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Racist slurs or free speech: Colleges must define both

By Dacia Dorries

(CPS)--On Sept. 27, approximately 20 University of Massachusetts -Amherst students burst through the back door of the offices of the Collegian, the campus paper, to sit in, until David Mark, the paper's chief editor would agree to resign.

The students were enraged by Mark's September 19 editorial recounting his summer trip to the Israeli-ruled West Bank of the Jordan River. The United Nations observers posted there, he wrote struck him as "sickeningly pro-Palestinian." Mark hasn't quit.

Halfway across the country, a Michigan State University student in a dorm room spied a small statue cast from a

100-year-old design depicting George Washington's horse's groom.

The groom statue, which is black was sculpted in a manner that many would consider racist today. The student, unaware of the statue's age, complained to his resident adviser, who urgently relayed the complaint to the dorm director.

Dorm director Rob Weiler subsequently was accused of being insensitive because he didn't immediately rush to the student lounge to see the statue.

Similarly loose accusations of racism have occurred at Metropolitan State College in Denver and the universities of Michigan and Maryland, among others, recently. And while people have tossed dirty names at each other before, new anti-racism rules adopted at some schools have made accusations of racism potent weapons that can cost instructors their jobs, student editors their positions and even classmates their college careers.

Tufts, Emory, Penn State and Brown universities, Trinity College, and the universities of Connecticut, Michigan, North Carolina at Chapel Hill, Wisconsin and Pennsylvania, among others, recently have adopted rules limiting what campus residents can say.

"It's hard enough to get students to speak in up (in class), and when they are afraid of the consequences, it only makes it worse," said Pamela Stephens, a senior at the University of Southwestern Louisiana.

"We've got to be concerned about how the rules are drawn," adds Jordan Kurland of the American Association of University Professors (AAUP), which monitors academic freedom issues on campuses and has scheduled a "discussion" about the rules at a conference Nov. 8-10. "They get very complicated."

University of Connecticut political science Prof. Larry Bowman concedes limits on what can be said in class can be inhibiting. "Yeah, (bannings) certainly worry me."

"If you're teaching black history and use language people used to refer to slaves, you'd better make it clear that you don't imply the same language is appropriate for today," said Roger Ransom, who teaches Civil War History at the University of California-Riverside.

"The same thing applies when talking about women," he noted. In the best-known instance of insensitivity costing a faculty member his job, University of Maryland instructor John Strenge, who had been accused of making a racist statement in class, resigned under pressure in September.

Strenge subsequently died.

The incident worried other Maryland professors. "A few teachers have raised questions," said Thomas Erekson, head of Maryland's education school. "They're just concerned that they should be very cautious," he said.

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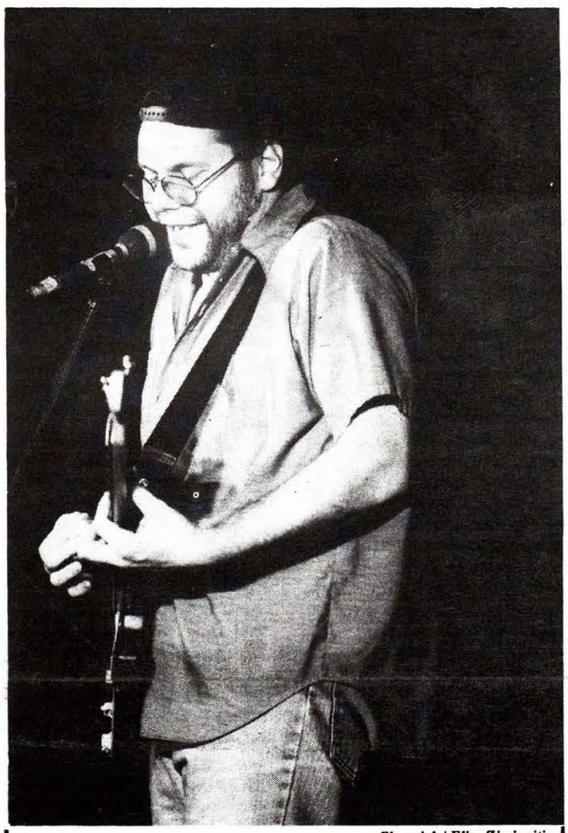

Chronicle/ Elias Zimianitis

Kevin DeBolt, an advertising major at Columbia, is the lead singer and songwriter for "Brand New Skin," a band that performs a melting pot of pop, reggae and ska. Staff reporter Dan Berger got Kevin to talk about school, musical inspiration and expectations, and staff photographers Elias Zimianitis and Amy Ludwig caught the band live at the Cubby Bear on Oct. 21. Story and photos on Page 6.

Inside

Next two years crucial in South Africa

By Adam H. Libman

On Oct. 18 and 19, the Liberal Education Department was host to Keyan Tomaselli, a South African filmmaker and political activist, who presented a series of lectures for teacher Louis Silverstein's classes. Silverstein has known Tomaselli for about three years.

Tomaselli was in the United States on a book-promoting tour, and also to inform Americans about apartheid, the government approved and enforced system of racial segregation in South Africa. Tomaselli's book, "Cinema in South Africa" examines how film in South Africa is used to promote apartheid, and also how video can be used to effect social change. (Tomaselli has made films about life in the South African town of Soweto.)

The question of why Tomaselli got involved in anti-apartheid activities is a simple one. How apartheid began is not as simple. According to Tomaselli, the National Party Government won the election of 1948, and they started to implement apartheid in the 1950s. In 1950, the government passed the Group Areas Act, designed to set up towns and cities restricted to certain racial groups. The city of Westville, where Tomaselli is from, was made into a white group area.

However, by 1987, 17 Indian families managed to move into Westville without anyone noticing. By 1989, there were 380 Indian families in Westville, compared to the 20,000 whites. Complaints arose regarding the "problem" of the people of color, meaning Indian families, moving in. Tomaselli, along with a group called the United Democratic Front, a banned organization, sent a letter to the mayor, pointing out that the city council should be taking the lead in opening Westville to all people. The mayor finally agreed to meet with the United Democratic Front, and suggested that they publish the letter they sent as a manifesto.

They did this, and soon Tomaselli was deeply involved with the anti-apartheid movement. In a personal interview with Tomaselli, he discussed how Columbia students reacted to his lectures as well as the basic problems facing his movement.

When he met with students, he said, "I saw expressions of bewilderment, startled expressions. But I also got the impression that when people were asking questions of me, they were actually asking questions of themselves about their own responses to the situation in South Africa. I think everybody not involved in the situation is going to be naive to a certain extent. It is inevitable. But I think there is a willingness to find out, and I think that is what's important."

In South Africa, resistance to the anti-apartheid movement takes various forms. "[It] ranges from torture and death to simple, mild harassment," Tomaselli said. "But as an individual, the kind of resistance one will encounter depends on what kinds of organizations one is involved with, and to what extent one is prepared to put one's personal freedom on the line. I have been in prison a number of times."

Amnesty International has aided him and the movement on a number of occasions.

"Amnesty International is very important because they have researchers within the country who monitor the number of people who have disappeared and the people in detention. Reports are then written which bring pressure to bear on outside governments, which then bring pressure on the South African government to ease up on the situation, to release people."

But changes take time, Tomaselli conceded. How much time?

"Many people have lost their reputations trying to predict that," he said. "What I think is going to happen is that some form of internal settlement will have been reached within the next two years. If not, I think we are going to continue on a path of attrition during those two years. Ultimately, that attrition could continue until one party wins out. I don't think that is the scenario in this instance."

Racism

continued from page 1

New York's school board is debating the fate of a high school teacher who touched off a student riot in early October by observing Americans seem less concerned about the oppression of black people in West African nations than they are about the oppression of black people in South Africa.

"Students," observed Brown University Prof. Nancy Rosenbloom, "are at an age when they're very sensitive."

The threat of being misinterpreted, she added, is "an occupational hazard. It comes back to haunt everybody in their career."

Such concerns prompted Tufts President Jean Mayer to drop his school's three-month-old regulations in mid-October. The rules make it okay to say whatever students wanted in certain areas of campus, but punished students for saying the same things in other 'public' parts of campus.

"I have decided we are better off erring in the tradition of free speech," Mayer said in dropping the regulations.

"The classroom ought to be a place of genuine freedom," said Kermit Hall, an American history professor at the University of Florida.

"It all depends on how you look at it," said Vernard Bonner, president of Students Against Racism at Arizona State University. "A lot of the situations fall under the same circumstances of yelling 'fire' in a crowded house."

Bonner, who started SAR after a series of racial incidents at ASU last spring, said each offending remark should be judged in its context.

"If the intention of a remark is to motivate violence, then it's a problem," he said. "But if the intention isn't to hurt, then you shouldn't be punished for what you say."

Darius Peyton, a Black Student Union leader at Michigan State, agreed the new rules should punish only those who mean to harm others, not those who are simply ignorant. "To educate should be the number one goal" of the rules.

A number of administrators take a harder line. "There are serious problems with racial antagonism, and people have got to come to grips with it soon before even more problems arise," said John Slaughter, president of Occidental College in Los Angeles.

"Unfortunately, the law protects people who make racist statements," said Slaughter, who supports banning campus speech that could be considered racially offensive.

Davis Gardner, president of the nine-campus University of California system, recently announced a new rule that would also empower UC to suspend or expel students who use "fighting words" to disparage a person because of race, religion, gender, sexual orientation or disability.

Some professors, however, argue the rules hurt students in class.

"Education gives you the right to be stupid," Connecticut's Bowman said. "You have to let Nazis and Communists speak. I have the belief that people will make right choices."

"I think this country as a whole is moving toward restricting our freedom," said Southwestern Louisiana's Pamela Stephens. "We're headed in the opposite direction that we started in, and people need to speak up before we lose all of our rights."

Allstate winners announced

By Mary Stockover

Five television students were awarded $1,000 grants from the Allstate Foundation to participate in the college's internship program this semester.

The students are Margot Espinoza, at Post Effects; Kathi Grafe, intern at Chicago Office of Cable Communications; Michael Kaufman, intern at Channel 6 Community Network, Henry Murphy III, intern at the Village of South Holland Cable; Magdalia Sepulveda, intern at Fox 32 Community Affairs.

"All of these students are extremely intelligent and dedicated," said Edward Morris, chairperson of the Television Department. "None of them would be able to take part in our internship program if it were not for the Allstate Foundation Internship Program."

The Allstate Foundation Internship Grants enable outstanding Columbia students to earn money while gaining valuable experience in the television industry. The program was established last summer with a $10,000 grant from Allstate.

"The Allstate Foundation recognizes how important internships can be for people studying a specialized field like television," said Alan Goldhamer, manager of the Foundation. "It is a pleasure for the Foundation to support Columbia interns in the early stages of their careers."

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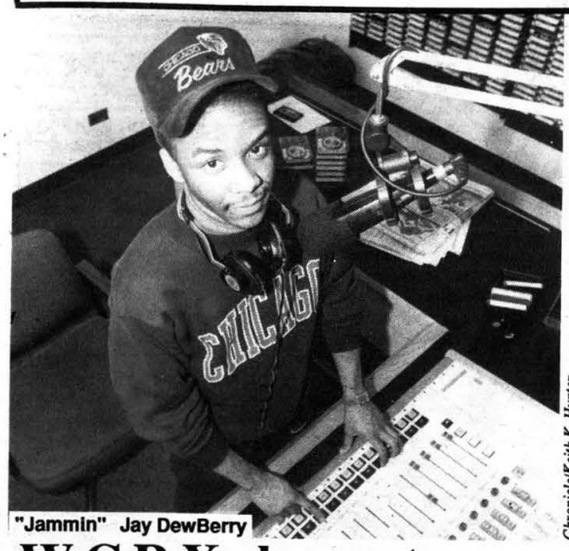
The *Columbia Chronicle* is the official student-run newspaper of Columbia College. It is published weekly twenty-one times throughout the school year and is distributed every Monday. Views expressed in this newspaper are not necessarily those of the advisor or of the college. All opinions intended for publication should be sent, typed,to Letters to the Editor, in care of the *Chronicle*; letters may be edited at the staff's discretion.

Correction: In last week's *Chronicle* the interview with Michael Rabiger, attributed to Karen Zarker, was in fact done by Mary Kensik. Sorry Mary, for our mistake.



"Jammin" Jay DewBerry

Chronicle/Keith K. Hunter

WCRX boasts: We are the best

By Andrew Mykytuik
Staff Reporter

One of the first lessons a student learns in Columbia'sradio program is that it's very hard to get a job upon graduation. Competition is fierce and only the best prepared will succeed. Because of this forewarning, the Columbia radio student is both realistic and serious.

The most serious students apply for positions at the college radio station WCRX 88.1 FM, known as *The Source*. However, to work at the station (100 percent student-run) is a privilege reserved for those students who are academically qualified with a 3.0 and higher GPA.

More importantly, is that students must apply for a job at WCRX in exactly the same way they would apply at WLS-FM or the WLUP-FM. A resume and a cover letter with a professional-quality audition tape are required. This 45-minute tape needs to include a complete newscast, and must demonstrate the skill and style necessary to work for a commercial station.

You're hired to work at WCRX," said newscaster Carol Brown. "You don't get paid in money but in grades and credit hours." Most of the students at the station are juniors and seniors, but freshmen can get on the air if their tapes are excellent. "It ultimately comes down to quality," Brown said.

Although WCRX operates on only 100 watts of power, it can be heard throughout most of Chicago.

WCRX boasts state-of-the-art equipment. "Our equipment is better than most commercial radio stations," says producer Eliscia Wilson. "The soundboard is beautiful.

"WCRX was designed as a realistic representation of what the day-to-day workings of a professional radio station would be like. There are separate departments for news, weather, promotions, research, music and sports.

The 12-person news department takes raw copy off the United Press International wire. They rewrite it for radio, tailor it to fit their own on-air style and integrate it into their newscasts. "We run it like a real radio station," said News Manager Deborah Frencl.

One of the sportscasters, David Paluch, described how he went to Wrigley Field to do a story on the Cubs. "We acted like professionals and were treated that way," Paluch said. "During the game we sat in the press box with all the other reporters, and after the game we went on the field and interviewed the players.

"This obsession with professionalism is no accident—it's a strategy. Music Director "Jammin" Jay DewBerry said the only way to get recognition is to be the best. He spoke reverently of a student, Harold Bailey. Bailey was talented enough to be picked up by station WBBM-FM. They gave him a job doing production work on a Sunday night show called "On the Street." DewBerry is convinced that the great reputation of WCRX was partly responsible for Bailey's break. "Big stations listen to us for talent, which is why we're so hung up on professionalism."

WCRX continually works to cultivate its professional image. Theater owners and managers contact the station to plug their acts. "People in the record business don't know us as a college station," DewBerry said.

The station is frequently mentioned in nation-wide trade publications, such as, *Billboard* magazine. One national radio magazine referred to WCRX as Chicago's "Rap authority." Perhaps the most flattering comments come from disc jockeys looking for work. Because of WCRX's professional image, they often receive professional audition tapes. When interested parties are told that WCRX is a college station, they refuse to believe it.

The students at WCRX are proud of the reputation their college radio station has earned in professional radio circles. "The station matters," Disc Jockey Laura Yosha said. But there is one touchy area. Despite their professional recognition, the radio staff doesn't understand why more Columbia students don't know what's going on up on the seventh floor and why the Hokin Student Center or the Underground Cafe play commercial radio when they have their very own station to play.

The staff is always experimenting and expanding. They may try new things but never at the expense of quality. Because, as DewBerry put it, "I know we are the best college radio station."

What makes Dorsey run?

By Mary Johnson
Staff Reporter

Kevin Anthony Dorsey said he hasn't had a date in three years.

We were dying to find out why. So, in true reporter fashion, a reporter went undercover, posing as a reasonably attractive 80s woman, and managed to spend an evening with this highly elusive young man. By the time his red RX-7 sports car dropped her off at her door, she was convinced that he is indeed a rare specimen.

Dorsey, at 26, has already beaten the odds. After being born in a poor section of the city's West Side, and growing up in a housing project on the South Side, he has escaped the perils of a poverty-stricken environment. Today Dorsey is a full-time student in Columbia's Journalism Department and has a responsible full-time civil service job with the Navy Reserve Readiness Command near Waukegan. His schedule is so tight that one really doesn't have to wonder about his lack of steady female companionship.

"I'm up at 4:30 a.m., on the road by 5:30 a.m., and at work by 6:30 a.m.," Dorsey said. He said he works out for two hours every day (which may account for the way his clothes fit GQ-perfect), and he drives about 90 miles a day to attend his night classes.

Judging by the fact that Dorsey has already spent four years in the Navy, where he trained as a paramedic aboard medevac flights, and presently sports all the trappings of success, why does he continue to push so hard? The answer, he said, has to do with his philosophy and outlook on life.

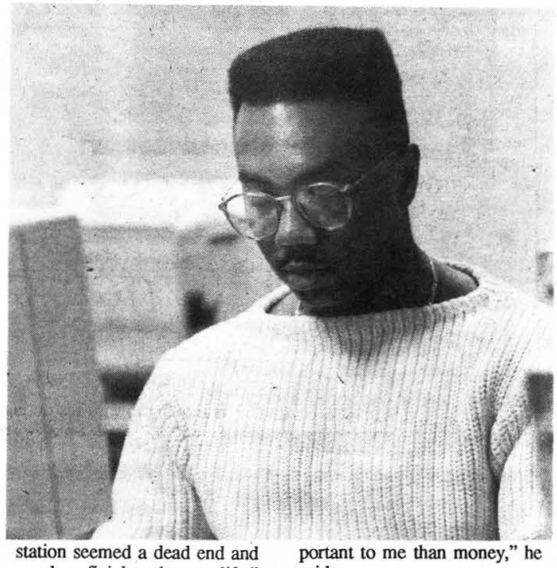
"Everyone of us was placed here for a purpose," said Dorsey. "My purpose is to do whatever I can for humanity." This basic belief has apparently kept Dorsey on the road for the past eight years traveling toward his purpose.

Those steps have taken him from Chicago to his first naval assignment aboard the USS Clifton Sprague as a hospital corpsman, all the way to Sardinia, an Italian island in the Mediterranean.

"In Sardinia, I started off flying medevac, and later did a health-watch program on the military radio station," Dorsey said. Near the end of the active military duty, Dorsey was offered a job at a local radio station that aired over three islands. For six months, he spun jazz tunes on a late-night radio show, before feeling inclined to move on.

"I wanted to do something for black people, and couldn't do it from there," said Dorsey. With a background in music media, and a commanding voice that begs for a microphone, it probably would have been easy for him to pursue a career in radio, but for him, that would have been too easy.

"Playing music over a radio station seemed a dead end and non-beneficial to human life," he said.



After returning to Chicago in 1986, Dorsey went to work at Hines Veterans Hospital in Maywood, in the medical media department, but soon tired of the routine. When a job opening was posted for a Navy public relations assistant in Houston, he took it.

In Houston, the government was planning to build a new shipyard to call home port to a new battle group, said Dorsey. "The people in Texas put up $10 million, and when the government eventually pulled out, they lost their money," he said. Dorsey was under a two-year contract, so they had to find him a job or pay him. When his present position opened, he returned to Chicago, this time with a defined goal.

After he is graduated in 1991, Dorsey plans to enroll in law school, and beyond that he'll only say that he dreams of a black robe and wide bench.

"I hate rapists and murderers because no one should have to live in fear," said Dorsey. "I want to be in a position to make a lot of changes. There are a lot of things that can be done but not until I'm in a position to be heard. Being heard is more important to me than money," he said.

Even with his busy schedule, Dorsey regularly attends services at the Christ Universal Temple on the South Side and said that he is an avid believer in "what you can conceive you can achieve." Dorsey said he believes that he can make a difference in a society that cries out for positive leadership. After talking to him, it isn't tough to believe.

How Halloween happened

By Laura Ramirez
Staff Reporter

Halloween is the most mysterious holiday of the year and one of the most celebrated, yet how did this chill-filled holiday become such a well known tradition?

The festival itself developed from ancient New Year festivals and the festivals of the dead. In the A.D. 800s the church had claimed an all saints day on November 1.

On this day, people could continue a festival they had celebrated before they had become Christians. This festival was called "Allhallowmas," meaning "All Holy Mass."

The evening before this mass was believed to be possessed by the wicked. Witches, Ghosts, Goblins and demons were said to have roamed the land to worship the dead.

The evening before November 1 came to be known as "Hallow e'en," or as known to us today, "Halloween."

Today, just as in the past, many unusual practices or customs are associated with this holiday. These customs were introduced mainly by the Irish, the English, and the Romans.

The famous Jack-O-Lantern, for instance, originated from an Irish legend. The legend tells of a man named Jack. After his death, Jack was unable to enter heaven because he was a miser and he could not enter hell because he liked to play tricks on the devil. Jack was ordered to walk on earth with a lantern until Judgment Day arrived.

In Ireland, the people used beets, potatoes and turnips as lanterns to light Jack's way through the streets of the land. Eventually, as people immigrated to America pumpkins began to be used. Faces were then carved into the pumpkins to keep the spirit of Jack away from the houses and solely on the streets.

In England, on October 31, poor people would beg from house to house. They would receive pastries called "Soulcakes" if they promised to pray for the dead on that evening, known as all souls eve.

In Ireland, on that day, people also begged for food in a parade honoring the god "Muck Olla." From these practices we acquire what is known to us today as "Trick-or-Treating."

The Romans also held a festival in late October called "Ferala," in honor of the dead. Other festivals at the same time honored "Pomona," the Roman goddess of fruits and trees. Today we bob for apples at Halloween parties.

With the customs we have attained from our ancestors (give or take a few adjustments) and from a little imagination of our own, we are able to celebrate what we know as the spaciest day of the year....Halloween.

1000 points of pain

Welcome to a "kinder and gentler" America. Welcome to a country where the Chief Executive shamelessly places political expediency before human tragedy and suffering. In vetoing any use of federal money for abortions sought by impoverished victims of rape or incest, George Herbert Walker Bush appears to have taken on the mantle of a coldhearted political hack. Such a description of Bush is both kinder and gentler than the one we think he actually merits.

What this veto means in human terms is that a woman who is unfortunate enough to be a victim of rape or incest, and who is also unfortunate enough to be poor, may be compelled to carry any resulting fetus to term. That's neither kind nor gentle. That's downright cruel and mean-spirited. Did we hear the President also volunteering to personally care and provide for these profoundly unwanted children?

Welcome to reality.

But perhaps we don't understand what Bush means by "kinder and gentler."

"When *I* use a word," Humpty Dumpty told Alice, "it means just what I choose it to mean—neither more nor less."

"The question is," replied Alice, "whether you *can* make words mean so many different things."

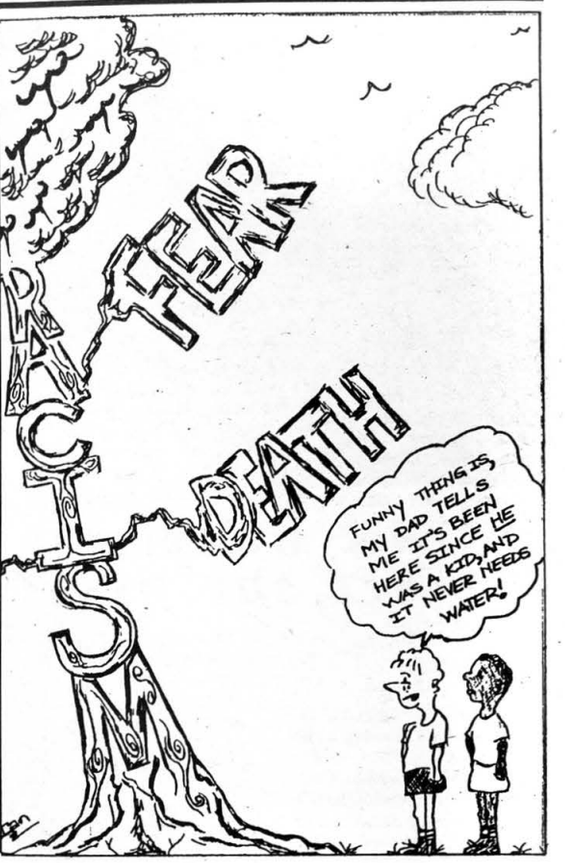
Welcome to Wonderland.

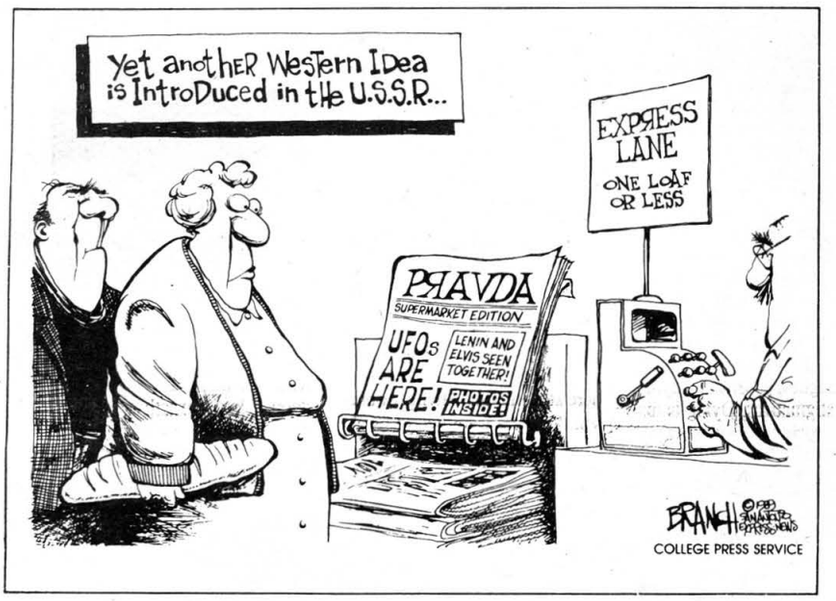
Bush says he wants to be the education president. It sounds to us as if Bush *needs* a little education himself when it comes to basic human rights.

The Chronicle believes that a woman has an inalienable right to determine who will father her children. By vetoing this legislation, Bush seems to disagree with our view. Bush seems to be saying that this prerogative belongs only to an affluent woman.

Actually, we're not sure exactly what Bush *truly* believes. He's waffled on the abortion issue so many times that they ought to put strawberries and ice cream on him and serve him for breakfast.

Welcome to politics.

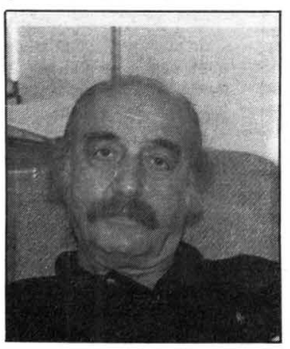




The *Chronicle* will reserve space each week for reader commentary. Letters should be 250 words or fewer.

FACE VALUE

What is your favorite word and why?

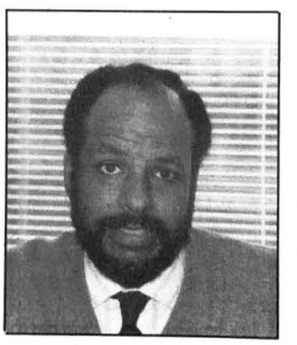


John Tarini
Chairman of Marketing Communication

"Autumn. It has a very soft sound to it. It has a very poetic sound. It seems to be as far removed from busy life as anything can be. I just like the sound of it."

Sharon Russell
Coordinator of Educational Studies Program

"My favorite word is binary because I like things in opposition. I like to be able to look at both poles of a spectrum. You get a sense of the complementarity and the difference that exists between things in opposition."



Bernard Powers
Afro-American History and African Culture

"Quintessential. It's multisyllabic. You feel good saying it and it seems to be a word that has an elegant sound."

Karen Cavaliero
Full time radio instructor and General Manager of WCRX

"My favorite word is ridiculous because it's a fun word. It's a silly word. It's light hearted. I don't like anything really heavy. You can be ridiculous and people know what that means right away."

Frankly Speaking:

Lynn Sloan-Theodore

Chronicle/Amy Ludwig

By Karen Zarker
Staff Reporter

Upon exiting an elevator to the Photography Department on the ninth floor in the Wabash building, one is immediately introduced to some of Lynn Sloan-Theodore's work. The display case is plastered with pictures and notes that look like an account of someone's summer vacation. But the disarrayed exhibit is really an academic joke. It addresses a theoretical school of contemporary photography, postmodern criticism and the notion of context in a satire.

Perhaps it is such wit and intellect that inspired Sloane-Theodore to work with one of the most perplexing and frightening issues of modern-day society - AIDS.

After more than 16 years as a teacher in Columbia's Photography Department, Sloan-Theodore took a one-year sabbatical and explored a side of Chicago that is rarely seen. The result of her sabbatical is her documentary, "Faces of AIDS," a collaboration of labor and love, pain and joy.

Theodore has returned to Columbia with a profound insight into human fears, a deepened compassion for those who suffer from this overwhelming phenomenon and a professional savvy that every photographer should hope to acquire.

How did you get involved with this project, and why?

It started with jokes. I heard people making anti-AIDS jokes, and I was so revolted by these jokes that I wanted to stand apart from them.

I was drawn to take pictures of individuals who have AIDS or are HIV positive, because I felt that they had been misrepresented in popular culture. For the most part, they were seen as faceless, they were seen as "other," they were very much disregarded. I thought these were people who were experiencing something very difficult and that experience should be attended to and witnessed. I thought photographs would help bridge the gap between most people's desire to turn away from those who are ill and the people who are ill and facing that disregard and stigma.

How did you approach this documentary and find people who were willing to be photographed?

I didn't call anyone up and say, "I hear you have AIDS, can I take your picture?" Through agencies, I circulated information indicating that I was seeking sitters to work on this. I described what my goals were, and if someone wished to participate, he or she called me. Everyone I photographed knew what the work was about and they wanted to do it. So at the moment I began, I was welcomed. If this approach was a good idea or a bad idea I don't know. But it was the only way I wanted to work because I didn't want to be invasive. I didn't want to do anything that would violate someone's space. At every stage, this was a collaboration of the sitters and the photographer. There was no way I was going to use their faces for some end of my own. They understood what the project was about and said, "I want to be witnessed, I want a public face. I want to help fight the stigma attached to this.

Did your sitters fairly represent people with AIDS and people who are HIV positive?

The people I photographed represented a vast spectrum of society—rich and poor, black and white, men and women—people isolated and people in groups. The common element was their "savvy," their day-to-day aim of getting through and their long-term dignity.

Most of the sitters were male. We didn't photograph any children who were separate from parents. There are children who are separate from their parents under the care of the departments of Children and Family Services, in other words, "government" guardianship. We didn't want to deal with the government at that level, and also there's the question of exploitation. An adult can make a decision for herself/himself. With a child, that's a very different matter. So, we didn't photograph anyone who didn't make that decision. There are a few children, but they are children whose parents wanted them to be photographed.

Frequently women had more difficulty. Being known as a person who is HIV positive or who has AIDS has had repercussions on their families—their children in particular. Women are often in a tight-social network. Men are too, but not as densely. In any case, the women felt that stigma more fully.

For example, one woman spoke out at a church meeting. The next day her children were ridiculed at school. "Your mother's a hooker; she takes drugs." The woman said, "I can take it, but I can't have my children suffer." It was things like that, of course, that affected who I photographed.

Where did you photograph your sitters?

In homes, in community centers and organization offices.

On the South Side we photographed in the Capone Office, a social agency. We gave the sitters photographs of their own, usually quite a number of them. They wanted to keep them for themselves and give them to others.

Who sponsored, "Faces of AIDS?"

I had no institutional support. I made contact with people who support people with AIDS. I talked to a lot of different institutions and decided that I didn't want to work through one agency. I wanted an independent project. I had the cooperation and help of a lot of organizations and individuals, but I didn't work for anybody. So it came out of our own pockets. It got tight.

What were you trying to achieve with "Faces of AIDS?"

Principally to form a bridge between people who were being disregarded and the rest of us who are doing the disregarding. I wanted to witness the lives of people who are facing one of life's toughest problems—dying. Dying stigmatizes. Dying is disliked by society. To be dying is to be blamed. I wanted to address that issue and to form a bridge. Not everyone I photographed will die soon, maybe some will never die [of AIDS], but once you're HIV positive, you have to think about it.

How has this affected you?

A thousand ways. It's multifaceted. But it was less difficult to do than you might think. The people I met were so "present," so genuine and open and direct with me that though I knew they were frequently suffering at the moment I was with them, I also knew they suffered before I met them, and they were going to suffer a great deal after I left them. But when I was with them, they were very focused, very attentive to their own lives.

It was a very emotional project to work on, but the emotions I experienced were not what I anticipated in the beginning.

It was a tremendously satisfying in ways that I never calculated. I didn't realize this before I began, but as I worked I learned I was curious how people could live while having such vexing questions face them.

Frequently the people had tremendous bureaucratic difficulties. One man I spoke to was fired the day after his HIV test results came in. These people are losing their identities so quickly. That is, losing jobs and becoming very involved with their health. This all changes your social fabric. How do people deal with all of these problems at once?

What I found was tremendously heartening. I was really struck by how these people were dealing with such enormous difficulties with such grace.

Did you have assistance and support throughout this project?

Yes, I worked with an assistant on this, a former student of mine here at Columbia, Phyllis Robinson. So there were two of us always, always—talking, working on phone calls and letters. Phyllis's work is included in this project, as well. We provided mutual support for one another.

Sometimes we went through very wrenching ordeals. Sometimes we could honor someone's courage in the face of tremendously awful situations. But we needed to talk with each other and come to terms with how daunting the circumstances were.

Have your opinions and perspectives on people with AIDS changed?

At the beginning, I was worried that I would find it sad and that people would be confrontational. As I worked, all those fears evaporated. At every turn, we met people who were courteous, kind, helpful and often wise. The one thing I was struck by was the variety. They were a self-selected group. They wished to do that. Because they wished to do that, there were some similar elements. One was a courage about public face. A courage about attending to being stigmatized. That was the thing that was very heartening about this. It felt very nurturing to be in the presence of such people. That may not represent the cross-section of all people who are HIV positive or are facing AIDS, but it was a common characteristic.

How are you bringing your work and your experience to the classroom?

As a teacher I'm a little leery about showing my work and thinking the students will be either guided or intimidated by it. I'll probably show it just so there won't be any mystery about it. Having completed the documentary very recently, I'm very involved with the questions students face. It's not something I think of in the abstract.

I know exactly what happens when you meet a bunch of closed doors. I know exactly what happens when you get a sitter who has set guidelines about what she/he wants to have happen and this may conflict with your guidelines. I've got some really front-line experience to bring to the classroom, but I'm not building the classes around this.

What will a viewer see in your documentary?

They are color photographs, which is an important part of it. Black and white pictures have a tendency to be very extractive, formal and sometimes grotesque. To show the color of someone's skin, hair, and eyes is naturalistic. The pictures are frequently accompanied by text; name, how long since diagnosed, sometimes occupation and sometimes a statement they've made. I did a lot of writing. But we wanted the photographs to dominate so the text was kept short.

The sitters are either HIV positives or full-blown cases of AIDS. People can die just from being HIV positive. Person's who are HIV positive may or may not get AIDS. Most of the people who were HIV positive found out they were because they had some sort of horrible illness. I don't think we photographed anyone who had a routine blood test and found out he or she was were HIV positive.

When and where will "Faces of AIDS" be presented for public viewing?

I wish I knew. I have exhibition proposals out in a number of places both in New York and Chicago. I want to have a large public presence. That's more important than a prestigious viewing.

Musician's rap: the layers of "Brand New Skin"

By Daniel Berger
Staff Reporter

Columbia marketing student Kevin Debolt is the singer, songwriter, and rhythm guitarist for the Chicago-based band Brand New Skin. The band mixed an interesting array of fun and danceable rhythms for all musical tastes during their one and a half hour set at the Cubby Bear on Saturday, Oct. 21.

Kevin even put his guitar down, jumped off stage, and danced in the crowd while singing "The Moon has Nothing on You"- a ballad he wrote for a girlfriend (and is known to have sung at a friend's wedding). Closing their set of originals at the Cubby Bear, the Skins played a spunky, lively version of Barry Manilow's "I Write the Songs" that took the crowd by surprise.

After the set, Kevin relaxed and talked about his life and music.

"I was always an outcast in junior high and high school because I didn't like REO Speedwagon or Freewheelin'. I was into the Cars. I took a lot a flack for liking bands that were different. My first concert was the B-52s in Chicago at the Riviera."

"I went to Andrew High School in Tinley Park. They didn't have much of a reputation for music, so I figured what the heck, I might as well go in there and try. As it turned out I was one of the better musicians in the school, which was a lot of fun. When I was a senior in high school I started playing the upright bass, saxophone, and goony stuff like that. That's when I really wanted to be something in music and I found out that I was pretty decent at it. I found out that I had something that some people don't, thank God."

"After high school I went to Moraine Valley in Palos, a community college, for a year. Then, I went to Berklee College of Music in Boston for a year. It's a great school, I'd recommend to anyone to go there if they get the chance, but it costs too much money. If I lived in Boston I would take a couple of classes a semester, but I wouldn't major in music. What is the point in majoring in music when anybody who has a job for you or has a band or something will say, 'Ok great, you've got a degree in music, so play for me; so sing for me?' But I learned a lot at Berklee that's for sure."

"Some reggae had a huge influence on me. My brother is a big reggae fan and he is a great reggae bass player. He's had a tremendous impact on my life. The reggae thing was big for me. I still like a lot of reggae. Although a lot of my tunes start out reggae and I think, this is gonna be a straight reggae tune, after I listen to it more, in the course of the hour or two, or whatever the time that I work on it, it changes. I work with basic chord progressions and a lot of my tunes are basic, in the same key stuff."

"Brand New Skin debuted May 31, 1986 in the back of our bass player's parent's house. It was a graduation party and we played there. It was just myself, the bass player Dave, another guitar player, my best friend John, and a drum machine. We played with the drum machine for about a year to a year and a half, which I think is really good. It made us better players because it wasn't a tempo change, we had to be there with the beat, which was great. We did a lot of covers. We did some Oingo Boingo, English Beat, Joe Jackson, stuff like that."

"My personal goal was to have one person dance to any of our songs. The first time we had a person dance we were at a block party, we were doing a straight ska tune, and this little five year old girl got up on this patio started dancing and I wanted her for my own. That's my personal goal, just to make people dance to music that I write. That's still amazing because you write a tune in your bedroom, with nothing but an acoustic guitar, and you think, is someone gonna like this song? Sometimes they do, sometimes they don't. Band-wise our goal is to get signed and be megahuge and all that, but that will never happen. I don't want to be megahuge. Maybe for day."

"I feel we are on the brink of turning some heads or we are gonna have to take it into our own hands. By February or March, if something doesn't happen to us, we would like to go in and do an EP ourselves. We would spend the money, do all the promo, and push it because we believe we have music that people would like if they heard it."

"We are not defined to one sound. We are not total reggae, not total ska, not total pop - we have a couple of country tunes and we have a couple of ballads that'll make you cry. We can offer a lot, if people would ever hear us."

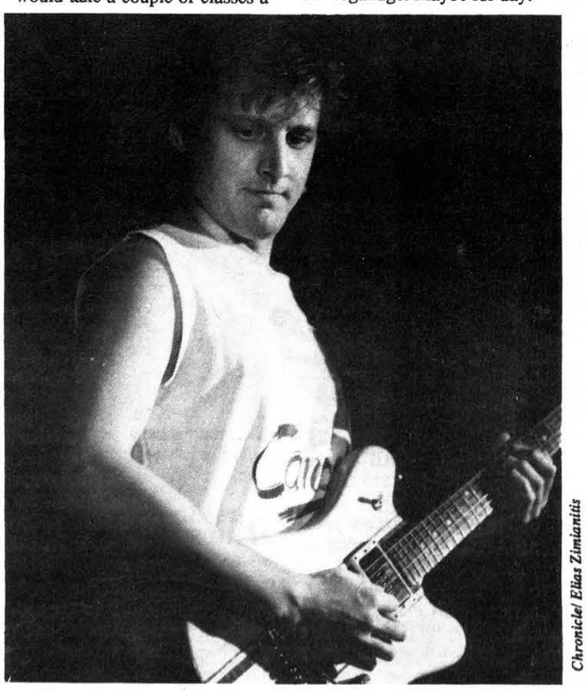
"I'm in the Marketing Communications Department in advertising and copywriting and I like it a lot. I see there are a lot of similarities between writing music and copywriting, in just trying to be clever, but not too clever. Being in a band and writing music is about selling yourself and selling your band, so I can just turn that around while I'm selling a product. It has been easier to sell an ad than it has a song. I decided I had to do something if music doesn't pan out. I was waiting tables and kind of stuck in a rut. I decided it was time to get a real job if I want to be something. I'm enjoying it here at Columbia. If I get a job at a small agency I could offer them a couple of options. Give them an idea about a music theme as well as an overall concept."

"I'm impatient with lots of things except music. With music I have patience galore. For instance, there's a song, 'Modern Up,' that I wrote the music to and it took me a year to find the right words. That was hard because that music was really pretty to me. The music made a lot of sense and the words that I had didn't fit, so I waited until something came."

"I've done some solo stuff at the Avalon and at Dreamerz. It was fun. I plan to do it again in the future. It's different, boy, than the band playing live. I can't rely on somebody else. If I make a mistake it's just me and my little ole guitar, so that's pretty scary. It's fun, it's good for me, you know even though I don't particularly love doing that. It makes me a better player and that's what I want to be, a better player."

Chronicle/Amy Ludwig

Columbia student Kevin Debolt leads bandmates David Linke and Tony Germann in a rousing set of originals and covers, including Barry Manilow's "I Write the Songs," live on stage at the Cubby Bear.

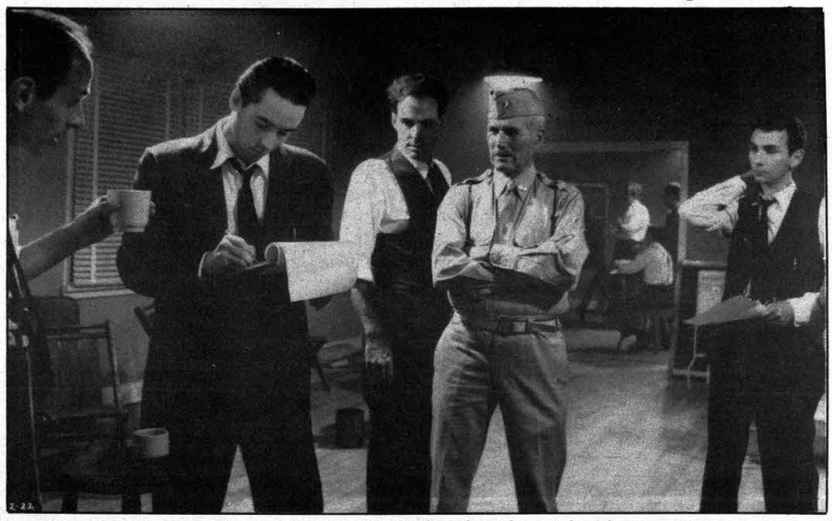


Chronicle/ Elias Zimianitis

"Brand New Skin" guitarist Tony Germann revs up the audience at the Cubby Bear Lounge during the band's set on Oct. 21.

"Fat Man and Little Boy" bombs

By Stuart Sudak
Staff Reporter



Paul Newman, General Groves, confers with scientists about the creation of a nuclear bomb.

For the first hour *Fat Man and Little Boy* Director Roland Joffe spins a stylistic and alluring dedication to the people who helped create the atomic bomb during an innocent, yet tragic time in world history.

Set in 1943 at a secret military installation outside of Los Alamos, New Mexico, General Leslie Groves (Paul Newman) bands together some of America's finest scientists to create the world's first atomic bomb. Groves is seldom bashful in his attempts to get the scientists to design a nuclear device that is to eventually bring the end to World War II. The device is in the form of two bombs to be dropped on Hiroshima and Nagasaki codenamed by the military, *Fat Man and Little Boy*.

Without his usual charismatic ease displayed in such classic movies as *Butch Cassidy and The Sundance Kid*, and *The Color of Money*, Newman plays the pushy, secrecy-obsessed Groves with a low-keyed understatement that is pivotal for the role. But through Joffe's direction, the audience doesn't see what's ticking inside Groves' gruff exterior, and all we're left with are the scientists, who the general refers to throughout the movie as "eggheads," giving their impressions to us in the same manner that employees gossip behind their supervisors' backs.

The head "egghead," Dr. J. Robert Oppenheimer, is a thinking woman's sex-symbol who always seems to be at odds with Groves. Dwight Schultz of "A-Team" fame plays Oppenheimer with a bland charm and conviction that conveys the character's righteousness, or lack of it. Oppenheimer is far from a model citizen, and the character fails to offer the solid balance against the dislikable and aloof Groves that the movie desperately needs. The audience is left with the unguiding task of trying to relate to a scientist who has ties to the far left, and is having an adulterous affair with a woman (Natasha Richardson) who is involved with left-wing organizations in America.

It is a surprise and a disappointment that the movie is only half the film it was intended to be, at one point bubbling over with classic nostalgic sensations. But then it methodically becomes a pointless melodrama that plays like a good, but thoroughly boring, PBS documentary.

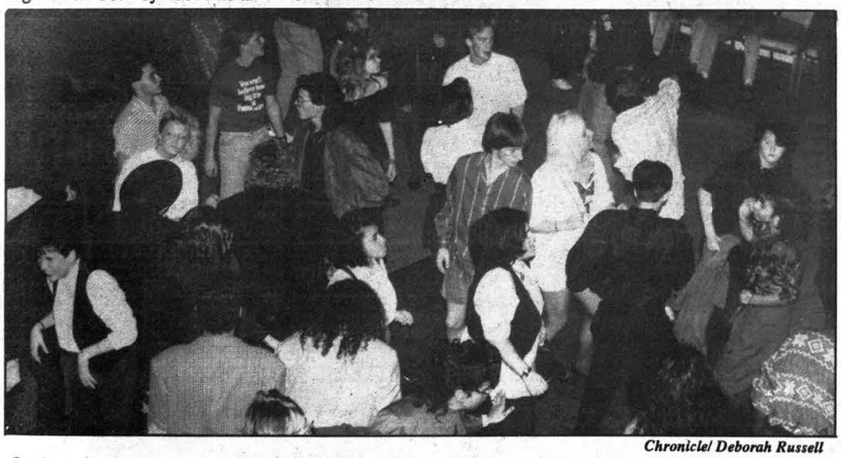
Abandoning the logic of characters and twisting his narrative line beyond recognition, Director Joffe shifts into a standard "go for it" plot in which Groves and the scientists work together because of their fear that Germany was close to building its own bomb. But after secretly finding out that Germany was years away from obtaining nuclear power, suddenly some of the scientists, most notably Oppenheimer and Michael Merriman (John Cusack), question any further need for nuclear power as the war continues to unfold in the South Pacific. It becomes a classic moral fight on the ethical ramifications of nuclear power, but Joffe fails to get specific with his material, opting for generalities that take away much of the depth and impact from the story.

The ensemble acting throughout the film lacks a sympathetic character that the audience can identify with. The closest we come is in Cusack's portrayal of a young scientist who is innocent and alive with brash ideas that haven't yet been hardened by age. Best known for movies like *Say Anything*, and *The Sure Thing*, Cusack's character could have been used in the same narrative way that Nick was in *The Great Gatsby*, but he doesn't appear in many scenes and it's hardly likely that he knew all the secret elements involved.

Bonnie Bedelia and Laura Dern have the thankless jobs of appearing as superficial love interests who only take away from the storyline. Bedelia plays Oppenheimer's frustrated wife who scornfully opposes Groves but basically hides her aggression toward her husband in booze. Dern plays a nurse who falls for Cusack but all we get is a murky love scene that, like the movie, is big on style and small on substance.

Joffe has as much or more film sense than any director working today. His whirling, thrusting visual style seen in his two previous movies, *The Killing Fields* and *The Mission*, would be thrilling to watch even if he were shooting a swarming bee. But there's no comparison between the needle sharp observations of the film's beginning sequences and the flaccid, conventional work of its conclusion.

These are hard times for filmmakers of Joffe's talent and originality. He hasn't had a big commercial success, and to keep working in the Hollywood system it's necessary to make some concessions now and then. What's good in *Fat Man and Little Boy* is fine, but as disappointing as the film is, you can't help but ask yourself if Joffe sold out his reputation as an original director to make future films possible.



Chronicle/ Deborah Russell

Students and faculty dance the night away during the Class Bash at the Blackstone Theater last Friday.

Clash Bash a smash

By Lance Cummings
Editorial Page Editor

Some 300 people who attended the preview to the 4th annual Clash Bash at the Getz Theater Oct. 20, witnessed a showcase of student talent that made one proud to be enrolled at Columbia.

Nearly 1000 students, faculty and guests rocked the night away later at the Blackstone Hotel's Crystal Ballroom, and it became apparent that Columbia students can party.

The showcase at the Getz, designed to give students new to Columbia a taste of what's happening in the performing arts on campus, lived up to precisely the best expectations. Film, video, theater, dance and comedy were all energetically performed and enthusiastically received by the crowd at the Getz. Showcase Director Norm Holly did an outstanding job of presenting an excellent cross-section of Columbia talent in an entertaining and professional light. There was, however, considerably more theatrical smoke than necessary during the closing number. It would have been interesting to have at least gotten a peek at the final vocalist.

The dance party at the Blackstone was Columbia at full-tilt boogie. From almost the moment it started until shortly before it was scheduled to end, a coterie of WCRX disc jockeys kept the Crystal Ballroom rocking like Soldier Field after a Tomczak completion (remember those?). Many students took occasional breaks and strolled upstairs to visit tables where they could meet and talk with representatives from two dozen or so student clubs and organizations at Columbia.

Judging by student comments and reactions, the party was a resounding success. Senior Amy Aguilar, a journalism major, said, "It's a happening party. The music is great, and so is the dancing. It's very social."

Freshman Van Vodkin, a graphic design major, said of the party, "It's pulsating and it's going."

The mood of most, including this reporter, was summed up by Bob Teitel, a senior majoring in film and marketing, who, when asked for his reaction to the Bash, replied, "Dynamite—the best one yet, by far."

The Back Page

Dr. Know It All:

I would like to know where one goes when The Hokin Student Center and the other lounges are full and they have two hours to kill before class?

Standing Room Only

You could: Go to the library, study in an empty classroom, teach in an empty classroom, go to the Field Museum, the Planetarium (a city bus picks up on Michigan and Harrison), call your mother, get a room at the Harrison Hotel and have an auto-erotic experience, visit the Pacific Garden Mission, take an L ride, take a jog along the lakefront, go to a movie at the Fine Arts or the Burnham Plaza theaters. Does this help?

Why doesn't the college have condom machines on campus?
Lucky

The *Chronicle* raised this issue in the spring semester, when the majority of students polled did not see condom machines as a necessary element to a commuter college. Besides, how often do you get such an opportunity on campus?

I've been dating this guy for three months, a Columbia Art student, and he has bad breath almost all of the time. How can I break the news to him? I can't stand to kiss him anymore.

Kissless

There are a couple of ways to solve this situation: No. 1: You could carry a package of mints on you at all times and offer him one every time he tries to kiss you—this approach may insult him enough to get him to brush his teeth or buy a bottle of Scope. No. 2: This is certain to work, is tell him gently that while you love his lips, well, this little odor that's going around has obviously afflicted him—you yourself once had the problem and you solved it by brushing your tongue profusely and using mouth wash after each meal. Some people don't know to brush their tongues. Boy, it makes all the difference!

Please direct your questions to Dr. Know it All:
The *Chronicle* office, Room 802, Wabash building.

Career Corner

By Jan Grekoff

On October 16, 1989, the Management Department's Career Opportunities class hosted an alumni panel discussion for Columbia students. If you've been wondering what variety of jobs can be obtained with a management major, this was an excellent opportunity to find out, first hand.

Three management alumni were on hand to discuss their current professions and how they got the jobs they now hold.

Greg Redenius is assistant house manager for Orchestra Hall. Prior to his graduation in 1988, he interned (Spring, 1985) for Grant Park Concerts. As a result of his internship, he landed a job as personnel/stage manager for The Orchestra of Illinois — even before graduating. It was this professional track that helped him obtain his current position. When asked what he learned that he would like to share with students, he replied, "Realize the importance of internships; if you can't get an internship, volunteer." Once you are in a career related position, he said, "learn the business; and remember you have a responsibily to yourself to continue to develop those contacts."

Deb Boshes is a booking agent for Impact Entertainment. She started a conversation with the president of Impact Entertainment while attending a professional conference. The conversation led to an interview, which ultimately led to the job. When asked what message she would like to get across to students, she answered, "They must possess persistence, and dedication. We keep getting approached by people who are not persistent and we won't hire them. They must be creative in their efforts to get to us before we will consider them."

Diane Chandler is assistant coordinator of arts programs with the Chicago Office of Fine Arts, Department of Cultural Affairs. She began her career as assistant manager for Water Tower Place movie theaters. She credits her success to her internships and her persistence. Her advice to students: "Get a good return on your college investment; challenge your instructors. Get to know them; you owe it to yourself."

If you are interested in the fields in which these alumni are currently employed why not consider asking them for an information interview? Remember, you get as much out of your education as you put into it. Hard work will pay off.

To learn more about information interviews, contact your placement coordinator. If you are not sure who your coordinator is, ask the Placement Office.

Calendar

Monday Oct. 30

The Hokin Student Advisory Board will present the Halloween Blue's All-Star Revue Concert at the 11th St. campus, Getz Theatre. The concert will feature Valerie Wellington, Melvin Taylor and the Slack Band, Billy Branch and S.O.B., and Son Seals, Showtime is at 7 p.m., admission is free with a valid Columbia ID.

Women in Communication Inc. will hold their first meeting today at 5p.m. in the 5th floor faculty lounge of the Wabash building. All Columbia students are invited.

Tuesday Oct. 31

Hokin student center will present the free film, Halloween, at 4 p.m.

The African-American Alliance will meet at 5 p.m. in Room 202, Wabash Building.

The Columbia College Bible Study Group will meet at 12:30 p.m. Room 202 Wabash building.

The Academic Advising and Placement Office will hold a seminar titled "Applying to Graduate/Law School" at 12:15 in Room 313 Wabash Building.

The Riviera Night Club, 4746 N. Broadway, presents its 4th annual Halloween party and costume contest; $2,000 cash first prize. Doors open at 9 p.m., 21 and over ONLY. Call 769-6300 for cover prices.

Today is your last chance to see Chicago's most heart -stopping haunted house at Bedrock, 2856 N. Broadway. Open 6 p.m. to 2 a.m., all ages till 10:30

Jack Scratch, Smashing Pumpkins and Lost Cause perform at Cabaret Metro, 3730 N. Clark. Showtime 7:30 p.m., all ages, $5 cover.

Bob Dylan will appear at the Arie Crown Theatre, 2301 S. Lakeshore Drive. For ticket information call 902-1919.

Wednesday Nov. 1

The Columbia College Women's Coalition will meet at 5:30 p.m., Room 603 Wabash building.

Students for a Better World will meet at 5 p.m., Room 309, Wabash building.

The Hispanic Alliance will meet at 6 p.m., Room 204, Wabash building.

The Academic Advising and Placement Office will present a seminar titled "Managing Your Time" at 12:15 in Room 313, Wabash building.

The Lerner Project will perform at Orphans, 2462 N. Lincoln Ave. Showtime 9:30, $3 cover.

The Following bands will perform at The Avalon, 959 W. Belmont: Legacy, 9:30; Jewel Fetish, 10:30; and Kill City, 11:00 p.m. $3 cover charge.

Tar, Obituaries and Long Black Limosine will perform at Cabaret Metro, 3730 N. Clark. Showtime 10 p.m., 21 and over, $6 cover.

Thursday Nov. 2

The following bands will perform at The Avalon, 959 W. Belmont: Strange Fruit, 9:30; Darren Robbins, 10:30; Imaginary Boys, 11:30; and in the Cabaret Room, Down Town Scotty Brown and Co. 21 & over, $6 cover

Friday Nov. 3

The Student Organization Council will meet at 11 a.m., in Room 202, Wabash building.

The following bands will perform at The Avalon, 959 W. Belmont: Color Humanity, 10 p.m.; Storytown, 11p.m.; and Indigos, 12 a,m., $3 cover Charge.

Thrill Kill Cult will perform at Medusa's, 3257 N. Sheffield. Showtime 6:30 p.m., all ages. For more info. call 935-3635.

Close Lobsters, The Neats and the Sneeches will perform at Cabaret Metro, 3730 N. Clark. Showtime 11:00 p.m., 21 & over, $6