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AP Photo / Charles Bennett
Elkin Sithole was one of 68 passengers killed when American Eagle flight 4184 crashed in an Indiana field. Sithole's daughter, Siyabonga, is a junior at Columbia.

Student Mourns Father Victim of American Eagle Flight 4184

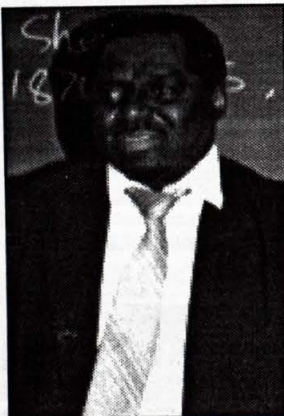
By Tony Scianna
Correspondent

Elkin Sithole, the father of Siyabonga Sithole, a Columbia student majoring in radio broadcast, was killed in the Oct. 31 crash of Chicago-bound American Eagle Flight 4184.

Elkin Sithole, 63, was one of 68 passengers killed when the plane dove into an Indiana soybean field. Investigators are searching for clues to explain why the plane went down. An anthropology and ethnomusicology instructor at Northeastern University, Elkin Sithole was on his way home after a conference in Indianapolis. "He was a caring and loving person who considered everyone his child," Siyabonga Sithole said. "He loved his family, music and South Africa -- his homeland."

Members of the Northeastern department of inner city studies expressed a deep sense of loss over the death of the man who loved music.

They remember him as "one who made great contributions in the field of American music, culture and the liberation struggle in South Africa," according to a press statement. Sithole was an instructor in



Professor Elkin Sithole

the department since 1968.

Siyabonga Sithole said of her father: "Many of my teachers from grammar school, high school and college remember taking his classes."

A friend of South African President Nelson Mandela, Elkin Sithole intended to use his time on a sabbatical leave next year to help the new South African government reorganize its college and university music departments. He also planned to rewrite the country's national anthem, which Mandela had criticized as too long.

Born on April 14, 1931, in Newcastle, South Africa, Elkin Sithole was a member of the Zulu nation. He is survived by five children: Nomfundo, Bongile, Linda, Jozana, and Siyabonga. His wife died two years ago.

On Friday, Nov. 11, Elkin Sithole's friends and colleagues from Northeastern University will hold a memorial service at the Center for Inner City Studies, 700 E. Oakwood Blvd., at 6:30 p.m.

The faculty and students of Columbia extend their condolences to Siyabonga and the entire Sithole family.

Television students awarded scholarships at Chicago Emmys

By Reginal Exson
Correspondent

Columbia College seniors Suzanne Santos and Dawnielle Robles were each awarded a scholarship by the National Academy of Television Arts and Sciences (NATAS) during the Chicago Emmy Awards on October 18.

Santos received the *Donald and Rebecca Ephraim Scholarship Award*. Robles received the *Roger and Chaz Ebert Scholarship* from the Midwest and Chicago Chapter of NATAS.

NATAS awards three \$3,500 dollar scholarships are annually to television students have professional potential and are committed to the television industry. Two were awarded to Columbia students.

These awards are donated by the Board of Governors of the Chicago Chapter of the NATAS to influence and challenge deserving broadcast television students. The scholarships are presented on behalf of Chicago television legends Donald and Rebecca Ephraim along with Roger and Chaz Ebert.

"Students who win scholarships are students who go that extra mile and make that extra effort. The staff here at Columbia teaches the students what they need to know about television," said Ed Morris, chairperson of the television department.

"I remember when Suzanne first came to us. She was 16 years-old, still in high school, and participating in the Higher Ground and Summer Institute program. She knew little to nothing about television, but kept coming back until she graduated. Now she carries a 4.0 grade point average, is a senior in our television program and is thoroughly prepared to enter the industry upon graduation," Morris said.

Santos began her career in television accidentally. "In high school I wanted to become an actress, so I registered for an acting class, and, by accident they put me in television," Santos said.

She has worked as a summer arts camp television instructor, a producer and an editor for the cable television program *Music Alive*, a technical director for *Winter Break '94* and the recipient of first and second prizes in the 11th Annual Television Exhibition.

Robles, like Santos, has been developing her professional skills. "I'm very excited to have won the Roger Ebert Scholarship, and it was a great honor to have received it," she said.

Last year, Robles won two other scholarships for academic excellence. She began her academic career at Columbia two years ago when she transferred from a city college. After taking many general courses in television, Robles decided to concentrate on producing.

"I am executive producer of the drama show, *Grass Roots*, and the co-producer of the *Music Alive* cable television show," Robles said.

"I chose to attend Columbia College because the people who instruct me are working professionals in their industries. They are not just teaching from a textbook or a theory saying 'this is what's going to happen when you get to the real world.' No, they are in the real world and know what it takes to make it," Robles said. "It's been a good time here."

"Being awarded this scholarship will make it possible for me to continue to pay for my education at Columbia, to get more production work done, and to meet important people in the industry," said Robles, who expects to graduate January 1995.

She said she believes her potential for success after graduation is strong, citing her intensive academic training and the professional experience she gained in her internships at Fox Television's (Channel 32) Community Affairs department and Chicagoland Television's (CLTV) news desk.

Columbia artists honored by the Chicagoland Chamber of Commerce

By Joann Piet
Correspondent

The Chicagoland Chamber of Commerce selected art work from two Columbia students to appear on the covers of their 1994 Holiday Cards.

Michael Cloud, a sophomore majoring in fine arts and Artemio Ortiz Jr., a freshman, are two of the four artists whose work will appear on the front of the Holiday Cards. The cards are sold to thousands of businesses throughout the Chicagoland area.

The Holiday Cards are geared towards the business community, said Christine Perovich, the previous Director of Communications for the Chicagoland Chamber of Commerce. "The drawings needed to show the beauty of the city in wintertime without depicting Christmas," Perovich said. Approximately 50,000 to 60,000 cards will be sold this year to area businesses.

The Commerce commissioned artist and teacher Constance Lee Trojnar of the Millennium Mother Earth Studio to design this year's

card.

Trojnar turned the project over to her students who received both the commission and the recognition for their work.

"My focus is to get a good job every few months," Trojnar said. Concentrating on one major project at a time gives Trojnar more time to work with her students.

"The students needed to be talented, but beyond that had to be responsible and they conduct themselves as any other responsible artist," Trojnar said. Cloud and Ortiz saw the project through from start

to finish.

Both students participated in a presentation given to the Chamber. "It was a great opportunity to work professionally," Trojnar said.

She submitted approximately 25 monochromatic black and white designs to the Chamber of Commerce for their approval. They chose four.

"I displayed the drawings in the office and let my colleagues vote", Perovich said. Three designs were originally picked. According to Perovich the drawings were great so a fourth design was chosen.

Each year the Chamber mails

approximately 5,500 Holiday Card brochures to Chicagoland businesses. Cards can be purchased by the box which contain 25 cards displaying one design. The artists' name appears on the back of each card.

Cloud's design, entitled "The Art of Living in Chicago," features the Art Institute of Chicago in a wintertime setting. Cloud used colored pencils on pebble board for his

Card to page 2

Career

By Gretia Hightower

Career Advisor

On Nov. 9, 1994, the Career Planning & Placement Office will present "Straight Talk About Internships." Two sessions will be held, one at 12:00 p.m. until 1:30 p.m. and the two others from 5:00 p.m. until 6:30 p.m. Below are some helpful tips to consider when thinking of an internship.

- Visit the internship coordinator in your area of interest, ask what requirements you must meet in order to qualify for an internship. If you meet the requirements, find out how soon you can sign up. Either way, ask to read some of the available internship descriptions.

- Talk with faculty members about possible internships at their workplace. They might consider taking you as an intern or at least offer a recommendation.

- Think resume. Just as you will need a resume and cover letter for a job, you will certainly need one for an internship. Career Planning & Placement will be happy to assist you with your resume and cover letter.

- Give yourself enough lead time to consider and find the internship you feel will best suit your needs. You might not be completely sure of your career area and that's okay because having an internship will help you explore that uncertainty.

- Talk with your peers who have had internships to find out how they landed theirs.

Card from page 1

work. According to Cloud, this was his "first big commercial thing."

"It was hard to make it darker," Cloud said. He had to spend extra time and effort reworking his design in order to sharpen the images. Cloud said he got his idea for the design after seeing a bus full of people.

This image reminded him of the holiday season in Chicago. Cloud then looked for bus stops and found one in front of the Art Institute. He incorporated the image of holiday bustle by drawing a bus load of passengers driving past the Art Institute.

To complete the wintertime scene, Cloud drew a holiday wreath around one of lion's necks at the Art Institute.

Cloud plans on taking more sculpture classes, which is his main

area of interest. After graduation, he hopes to work as a professional artist.

Ortiz's design of "Picasso in Search of the Great Near North" was inspired by his dislike of the Picasso in front of the Daley Center.

"I didn't like the way it was put there," Ortiz said. "The Picasso didn't want to stay at its usual place." So he gave it a new home.

Ortiz used the airbrush technique in his design. He said that so far this project is the highlight of his portfolio. Ortiz plans on pursuing a Master of Fine Arts degree.

"The future is in computers," said Ortiz, who plans to get established in a field where he can do his own type of work, possibly freelancing. He said that the commercial art field might be where he ultimately lands.

Sex & Gen X: Study reveals young adults not promiscuous

By Marco Buscaglia
College Press Service

Tell your mom and dad not to worry. Not all young adults are the sex-crazed pleasure seekers they see on the "Oprah" and "Donahue" talk shows.

In fact, sexual promiscuity among Americans between the ages of 18-30 has actually decreased in the past decade, according to University of Chicago researchers.

Their landmark report, the National Health and Social Survey, is billed as the most comprehensive survey of sexual behavior and debunks many notions of whom is doing what with whom. The 752-page report was based on seven years worth of data from 90-minute, face-to-face interviews with 3,432 randomly selected Americans between the ages of 18-59.

According to the report, young adults value fidelity, have one sex partner at a time and plan to marry by the time they're 30.

But morality and ethics have little to do with the decline in sexual partners among members of Generation X, said Dr. Robert Libby, a former University of Georgia human sexuality professor who lectures college students on sex in the 1990s. Instead, the fear of AIDS and other sexually transmitted diseases has slowed the sexual revolution.

"The scare of AIDS has caused a lot of people to pull back," said Libby. "It's no longer a question of religious beliefs. It's just practical concerns about safety."

While today's young adults are losing their virginity earlier than their parents did, it's only by about six months. The average age for white females and males to first have intercourse is 17.5 years. African-American males start having sex just before the age of 16, while African-American females begin at 16.5 years.

When giving their reasons for first having intercourse, only 25 percent of the men said it was out

of affection for their partner. This is probably not good news for the 48 percent of the women who said the same thing.

Four percent of the men and three percent of the women attributed the first sexual encounter to peer pressure; 51 percent of the men and 24 percent of the women said it was out of curiosity; and 12 percent of the men and three percent of the women said it was be-

lieve, while their parents were more likely to marry. Two-thirds of young adults reported their first live-in partnership did not involve marriage, while only 15 percent of men and 6 percent of women in their 50s said they lived together with a sex partner.

By contrast, more than half of women in their 50s were married by the time they were 20 years old, compared to only one-fifth of those in their 20s.

But because young adults are delaying marriage longer than their parents did, they are also more likely to engage in premarital sex more often and with more partners, said the study's co-author Steve Laumann.

While 84 percent of men and 94 percent of women in their 50s claimed their first sexual encounter was while they were married, only a third of those in their 20s said the same.

"They go through a much longer period before deciding about such issues as career and final residence," Laumann recently told the *Chicago Tribune*.

The survey also showed that the divorce rate among young Americans for marriages lasting less than 10 years was almost two times higher than the divorce rate of their parents and grandparents.

Yet, according to the study, Americans are mostly monogamous, as more than seven out of 10 people said they disapprove of extramarital affairs. Single young Americans surveyed said they feel the same, indicating that they have one sex partner at a time and plan on being married by the age of 30.

And contrary to popular opinion, single people are having less sex than married individuals. Thirty-six percent of married men and 32 percent of married women reported they have sex two to three times a week, while 19 percent of single men and 15 percent of single women said they have sex that often.

"The scare of AIDS has caused a lot of people to pull back," said Libby. "It's no longer a question of religious beliefs. It's just practical concerns about safety."

cause of physical pleasure.

Only one percent of the men surveyed said they lost their virginity because they were under the influence of alcohol. Zero percent of the women said the same thing.

However, while Americans between the ages of 18 and 30, like their parents and grandparents, remain committed to the idea of staying true to one partner, the way they go about it has changed, said the study's authors.

Young adults are more likely to live with their partner before mar-



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Latinos try to end stereotypes

By Andrew Holland
News Editor

Several of Columbia's Latino students and faculty gathered in the Hokin Annex Wednesday, Oct. 27, to celebrate their pride and heritage.

The Latina Image Club, which was created to break down negative stereotypes of Latina women, sponsored the event and brought in the popular salsa band, Son Del Barrio, from Clemente High School near Humboldt Park.

Vivian Moreno, president of Latina Image, helped organize the event. "We want to educate people about the Latino culture through music and food," Moreno said.

Students ate from a buffet made up of dishes from Argentina, Colombia, Costa Rica and Spain.

Alcia Coronado, a club member and fiction writing major, attended the event dressed in a hand-woven Huipil, a typical garment worn in

southern Mexico.

After watching the other members congregate, she decided Columbia is more like a family than a school. "I'm happy to see Latinas organized like this. It's nice to see them come together as a people and not a nationality," Coronado said.

Her friend, Omayra Cordova, compared her suburban life to her life in Chicago. "In Oak Park, there's not a lot of Hispanics. I was treated like everybody else," said Cordova, a freshman majoring in sound. "There's a difference in Chicago. It's all based on stereotypes."

She said these stereotypes are that the Latinas drop out of high school, get pregnant too early, abuse drugs, or never think about their future. "Ignorant people think this. I'm Hispanic and I go to college," Cordova said.

Helen Ladorn de Guevara, Columbia's new Director of Latino

Culture Affairs, shared some of Cordova's views on the stereotypes Latina women suffer from. "I think the stereotypes, like in any society, start with the dominant group. They start the stereotype," Ladorn de Guevara said.

"Columbia is an organization that creates change in the city and improves quality service for its graduates," Ladorn de Guevara said. "It's a great place to be and the administration is eager to improve things."

Her position as the Director of Latino Culture Affairs was created this semester to serve the 700 Latino students on campus.

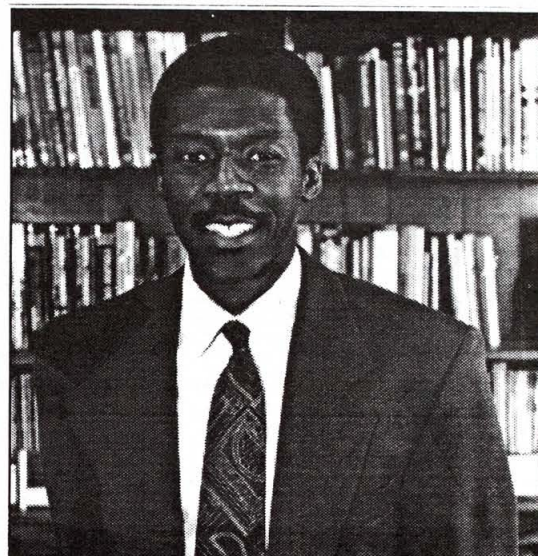
Marco Morales, a sophomore majoring in radio, is one of a few male members of Latina Image. "As a man, I can humbly acknowledge that the Latino women are the backbone of our entire Latino culture," Morales said.

PHOTO OF THE WEEK



Oprah Winfrey cheers on competitors of the Chicago Marathon at the corner of Wacker and Franklin Sunday, October 30.
Chris Sweda / Chronicle

People you should know



Chris Sweda / Chronicle

Alan Sealls

Who he is:

Alan Sealls is a meteorology teacher in his first semester at Columbia.

Profession:

He is a meteorologist working part-time at WGN-TV, Channel 9. Before coming to Chicago, Sealls worked at WTMJ-TV/Radio in Milwaukee and at WALB-TV in Albany, GA.

Education:

Sealls has a Bachelor's of Science in meteorology from Cornell University and a Master's in meteorology from Florida State University. He also has two minors in communications.

Why he chose meteorology as a career:

"I've always been fascinated with the weather, and I still am. I always like to be different than everyone else, but in a positive way."

Favorite part of his job:

"The combination of being able to perform by using my brain to solve the weather puzzle and getting paid for it."

Least favorite part of his job:

"People really don't understand what we do as meteorologists and expect too much from us."

Career accomplishments:

He appeared in a video called *The Job of a Meteorologist*, which was distributed to elementary and middle schools.

Teaching goals:

"To have my students learn meteorology so that everyone understands what we're actually saying on T.V. and radio."

Advice to students:

"Get your training. Network and make contacts. Look for jobs, but be prepared for a whole lot of rejection."

Hobbies:

Golf, photography, and home improvement.

Homelife:

Sealls is married, but has no children. His wife is an engineer at WTTW-Channel 11. "That makes our professional lives very compatible."

Philosophy on life:

"Believe in yourself and don't ever give up."

By Chris Sweda
Staff Photographer

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Luis Miguel: Bigger Than Ever

By Diana Lopez
Correspondent

Luis Miguel, Mexico's 24-year-old musical phenomenon, proved his exceptional singing talent in a fulfilling, sold-out concert on October 22 at the UIC Pavilion.

Without a formal introduction, Miguel jumped onstage, first dressed in an impeccable, navy Italian suit, and later in a fairly casual but elegant outfit a la Versace. He sang a series of hit songs beginning with Luz Verde (Green Light), from his 1993 Grammy-winning album *Aries*. Other songs like Suave (Soft), Hasta Que Me Olvides (Until You Forget Me) and Dame Tu Amor (Give Me Your Love) followed successfully. The young pop-singer also sang a medley of his most popular romantic ballads, including La Incondicional (The Unconditional), Yo Que No Vivo Sin Ti (I Don't Live Without You), Fria Como el Viento (Cold Like The Wind), Tengo Todo Excepto a Ti (I Have Everything Except You), and Mas Alla del Odio (Beyond Hatred).

His admirers, most of them women, yelled in excitement as the auditorium's two huge monitors

captured the handsome artist's sensual moves to the rhythm.

The Latin American idol, already considered one of the best in the music world because of his unique interpretive style and God-given voice, presented his new album *Segundo Romance*, the follow-up

As for what's next on his agenda, Miguel said, "I'm profoundly involved in everything that has to do with my career, with my profession, but next year, I'm going to take a long vacation."

to his 1991 album *Romance*, which has sold more than 10 millions copies. His new album, released August 30, has already sold more than 3 million copies.

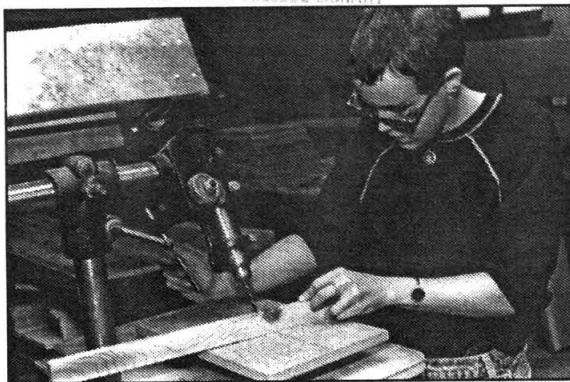
Produced by Miguel himself,

Segundo Romance (Second Romance) contains all-time classic Latin American romantic bolero ballad such as Sin Ti (Without You), Historia De Un Amor (The Story of A Love), Nosotros (We), and Somos Novios (We're Boyfriend and Girlfriend). His first single, El Dia Que Me Quieras (The Day That You Love Me), has remained in the international Latin music charts for almost eight weeks.

Indeed, the highlight of the concert came when Miguel performed the long-awaited boleros. The jazzy sound of his band and choir, combined with a 25-piece orchestra, made the 100-minute concert an unforgettable experience. Although he granted two encores, Miguel left his audience begging for more.

Luis Miguel's seductive and genuine art has the potential to make him one of the most respectable and renowned singers ever. Recently, he has recorded Come Fly With Me, a duet with Frank Sinatra.

As for what's next on his agenda, Miguel said, "I'm profoundly involved in everything that has to do with my career, with my profession, but next year, I'm going to take a long vacation."



Chris Sweda / Chronicle

Dana Bell, currently enrolled in woodworking furniture design, works with a radial drill press in the 10th floor Woodshop of the Wabash Building.

Students Create Furniture

By Jeanne Ohde
Correspondent

The smell of sawdust fills the air in the Woodshop, located on the 10th floor of the Wabash Building. Here, fine arts students who specialize in furniture design operate planers, miters, jointers and other machinery to produce their own pieces of furniture.

Kevin Henry, manager of the Woodshop, started the furniture design program at Columbia six years ago. "Students are always thinking of new ways to design furniture," Henry said. "If I can't think of any reasons why their design can't be done, I help their ideas come to life."

During the first few semesters, Henry noticed that his students did not grasp the entire process of furniture design, and only a few managed to complete a piece by the end of the semester.

Henry restructured the furniture classes, placing more emphasis than before on drafting techniques. "Once the formulas are known, drafting is not so hard to do," he said.

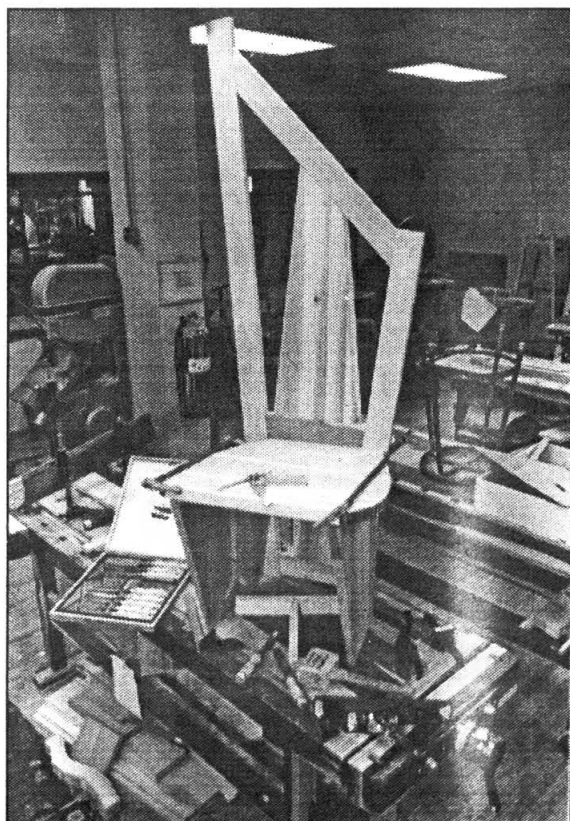
After a draft is done, the next step is to produce a sketch called

"working drawing," with front, top and side views. A scale model, or pattern, is then made out of cardboard. The model is a 1/4 or 1/2 scale, and looks exactly like the actual chair will look. A scaled jointed dummy is used to test every 1/2 scale model, showing students how strong the chair is, where the chair will hit the back of one's knees, and where one's back will be supported.

Students then proceed to make the actual chair out of raw lumber. Henry encourages them to produce an unlimited number of pieces, but they are required to produce at least one per semester. The class is held for four hours each week, and students spend upwards of five additional hours working at the Woodshop.

"The hardest part is having a design that you created and having it work," said Emma Roberts, a senior. "As in, having the pieces actually fit together."

The department holds an annual showing of students' completed pieces once a year at the Hokin Center. Some students sell their pieces, and sometimes representatives from galleries approach the artists about buying their works.



Chris Sweda / Chronicle

Students showcase their work in the furniture Woodshop.

Jesus Christ Superstar Coming to the Getz

By Sherrie L. Willis
Correspondent

Financial constraints are the most common excuse students give for lack of cultural immersion.

The solution to this problem is the free production of Andrew Lloyd Weber and Tim Rice's *Jesus Christ Superstar* at Columbia College's Getz Theatre, at 73 East 11th Street.

Last Tuesday, two weeks from opening night, the cast showed no signs of last minute jitters. Giddy and playful, director Stephanie Shaw found herself constantly reminding the performers of the importance of harmonizing but many could not regain their composure.

However, senior Lydia Chang, the production's stagehand, said things would definitely change. "The cast is fairly new. Auditions

were held during the spring [semester], but rehearsals didn't start until the fall. They're getting to know each other. Give them some time and tempers will begin to flare a little."

Assistant stagehand Dan Hooker agreed, as he explained that the cast of 37 is "on call." During the majority of the rehearsal sessions, the actors and actresses practice according to their scenes. The director then gradually brings the entire cast together, Hooker says, to rehearse the entire play.

It is better that way because rehearsals are Monday through Thursday evenings, and on Saturdays and Sundays.

There's no spare time in senior Chester M. Gregory II's schedule. Currently the director of Columbia's Love and Enlightenment Gospel Choir, he plays Jesus Christ.

As a theatre and music major, he is required to attend most rehearsals.

"I wanted the role," Gregory said. "When I was in high school, I played in *Jesus Christ Superstar*. I've seen the play on Broadway and on screen. I definitely wanted the lead [in Columbia's production]."

Although admission to the play is free, most Columbia students will not attend. Dan Puzkiewicz, production manager of the theatre and music department, says that only one-third of the students attend the shows because of prior commitments.

Let's be realistic, entertainment definitely has to be cheap. Try the Getz Theatre, any day between November 10-20, and see why Judas isn't the man you once thought he was.

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John (William H. Macy, right) confronts Carol (Debra Eisenstadt) in *Oleanna*.

Leave This Gate Closed

By Maisha Lowery
Correspondent

Has Hollywood reached its space exploration script burnout?

Judging from the film *Stargate*--yes. This silly movie is about the last thing anyone--scientist, soldier, or viewer--would expect: an 8,000-year-old Egyptian god.

The movie opens in the Egypt of 1928, with an archeological expedition discovering a giant, hieroglyphic-engraved, circular stone--the "Stargate."

It is a doorway to a rip in contemporary space-time reality. It allows a fantastic jump from present-day planet Earth to an alien planet a million light-years away. Incidentally, that planet is inhabited by ancient (circa 3,200 BC) Egyptians.

Jaye Davidson of *The Crying Game* (1993) is the Sun god Ra, and again, he is in drag. Like many mythological gods, Ra takes human form and speaks with a voice that resembles that of Darth Vader from *Star Wars*.

Ra, with all of his awesome powers, feels a need for imperial guards, countless expendable slaves and other elements of wickedness suited to his high and holy station.

Mr. Sun God later finds himself threatened by two earthmen--a scientist and a soldier--who have arrived armed, in his time and on his planet, via the Stargate.

These 20th century men, portrayed respectively by James Spader and Kurt Russell, will soon personally threaten the majestically powerful Ra with the destructive technology characteristic of 20th century Earth.

As the script's predictability

would have it, Dr. Daniel Jackson is an absent-minded Egyptologist who gets no respect from his peers, thus he heads the scientific mission.

U.S. Army Colonel Jonathan "Jack" O'Neal is a rebel without a clue. As played by the reliable Russell, this soldier is a burnt-out, inactive, Green Beret operative with a slew of personal, emotional, and (judging from his assignment to this mission) probably professional problems as well.

These unlikely heroes are thrown together into a preposterous science fiction adventure that goes nowhere--despite traveling through millions of light-years of space and time.

As presented on screen, the characters, the story, the planet and its imperial civilization all go unexplained, unexplored and unintelligible.

Stargate is a disappointment from beginning to end. It lacks a good script, which lacks a good plot and continuity. In its favor, though, is the well-designed production--yet even that level of creativity is wasted.

This movie should have been rated "J.P." for Joke Picture, and the filmgoer should save his money and say: "*Stargate*--NOT!"

STARGATE

Distributed by: United Artists

Directed by: Roland Emmerich

CAST

James Spader

(Dr. Daniel Jackson)

Kurt Russell

(Col. Jonathan O'Neal)

Jaye Davidson

(Ra, the Sun god)

Viveca Lindfors

(Catherine)

Conjugating Metaphors

By Mariano Torrespico
Copy Editor

Oleanna is about what happens when you assume: You make an ass of you and me.

David Mamet's superb filmic interpretation of his play, with slight temporal and spatial expansions, presents a horrible story of misunderstanding--or so it seems.

A young liberal arts student at an Ivy League college asks a professor, whose course she is failing at mid-semester, to explain why. Despite the unscheduled appointment, he tries to help her grasp what she continually claims not to understand.

Foolishly thinking her on the same academic and intellectual path, he proceeds, with ambiguous, metaphorical explanations and ironic framing, to unwittingly bind himself to her in a grotesque power struggle from which they fall into the chasm of political correctness.

He, on the verge of obtaining tenure, is engrossed in its rigors and the requirements of family. Despite being over-educated, he is careless, but not callous. Assuming her to be as ambitious intellectually as she is economically (she

speaks of the sacrifices she has undergone in order to attend that college), he proceeds, Socratically, to cut her throat.

The student is of the lazy-minded variety who does not do academic, intellectual or moral homework. As a product of a modern consumer society she is solipsistic to the point of fascism; her defense is a continual whine of "I don't understand."

As a literal-minded member of the MTV generation she resorts, when frustrated, to naked, aggressive ideology, couching her laziness in the abstract jargon of victimhood. She speaks in the first person plural: "We."

She ignores the rules of academic inquiry and study (i.e., read, write, re-write, check the facts, and read some more, etc.) in an effort to transcend them, knowing not where she heads. In so doing she personifies the danger of a little knowledge: stupidity unbridled.

Thus, she feels she has the moral right of the slave to punish her persecutor--yet she ignores what to make of her victory.

Pushed to its logical extreme, the theme of universal equality--without any standards--is reminiscent of Kurt Vonnegut's short

story collection *Welcome to the Monkey House* (1968)--and of the late, great Russian utopia.

Oleanna is a sorely needed cautionary tale for our time, ranking with Arthur Miller's 1953 play *The Crucible* and Martin Ritt's 1976 film *The Front*. These tales are diagnostic, not prescriptive--that responsibility is ours.

The subversive power of Mr. Mamet's sober adaptation asks: What follows political correctness? The painfully obvious answer is: The Void.

Semantic arguments held in a vacuum, whether liberal or reactionary, exclude the attacked--and then, the ruled. Hence, in a world gone *Gump*, George Orwell's expostulation about control of the language is far too true.

OLEANNA

Distributed by The Samuel Goldwyn Company
Directed by David Mamet

CAST:

John (William H. Macy)

Carol (Debra Eisenstadt)

Running time: 85 minutes

Rated: R



James Spader as Daniel Jackson, searching for a way home in *Stargate*.

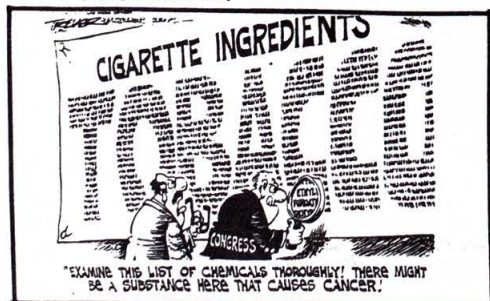
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Thanksgiving Dinner for the
Homeless

Wednesday, November 23, 1994
5:00 pm

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- Please volunteer to help cook dinner, serve, or clean up

For more information contact:
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Deejays jam on WCRX

By Pete Mandra
correspondent

At 7 a.m., when many of us are just hitting the snooze buttons on our alarm clocks, Mike Saracini is beginning his shift.

"I get up at 3 a.m. because it gives me a chance to wake up," said Saracini, a senior. "I drink a lot of coffee, which is a big help, and I read the paper before going in, so I'm aware of any news events."

What is Saracini? A security guard? A factory worker? A garbage collector? Actually, he's an on-air personality at WCRX (88.1 FM), Columbia College's radio station.

At 11 a.m. Saracini turns the microphone over to Sithole, also known as "Si Si."

"My teachers used to always tell me, 'You have a great voice, you should go into theater.' So I said to myself, 'Music -- good voice -- RADIO! Yeah, that's it.'"

Thursdays are usually hectic for Sithole, who has classes before and after her 11 a.m.-3 p.m. radio shift. The station's long operating hours (7 a.m.-noon Monday thru Saturday) give radio majors like Saracini and Sithole time to earn credit towards their degrees and to receive practical, hands-on experience that could lead to a permanent job after graduation.

Saracini knew he wanted to be on the radio after he forced his way onto Jonathan Brandmeier's WLUP radio show. He and some

buddies had ditched their classes at Mount Carmel High School one day to celebrate the football team's championship victory. Their travels took them downtown to WLUP, where they begged Brandmeier to let them brag about the championship on the air.

Surprisingly, Brandmeier agreed. Saracini had a humorous argument over Mt. Carmel's win with one of Brandmeier's producers. According to Saracini, he had Brandmeier and sidekick Buzz Kilman "rolling on the floor with laughter."

Saracini's first radio job was at WPUM in Indiana. He said he got the job by simply calling the station and asking if they needed help. Next, he worked nights at WWJY in Crown Point, Ind., and also started attending Columbia College. Saracini eventually lost the radio job and decided to devote his time to finishing school. He has been working at WCRX for almost a year now and has recently interned at WCKG, helping to produce Bob Stroud's "Rock N' Roll Diner" program.

Si Si's love of music and her voice lured her into radio. "I kind of fell into it," she said. "I always loved music, I have a real passion for it, but I can't sing or play an instrument," Si Si said.

"I don't want to be bothered with the business side of it--you know, 'We moved two thousand units today'."

My teachers used to always tell me, "You have a great voice, you should go into theater. So I said to myself, 'Music--good voice--RADIO! Yeah, that's it'."

Si Si currently interns for Jacquie Haselrig at WCCI-AM, where she says she's "more producer than intern"--she pulls music, answers phones, works on music logs and does "a little bit of everything." Although she's only been working for WCRX for about

six months, Si Si realizes the value of the experience she is gaining from working on-air. "If I go out for a job, I'll have an advantage since I worked at an actual station already," Si Si said.

Though on-air personalities must follow the station's dance music format, they are also encouraged to be creative and to do more than just play music.

Saracini, who describes himself as "everybody's hot cup of Joe with too much sugar in it," follows the motto, "whatever will go will happen." By having guests on his show and sometimes letting listeners on the air, he brings a degree of spontaneity to his show.

Si Si also lets her personality come through on her program, though she admitted it's sometimes difficult when following a format. "There is not always a lot of freedom."

Like all Columbia students, both Saracini and Si Si dream of great success after they graduate. Seeing himself as something like radio's answer to the Peace Corps, Saracini dreams of "bringing good radio to an area that desperately needs it, specifically Boston."

He would also love to work at a station that plays Motown or oldies music. Based on her internship experience, Si Si hopes to work at a Chicago radio station that features alternative music, her favorite type.

Like anyone already working in radio, Saracini and Si Si have learned valuable lessons about the nature of the business. "You need to be able to take criticism," Si Si said. "You can't be too sensitive." She also said that "you can't take yourself too seriously, because you'll get crushed if you do." Saracini also believes that the fear of being criticized should not prevent you from trying something new or different. "Never ask permission," Saracini said. "But always ask forgiveness."

Ask Swami Vick

By Victoria Sheridan
Advertising Manager

Dear Swami Vick,

I fell in love for the first time this past summer with an old acquaintance who turned to me after his girlfriend of almost four years broke up with him. She never found out about us getting together (She's a sister of one of my best friends).

She wanted him back a few days after he turned to me. I was with him for about six weeks, the whole time hoping he wouldn't go back to her. Well, he did. We decided to remain friends. He only calls me when he's having trouble with her. I still love him.

Here's my problem: his birthday is coming up -- do I send him a card, try to call him or do nothing? I know he'll spend the day with HER.

When I talk to him, I want him back so badly it physically hurts! So, do I concentrate on forgetting him or do I let him know how I feel? I don't want him to think I'm obsessed with him!

Signed,
I'm in love with another woman's man.

Dear In Love,

Mistress Kandace and I discussed this, and we think you need to concentrate on your self-esteem, and forget about his birthday. You are more worked up about not being able to have him than directing your attention to getting over him.

The reason why he calls you and dumps on you is that you let him. The next time he calls you boo-hooing about how badly she treats him, tell him that you would rather take a bullet than spend one more minute listening to his babble and give him a dial tone. As much as it hurts you, do it and mean it! Otherwise, you will find yourself in the same position over and over again.

You need man detox. Wipe all traces of him from your life. Clean house, burn pictures, tear up letters, stop playing songs that remind you of him. It takes approximately three weeks to break a habit. After that time, you should begin to feel better. Not cured, but better. Mistress Kandace would like to add that time heals all wounds.

Astrologically, he must be a Scorpio, according to the date on you're letter. There is no use in fighting with one of these guys. In the future, find yourself a nice May-born Taurus, the only sign that can kick a Scorpio's a__.

One day at a Time,

Swami Vick and Mistress Kandace

A Filmmaker's Opus

By Michael K. Johnson
Correspondent

Ego Corum Paribus (I Am Faithful to the Heart) is the new film recently written, directed and photographed by Michael N.J. Wright, faculty member of the college's Film and Video Department.

As an independent film maker and contractor, Wright, an artist in residence, and teacher of lighting and cinematography, has worked with various artists in the industry, including Chicago Hip-Hop group O.C.U.

"When I started at 17 in Chicago," Wright said, "there really was no independent film industry to talk about."

Creative writing instructors in high school noticed Wright's talent and directed him to the University of Chicago's summer Advanced Narrative writing program where he began learning his craft. "At the end of that program," Wright said, "we shot a Super-8 film and I just really got hooked."

Shooting film was only the beginning; Wright wanted to direct as well. He began shooting works for other students, which led him into cinematography. "I figured if there was a way to make a living doing this," he said,

"I was going to figure out how it was done." He began to study film adamantly and he did figure it out, as evidenced by *Ego Corum Paribus*.

The story takes place in an old ghost town, where shadows hinting of grander days clash with the present where Wright says he is "juxtaposing some very modern views."

"It's about America," he continued, "and . . . how we [Americans] create and we abandon and we create and we abandon at such a feverish pitch that sometimes we find ourselves, our past, colliding into our future."

By ways of fate, as mentioned earlier, Wright adds something else to this film. He plays a small role in it as a shopkeeper. By no design of his own, Wright recalls, "When I auditioned and cast for the movie, I had an actor in that role, fate took over and the actor was taken into the police academy the week we started shooting! There I was driving to the location without that character."

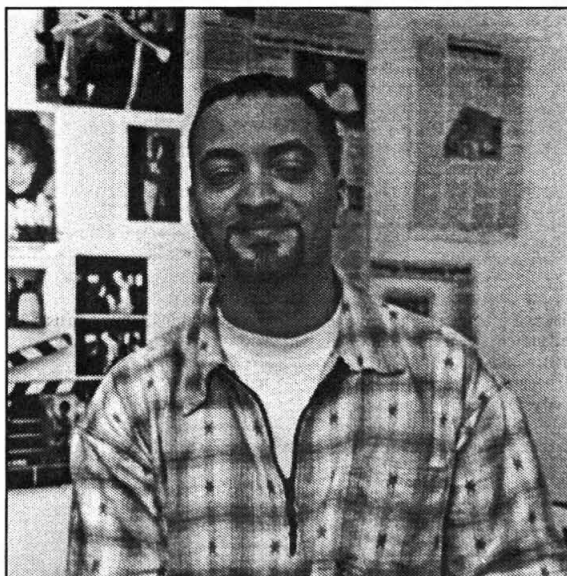
Wright's only solution was obvious: "I thought, well, what the hell--I wrote it, I'll do it."

Ego Corum Paribus evolved out of an experience Wright had several years ago. "It is a study," Wright said, "of how a man allows his ego to push him into

some really bad choices." He would like the audience to bring a level of sobriety to the photoplay and pay attention to its characters before they start to interact and become other things; He wants audiences to relax and not be afraid to laugh.

With the recent onslaught of low quality work that's been released, much can be said, positively and negatively, about the new breed of filmmakers. "I don't agree with all of the new material being produced," Wright said. "A lot of the philosophical undertones of the music videos I have a real problem with, as a man, as an American and as a filmmaker. Yes, I do have a problem with *Menace II Society* and I do have a problem with *New Jack City*--I have problems with these pictures because they're very entertaining, but by offering entertainment value behind what is truly very subversive behavior, I think we send some of the wrong signals out."

Wright remembers the time an instructor at the University of Illinois at Champaign played *Birth of a Nation*. "He wanted everybody to see this as some example that we should admire or have some kind of intellectual response to, and my response was to take terrific offense to this movie because it is such a



Michael Wright talks about his new film *Ego Corum Paribus*.

gross distortion of history, and here we're being expected to emulate or admire it."

It was then that Wright became aware of the potency of the medium. In view of his various achievements, he is modest. With *Ego Corum Paribus*, he admits, "It is my absolute first effort as a

writer, director, cinematographer, and editor all on one picture. It's a lot of work but film making is a marvelous journey. Sometimes it seems endless and can be the most excruciating work you could ever do, but I can't imagine myself doing anything else."

Dates To Remember

Monday, November 7

"Artistic Expressions of Science and Math." Exhibit of art projects that combine science or math with art. At the Hokin Annex, 623 S. Wabash Ave. Free. Through Nov. 25.

Visiting Artists Program at the School of the Art Institute of Chicago. Toronto-based experimental filmmaker Barbara Sternberg will discuss her work and screen *At Present*, a short film about love and relationships, and her new, as yet untitled film. At the School Auditorium, Columbus Drive and Jackson Boulevard. 6 p.m.

Tuesday, November 8

Preview of *The Women*, a comedy by Clare Booth Luce revealing both the elegance and decadence of the 1930s. At DePaul University's Merle Reskin Theatre, 60 E. Balbo Drive. \$5.

Poetry reading by novelist Isabel Allende. At the Rubloff Auditorium, the Art Institute of Chicago, Michigan Avenue and Adams Street. 6 p.m.

Wednesday, November 9

Preview of *The Women* (see Nov. 9).

Visiting Arts Program at The School of the Art Institute. Ellen Rothenberg, an artist whose work encompasses several media and consistently addresses social issues, will discuss her work. At the School Auditorium, Columbus Drive and Jackson Boulevard. 6 p.m. Free to students and staff of area schools.

Poetry reading by poet Martin Espada. At the Rubloff Auditorium, the Art Institute of Chicago, Michigan Avenue and Adams Street. 6 p.m.

Thursday, November 10

The Pink: A Paper Ritual in Eros. A performance by New York-based Muna Tseng Dance Projects exploring eroticism, desire and sensual pleasure through dance, sound incantations and manipulation of paper. At the Dance Center, 4730 N. Sheridan Rd. 8 p.m. \$14.

The Women opens. Runs through Nov. 20.

Friday, November 11

The Pink: A Paper Ritual in Eros. (see Nov. 10). \$16.

Saturday, November 12

Interactive Media in Europe. Free workshop, first-hand account of major arts/graphics festivals with videotapes and CD-ROM demonstrations. In room 411 of the Wabash Building. 1:30 p.m.

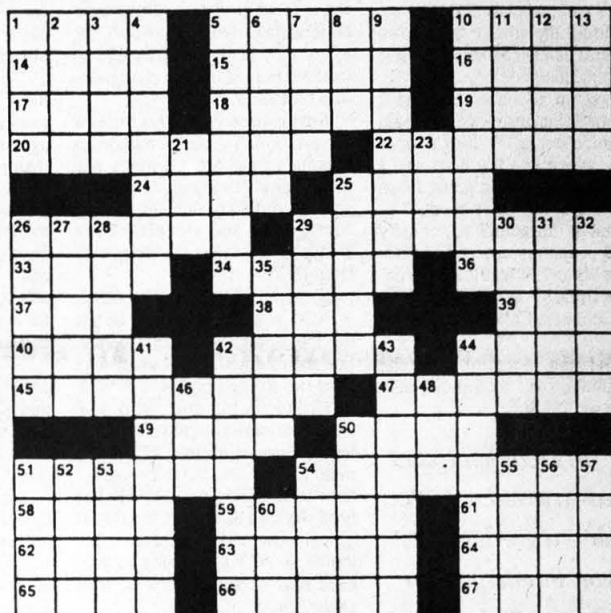
The Pink: A Paper Ritual in Eros. (see Nov. 11).

ICLSA Career Spotlight. Hosted by the Illinois Clinical Laboratory Science Association (ICLSA) and the Malcolm X College Medical Laboratory Technicians. A chance to meet and talk with representatives from college Medical Laboratory Technician Programs and potential employers, such as the Illinois State Police Crime Labs and the Office of the Medical Examiner. At Malcolm X. College. 1900 W. Van Buren St. On-site registration is \$7.

Compiled by Sergio Barreto
Managing Editor

THE Crossword

ACROSS
1 Food fish
5 Impression
10 Catch sight of
14 High point
15 Stogie
16 —de-camp
17 Stampede
18 An Astaire
19 Youthful suffix
20 Helped
22 Dryness
24 Units of computer information
25 Ruler of old
26 Fire or steam
29 Bill collector
33 Saucy
34 Kingly
36 Central part
37 Poetic preposition
38 Carney or Garfunkel
39 Eng. flyers
40 Holiday times
42 Sorrow
44 Fill up
45 Soldier on guard
47 Suds
49 Way
50 Scarlett's home
51 Renowned
54 News items
58 Estrada of TV
59 Wont
61 Cabbage variety
62 Occupation
63 Gladden
64 Give off
65 Come down
66 Prevent from acting
67 Recipe measure



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DOWN
1 Poet Teasdale
2 Musical piece
3 Smaller amount
4 Show
5 Disperse
6 Neap and ebb
7 On in years
8 Bad: pref.
9 Salty snack
10 Like a lampoon
11 Wharf
12 Works in verse
13 Camp item
21 Moral lapse
23 Used to own
25 Jalopy
26 Swords
27 Boldness
28 Grassy area
29 Actor Ritchard
30 Pentateuch
31 Take to the stump
32 Direct to a source for help
35 Used skulls
41 Petted
42 Ground together, as teeth
43 Butter up
44 Piled up
46 Promise to pay
48 Onassis to some
50 Hackneyed
51 Tumbled
52 Elaborate melody
53 A state: abbr.
54 Like — out of hell
55 Dalai —
56 Wallace and Whitney
57 Adam's son
60 Stout

Classified

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FACE VALUE

Are smokers treated fairly on campus ?

Photos by Tina Wagner



Blair Fredrick
Photography
Sophomore

No, I definitely feel discriminated against if they impose mandatory fines for smoking.



Andrea Puccio
Unknown
Freshman

No, non-smokers treat me like an alien.



Chris Lain
Advertising Art
Freshman

Yes, at most schools smoking is not permitted in as many areas. However, I think there should be more smoking areas to be equal to non-smokers.



Liz Cooper
Radio
Junior

Yes, I do, because at least they're allowed to smoke inside. If you were at work you probably wouldn't be allowed to smoke inside the building.



Gabe Gagne
Sound
Freshman

Yes, they are.



Don Robinson
Graphic Design
Freshman

Smokers should be drawn and quartered. How is it possible to have a smoking area near a non-smoking area? I think that's ludicrous.