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Columbia Chronicle (10/03/1994)

Columbia College Chicago

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THE COLUMBIA COLLEGE

Chronicle

VOLUME 28 NUMBER 2

OCTOBER 3, 1994

School spirit haunts Columbia -- or does it?

By Andrew Holland
News Editor

Despite the rumors that Columbia students are roaming the halls with apathetic attitudes, a chosen few are trying once again to remind everyone that school spirit is all around us.

Co-chair of the academic computing department Rebecca Courington summed up her thoughts on Columbia's spirit by mentioning a story she heard about a group of students complaining about being cramped in an elevator, she said. One student yelled, "Hey, don't complain. This is the only student activity we have."

"Get out of the elevator, open your eyes, and look around," said Madeline Roman-Vargas, assistant dean of student life. Columbia offers 30 clubs and organizations. Over 1,000 members of the student body are involved in one activity or another.

Roman-Vargas emphasized that although many students are commuting to school and struggling with unpaid internships, there are still more clubs forming and more students joining.

Paulette Cowlings, the new bookstore manager, is also optimistic about school pride

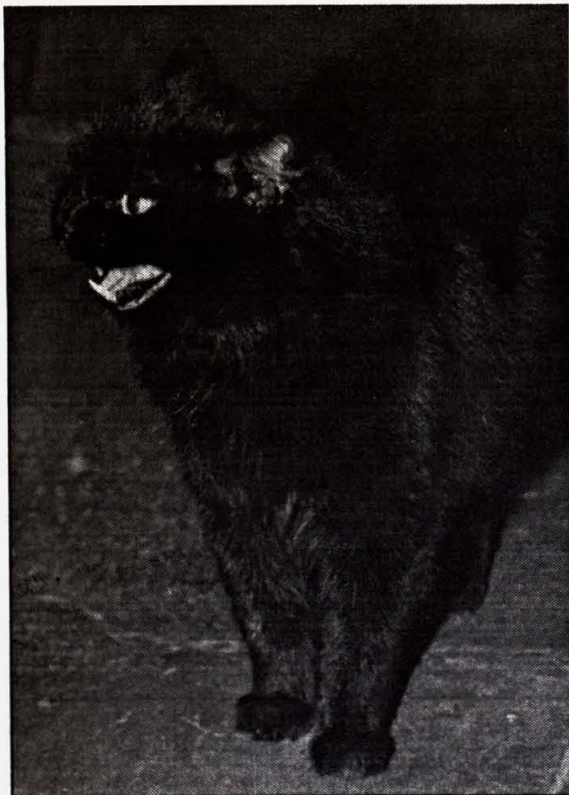
increasing. She expects sales of Columbia apparel, including sweat shirts, T-shirts, hats, jackets and boxers to increase throughout the semester, especially due to the freshmen and seniors.

During freshman orientation, from August 16 to September 18, for instance, new students were eager to purchase Columbia's fall collection. But sometimes the school spirit does not sink in until graduation approaches. "The seniors come in and they want something that says they've been here," Cowlings said.

As with most colleges, Columbia has a motto expressing its guiding principle of thought. "Esse quam videri lux" or "To be rather than seem to be," was instituted by Norman Alexandroff, a former Columbia president. He also chose burgandy and gold as the school colors.

His grandson, also named Norman Alexandroff, director of media relations, said that Columbia's philosophy of thriving on an open-door policy is a big part of Columbia's spirit. At Columbia, all students are encouraged to express their school spirit and

See Spirit
page 3



Harold the cat is said to be Columbia's mascot by some.

WHERE YOU CAN GET INVOLVED IN YOUR SCHOOL *Columbia Student Organizations for 1994-95*

- African-American Graduate Students
- Afrikan Alliance
- Behind the Screen
- Black Theater Workshop
- Campus Advance
- Chicago Arts and Communications
- Columbia Advertising Federation
- Columbia College Chronicle
- Columbia Fashion Association
- Columbia Modeling Organization
- Columbia Student TV Network
- Debonaire Modeling Organization
- Direct Marketing Club
- Each One Reach One
- The Gaffers, Grips and P.A. Club
- The Gay, Lesbian and Bi-sexual Alliance
- Hair Trigger
- Interior Designers International
- International Socialist Organization
- International Student Organization
- Korean Student Association
- Latina Image
- Latinos United in the Arts
- Latter Day Rain
- Love Enlightenment Gospel Choir
- Marketing Club
- Muslim Student Association
- Photo Journalism Club
- Public Relations Student Society of America
- Science and Math Club
- 600 South
- Sky and Snowboarding Club
- Student Dance Organization
- Student Production Association
- Television Arts Society
- WCRX -- Columbia's Radio Station

Four people arrested on campus



Chris Sweda / Chronicle

News Editor Andrew Holland investigates the rash of police cars on Michigan and Harrison on Sept. 28.

By Andrew Holland
News Editor

Two Columbia students were detained and four non-students were arrested last Wednesday night after two separate fights broke out on the South Loop campus.

Four were arrested for disorderly conduct, including a young man who was charged with criminal damage to property, according to Chicago police sergeant John Blake. The two Columbia students involved were questioned by police, Blake said.

At 7 p.m. last Wednesday, an unidentified Columbia student was attacked by four men who were apparently waiting for him outside the building at 623 S. Wabash Ave., said Martha Meegan-Lineham, director of administrative services.

Career advisor Grethia

Hightower witnessed the incident. "I stopped outside and I saw them pulverizing him and he was down. He was bleeding... bleeding badly from the mouth."

Hightower said she overheard the attacker demanding that the victim return his telephone.

Ron Dorsey, the Wabash building security guard on duty, attempted to break up the fight on the sidewalk, but the struggle got out of hand and moved into the Wabash building lobby. Dorsey said he telephoned police twice, but they did not respond. Moments later, the Columbia student and his attackers fled.

Meegan-Lineham, who oversees Columbia security, said the administration does not understand why the police did not respond. "Believe me, we are taking that up with them," she said. Meegan-Lineham praised campus security for their quick response to the

situation.

Eyewitnesses said at 9 p.m. a group of young men chased the Columbia student north on Wabash Avenue to the main campus building at 600 South Michigan Ave.

A second fight occurred in the lobby. At this point, a young man threw a trash can through a glass display case. Campus security telephoned police another two times. Shortly afterward, at least 15 officers arrived on the scene, Sgt. Blake said.

Sophomore Tammy Jeffery, a broadcast journalism major, said she was walking out of the Torco Building at 624 S. Michigan Ave. when the incident occurred. "I just heard a lot of commotion and saw tons of police cars," she said.

According to police and Columbia administration, the incident was not drug- or gang-related.

Audio tech center pumps up the volume



Sheldon McCullough/Chronicle

Audio instructor Jim Cogan (left) consults with Benjamin Kaners director of Columbia's Audio Technology Center located at 676 N. LaSalle.

By Tamela Archer
Correspondent

Columbia's Audio Technology Center, located at 676 N. LaSalle, will proudly celebrate its first anniversary this fall with a newly renovated, high-tech recording studio.

"The features that make it exciting are: its largeness, there's input and it's automated," said Benjamin Kaners, the center's director.

The studio's new \$80,000 multi-

track recording system is capable of handling a forty-signal input, or recording forty sound sources at once — an impossible feat for the old system.

The new system boasts another advantage over the old: automated faders. Faders are used during the mixing of a song, when the engineer must remember numerous sound level changes of the various instruments and exactly when to make them. But the new system's computer can automatically

reproduce these level changes.

"Once you make a move, the computer follows it, records it and, subsequently, does the change for you," Kaners said. "It's like writing moves into the computer."

The automated system is located in studio "H" at the Audio Technology Center. Renovation is still under way, but the department looks forward to the studio's debut and the anticipated improvement in sound production.

"Things will be done faster with

greater accuracy and more flexibility," Kaners said. "There will be more choices in designing sound."

Purchased by Columbia in January, 1993, at a cost of \$1 million (not including the \$80,000 spent on the recording system), the two-floor Audio Technology Center opened in the fall and celebrates its first anniversary this semester.

Prior to the center's opening, Columbia's sound department had no centralized facility. Labs were located in various places around the Loop campus and studios used by the department were spread out all over Chicago.

"The acquisition of this facility gave sound production a home," Kaners said, "and a facility that other departments could utilize."

The center inhabits the space that was formerly Zenith/db Studios. The production facilities — including two film mix suites, a voice production suite, a sound reinforcement lab, a music recording studio, and video post-production and audio mix suites — all came with the facility.

"It was a full-blown recording center," Kaners said. "Everything was perfect except the old system in studio 'H'."

Students from the audio and film departments, which the Audio Technology Center serves, are grateful for the convenience it provides.

"I imagine it would have been tough to travel around," said Freshman Jordan Trais, commenting on circumstances before the center. "I'm glad that everything here is here."

Though the staff displays pride in their high-tech equipment, they

modestly shrink from describing the center as "state of the art." Instead, they simply refer to the new system in studio "H" as an "upgrade."

"Our concern is not to be state of the art, but to teach the basics," Kaners said.

Study of the basics begins in the lab. Students learn audio technology theory and how to apply its functions on the computer before applying them in the studio.

Kaners said the object is to inform students about "what happens inside a box before they turn the knob. Once they understand the equipment's basic function, its application will be obvious."

The Audio Technology Center strives to be up-to-date, but admits it can never stay ahead of the technology game. New advances occur daily, making it difficult and expensive to "keep up with the Joneses" technologically.

"You'll go crazy if you try to be state-of-the-art," Kaners said. "But people can handle it if they take our courses."

As the Audio Technology Center moves into its second year, the staff looks back on the first with a sense of accomplishment and anticipates continued success.


"The new Audio Technology Center gives students and faculty the opportunity to interact outside as well as inside the classroom," said Howard Sandross, an artist in residence. "This informal interaction adds a whole new dimension to the educational experience. The program is being enhanced in a way we are just now discovering."

NIGHT OWL



TRANSIT IMPROVEMENTS

Effective September 12, 1994, there will be:

- The letter "N" on owl bus destination signs (such as N22), and new owl stickers  on bus stops with all-night service.
- A new downtown owl terminal at State/Washington. Thirteen owl bus routes will be changed to leave here at 10 and 40 minutes after each hour, starting at 12:10 am.
- Extension of 3 routes to downtown at night for more convenient connections:
#N12 Roosevelt,
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#N72 North.

For "Night Owl" brochure/schedule, call

836-7000.

cta

Spirit from page 1

creativity within their own course of study. "A pep rally is not really the vehicle to express that creativity," Alexandroff said. "The spirit can be seen in their work."

Bert Gall, executive vice-president and provost, agreed with Alexandroff's view that Columbia's spirit and philosophy are one and the same.

"Part of the thing about Columbia students is their own sense of individuality, not their sense of group," Gall said. Over the years, collaboration, collectivity and pride have increased among students, departments and faculty members.

Some students, such as Joy Veer, share this view. Veer, who graduated from Southern Illinois University in the '60s and is now working on a second bachelor's degree in graphic design at Columbia, believes that the college has a unique spirit that cannot be found at other schools, including SIU, a university known for the four-year celebration it offers.

"I came here out of the business world and it's not like the rah-rah spirit, but it's got a warmth about it—a wonderful eccentricity," Veer said. "There are a lot of creative types here."

On the other hand, Carmelita Jackson, a sophomore majoring in radio, said she lacked school spirit after registering for classes and obligating herself to pay Columbia's tuition and fees.

"If you can't afford to pay your tuition, then your school spirit is always going to be down," Jackson said. With Columbia's tuition at an all-time high of \$3,655 per semester, Jackson finds it difficult

to be enthusiastic about something that is so expensive.

But even Louis Smith, the maintenance coordinator for the Wabash Building, celebrates spirit by caring for what he calls the school mascot: Harold, a black cat he brought to Columbia from the streets, which has been living in the Wabash basement for 11 years.

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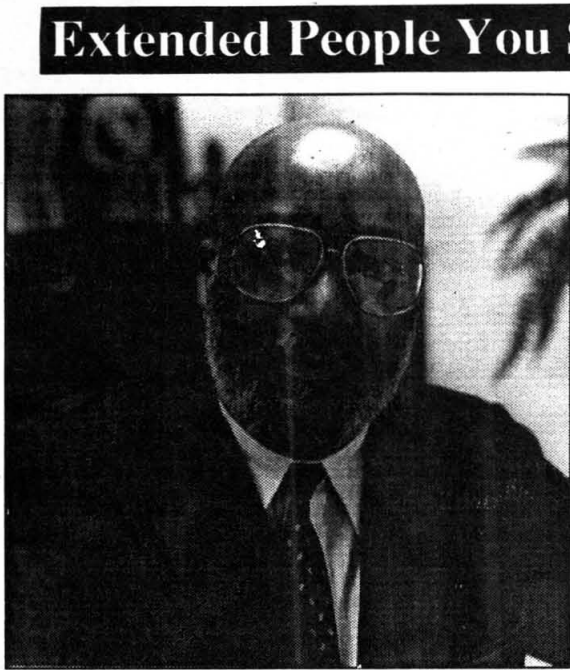
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Tina Wagner / Chronicle

John Moore

Who he is:
John Moore is Columbia's associate dean of student affairs.

What he does:
Moore acts as a liaison between the student body and the faculty. He tries to ensure that students feel as comfortable as possible at Columbia.
This means he deals with

students' financial problems, emergency contacts, medical withdrawals, and issues such as sexual harassment.

Philosophy of life:
"As Dr. King said, 'Great opportunities will present themselves. The task that lies ahead is to be prepared to take advantage of the opportunity when it comes.'"

His education:
Moore has a bachelor's degree in

journalism and a master's degree in linguistics. He is also a certified social worker. He is currently completing his dissertation in student affairs.

Why Columbia:
"Columbia is a beautiful place and it has always had an open-door policy." Moore came to Columbia 30 years ago. He has held almost every position in post-secondary education.

Other accomplishments in his career:
Moore is the co-planner of Englewood's back to school parade, a member of : Children and Family Services, the Salvation Army and the Chicagoland Ministers Association; and Columbia's facilitator National Student Leadership Forum on Faith and Values.

He is also a former member of: the National Council of Community Services, the American Association of Collegiate Registrars and Admissions Officers, and the Ford Foundation's Scholarship Committee. Moore is the former president of the Englewood Leisure Time Council.

By Tina Wagner
Staff Photographer

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Finding food at Columbia

By Victoria Sheridan
Advertising Manager

As the semester starts and the weather becomes progressively worse, the need to scrounge for food in the campus buildings will soon start to overwhelm most people. In deep sub-zero weather, even the trek across the street to Deli Depressed seems to be an intolerable task.

That is why we at the *Chronicle* have taken it upon ourselves to inform Columbia's new students, and remind the old ones, about the options available for us at our scholastic home. Let us begin.

At the seventh floor lounge in the Torco building, an array of vending machines provide the staple quick sugar fixes to save you from that nauseous feeling that comes over you half way through class. These machines carry the staples: half melted candy bars, chips, trail mix, crackers with and without cheese fillings.

Torco also offers a microwave and a contraption that holds yogurt and microwaveable foods — things along the lines of burritos, soup cups, chili, and frozen White Castles. The microwave has a distinct mind of its own, and loves to char everything that comes into its corridors.

For your beverage choices, Torco boasts the traditional pop machine, a juice machine, a hot beverage machine, and an assorted beverage machine offering lemonade, iced tea, and Kayo. The hot beverage

machine has more than your basic coffee and tea—it has vanilla coffee, mocha, and hot chocolate.

Snacks along the same lines can be found on the ninth floor of the Wabash building. Watch out for the coffee machine. It doesn't like people. It purposely shoots its cups out crooked so you either scald your hand trying to get your money's

worth or you get half a cup of whatever you're hoping to drink.

If you'd like to talk to an actual person while making your food selection, you have two options: the Hokin Cafe in the Wabash Building, or the Underground Cafe in the Main Building.

The Hokin is primarily a coffeehouse, serving coffees, teas, juices, and bottled waters. Like your average coffeehouse, the Hokin has cappuccino and espresso. The catch: ordering that is like ordering three sandwiches—it takes FOREVAH! Save yourself the grief, and ask for flavored syrup in your coffee instead.

The Hokin is a good breakfast stop due to its huge selection of bagels. There are also croissants, pastries, and the world's best, greasiest chocolate frosted cake doughnuts. The made-to-order sandwiches, on the whole, are pretty decent. Unfortunately, the wait for them can be astronomical during the busy lunch hours.

The Hokin also offers a selection of salads; there's fruit salad, regular garden, and pasta salad. Whoever makes the pasta salad

is hell-bent on making it as spicy as possible. It doesn't matter what flavor the salad is supposed to be—it always has a peppery aftertaste.

As for the Underground, in addition to made-to-order sandwiches and other snacks offered at the Hokin, there are hot meal specials for both carnivores and herbivores. The Underground lets you build your own breakfast sandwiches, which is a nice alternative to the candy bar and \$.40 cup of coffee most of us are used to.

The biggest downside to the Underground is the noise level, due to the recreation center being located right next door. With the talking, the music, the shouting and so on, you have to struggle to hear yourself think.

Bon Appetit.

Have a problem?

Write to:
Swami Vick
c/o The Chronicle
623 S. Wabash, Suite 802
Chicago, IL 60605

Starting next week, the *Chronicle* will feature an advice column. But we can't run it if we have no letters.

So write in today!

THE COLUMBIA COLLEGE Chronicle

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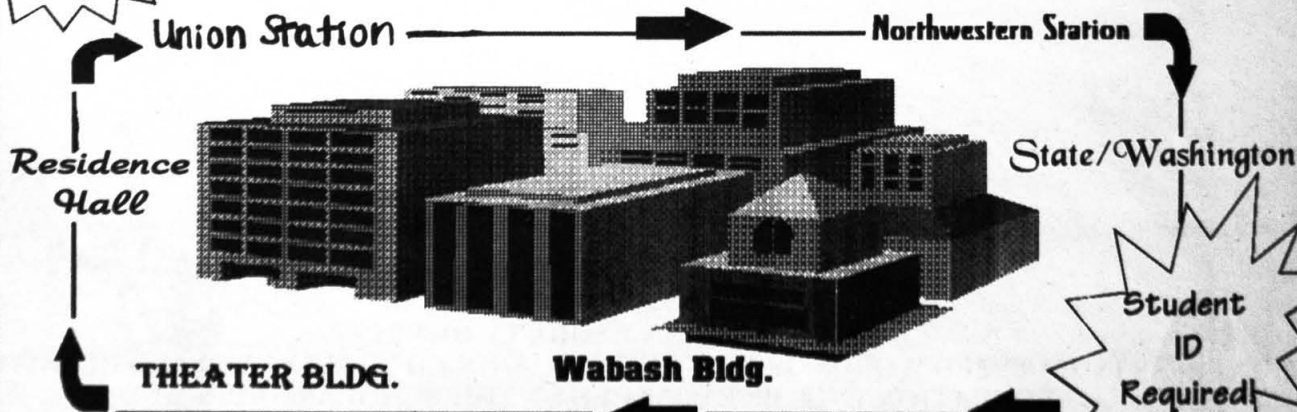
The *Chronicle* is the official student-run newspaper of Columbia College. It is published weekly during the school year and distributed on Mondays. Views expressed in this newspaper are not necessarily those of the Journalism Dept. or the college.

THE BUS IS BACK...

Service runs **Monday - Thursday, 8:00p.m. until 11:00p.m.**

FREE!!

Columbia College will be providing a Transportation Bus from our campus to several key public transportation stops.



Times to catch the Bus in front of the Wabash Building:
8:00p.m. / 8:45p.m. / 9:30p.m. / 10:15p.m. / 11:00p.m.
Times to catch the Bus in front of the Theater Building:
8:05p.m. / 8:50p.m. / 9:35p.m. / 10:20p.m. / 11:05p.m.

Contact The Student Life Office for More Information

Free Dance Africa Ticket Give Away

Students with a valid Columbia College student I.D. are invited to the Hokin Annex on October 3rd, 4th, and 5th from 10:00-11:00 A.M.

1:00-2:00 P.M.

4:00-5:00 P.M.

To receive free tickets on a first come first serve basis. Performances will be held at the Medinah Temple

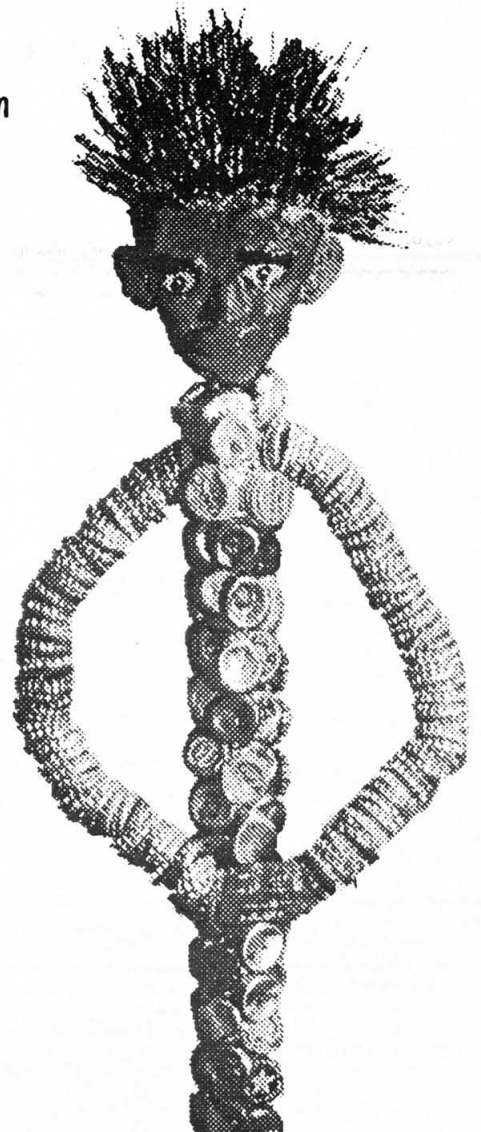
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Bigness offends . . . again

To the editor:

I'm so grateful I have "Mr. Big" to turn to for sound academic advice — yes, you're so right, we need you Jon. Thank you for devoting your precious time and effort to researching the Columbia College Catalogue, to find "easy A's" for us, assuming that we need this direction, of course.

I'm a little skeptical about taking my direction from someone who evidently lacks it himself. I'm not sure if it was the insight you indirectly provided to us about your G.P.A. (which I presume you used as a source of inspiration for this intriguing article) or if it was the strength you conveyed to us in your writing "abilities".

Instead of researching the C.C. catalogue, it might be a better use of time to research how to write a cohesive, focused, worthwhile

commentary. But I digress, which by the way, you were extremely successful at doing.

As far as your attack on the art/design department goes — no, enough wasn't said. Please elaborate to the C.C. community, whose talents, in case you hadn't heard, primarily lie in and around the art and design fields.

In addition to offending our intelligence and career focuses, you proceed to go one step further and alienate the female segment of the Columbia population — Bravo!

If you think it's hip to brag that you're a sexist, you need to reevaluate the definition of hip.

Oh yeah, you may score more points than me on the court but you didn't score any with your lame commentary and bland humor.

Kathleen J. Legler

Airplane crash was preventable

By John Yesutis

Correspondent

On March 22nd of this year a Russian Aeroflot jet crashed near Siberia killing all 75 passengers and crew members. The recently released details of the crash are sketchy, but reports state that the plane made an inexplicable left turn before slipping into a spin from which it would never recover.

At first glance, this accident doesn't seem unusual, since crashes and incidents involving planes are almost commonplace these days.

But what makes this one amusing is that the son and daughter of supposed pilot Yaroslav Kudrinsky, 16 year old Eldar and 12 year old Yana, were at the controls of the French-made Airbus plane shortly before the "inexplicable" left turn signalled the beginning of the end for the 75 happy-go-lucky patrons and employees of Aeroflot.

I know that in today's busy times it can be difficult to find quality time to spend with your children, but if you are an airline pilot, is quality time best found in the cockpit of the multimillion dollar jet you happen to be in command of?

And what about the children of the other pilots? Surely they are jealous of Eldar and Yana. Are they going to get a chance to fly like Daddy does? I'll bet that right now those children are clamoring

about the cockpit, screaming with glee at each and every left-hand turn that doesn't end in a horrifying spin.

All kidding aside, what I see this whole incident as is nothing more than a cry for help. A cry, obviously heard too late, from Yaroslav Kudrinsky, a man who didn't have enough time for his kids. And, like any good father, he sought that quality, bonding time.

Who can fault him anyway? He just wanted to share his work experiences with his children and show them how things worked. Unfortunately it was the last flight training session for his kids.

I call upon the airline, Aeroflot, who allowed this tragic incident to occur to immediately establish father/son or daughter days to ensure that an atrocity like this never happens again. Creating a program where parents can take their kids to work at the airline will save money for sure.

By simply eliminating the frivolous and unnecessary co-pilot and having the son or daughter fill that position, learning the ropes as they go, will save countless dollars and strengthen too many father/son relationships to boot.

Quick enactment of this program will signal a swift and needed change in the airline business. One that can only help this world for the better.

We want to hear from you!!!

Send your letters to the editor to:

Letters to the Editor
The Chronicle
623 S. Wabash, Suite 802
Chicago, IL 60605

We cannot print letters longer than one, double spaced page.

Please include your name and phone number for verification reasons.

The views expressed on the Op-Ed page do not necessarily reflect those of Columbia College, the journalism department or The Columbia Chronicle.

By Jon Bigness

Correspondent

Are you sick of all the boo-hoing about the end of the baseball season yet? I am. Especially from those dopey Cubs fans. How can you miss something you never had? It's not like the Cubs are, or shall we say were, a real baseball team.

One good thing, though, for the "Lovable Losers," as North Siders like to call them: they didn't end up at the bottom of the National League East standings. Thanks to realignment, they ended up at the bottom of the National League Central standings.

With a 49-64 record, the Cubs finished 16 1/2 games out of first. Gosh, if only the season lasted longer, the Cubs could have finished 30 games out of first. Another good thing for the Cubs: for once, they were not mathematically eliminated. This year, every team was.

As for the first place White Sox, well, there's always next year. Then again, maybe there won't be a next year. That is, there will be a next year — 1995, as far as I can figure. There just might not be any major league baseball.

And the hope of a World Series in Chicago is down the toilet. Not that the World Series could match the spectacle of this summer's World Cup. Y'know, that soccer thing that everyone who isn't an American cares about.

But who really gives a flying fart about baseball? Even before this whole strike thing began, baseball no longer held its place in the hearts of fans as it once did. The players became distracted by their riches. The owners tried to please the bottom line instead of trying to please the fans. The umpires refused to dress in drag. Oops. There I go bringing up my personal problems again.

I stopped caring about baseball a long time ago. After seeing the Sox blow it in 1983, and the Cubs choke in 1984, I started looking elsewhere for sports entertainment. You would be surprised at how exciting professional badminton can be.

Anyway, not long after the Cubs lost the National League Playoffs to the Padres on Steve Garvey's shocking home run, a certain basketball player took flight, capturing the attention and imagination of the entire world. He eventually brought three National Basketball Association championships to the Windy City. It's a shame the Bulls let go of Rod Higgins.

In 1985, a certain football team known as — all together now — "Da Bears" marched all the way to Super Bowl victory, the only blemish on an otherwise perfect season being a road loss to the Miami Dolphins.

The successes of other sports teams in this city is not the only reason so many of us have lost interest in baseball. It's also because we're sick of seeing all those .190 hitters making millions of dollars each year. There isn't a man, woman, or child alive who doesn't believe they couldn't hit clean-up for the Cubs.

And you know who is mostly responsible for the baseball strike? Elvis? No. Hillary Rodham Clinton? No, but good guess. Ren and Stimpy? Possibly. Give up? Okay, I'll tell ya. The fans.

Yes, the fans. No matter how much they think they've been wronged, the fans, by their all too forgiving nature, are also partly responsible for this. Maybe if the fans expected more, didn't put up with the mediocrity and stopped showing up at the ball park, the owners and players would realize that things were getting out of hand.

So, what do fans of professional sports have to look forward to in 1994 and 1995? The Bears, to put it politely, suck. That defensive front line couldn't stop a leaking faucet, let alone a streaking running back. Excuse me, Mike McCaskey, tell me again why you hired Dave Wannstedt. Unfortunately, I still have to pretend I'm interested in the Bears or my wife will start asking me to do housework.

The Bulls are without a savior. And the former savior's supporting cast has dispersed to teams capable of winning championships, except for Stacey "I've Got a Big Ol' Butt" King of the Minnesota Timberwolves. Any hope for a winning season rests in the hands of a paranoid, gun-toting quitter and a foreigner, who proved thus far he only knows how to pass the ball to someone else. Unfortunately, everybody else on the team doesn't know what to do with the ball once they get it.

And finally, the Blackhawks. Well, the Blackhawks are a hockey team.

Read any good books lately?

CTA maintains sad tradition

By Joseph Schrank

Editorial Page Editor

It's reassuring to know that all is alive and well in Chicago politics. The recent bungling by the hierarchy of the Chicago Transit Authority has the ambience of a classic Edgar-Daley clash.

On Tues., Sep. 20, CTA Board Chairman Clark Burris announced that bus and L riders might have to pay more next year to make up for a \$20 million budget deficit. The next day, in typical Chicago fashion, CTA President Robert Belcaster said fares should be lowered to attract new riders. This, in effect, would raise revenues.

So it should come as no surprise

that on Thursday Belcaster announced a plan that would raise fares. Politics? You got it.

Just like any good politician, though, Belcaster left himself an out. The fare increases would not affect all riders. They would mainly hurt senior citizens, non-rush hour bus riders and users of monthly and weekly passes.

On the other hand, the cost of transfers would go down, and fares for weekend riders would be reduced.

The cause of the deficit, CTA says, is that tax funding will go down, and the state won't fully cover the cost of discounts to seniors, students and the disabled. The CTA shows poor judgement in

immediately asking its customers to cough up more dough. Customers rarely like being told they are going to pay more, let alone being hoodwinked. But it's easier to swallow when they know all other avenues have been exhausted. This hardly seems the case.

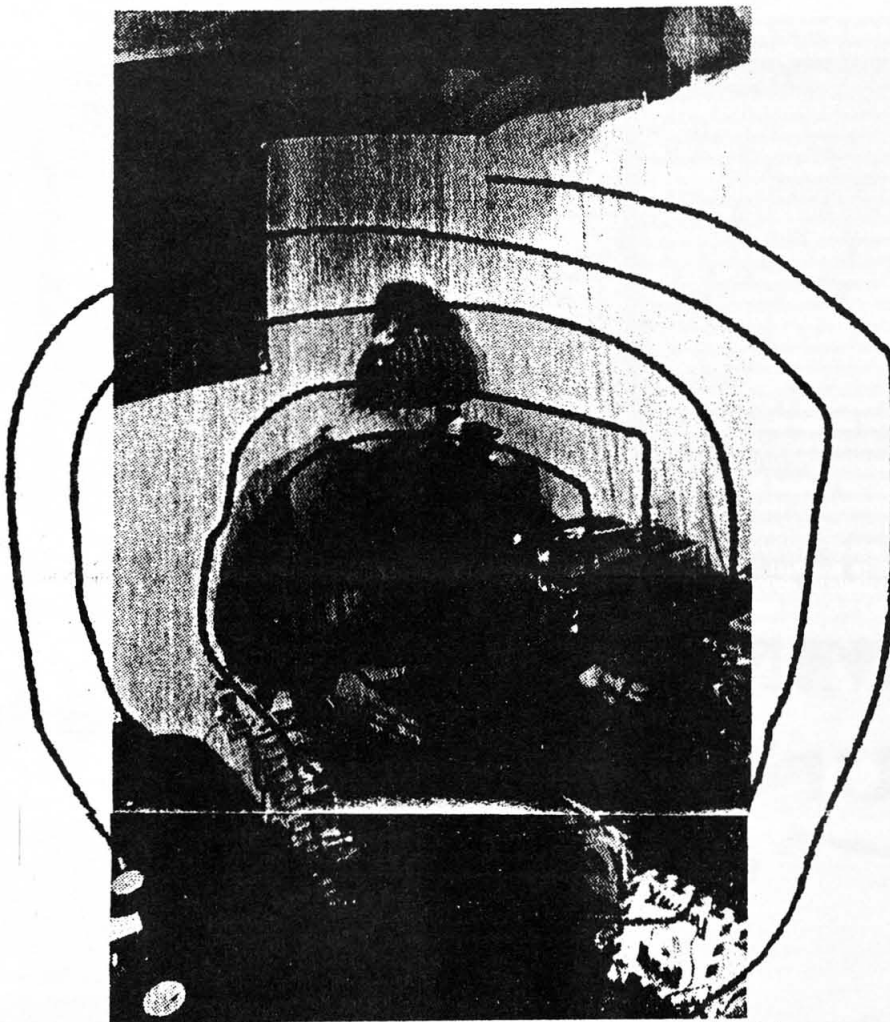
Belcaster leaves commuters with many doubts. Fortunately, citizens will get the chance to debate the finalized version of the fare restructuring sometime in November.

Will the CTA really listen to the concerns of its riders? The past shows they will give token consideration but raise the fares anyway.

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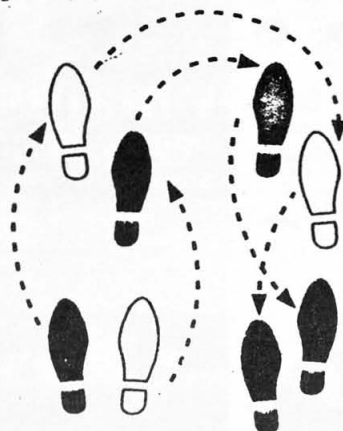
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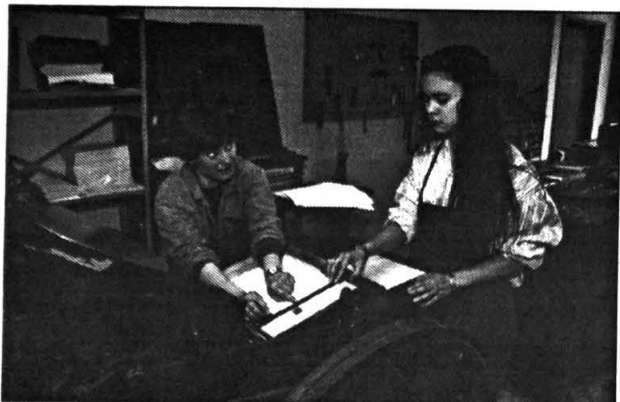
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Breast cancer reaches Columbia



Marlene Lipinski (left), publisher and art director of the book "Women Speak of Breast Cancer", instructs Marilyn Davedjievax (right) in loading a printing press.

By Kandace DeSadier
Copy Editor

The anthology *Words Against the Shifting Seasons: Women Speak of Breast Cancer* was conceived and produced by women in the Columbia College art department. Art dept. staff member Hollis Sigler created drawings that accompany the stories of 11 different women battling breast cancer. Sigler is a breast cancer survivor herself, and she shares her story in the book.

The 11 women in the book represent a vast cross-section of society and vary in age, race, prognosis and diagnosis. They do, however, share the common thread of breast cancer and present their experiences in a powerful first person account, telling not only how they

cope with the disease, but also how their families and partners cope.

Marlene Lipinski, also an art dept. staff member, is the publisher and art director of the book. "This is a very personal account," Lipinski said. "It isn't a medical journal. You must see through to the human element and not the clinical. These women volunteered their stories to inform other women about the courage that it takes to confront it. These stories give faces to the topic."

"It represents a source of information that can elicit compassion and alleviate some of the fears that women incur."

Lipinski founded Calhoun Press approximately three years ago with another staff member, George Thompson. *Words Against the Shifting Seasons* was their first

completed project. She and Thompson had the idea of publishing works that represented the visual and literary artists in and around the Midwest. They want their projects to be strictly Midwest-based, from the machines used to produce the works all the way down to the name of the company.

Lipinski and Thompson purchased machinery only manufactured in the Midwest. The name of the company comes from Chicago's first recognized printer, John Calhoun, who published the city's first recognized paper, *The Chicago Democrat*.

Two other women, also part of Columbia's staff, offer their stories in the book: Lya Dym

Rosenblum, director of the graduate school, and graphic arts instructor Mary Johnson.

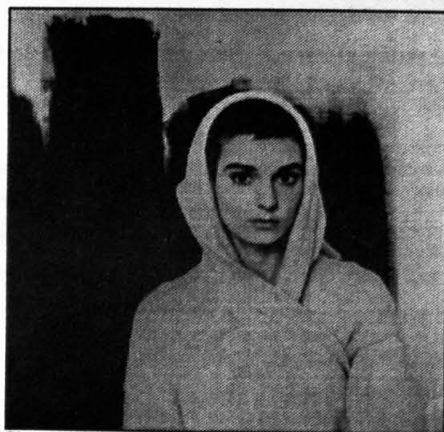
They speak in detail about the struggles of breast cancer, and how it is affecting their lives.

The book is truly a work of art, with Sigler's color drawings illustrating the emotions that are felt when confronting breast cancer. The drawings are a powerful depiction of the challenge that breast cancer represents, conveying feelings of loneliness, fear and hope. Sigler has also drawn experience from her mother, Marilyn. She too shares her own story of battling with breast cancer.

Putting the book together took

See Breast Cancer
page 11

Sinead gambles again



Sinead O'Connor speaks out on patriarchy.

By Sergio Barreto
Managing Editor

After a number of well-publicized gaffes and a pleasant but self-indulgent jazz album, Sinead O'Connor was written off by many, including some of her former fans, as a has-been. But with the release of her fourth album, *Universal Mother*, Sinead seems poised to reclaim her status as one of the most talented singers/songwriters of her generation.

Rather than trying to produce a carbon copy of the album that made her a household name, *I Do Not Want What I Haven't Got*, Sinead chose to take a chance. Unlike most pop artists, Sinead regards each new release as an expression of her current state of mind. Whether the public will care

or not doesn't seem to mean much to her.

Sinead's singing in *Universal Mother* is always committed, sometimes sublime, displaying the mixture of rage and compassion that is one of her trademarks. Musically, she draws heavily, as usual, from folk, jazz and classical musics — but she also draws from dance and rap, not to mention sampling 37 seconds from a feminist speech and reading a poem with no musical background.

Lyrical, Sinead draws from sources as disparate as childhood tales and the poetry of William B. Yates, as she addresses some of her staple subjects as well as her new-found interest in goddess

See Sinead
page 11

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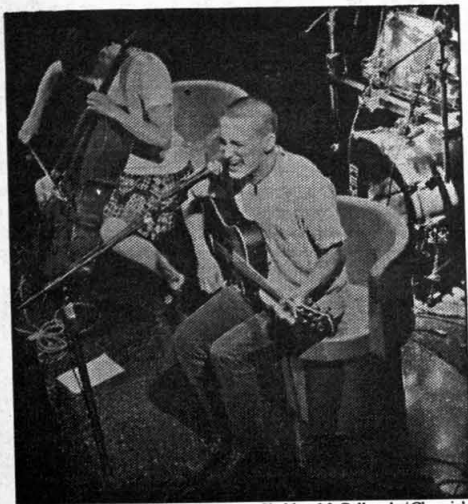
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Jason and Allison have Soul



Sheldon McCullough / Chronicle

Jason and Allison Project jams on the strings.

By Sheldon McCullough
Correspondent

The double-headliner show at the Dome Room September 26th was delayed for about an hour, but once the performances began it was all exceptional from start to finish.

The first act to perform was *Jason and Allison Project*, a duo consisting of acoustic guitarist and vocalist Jason Narducy, a local from Evanston, and cello player Allison Chesley, who is from California. Their music was rich, soulful, and the two musicians complemented one another well with their instruments.

The duo's performance was smooth, even though one of Jason Narducy's guitar strings broke in the middle of a song. Narducy made up for the hitch cleverly, treating the audience with a bad joke about the small turnout at the Dome Room that evening.

The most impressive aspect of *Jason and Allison Project* is Narducy's vocal skill. The duo was at its best when he was singing. *Jason and Allison Project* works well together, and the duo did not perform one song that was not engaging.

Although a few more people arrived by the time the *Soul*

Vitamins took the stage, it was still not a deserving turnout. Powerful and tight from the first chord and drum beat, the music was hot, with a flavor of rock 'n' roll.

And rock and roll they did. Remi Gits is the band's focal point, singing lead vocals and playing a mean bass. Greg Suran plays lead guitar and sings background vocals, while Dan Leali hits the drums. They add up to a threesome, combined to make great music.

The *Soul Vitamins* played flawlessly and made it all seem effortless. All of the changes were tight, crisp. The fullness of the music was enough to make the audience wonder if their eyes were playing tricks, for it sounded as if there were more than just three musicians on stage.

The Dome Room is such a beautiful-looking club that the absence of a large gathering did not seem to effect the music much. Instead, the concert became a more intimate and personal experience for everyone. The real shame is that so many Chicagoans missed these two very good bands.

Small but appreciative were the few that were out for a good time on that night, and a good time it was. They did not hold back their applause at the conclusion of each song from both bands.

Jason and Allison Project are to start a mini-tour in October, promoting the release of their *Woodshed* album. Their first single, "Leaving," is to be released on White House Records. *Soul Vitamins* will soon release their new single entitled "Good-bye to Frank Sinatra."

Cat reflects on violence

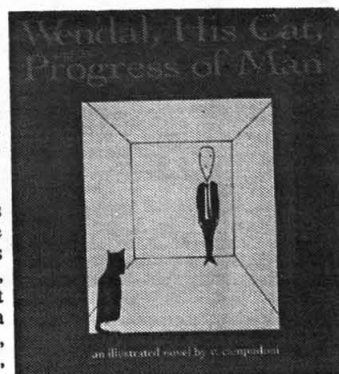
By Laura Otto
Assignment Editor

Wendal, His Cat, and the Progress of Man creates a mixture of sarcasm and realism that is boldly entertaining yet highly disturbing.

This illustrated novel takes a cynical look at man's role in the universe and throws some punches at the media, the police, and religion. It revolves around Wendal, a man who goes to work, comes home, watches TV, goes to bed and returns to work the next day. He goes through life making his small contribution to civilization, but everything changes one day when Wendal's cat, Gai Pan, begins to watch television.

While watching a situation comedy, Gai Pan asks Wendal, "Why are those people bleeding?" Wendal's reply: "Because someone stabbed them repeatedly." After three days of silence, Gai Pan asks the simplest of questions, "What kind of world do we live in?" and then disappears.

Wendal's search to find his cat leads him to unresponsive neighbors who threaten to kill him, a police force and a news media that will not help because they only respond to rampage and murder, and a preacher who offers his services -- for a fee.



Campudoni uses his simplistic style to question the sanity of our civilization and to point a finger at humanity, which has created a narcissistic society. The book's illustrations, though mere sketches, evoke graphic images that call for a second look.

Campudoni does not preach. Instead, with a simple story, he forces his readers to realize that it is up to individuals to make a change—rather than sitting back and allowing social decline to wash over them.

Our relentless schedules often allow little time for a good novel. Yet *Wendal, His Cat, and the Progress of Man* is proof that some good novels need take no longer than 15 minutes to read. Pick it up and place it on your coffee table for your friends to enjoy. It's well worth the money.

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Nedra Cobb sings "Georgia on my Mind" during Flamenco Mingus at the HotHouse.

Spanish tribute to jazz

By Grisel Y. Acosta
Features Editor

The HotHouse steamed with the spicy performances in *Flamenco Mingus*. Jazz musicians and flamenco dancers and guitarists combined their efforts to pay a tribute to Charles Mingus on September 25.

The idea of combining formal flamenco and free-flowing jazz may seem odd, but quite the contrary. The sequence of dance moves in flamenco, which are stylized and learned formally, can be set or can take on a free-form style. Along with jazz music, the free-form flamenco takes on a whole new meaning.

The jazz musicians included Afifi on drums, Coco on piano, Douglas Richardson on flute/sax, and Harrison Bankhead on bass. On the flamenco *guitarras*, or guitars, were Tomas DeUtrera and Hector Fernandez. Dancing to the tunes were Karen Estela, La Poli, Jaqueline Farina, Al Alvarez, and

Juan El Polaco.

They all worked together to create a smooth mix. Azucena Vega oversaw everything while clicking, her castanets. Nedra Cobb mostly sang alone with a jazz backup, but occasionally lent her voice to flamenco melodies.

While the music was incredible, the obvious highlight of the evening was the dancing. The performers did four different formal pieces, but the real sauciness came when they formed a half-circle. Each one strutted their stuff while the others cheered on. It mirrored the way that break-dancers gather around each other and encourage each other to try more difficult moves.

As the dancers gathered around the half-circle, Afifi pounded away on his bongo drums, adding to the raw, emotion-packed feeling in the air. An important aspect of these

See Mingus
page 12

By Grisel Y. Acosta
Features Editor

Whenever Tim Robbins pops up on the silver screen, he always seems to be playing either a highly moral or immoral character. In *The Shawshank Redemption* he plays neither. Robbins plays a man convicted of murdering his wife and her lover, who is sent to the Shawshank Prison to serve two consecutive life sentences. Although his character, Andy, seems relatively mild mannered, whether he was capable of such a crime remains a mystery for the majority of the film.

The film spans twenty years, revealing the relationships that Andy forms within the prison walls. Red, played by Morgan Freeman, quickly befriends Andy. The two men are clearly the "savvy" ones in the jail. Red is pretty much the head of the black market within Shawshank and can get any type of merchandise for those who can pay. Andy is the most educated of the bunch, he was a banker on the outside, and ends up doing the taxes for the prison warden and all of his crew. This gives Andy a little bit of leeway with the authorities and he is able to make life easier for his cellmates.

But that is not enough. Red narrates throughout the film (Freeman is really the film's main character) and focuses on how Andy inspires

the inmates. Andy writes to congress numerous times in order to get new books sent to Shawshank. In the end, he not only gets his books, he also gets a library to put them in. On top of that, he was allowed to help inmates get their high school diplomas. Despite the dreariness of the jail, Andy keeps himself busy with inspiring projects, and wins the hearts of his friends.

But do not write this film off as

because all of the actors do a good job, but mainly because the screenplay is excellent. *The Shawshank Redemption* was adapted from the Stephen King novel of the same name. It is an intricate story that always keeps you guessing as to what is coming next. King's talent for suspense is evident in the film and the audience can expect many surprises. Honest, things that you never thought could happen in the film, do.



Red (Morgan Freeman, l.) and Andy (Tim Robbins, r.) are inmates in *The Shawshank Redemption*.

corny mush! Red and Andy are very slick characters and it is wonderful to watch how they keep themselves entertained by being able to control various parts of the jail routine. Morgan Freeman does an excellent job as Red and shows the true complexity of a man who was a young killer, but who has aged into, what he calls, an "institutionalized" state.

This film is exceptional, not only

Shawshank should be seen on the big screen, don't wait to rent it. Director of Photography Roger Deakins honors his craft by displaying keen versatility. He has the ability to make the harsh prison explode with grace when an opera tune gets sneaked on the loudspeaker, and at the same time he can make the outside world look like a worse trap than jail.

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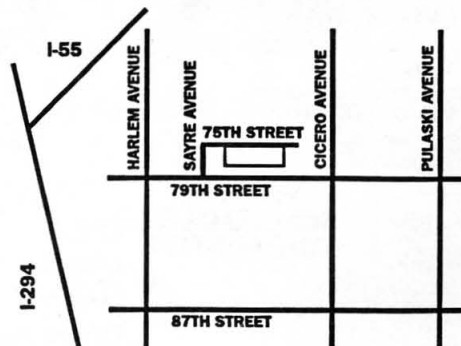
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Sinead

from page 8

worship and her anger towards her mother. In the hands of a lesser artist, such a combination of disparate elements would result in clumsy hodgepodge; in Sinead's hands the result is a coherent and very personal album.

All of the 13 songs on *Universal Mother* are well-crafted, but some of them stand out. In "Famine," Sinead removes rap from the ravaged inner-cities of the U.S. to equally ravaged Ireland, reflecting on the current state of her nation to a convincing hip-hop beat.

In "Thank You For Hearing Me," Sinead goes beyond merely reflecting on stardom to directly addressing her audience: "Thank you for hearing me/thank you for loving me...thank you for breaking my heart/now I've got a stronger heart," she sings.

"Scorn Not His Simplicity" and "All Apologies" showcase Sinead's ability to put her mark on other people's songs. "Scorn Not His Simplicity" is gorgeous, but her cover of "All Apologies" is more interesting. Singing the words of Kurt Cobain against a stark, sparse folk melody, she creates a moving tribute to Cobain without ever mentioning his name.

Breast Cancer

from page 8

well over a year. To finance the project, funds were allocated through a faculty developmental grant and the art department budget, with the help of John Mulvaney, art dept. chairperson. The cotton-fibered end sheets that encase the work were produced by art staffer Marilyn Sward. Every page was typeset and printed by Cal-

As for her new concerns, Sinead blasts at her mother in the opening lines of "Fire on Babylon": "She took my father from my life/took my brothers on/I watched her torturing my child/feeble I was then but now I'm grown."

In "Red Football," she digs even further into her grief: "I'm not no red football/To be kicked around in the garden ... I'm not no animal in the zoo/this animal will jump up and eat you." When the song breaks into a deranged, blood-thirsty grade school choir, the effect is startling as it is scary.

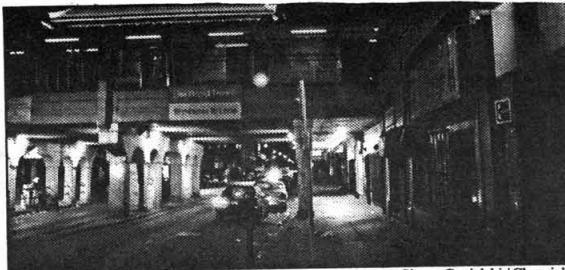
Sinead's interest in goddess worship, which is revealed by the album's artwork rather than by its lyrics, proves to be the one shaky point of *Universal Mother*. It's never quite clear to the listener what goddess worship is about, or what Sinead draws from it. Obviously she aims to strike at patriarchy, but she never articulates this point well enough.

But as weird as Sinead may seem, it's hard to doubt her sincerity. Unlike Madonna, who built a career upon a highly entertaining but ultimately hollow series of scandals, Sinead takes major chances with her music and her career. If putting up with her idiosyncracies is the price one has to pay for being able to enjoy her music, her voice, and her insights, it's well worth it.

houn Press. Everything down to the photo plates of the drawings were done in-house at Columbia.

The book is currently on display at the Eleventh Street Campus, and will remain there until Nov. 18. The book signing was held last Friday, Sept. 30, from 5 until 7 p.m. The book is for sale at the cost of \$200, and is available to students for \$150. Proceeds will help fund Calhoun Press and breast cancer research.

More elevated hot spots



Simon Cygielski / Chronicle

Argyle stop on Howard-Dan Ryan line.

By Grisel Y. Acosta
Features Editor

Alright! Are you ready to see the city sights by riding the rails? If you haven't read last week's issue, you've already missed half the fun. But that's okay, there are many other train stops to check out this week.

The difference is that now the travel route is north-south, not west-northwest. That's right, take a look at the Howard/DanRyan train route.

If you start on the north side, the first interesting stop is Argyle. Don't be confused; even though many of the restaurants in the area are Asian, it is not Chinatown. The community is mainly made up of Thai people which explains why the majority of the restaurants are also Thai. Go to Nhu Hoa for shrimps in rice paper. The lions outside the door will lead the way.

There are also neat shops and bars to check out by the Argyle stop. Big Chicks, around the corner on Sheridan, began as a lesbian bar but the clientele ended up consisting of mainly gay men. Despite the change of audience, the bar's owner decided to keep the curvy, female artwork up on the walls -

it's quite beautiful.

The next stop to try is Belmont, if you can stomach all of the yuppies. There are actually some interesting places to check out, other than the over-priced shops and restaurants. Belmont Surplus has always been the place to go if you want funky fashions for dirt cheap prices. Some of the clothes there is new, some is used. Take a walk on the wild side by stepping into Taboo-Tabou. The vinyl lingerie can be used for a sexy gift or for a good laugh. For some hippie fun, go to Two Doors. They sell awesome vanilla incense (other scents, too) and candles with treasures inside. Just walk around Clark and Halsted for a while and it's guaranteed that there will be plenty to look at. Don't miss Beatnix on Halsted.

Even though there will be some walking to do, getting off at the Fullerton stop can be worth your while. Beef up for the mini-hike with the world's greatest hot dog at Demon Dogs, which is located right under the el. They also have an...um...amazing selection of music by Chicago in the jukebox. Now start heading east on Fullerton and hang a left on Lincoln. Here one can chug down a pint at

The Red Lion, Chicago's very own English pub. After that, walk back to Fullerton and trek east to Clark. Heading south on Clark one will encounter glorious Urban Outfitters. The store looks like a cross between a barn and a nightclub, and sells funky clothes and chic housewares. Across the street is the mini-mall that houses Tower Records, but what should really be checked out is X-Large. The hip-hop clothing store is hidden in the back of the mall on the basement floor. T-shirts with The Warriors, the famous movie gang, imprinted on the front can be found there.

The last fun stop is a tourist attraction, so be prepared. Cermak/Chinatown is a great stop if one wants to see a lot of different people and roam in and out of charming little shops. Every place is worth giving a try, something new can always be found. As for food, The Three Happiness is quaint and unpretentious.

Some of you, unfortunately not all of you, may have noticed that one important area of Chicago has been left out: the south side. When the north/south el was first created there was a bit of controversy over it. Some complained that it did not reach the major centers of the south side. This is true, and it sucks. But smart people aren't limited by the confines of the train. Take the Jeffery Express bus to Hyde Park and view all of the historical architecture. Or find a way to get to the eastern part of 87th Street. There you can get your hair done at Amazon Braid Sculpture, 1855 E. 87th. There are also a bunch of places to get a bite to eat. Good luck!

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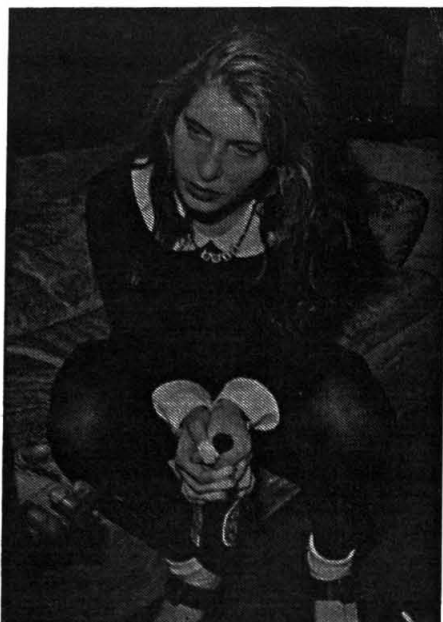
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The Fall flops



Sheldon McCullough/Chronicle
B. Smith of The Fall hangs out back stage.

By Sheldon McCullough
Correspondent

At 8:15PM the house music at the Metro stopped playing and The Fall entered stage left. They were welcomed with a loud ovation. The keyboardist led the way, followed by four of the five other members of the band. Brixie Smith, member number six, joined the band at the beginning of the second song.

The music started with a bang, was uptempo and very danceable. The turnout at the Metro seemed to enjoy the group's performance, and at one point started a mild mosh.

The music was impressive at first, but as the concert progressed, or rather regressed, it became apparent that the group's musicianship was elementary, without much imagination or creativity.

Lead singer Mark E. Smith stood motionless, except for an oc-

casional walk across the stage. He showed little or no emotion, all the while singing with what seemed to be chewing gum in his mouth. Maybe that is why he was unwilling or unable to articulate his lyrics.

The group's only female member, Brixie Smith, did add some high energy both vocally and rhythmically through body motion, but it was not enough to carry the show. Although she switched from bass guitar to rhythm guitar on several occasions, she was unable to play either one very well.

The Fall's stage performance was unimpressive. The band consists of a big rhythm section with two excellent drummers, three guitarists who don't do solos, a keyboardist with two keyboards but no "finger licks", and a lead singer who is very personable, but impossible to figure out.

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A section showing social gatherings; what's going on during the weekends; and more student profiles



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Mingus

from page 10

two art forms is that both jazz and flamenco concentrate on extravagant human emotion, whether it be love, passion, or sadness.

The dancers standing around would clap the flamenco beat and the bongos would add a rhythm, while the dancer being focused on would alternate smooth arm and leg movements along with rapid foot stomps that challenged the fastest speed limit.

However, some errors did plague the performance. The sound system

was terrible and occasionally made a scratching noise that blocked out the sound of the music. Making the dance floor dark was also a mistake. The dancers were the most exciting part of the show, and it was difficult to see their feet without leaning over one's table and really looking.

Despite these technical difficulties, the show was worth seeing. At the end, the dancers took a final whirl and gallantly trotted off the dance floor. The guitarists followed behind them, still playing their flamenco rhythms. This left only the jazz musicians who had

been playing along during the performance.

As the flamenco faded out and the jazz sound grew stronger, the musicians sped up their tempo and just jammed. The way that the flamenco blended into jazz and then faded out was perfect and nixed any doubts that the two could mix.

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