson and his personal life alone so we can just enjoy Mike Tyson, probably one of the greatest Heavyweight champions ever.

People should recognize such a super human and appreciate his talents as a fighter.

Indiana takes control of Big Ten: looks toward NCAA tournament

By Joe Gilleran

The best team in the Big Ten showed itself last Sunday—the Indiana Hoosiers.

The best element of the team is not a player, but, rather, coach Bobby Knight. Call him a human time bomb, but its tough to deny him credit as a motivator and a winner, even if you're the biggest Bobby Knight hater around.



Bob Knight

Earlier in the season against Michigan State, Knight recorded his 400th coaching win at Indiana. This year he has taken a Hoosier team picked to finish third in the Big Ten, to a 21-5 record so far, 11-1 in the conference. By beating Michigan on a 24-foot three-point basket by Jay Edwards, with no time showing on the clock, the Hoosiers are almost assured of winning their second Big Ten title in three years.

After winning the NCAA Championship in 1987, only one significant person remains from that team, fifth-year senior Joe Hillman. With Rick Colloway's transfer to Kansas, many people, especially in the media, doubted the talent of Knight's team. This

year the Hoosiers are led by guards Jay Edwards and Lyndon Jones. A promising star is freshman Eric Anderson.

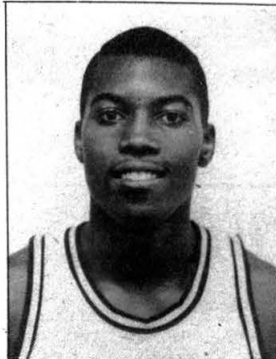
Last year, Indiana finished with a 19-10 record (11-7 in the Big Ten) that ended with a first round exit at the hands of Richmond. The toughest part for Indiana comes now, as four of their final six conference games, are on the road.

The Fighting Illini, who were picked second in the Big Ten, enjoyed a brief stay at the top of the AP and UPI polls only to be upset by the Minnesota Golden Gophers. Illinois barring a string of losses will make the NCAA tournament with no problem but they must get their early season form back on track.

In the last four weeks, the Illini has posted a 5-4 record. They have been unpredictable lately, losing 72-52 to Wisconsin, only to bounce back and trounce Purdue 102-75. For the Illini to be successful, they need to build up their confidence by having a consistent winning streak going into the NCAA tournament. The Illini is not short of talent, even though their tallest player is 6-foot-8 Proposition 48 sophomore Marcus Liberty, who was the No. 1 rated high school player in the country. Junior Nick Anderson, the 6-foot-6 forward is the team leader, averaging 17 points and 7.8 rebounds a game. Also solidifying the Illini team are senior Kenny Battle, as well as Lowell Hamilton and Larry Smith.

Kendall Gill, the Illini guard who broke his foot Jan. 22 against Georgia Tech, may be back in the lineup. Last year the Illini lost in the second round of the tournament after enjoying a 23-10 record (12-6 in the conference). The Illini trail Indiana by two and a half games with six to play.

The Michigan Wolverines touted as the No. 1 team in the Big Ten, are currently 19-6, but they took a big defeat at the hands of Indiana. Michigan is a solid team, but it lacks quickness up front. Michigan is lead by 6-



Glen Rice

foot-7 senior Glen Rice, who is the only senior starter. Averaging 22.1 points and 7.2 rebounds a game, Rice shows why he was last year's Big Ten scoring champ.

Finally, Ohio State which remains in the top 20, despite losing 6-foot senior Jay Burson to a neck injury. Burson, a guard, was the team's leading scorer averaging 22.1 points per game, as well as four assists per game. Burson had hit winning shots in the final seconds twice to win games for the Buckeyes. Coach Gary Williams will have a hard time replacing Burson as the tournament season rolls around.

In 1985, the NCAA expanded the tournament to 64 teams, so the competition is more exciting, although every year there are teams that no one has heard of getting bids. The tournament begins on Thursday, March 16. The Big Ten has a recent history of losing in the early rounds. The team to beat in the Big Ten is the Indiana Hoosiers.

Local Events

Monday March 6

The School of the Art Institute of Chicago presents Sander Gilman, professor of Human Studies at Cornell University, to lecture on exploring the roots of current stereotypes about blacks and women. Admission is free for students and staff of area colleges and senior citizens, \$3 for the general public. For more information call 443-3711.

Tuesday March 7

Performance artist David Cale will open the Goodman Theatre's 1989 Studio Series with his captivating new work, "Smooch Music." For more information on tickets call 443-3800.

Wednesday March 8

Lauri Macklin and Chi-Town Jazz Dance will perform at the Chicago Public Library Cultural Center, 5:30 p.m. For more information call 269-2900.

Friday, March 10

The Proclaimers perform at the Park West, 322 W. Armitage, at 8 p.m. Call Ticket Master at 559-1212 for ticket information.

Saturday March 11

The Chicago Youth Symphony Orchestra will present

"Orchestral Space Trip" at Orchestral Hall, 220 S. Michigan at 1 p.m. For more information and tickets call 939-2207.

Local Techno-pop experts Tic-Tah will take the stage at 11 p.m. at Cabaret Metro for a 21 and over show. Tickets are \$6.

Sunday March 12

The Symphony String Quartet will perform a free concert at The Chicago Public Library Cultural Center. Concert begins promptly at 3 p.m. Seating limited. For more information call 269-2922.

Tuesday, March 14

The Gipsy Kings perform at the Park West, 322 W. Armitage, at 8 p.m. Call Ticketmaster for more information at 559-1212.

Friday, March 17

Chamber musical madman Corky Siegel stars in the Siegel-Schwall Re-Reunion at Clubland, 3145 N. Sheffield.

Friday, March 31

The Chicago Ensemble performs at the Oriental Institute. For more information, call 292-1060.

DePaul sees tournament hopes diminish

By Joe Kristufek

The Demons, who have beaten only one of the top 20 teams it has played, must win their remaining three games to almost assure a spot in the tourney.

The young Demons are in a rebuilding year with three underclassmen in the starting five, but they can still receive a tournament bid by defeating No. 20 Notre Dame twice in 10 days as well as Marquette.

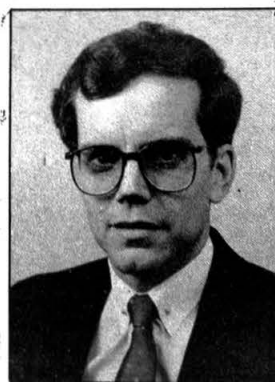
DePaul's basketball program has floored some of the nation's top teams in the past few seasons, but this year the Blue Demons are struggling to make the NCAA's 64 tournament.

Although the Demons' record may not be as good as other teams trying to get in, their strength of schedule and rich team history will give them an edge.

One major setback the Demons have had to live with is the fact that they're not in a conference. Many times a team which doesn't figure into the NCAA's will sneak in by winning their conference tourney.

By doing so, they draw an automatic bid. If this happens, DePaul could be pushed out.

After a tough 67-64 loss at home to St. John's, the Demons have rallied back for two straight victories: 83-55 over Texas-San Antonio and 62-61 at Fordham.



Joey Meyer

Seniors Stanley Brundy and Terence Greene have led the team throughout the season and have been the only consistent starters. Brundy poured 27 points and added 16 rebounds

against Fordham while Greene added eight points and seven assists.

If the Demons do make the tournament, they must get more production from the rest of their starters not to mention consistent play off the bench. Case in point, in their victory over Fordham the Demons could muster only seven points from the other three starters, all from freshman center Stephen Howard. Their bench is led by three-point specialist Brad Niemann, freshman forward David Booth and walk-on guard Chuckie Murphy.

Notre Dame (17-6), DePaul's next opponent, is the only other independent that could make the tourney. After the Irish, DePaul will meet a Marquette team which defeated the Demons earlier in the year.

It would be a good experience for the young Demons to make the NCAA's. The fact that they made the tourney would be satisfaction enough, but the experience gained by the younger players may help them for years to come.