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The Columbia Chronicle

VOLUME 23 NUMBER 17

COLUMBIA COLLEGE, CHICAGO, ILLINOIS

MARCH 26, 1990

The misinformation age

Tribune editor says fear stalks American psyche

By Lance Cummings
Executive Editor

The world's economic and political changes are producing a climate of fear and uncertainty in America, according to *Chicago Tribune* Foreign Editor James L. Yuenger.

In remarks to Nick Shuman's Front Page Lecture class March 19, Yuenger said that such a climate is germinating "the seeds of some very nasty things."

"What you see a lot of on Capitol Hill these days is something called Jap bashing," Yuenger said. "Politicians are saying 'the Japanese...are really our worst enemy, and we've got to do something...to stop those little yellow sons of bitches from taking over our economy.'"

Yuenger said that there are any number of Congressmen, and to a lesser degree, Congresswomen, who are feeding this message to a public that is "kind of ready for that argument."

"I'm concerned about Americans developing stereotypes about other people—about the nasty Europeans or the nasty Japanese," Yuenger said. "Americans are expressing what are essentially ignorant attitudes."

"But what really bothers me," he continued, "is that the Congressmen and administration officials who play on this kind of fear...are going to get away with it."

Yuenger said he thinks that this is because Americans are poorly informed about the world around them. He blamed this on factors directly related to a changing world.

"The ways you receive information are different than when I

was in college," Yuenger said. "One of the big things is television. You spend a lot more time watching television than people my age did when we were your age. As a result, I think, the national attention span has shortened. Because of that, it's getting tougher and tougher for newspapers to print stories interesting enough to make you read and, presumably, become better informed."

"Politicians are saying...stop those little yellow bastards from taking over our economy."

Yuenger also laid some of the blame for American parochialism on the doorstep of America's educational system.

"The public schools in Chicago, certainly, and elsewhere, too, are in a mess," Yuenger said. "There isn't enough money to make them better. There are no ideas about how to make them better."

Yuenger said he believes that it's important for Americans to become more engaged in the world around them, whether it be in municipal, state, national or international affairs. He said that the changes taking place in today's world "require more engagement than ever."

"Obviously," Yuenger said, "my shtick is foreign affairs. And as hard as I try, I don't know how to put out a newspaper everyday with a bunch of foreign news in it—news that's going to affect your lives dramatically—that will prompt you to say, 'That was really interesting.'"

By popular demand?

Rap and rock sing the blues, classical and jazz rule Hokin

By Tanya Bonner
Staff Reporter

Tuesday, March 20, was the day the music died at the Hokin Center—at least for students who've become accustomed to hearing rock, rap and reggae music over the sound system.

On that day, Bobbie Stuart, director of the Hokin, Carolann Brown, assistant director, along with Irene Conley, assistant dean of student life, implemented new regulations that only classical, jazz and new age music can be played in the Center.

The new regulations were set after Conley met with the Hokin staff to discuss the need to play music appropriate to the purpose of the Hokin Center. The Hokin, Conley said, is first and foremost an art gallery, a place to see professional and student performances, and a place for students to eat and socialize. Music serves

mainly as a background to those activities.

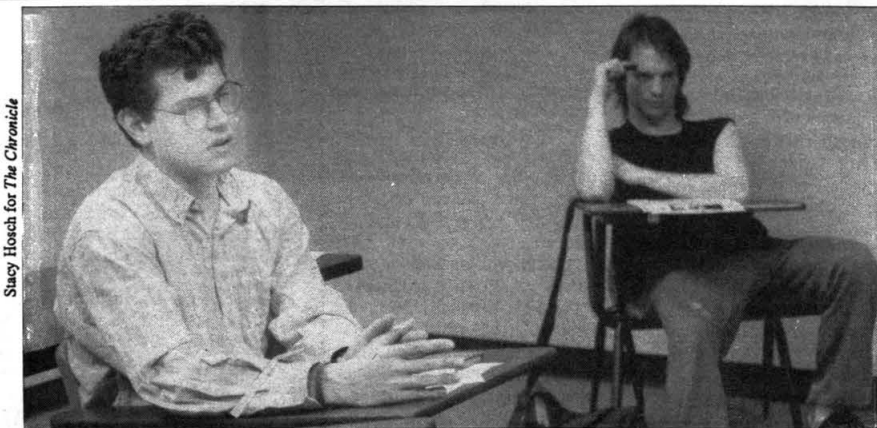
"While it is fair to say jazz is excellent background music, loud rock is a lot less excellent background music," Conley said.

Brown agrees with Conley's reasoning. "Certain music tends to excite things, to get people going. We want to keep the atmosphere very low key," Brown said.

Stuart and Brown said the purpose of the changes was not to make a statement about the value of certain types of music, but to bring the Center back to its original mission. Brown said there are obvious differences in the center now than when it first opened in the Fall of 1987.

"Originally, when the center began, the atmosphere was laid back and low key," Brown said. She added that a quiet, soothing atmosphere is conducive to artis-

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Michael Rosenfeld, who witnessed last month's election in Nicaragua, talks to a group of students at a meeting sponsored by Students For a Better World. Rosenfeld said that U.S. policy there is hypocritical.

Communists defeat 'Communists'

Controversy over Nicaragua still rages

By Peter D. Stenson

America tried to overthrow the Sandinistas for ten years, allegedly because they were communists. But according to Nicaraguan peace worker Michael Rosenfeld, America then supported an opposition coalition which contained the only communist party in Nicaragua.

Rosenfeld, who witnessed the Nicaraguan elections, spoke at a meeting sponsored by Students For a Better World.

"The U.S. government wanted the American populace to believe the Sandinistas were communists, to acquire popular support for attempts to overthrow the regime," Rosenfeld said. "In fact, the American-backed United National Opposition (UNO) coalition, which defeated the

Sandinistas in free elections, contains the only communist party in Nicaragua."

The Sandinistas have controlled the country since they overthrew the Somoza regime, in 1979. Since then, the U.S. government has imposed an economic embargo on Nicaragua, and set up rebel forces—the Contras—to overthrow the Sandinista regime.

"The Sandinista government was not communist at all," Rosenfeld said. "The U.S. needed to get rid of them, because an independent Nicaragua posed a threat to the United States' Central-American policy."

Rosenfeld said the Sandinistas posed the "threat of example" to other Central-American nations with right-wing governments sponsored by the U.S.

"The Sandinistas were creating literacy among their people, building schools and hospitals on their own, with no American help," Rosenfeld said. "Other nations in the region could see the Sandinistas' success, and try to seek independence from their own American-backed governments."

According to Rosenfeld, the opposition had an advantage in the February elections because of the Contras. UNO was able to promise an end to the war. Ortega and the Sandinistas could not.

"On a grass-roots level, everyone in Nicaragua is a Sandinista. They are far more popular than the UNO coalition," Rosenfeld said. "It was the promise of peace that swung the vote toward UNO. Everyone in

continued on page 2

Students react to anti-drug messengers



The Hokin Center was host to a discussion about illegal drug use on Wednesday. Representatives from "Students Helping Students," an organization started by Jim O'Shea, a law-enforcement professor at Oakton Community College, encouraged students to get involved. O'Shea said he started the program to get feedback from students about efforts to control drug-abuse problems. Many Columbia students participated

in the discussion, telling the audience about friends or family members who have abused drugs with tragic results. Not all students, however, were entirely pleased by the group's efforts. James Owens, a senior, music major said, "They're saying we have to agree with their set of values." Pictured above are three local college students who are recovering addicts; (from left) Dan Doerng, Wayne K. and Chris Paluch.

Poetry teacher 'arrives' on wings of \$5,000 award

By Jacqui Podzius
Staff Reporter

Columbia teacher Connie Deanovich recently won a \$5,000 prize for her poetry.

Deanovich, a Columbia alumna, was one of five recipients of the 1989 General Electric Foundation Awards for Younger Writers, sponsored by the Council for Literary Magazines.

The 29-year-old poet won the award for eight of her pieces, including "Xylophone Luncheonette," "Silver Nakedness in Calumet City," and "Ted Berrigan," a poem about a deceased poet who was one of her major inspirations.

She will read "Ted Berrigan" on April 30 at a banquet in New York City honoring the winners.

Deanovich, who is also founding editor of *B City Magazine*, said her poems are part of the "language experience."

"I try to use words the way I want to use them, as opposed to grammar rules. I hope they're amusing," Deanovich said.

She said winning the award means more to her than just \$5,000—it makes her "sort of official."

To participate in the contest, which is for writers under 40, Deanovich and the other participants were nominated by the editors of magazines in which their work appeared.

After narrowing down the

entries from 184 to 10, the three judges selected five winners, all of whom are women. Beth O'Rourke, C.L.M. director of programming, said that has never happened in the contest's seven-year history.

"We are very pleased with the winners," O'Rourke said. "It is the first time all the winners are women, and two are from one magazine, *The Threepenny Review*."

Deanovich was nominated by Columbia Poet-in-Residence Paul Hoover and Maxine Chernoff, co-editors of *New American Writing Magazine*. Hoover, Deanovich's former teacher, won the award in 1984.

Hoover and Chernoff decided to nominate Deanovich after watching her talent develop over the years, Hoover said, and this opportunity will open many doors for her.

"I am very thrilled and very proud of Connie," he said. "She was an outstanding student then and she has turned out terrific."

Deanovich said she is "especially lucky," to win the award this year because it is the last time GE will sponsor the contest.

O'Rourke said GE originally agreed to fund the contest for five years, and later extended it for two more. The company has decided to spread the funding among other organizations next year.

"It opens your eyes to what is really going on down there," he said.

Rosenfeld first went to Nicaragua in June, 1989, with an agricultural group sponsored by the Nicaragua Network, an umbrella organization for smaller, local networks. The organization also sponsored his trip in February to observe the election.

"Anyone can go down there if they want," he said. "It completely changed my life."

Pulitzer Prize winners to visit Columbia

By Jacqui Podzius
Staff Reporter

Columbia College is gearing up for the arrival of two Pulitzer-Prize-winning guest artists-in-residence who will discuss with students such topics as the Vietnam War, investigative reporting and journalistic ethics.

Neil and Susan Sheehan, husband and wife, will be on campus April 9 through 18 to participate in several class discussions and two panels, one on the war in Vietnam and the other on investigative reporting.

Neil Sheehan was instrumental in reporting the Vietnam War and in changing the American attitude toward it, according to Nat

Lehrman, chairperson of the journalism department.

This transformation of American opinion is the subject of his 1988 book, *A Bright Shining Lie: John Paul Vann and America in Vietnam*, about a lieutenant colonel who left Vietnam after becoming disillusioned with American policy. Vann later returned there as a civilian advisor, and the book recounts America's changing attitude through his eyes.

Neil Sheehan was also a key figure in publishing the Pentagon Papers in *The New York Times* in 1971, Lehrman said; that act dramatically diminished American support for the war in Vietnam.

Susan Sheehan, a staff writer for *The New Yorker* magazine, has written six books, among them the 1983 Pulitzer winner, *Is There No Place on Earth for Me?*, a multi-layered examination of mental illness.

She did extensive research before writing the book, which Lehrman said is typical of Susan's style, and something which she will try to instruct students in during her stay at Columbia.

"Anybody who cares about writing will find a profundity about writing for newspapers, books and magazines all wrapped up in these two authors," Lehrman said.

Top prize for Weisman scholars announced

By Annesa Lacey

Graduate student Kathleen Wrobel won the 'Best of Show' award, given out annually to a Weisman Scholar, with her 25 minute documentary entitled "Salt Babies—An Exercise in Teen Parenting."

"This was designed to open communication between teens and their parents," Wrobel said. "And between each other about sexuality."

She spent two years working on "Salt Babies," but did not edit the work for one year. Wrobel said she wanted to stop working on it and took a job at a mall. "Working on something for so long, you start to lose your objectivity."

Other film/video participants

were K.C. Kaufman with "A Good Looking Man Deserves A Good Looking Suit," Linda Evans with "Frank Lilijegren Documentary," Ted Piwowar's "Night Creatures," Jorge Ortega's multi-media "Arte Ubano," George Tillman's "Monte and His Friend's," and Carl Groppe's computer-animated, short film entitled, "The Penguin."

From 6 to 7 p.m. student works in a film/video showcase were viewed by students, family and friends as well as Weisman board committee members. Tony Weisman, chairperson of the Weisman Committee, opened the showcase ceremony.

Other projects displayed ranged from creative writing to photography.

The Albert P. Weisman Scholarship Fund was established in 1974 to encourage and help Columbia students to complete special projects in all fields of communication. The scholarship is sponsored by Chicago Communications, an alliance of leading professional communications organizations in Chicago.

Applications may be submitted by undergraduate or graduate students who are currently enrolled with at least 15 credit hours for the fall and spring term combined.

New applications should be submitted by April 16, 1990. Students can obtain an application in room 300 in the Michigan building or in room 601, Wabash building.


Nicaragua from page 1

Nicaragua knows the situation, and they are determined not to go back to the old days [of American-influenced rule]."

Rosenfeld said people in America are misinformed on the issues in Central America. He said he feels that anyone with a chance to do so, should take a trip to Nicaragua or any Central-American country.

Catch the Blind Venetians live at Avalon Saturday, March 31. For free tix call (708) 961-1371. Leave name, address with zip on machine.

As a prelude to Earth Week, students are invited to stop by the table in front of the Hokin and sign an "earth pledge" Tuesday thru Thursday from 9 a.m. to 6 p.m. The first 500 to sign get a free button.



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Meeting Mandela

Saunders' South African odyssey reveals problems, promise, of a troubled land

By Arlene Furlong
Staff Reporter

On March 21, 1960, South Africa and the world were stunned by the sudden bloodshed of black protesters at the Sharpeville police station, 28 miles southwest of Johannesburg. The Sharpeville Massacre motivated Nelson Mandela, the black revolutionary, to set up the African National Congress underground military wing. After spending months on the run, Mandela was caught and sentenced to life imprisonment for sedition.

On March 21, 1990, Columbia College's Television Department presented Channel 5's Warner Saunders to speak about his trip to South Africa and the implications of Mandela's release, after 27 years of imprisonment.

"The trip to South Africa was the most exhilarating experience of my life," said Saunders. "But 10 days in South Africa does not make me an expert on the subject. I just tried to get as much information as I could and bring it back to the Chicago public."

Saunders interviewed Mandela and was surprised by his humble nature. "He doesn't take any credit for himself," Saunders said. Mandela's role is believed to be the key to efforts to end racial tensions in South Africa. His stature has grown to such legendary proportions that it is believed if

any man can lead South Africa out of apartheid, it will be Mandela, according to Saunders.

"It is obvious why people are drawn to him and have faith in him," Saunders said. When you spend 27 years in jail, and walk out the same way that you walked in, there is no doubt that you are an exceptional person."

But the South African apartheid of today is much different than the apartheid of 27 years ago. The main issue today is political power. "Apartheid divides the country into a complicated political spectrum," said Saunders. "If everyone could vote in South Africa, Mandela would be president." White South Africans constitute only 14 percent of the population.

While laws reserve 87 percent of South Africa's land for whites and bar "people of color" from living in the cities, Saunders saw many blacks living in the urban areas. "The enforcement of the apartheid laws is very selective," said Saunders. He described how private enterprise makes money on this system. "A black person can live in a restricted area but has no method of recourse if his landlord wrongs him. After all, he is not supposed to be there."

Most blacks in South Africa do not have the opportunity to confront this type of situation. Saunders saw most white people living like people live in the suburb of Glencoe, and most black

Mark Black for The Chronicle



Warner Saunders

people living like people live in the projects of Cabrini Green.

Saunders, who is black, said he had no trouble operating in South Africa. "Being an American, I was treated like an honorary white person," he said. However, Saunders was denied an interview with Eugene Terreblanche, the leader of the Afrikaner Resistance Movement, the right-wing organization fighting to keep apartheid in place. Terreblanche refused to be interviewed by a black man.

One Columbia College stu-

dent asked Saunders if this bothered him. "I had no emotion about it," Saunders said. "I don't try to change the positions of the people I am reporting about. You can't let your prejudices show in what you are reporting. I was an instrument relaying the events surrounding Mandela's release, not a part of it."

Saunders called South Africa a land of problems and promise. "Just as segregation ended here in 1954, apartheid will end in South Africa," he said. But the struggle for equality will last much longer.

Hokin from page 1

tic viewing and sharing of ideas. Brown also said the Hokin staff has received complaints that the center is too loud, and that it "gets too rowdy and alienates people."

She said she has witnessed this behavior. "There are those people who are louder than others and cause more problems. These people infringe on another's right to enjoy his or her activities. These people tend to take over and alienate everyone else who comes in," Brown said.

One of the bylaws established by the administration and the Hokin Student Advisory Board reads, "Loud, disruptive behavior cannot be tolerated as it infringes on the needs and space of others and creates problems."

Senior Ted Radcliffe, who comes to the center about three times a week, agrees that the center is sometimes too loud, but he doesn't think changing the music will help solve the problem.

"If they play classical music it will only get louder because voices will just drown it out," Radcliffe said.

Junior Dionna Bolar, who is black, also doesn't agree with the music change. "I think it's a racial thing. If I want rap music played then I should be able to hear rap music," she said. "If you are paying your tuition, you should be able to hear what you want to hear."

Laura Klarick, a sophomore, said she is not bothered by the changes. "I don't think it really matters. It is so loud you can't hear the music anyway," she said.

Stuart said the bad behavior has occurred during some of the programs she has booked for the center. Another bylaw states that students must "kindly utilize an alternative student area" if their behavior is disruptive during presentations.

One of the problems is that there is no alternative area where students can go to hear another type of music and behave as they wish. Stuart said this lack of an alternative area has contributed to some of the problems in the Hokin.

After the Hokin center opened, the basement of the Michigan building was converted from a lounge area where students could play music and play video games to the Underground Cafe, a cafeteria. "Since the basement was closed, we got mobbed with students. Since then, it's been a challenge to maintain the atmosphere that is needed for the Hokin," Stuart said.

The Hokin staff said the administration is open to getting students an alternative lounge area, but how fast that will happen is unknown.

The staff said there are things students can do now to keep their experiences in the Hokin as positive as possible until another area is built. "Everyone needs to be more sensitive to other people's needs," Stuart said. She also added that students need to be cleaner. "Some students still act like they expect someone to come and clean up after lunch hour."

Mark Farano contributed to this story.

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America's myopic vision blurs international reality

Americans have always prided themselves in treating people fairly, in lending a helping hand, in opening doors of opportunity for the less advantaged.

But as other countries become economically competitive, Americans are increasingly finding fault with the people of those countries. Instead of opening doors, we threaten to slam them shut. As a people, we are growing less tolerant.

Perhaps the reason for our shifting attitude toward others is our own newly found insecurity. Perhaps it's our profound ignorance of the world around us.

On the front page of this week's *Chronicle*, James L. Yuenger points out how our appalling lack of knowledge about the world around us is affecting the way we respond to that world. It's clear that Yuenger believes Americans should become better informed about international affairs. *The Chronicle* agrees.

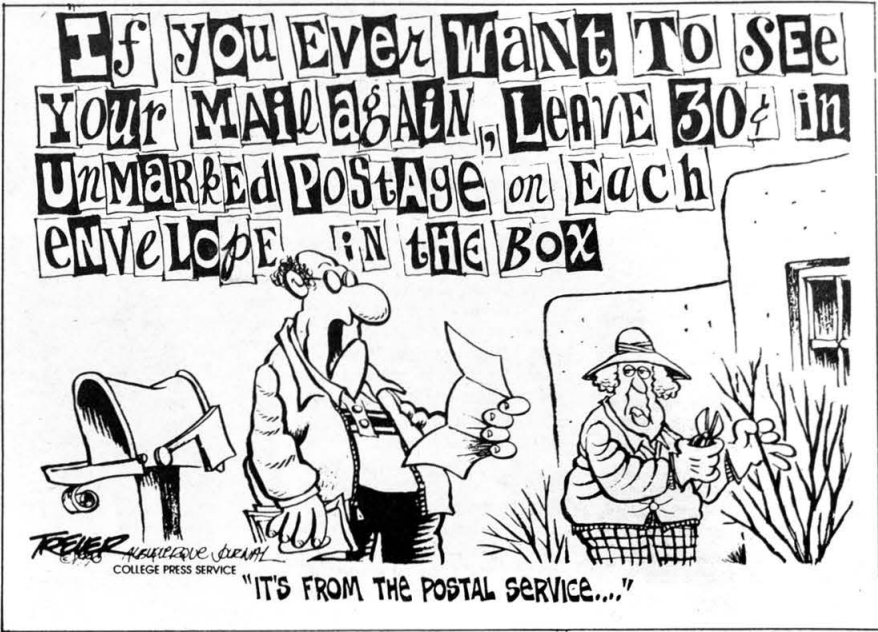
There was a time when the rest of the world was irrelevant to most Americans. Isolated by two oceans, Americans could blissfully ignore the rest of the world, confident that the world needed America more than vice versa.

That time has past. Americans will have to realize that they make up only about six percent of the world's population, and not necessarily the most important six percent. Other countries and cultures are maturing, and will expect to take their rightful places among the developed nations. America can welcome them, or sulk about its shrinking piece of the world's economic pie.

How much we know about these countries and their cultures will have tremendous impact on how we respond.

Yet surveys have shown that many Americans don't even know where some of these countries are on the world's map. On one survey, many couldn't locate Canada. Many more were baffled as to the location of the Soviet Union.

Our future economic well being, and our own political stability, will depend heavily on how much we truly understand about the world around us. Are you part of the solution, or part of the problem?



The *Chronicle* reserves space for reader commentary. Letters must be typed, signed, and include a daytime phone.

Letters to the editor

To the Editor:

I took offense to the picture printed in the March 5 issue on page two under the heading "Today's Quiz," and captioned, "find the double standard in this photograph."

At first glance, one might incorrectly make the assumption that Ms. Spicer does not take her teaching responsibilities seriously or perhaps that she promotes a double standard and penalizes students for absences on days that she too is absent.

To my knowledge, taking the

roll is Columbia's procedure, not just an arbitrary procedure imposed by a teacher. I may be incorrect, but I believe attendance is a requirement for those receiving financial aid.

As a previous student of Ms. Spicer, I consider her to be a very knowledgeable and professional teacher and businesswoman. To suggest anything less was not only in error, but was also extremely insensitive.

Rose Alexander
Junior-Mktg. Communication

Perspective

And now, a few words from Trotsky

By Lance Cummings
Executive Editor

In 1917, Russia narrowly missed getting a democracy. Its citizens were allowed to vote in a reasonably free and fair general election. It was the first such election in Russian history, and it was also the last. If *perestroika* is to succeed, however, there needs to be at least one more.

That 1917 vote picked representatives to what was called the Constituent Assembly. The assembly was to act as a kind of Constitutional Convention. Its members were to form a permanent government to replace the Provisional Government, established after the Tsar's abdication. They never got the chance.

Eighteen days before the election, Bolsheviks led by Vladimir I. Lenin seized control of the government by force.

The Bolsheviks allowed the election, but won only 168 of 703 delegates. When the Constituent Assembly met, in January, 1918, the Bolsheviks couldn't convince or intimidate enough delegates to control it, so they disbanded it at gunpoint. Representative government in Russia died at the tender age of two days.

But representative government is the only form of government that's compatible with *perestroika*. Mikhail Gorbachev's attempt to resuscitate a corpse-like Soviet economy. Without a government that's popular, *perestroika* is doomed.

Breathing life into a cadaverous, Stalinist economy causes a lot of dislocation and hardship. As inefficient, state-run and state-subsidized industries are forced to compete, some, inevitably, will go bankrupt. Jobs will be lost, and the availability of certain commodities will be spotty. Only a popular government can risk ushering its economy from bad to worse. Only a popularly elected government can rely on the promise of a better tomorrow to convince its citizens to tolerate a painful today. The Soviet government fails both tests.

Poland has already embarked on this hazardous path. That government is dumping Karl Marx for Adam Smith. All the expected economic troubles

have begun to surface. But the political unrest that was also feared hasn't developed.

While the Polish transformation is admittedly in its infancy, Polish grumbling has been minimal. Strikes, for instance, have been almost non-existent. Imagine Russian coal miners staying on the job if their living conditions began to deteriorate.

Credit Poland's lack of strife to the fact that its government was freely chosen by the Polish people. So Poles are cooperating. They're putting up with a little pain because they're confident about the future. In short, they believe.

The Czechs will likely be successful reformers for the same reason. The Hungarians are already well on their way. Now, the East Germans appear to be set to join the parade. The Baltic states, Red Army permitting, won't be far behind.

But in the Soviet Union, confidence in government is an oxymoron. After 70-odd years of promising a better tomorrow, only the village idiot still believes it's coming. That government's credibility is shot. Half the Soviet people believe the government has gone too far with reform, the rest believe it hasn't gone far enough, or fast enough.

One way the Soviets can gain the confidence of their people is to give them a voice in their government. Gorbachev should use his new presidential powers—powers he obtained without answering to the Soviet electorate—to call for a new Constituent Assembly. Anything less is just a continuation of Bolshevik piracy.

The promise of 1917 should finally be realized. The Soviet people should choose the Soviet government, both its form and its personnel. That's the only way to get rid of the cynicism that decades of collectivist dictatorship have engendered.

About three weeks before the Bolsheviks made off with the Russian government, they staged a walkout from a Provisional Government assembly called the Council of the Republic. For propaganda purposes, Leon Trotsky then wrote a denunciation of the Provisional Government. The last words of Trotsky's tract should be brought to fruition by a modern-day Bolshevik: "Long live the Constituent Assembly."

The Columbia Chronicle

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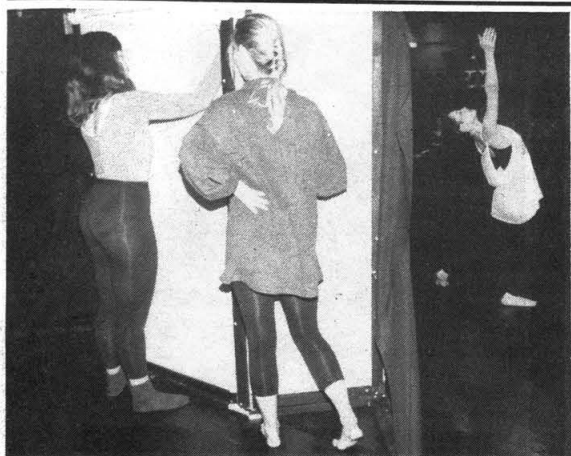
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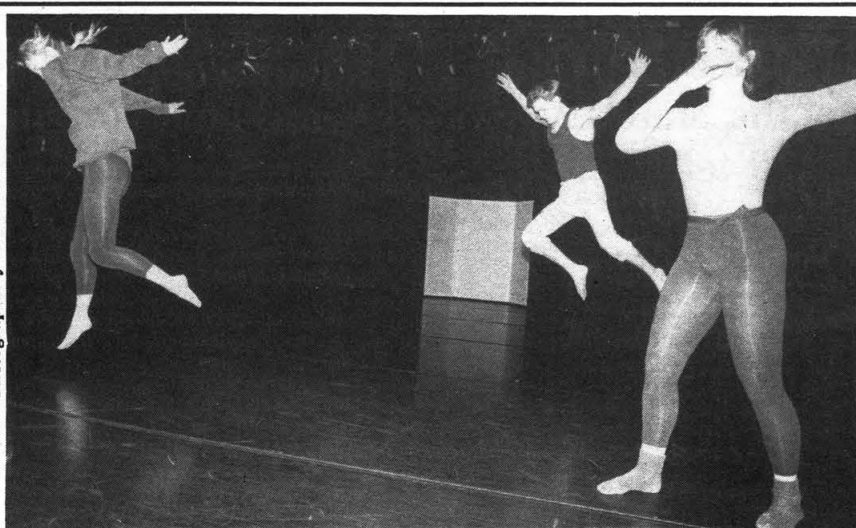
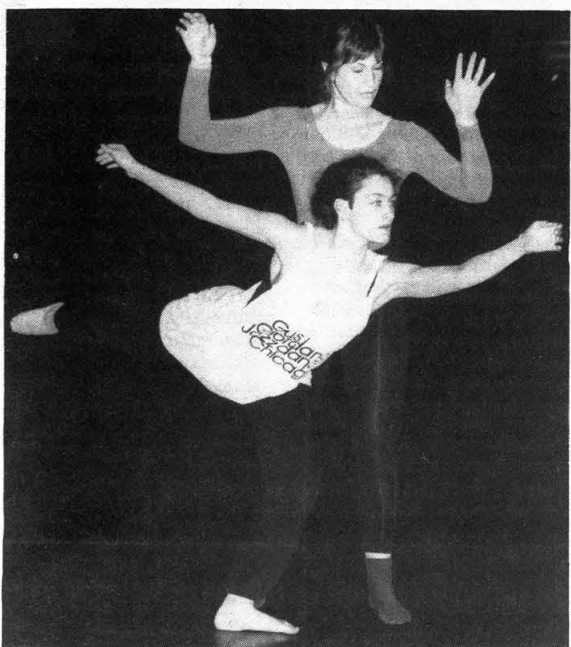
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Photographs by Omar Castillo



Jill Kanapackis and Michelle Walker (assisted here by other members of their "company") passed the "test" all students must face. But they did it in concert at the

Dance Center, rather than in a classroom. In succeeding, the two seniors proved they were ready for professional careers after graduation.

Dance students get taste of 'real world'

By Tara Dubsky
Staff Reporter

Seniors Jill Kanapackis, 21, and Michelle Walker, 22, spent the past six months organizing and producing their own dance concert, which took place March 23 and 24 at Columbia's Dance Center.

Kanapackis and Walker had to choreograph and teach their dances to ten performers (all Columbia students), and were responsible for publicity, costumes, sound and lighting, scheduling rehearsals, and more.

"It's harder than you think," Walker said. "I feel like we're professionals, because it's exact-

ly what any other company would come here and do."

When choosing dancers for the concert, the pair looked for students who could dance a particular style. They also chose dancers who would work well together, who would regularly attend rehearsals, and whose schedules they could work around.

People not coming to rehearsals is one of the worst problems Kanapackis said she has encountered. "Not showing up on time, or not showing up at all—that is one of the most frustrating things," she added.

Kanapackis and Walker both say they have had good experiences teaching their choreography to the dancers, once they convey the idea for the piece to them.

"After that, it's really nice, because people get excited about the idea with you," said Kanapackis.

"I love teaching just as much as performing," she said. Walker agreed.

"We took a class called Concert Production that taught us how to do everything that we need to do," Kanapackis said.

During the class, they also had to work for two other concerts, "so we know how the lighting and sound boards run. We're not going into this blind."

It was in the Concert Production class that Kanapackis and Walker decided to do the concert together. They had been in several classes together, and had become good friends.

"It's nice to work with somebody that you're friends with," Kanapackis said. She added that they can make comments and criticize each other without having to worry about offending each other.

Both students have been dancing for 17 years, and both have studied a variety of styles. They said their own personal styles are quite different, but complement each other and create interesting choreography.

Even though there are some pieces the students would have liked to rehearse more, they feel they are ready for the concert.

"I think they just want to keep going over it," Walker said. "When it comes time for Friday night, there isn't going to be any doubt."

"It's a lot of work for our dancers. I give them credit," she said. "They don't get anything out of this deal, except the personal experience."

The two also teach dance classes outside of school. Kanapackis teaches at the Orland Park Park District and the Palos Heights Park District. Walker teaches at a Maywood studio called Stairway to the Stars, and St. Sebastian's School, in Chicago.

Kanapackis, a Chicago native, came to Columbia for the dance program. Walker is a transfer student from Drake University in Iowa.

"I always knew I wanted to come to Chicago," said Walker, who heard about Columbia after traveling to the city for conventions and contests when she was younger.

Both students feel Columbia has provided them with a very good education.

"This is the best dance department in the area," Walker said.

They both said they think it is an advantage to have teachers who are actually working in the profession they are teaching.

"You learn to become an artist," Kanapackis said. "You learn to become very well-rounded."

"Everybody is so friendly here," she said. "It's like a home."

After graduation, both want to earn master's degrees in teaching. They said they would also like to keep taking classes and performing as much as they can, and for as long as they can.

"I hope that, someday, I can have my own company," Kanapackis said, as she and Walker laughed and considered collaborating on the effort.

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1st prize: \$200, 2nd prize: \$100, 3rd prize: \$50

Philadelphia author laments the power of the state to dehumanize the innocent and tells what black writers must face

By Karen Zarker

Although it's been a long time since John Wideman was placed in the Philadelphia Big Five Basketball Hall of Fame, he can't seem to resist talking about writing in "basketball metaphors."

"Writing is improvisation, spontaneity and playing games with communication. But it never gets easier," Wideman said. "You can play basketball all your life but you will still find it difficult to make the basket."

Wideman was the third in a series of writers in residence to visit Columbia this year. The event, held on March 14th, was sponsored by the Fiction Writing Department.

From his childhood in a Pennsylvania ghetto to award-winning author of ten books, Wideman's experiences have compelled him to live and write in a state of cultural duality. As one of two writers to be named the first black Rhodes Scholars in more than 50 years, Wideman has used the academy to his advantage, but not without facing questions of identity and personal sacrifice.

"We were black writers who beat the system, or were an example that the system worked, and then those in power would say, 'what was wrong with you other blacks,'" Wideman said.

The University of Pennsylvania and Oxford University graduate presents himself as a casual scholar, but there is an undeniable aura of seriousness about him. Hardships, including the imprisonment of his brother, Robby, have cast a permanent furrow on his brow. But he turns the often painful contradictions of his life to his advantage, and uses language, which he once termed, "one more cruel weapon my captors wield against me," to address the concerns of the "U.S. third world component," the Afro-American.

"I write of brotherhood from experience, as a witness to oppression, as a black man in America," said Wideman. "My own experience with relationship to another person is the authentic story. I can look at the 'other' and realize that if he's not free, how free am I? Is there a literal connection between the plight of black kids in Newark and black kids in Crossroads, South Africa?"

In his autobiographical novel, *Brothers and Keepers*, Wideman builds a literary bond that bridges the chasm between the scholar and his imprisoned brother—two men who've taken entirely different paths in life.

"I was writing an index to what was happening with my brother. Writing was a means of discovering the self," said Wideman; *Brothers and Keepers* was a natural metaphor. I was writing about writing. And thinking about the writing process provides a still point, a place away from the personal involvement."

Columbia students were able

to question Wideman at a forum and then hear him give an intense reading from his new book, *Philadelphia Fire*, at the Ferguson Theater. *Philadelphia Fire* is a fictional "version of reality," as Wideman said, of the 1985 bombing of the M.O.V.E. house in Philadelphia. Eleven people were murdered when the City of Philadelphia dropped a bomb from a helicopter on the inner-city neighborhood.

"The collective imagination of the U.S. did not envision the M.O.V.E. bombing as murder," said Wideman. "One segment of our national character is collective amnesia. We refuse to deal with history. The Philadelphia fire was a legal version of lynching-murder."

The American Dream that Wideman has addressed in some of his essays and fiction, the dream of freedom, justice and social conscience, has failed, in his view. Wideman's writing thematically addresses the resulting cultural illnesses of that failed dream. His vividly horrifying reading of *Philadelphia Fire* noted another blemish on America's human rights record. Wideman said he has begun to

understand the alternative motivations of the M.O.V.E. organization. The extreme living conditions of the M.O.V.E. people were a non-violent revolt against systematic oppression. Wideman urged his listeners to realize that if this action could be taken against M.O.V.E. members yesterday, who would be the victims today or tomorrow?

"We're in danger as a country," said Wideman. "The danger is difference, black and white, male and female, old and young, street people, etc. Can we afford difference any more?"

"This is cataclysmic. We must squash difference and crush dehumanization," Wideman continued. "For instance, by defining someone as 'homeless,' we put them in a category of 'other.' This categorizing allows us to dismiss people and become detached," he said. "The Philadelphia bombing is an example of the power of the state coming down on people who do not go along with the program."

Wideman said he hopes to humanize the "other" in his writing. He said a writer must understand that he can play a role in how people think about things. Fiction, although "devalued in this country," can create change, Wideman believes. At an early age Wideman recognized storytelling as a form of power. As seen in his novels, including the P.E.N./Faulkner award winning *Sent For You Yesterday*, his collections of short stories, and in his public readings, it is clear that Wideman has mastered that power.

"It is not necessary to make a distinction between writing and storytelling," Wideman said. "Storytelling blends literature and oral storytelling," he said.

"Writers don't create a literal translation. It's an imaginative

process, a new creation. The laws of reality are different than the laws of writing," Wideman continued. "The artist should function like the kid in The Emperor's Clothes. The artist must look at the emperor and not describe his robes, but instead say, 'The Emperor has no clothes.'"

Autobiographical input is evident in *Philadelphia Fire*, when Wideman tells of the writer's conscience about "stealing from the dead," or capitalizing on the suffering of others. But it is a responsibility he takes seriously. Wideman said the nation's history of racial injustice is "poaching," a crime America has been getting away with for a long time. Through direct and indirect social criticism, Wideman provides his readers with another way of looking at their world.

Wideman, a professor of English at the University of Massachusetts, provided valuable advice to Columbia Fiction Writing students.

"Your writing is limited to your collective education at that time. You expand your audience as well as a personal sense of what you're able to do as technical competency and craftsmanship are developed," said Wideman. "In basketball, steps and methods become automatic after training. But quick instinctual movement does not come without years of work."

"I hope in ten years my books come out in Capetown and there will be African novels in Harlem."

"Everybody has a primal language. Learn your personal language. That's the self. That's authentic. Then recognize layered languages, family and cultural impressions. This puts you in the position of an enlightened consumer," Wideman said.

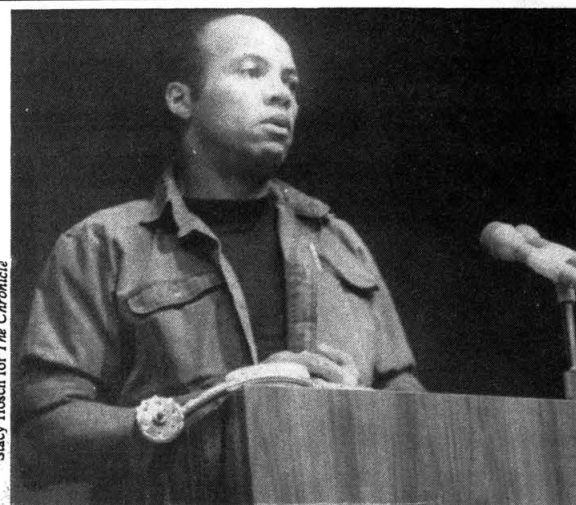
Wideman's formal education is in philosophy and 18th century literature.

"There were no 'African' or 'Slavery' lessons in our study of literature at Oxford. In history there was some talk of the economics of the slave trade. This was translated as capital accumulation," Wideman explained.

In his essay *The Black Writer and the Magic of the Word*, Wideman's focus on the English language tells of transcending the obstacles black writers must face.

"Afro-Americans must communicate in a written language which in varying degrees is foreign to our oral tradition. You learn the language of power, learn it well enough to read and write, but its forms and logic cut you off, separating you from the primal authenticity of your experience," Wideman wrote.

Thus, his work is a form of iconoclasm within the literary academy. But Wideman said his work is not compromised. This duality enables him to articulate



Stacy Hoach for The Chronicle

John Wideman

his anger to a broad audience. But when it comes to publication, each book is treated as a commodity, said Wideman, and this is a problem for minority writers.

"If black writers wish to publish, we have to learn the grammar of 20th-century American culture and adjust our literate speech to their constraints—economic, political, moral, esthetic," Wideman wrote.

More than 20 years ago Wideman developed Afro-American literature courses at the University of Pennsylvania. In his essay, "The Black Writer,"

Wideman wrote: "Afro-American literature courses have become a special love. And my writing has absolutely been transformed by my study of Afro-American writings and culture."

But Wideman is disappointed in the slow assimilation of Afro-American studies in educational dogma.

"There has been no rationality to the evolution of Afro-American studies. It's a matter of racial politics, especially in publishing. It's also a matter of 'fashion.' Black literature was at one time 'hip.' But besides preservation (of Black literature) we needed to reformulate the canon. That didn't happen."

Wideman has lectured in Europe and the Near East, as well as in America. Most recently, he accompanied Jessie Jackson in South Africa to meet with Nelson Mandela. His duty was to observe and report the situation. As soon as the dust of whirlwind lectures and readings settles, Wideman will be writing essays about that experience. His philosophical and literary insight will make the connection

between his life and the lives of those suffering in South Africa.

As a writer who expects to effect change through his work, he also hopes for change in his readers.

"I'm looking for the nature of the audience to change," he said. "I hope in 10 years my books come out in Cape Town and there will be African novels in Harlem."

Meanwhile, Wideman will keep moving and shaking his readers with vivid images and poignant messages. In his essay, "The Black Writer," Wideman wrote: "As a fiction writer, a critic and a teacher I am trying to forge bulwarks and bridges, protect and share what is uniquely mine and yours. I depend upon the magic of the word."

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Director assembles bizarre cast for 'Crybaby'

Waters brings his campy style to a mainstream audience

By Jeff Cunningham
Film Critic

With Universal Studios distributing his latest offering, *Cry-Baby*, film director John Waters says it's "deliciously ironic...and perverted that I can get a Hollywood studio to release my stuff."

Waters, who made a recent stop in Chicago to promote *Cry-Baby*, used to make films that reveled in bad taste, including *Multiple Maniacs* and *Pink Flamingos*. His intent then was to shock audiences, and he developed a cult following.

Waters' latest films, however, emphasize humor more than trashiness, and are attracting a much broader audience. This change was most evident with the release of *Hairspray* in 1988. The film received a PG rating—a first for a Waters film—and earned critical appraisal.

The PG-rated *Cry-Baby*, which opens at theaters on April 6, is set in Baltimore in 1954. It is a musical-comedy about the war between two groups of teenagers: the rebellious, leather-jacketed "drapes" and the prim, squeaky-clean "squares."

Johnny Depp, from television's "21 Jump Street," plays Wade "Cry-Baby" Walker,



(From left) Kim McGuire, Darren E. Burrows, Johnny Depp, Ricki Lake and Traci Lords are the "drapes" in John Waters' new film *Cry-Baby*. The cast also includes Iggy Pop and an assortment of other interesting talent.

a "drape" who falls in love with Allison (Amy Locane), a rich and beautiful "square."

The film is more enjoyable as a musical, with its slew of catchy 1950s tunes, than as a comedy. I've never been much of a fan of Waters' movies but, to be fair, the audience reaction at the press screening I attended was favorable.

Waters took us back to the early 1960s with *Hairspray*, and *Cry-Baby* takes place in 1954. So

here's a guy who likes reminiscing about the good 'ol days, right? Wrong.

"I don't have great nostalgia for any of these decades," Waters says. "These films are my memories of how I wish it was then. They're my fantasies of the period."

When Waters was growing up in Baltimore, his fantasy was to be a "drape." He wanted to make friends with the juvenile delinquents, but they ignored him be-

cause he was too young.

In choosing an actor for the leading "drape" role of "Cry-Baby" Walker, Waters bought about 20 teen magazines and found Depp to be on the covers of most of them. After an initial meeting with him, Waters was convinced that this was the actor he was looking for. Depp, who Waters says doesn't like being a teen-age heartthrob, admitted he would enjoy playing a character that makes fun of his image.

Waters' casting for *Cry-Baby*

suggests an effort to interest a diverse audience. While Depp is sure to appeal to preteen girls and *Jump Street* viewers, other familiar names may attract different generations. Some notables in the supporting cast include ex-porn star Traci Lords, rock star Iggy Pop, actor Troy Donahue and ex-terrorist Patricia Hearst.

"I like to have somebody for everybody," Waters says.

Cry-Baby, he adds, is unlike most juvenile delinquent movies in that the assumed "good guys" and "bad guys" are reversed. The "drapes," he explains, "don't judge each other, and they're loving to the people they know." The "squares," on the other hand, "are fascists. They might as well be Hitler youths."

Waters declined comment on his next project, for fear of "bad luck," but it's a pretty safe guess that it will be a comedy. Waters says he has no plans or desire to make a drama.

"Comedy is what I do," he insists. "To me, it's the hardest [challenge] to get people to laugh, and that's what I'm trying to do."

"Laughter is a healthy release. It keeps me from going nuts, and I think that's why people go to comedies."

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Miscellaneous

When we return from doin' that "right" spring thing, the new phone system is supposed to be operational. Does this mean no more phone follies for Columbia callers, or will it be a case of dial tone disillusionment?

Do the Right Thing take II: If you've got what it takes to get your creativity on the silver screen, then the following is a contest for you.

Columbia students are invited to enter the 15th Festival of Illinois Film and Video Artists. The winner(s) will receive cash prize(s) totaling \$700. All entries must be under 30 minutes and in one of the following formats: 16mm, 1/2 inch or 3/4 inch.

The deadline for entries is Friday, April 20. Submit your work to the film dept., 9th floor, 600 S. Michigan. A \$10 fee is required for each entry. For more information, contact Sue Mroz at (312) 663-1600, ext. 300.

Minority students interested in a career in human rights work, should contact Amnesty International at (312) 427-2060 concerning the Ralph J. Bunche Human Rights Fellowship Program.

The program offers work experience designed to sharpen leadership skills while attaining college credit. The application deadline, which may be extended for the 1990/91 program, is March 30, 1990.

All graduating Seniors need to register with the Placement Office in the Wabash building, suite 300, to meet with your placement coordinator.

Coordinators help students become more directed in their job search strategies and possible job leads. For more information call the placement office at ext.650.

AIDS AWARENESS WEEK at Columbia College is scheduled for April 30 through May 4, 1990. Mike Alexandroff, Columbia president, and the AIDS Program committee requests that every Columbia teacher devote a portion of class time during AIDS week to a presentation of some sort on AIDS.

Congratulations to journalism students Lance Cummings, Kelly Fox and Jacqui Podzius for earning three out of only 65 available summer internships at The Institute on Political Journalism at Georgetown University in Washington, D.C. The internships were awarded as part of a national competition involving several thousand applicants. In other words, many are called, but few are chosen.

--RDB

MONDAY, MARCH 26th

The Columbia Journalism Department will present a "Front Page Interview" with Norman Mark, Arts & Entertainment Reporter for Channel 5. Mark will speak at 10:30 a.m. in Room 817 of the Wabash Building. All students are welcome.

TUESDAY, MARCH 27th

Kevin Shine Productions presents, "You Must Learn!" The performance will feature radio personalities, *The Knowledge Of Rap* as well as local rappers and dancers. The show begins at 4 p.m. in the Hokin Student Center. Admission is free.

WEDNESDAY, MARCH 28th

"Spiele 36," a staged reading by Steve Carter will be presented in the Studio Theater, 72 E. 11th Street, at 4 and 7 p.m. Free Admission.

Computer Graphic Art will be selected for *Picture This*, The Chronicle's Creative Arts section. Bring your graphics to Room 802 between 5:30 and 6:30 p.m.

THURSDAY, MARCH 29th

Free film, "The Shining," at the Hokin Student Theatre, at 4 p.m.

FRIDAY, MARCH 30th

The Interdisciplinary Arts Education will present performance artist James Grishy at the Dance Center, 4730 N. Sheridan, at 8 and 9 p.m.

"Prime Time Columbia" will be shown on Chicago Access Channel 21 at 9 p.m.

"Jehova's Gold," a staged performance by Jaye Stewart will be presented in the Studio Theatre, 72 E. 11th Street, at 4 & 7 p.m. Free admission.

If there are any club meetings or Columbia College events that you would like to see listed in the *Chronicle* calendar, send the information one week in advance and include the date, the time, the place, and the admission charge (if any) to the *Chronicle*, in care of Laura Ramirez.

Earth Week is coming

Just because you're going on break next week doesn't mean you can forget your mother (Earth, that is.)

As soon as we all come back, starting April 9th, **Students For A Better World** is sponsoring a variety of events that will be fun and exciting. They will also be educational.

As you may have read in last week's *Chronicle*, recycling is coming to Columbia. On April 9, a representative from Recycling Services, Inc. will be the main speaker at a forum designed to educate and inform everyone about the project. April 9 is also the day the recycling program will kick off. The forum will be at 12:30 in the Hokin Center. Also, the film *Silent Running* will be shown at 4 p.m. in the Hokin.

On Tuesday, April 10th, **The Earth Trio** will be performing at noon in the Hokin. The show will involve music, poetry readings and stories. The film

Atomic Cafe will be shown at 4 p.m.

Wednesday, April 11th is the big day. **Monty Lloyd**, the pre-eminent scholar of global rainforests, will be speaking at 4:30 p.m. in the Hokin Auditorium. Lloyd is a professor at the University of Chicago and has traveled to the South and Central American rainforests several times. This event will receive city-wide publicity, so come early to assure a seat. Last, but certainly not least, on Thursday, April 12th at noon, **Sybil Playhouse of Eco Improv**, will be performing at the Hokin, and the film, *Never Cry Wolf* will be shown at the Hokin at 4 p.m. Check the bulletin boards throughout the school for last minute additions to **Earth Week**.

Come and learn what we can do to make our planet a more inhabitable place. **Earth Day '90** is on April 22, 1990. What on earth are you going to do?

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Face Value

What are you doing over spring break?



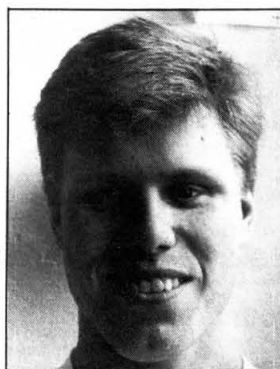
Barbara Whaley
Junior
Photography

"I'm a 10th floor T.A. If the lab is open, I will be working, otherwise, I will be going home to Muncie, Indiana, to garden, study, and enjoy my one-year-old grandchild."



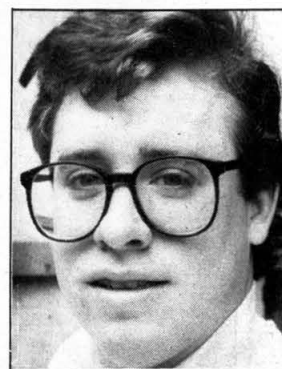
Tod Szweczyk
Junior
Music

"The answer is boring, but I'm rehearsing for the play, "The Elephant Man," that will be at Roosevelt University on April 19, 20 and 21."



Keith Hunter
Senior
Photography

"I'm going to northern Wisconsin, to spend some time at a friend's cottage and take some photographs."



Pete Cherwin
Senior
Photography

"My brother and I are going to fly down to Texas in his private jet, to enjoy some cool waves and hot women on the beaches."