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Columbia College Chicago

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THE COLUMBIA COLLEGE

VOLUME 28 NUMBER 19

Chronicle
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MARCH 27, 1995

ASSA Plans to Save Student Aid

By Mariano Torrespico
Staff Writer

For more than 16 days the college's ASSA chapter has worked full speed to fight Congress's elimination of student aid. To date it has collected more than 1000 signatures and more than 200 open letters to Congress, said Sheila Carter, administrative assistant in the office of student life and development.

Cazz Smith, one of three chairmen of the Columbia College chapter of the Alliance to Save Student Aid, works the chapter's table in the lobby of the Wabash Campus. Given his full senior's schedule, the film major works every Wednesday from 9 a.m. to 1 p.m.; while volunteers attend it during the rest of the week.

At the table, students find petition and letter forms. The former allows students to add their names to a massive petition against cutting \$21 billion from the nation's education budget. The latter, an open letter to the Congress, has a formally worded paragraph opposing the virtual elimination of federal financial aid for college students. Beneath the formal objection are six lines for a personal message from the student about why he or she needs student aid.

According to Smith the ASSA has done well in its short life. Student awareness of the issues concerning the Congressional attack on education is the main business at the desk; signatures and letters usually follow the raising of a student's social consciousness.

"People are dropping off their personal letters to Congress. The faculty have cooperated totally. They give the speech in their classes and even assign in-class letter writing. This has been in the journalism, English, and management departments mainly, but I hear other departments are also doing it. That's really good," Smith said.

One ASSA strategy concocted by its chairmen, Smith, Frank Kush, and Michael Wojcik, is to canvas all of the floors of the college's residence center.

"That way we have a decent to fair chance of getting everyone to sign and write, or to at least be informed," Smith explained.

Despite that, not everything has gone smoothly for Columbia's ASSA. During the sign-ups, they have encountered the snide indifference of students independent of federal financial aid.

"I'm not affected, it's not relevant,"

See ASSA, Page 2



Photo by Laura Stoecker

Community Media Workshop President and moderator Thom Clark speaks to panelists and students during the Workshop's monthly Brown-Bag Lunch forum on March 16.

Media Workshop Gives Daley an "A" for Effort, "C" for Delivery

By Nancy Laichas
Staff Writer

Representatives from three area civic groups gave Mayor Richard Daley a mixed report card for his action on issues that affect Chicago's neighborhoods at the Community Media Workshop's monthly Brown-Bag Lunch forum on March 16.

The Community Media Workshop is a non-profit organization that helps other neighborhood-based non-for-profit groups learn to use the media more effectively. CMW publishes a directory of the city's print and broadcast media outlets, *Getting On the Air & Into Print: A Citizen's Guide to Chicago-Area Media*, and provides the media with lists of community spokespersons and experts on issues about which they are preparing stories.

CMW president Thom Clark moderated the panel discussion on the topic, "Mayoral Campaign: Will a Neighborhood Agenda Prevail?" Panelists were: Ted Wysocki, executive director of the Chicago Association of Neighborhood Development Organizations (CAN-DO); Ani Russell, from the Chicago Alliance for Neighborhood Safety (CANS); and Jackie Leavy, from the Neighborhood Capital Budget Group (NCBG).

Calling the current mayoral campaign a "yawner," Clark kicked off the discussion by asking panelists if they thought Daley has neglected neighborhood interests.

"We can't leave community people out of the partnership," said community policing activist Russell.

Wysocki said the administration was initially slow to respond to Chicago manufacturers' concerns that they were being ignored. Five years ago, CAN-DO identified 100 companies that wanted to stay in Chicago, but were unable to find space for industrial development.

At a 1992 press conference,

Daley said industrial development was dead in Chicago, according to Wysocki. The mayor endorsed plans for casino gambling, saying the city needed the jobs that the project would create. In a meeting with the mayor later that year, CAN-DO convinced Daley that the city needed industrial corridors for manufacturers who wanted to remain in Chicago but faced various obstacles.

As a result of the meeting, the problems facing manufacturers received more attention from the mayor's administration, leading to the creation of an industrial division of the city's Department of Planning and Development, Wysocki said.

Russel said Daley has been similarly slow to respond to neighborhood safety issues. Looking for alternatives to traditional policing, the city began developing the community policing project following a 1991 study of police response to 911 emergency calls.

The community policing program began in May 1993 as a cooperative effort between the Chicago Police Department and neighborhood residents. Aimed at increasing communication between police and community residents, the program established beat meetings, where community members could alert officers to neighborhood concerns.

In an attempt to further increase community participation, the city created a new program in late 1994. Run by CANS, the latest effort pairs beat officers with civilians. The teams then help train residents how to cope with crime issues in their neighborhoods.

No other city in the U.S. has developed a community policing project, Russell said, calling it a "dropped a lot of money in Chicago" because of the project, she said.

Representing NCBG, an orga-

nization that focuses on neighborhood and economic improvement, community placement and the "silent issues of infrastructure," Leavy gave Daley an A for effort, but a C- for delivery. "Initiatives to reform government came from grass roots constituencies," she said. "The Daley administration has been effective recognizing opportunity for low-risk consensus building."

However, Leavy pointed to Daley's record on larger proposals, calling them "mega issues as a virus." As of now, she said, we have "no casino, no third airport, and no South Water Street Market."

Wysocki agreed, citing the Brownfield Initiative, a \$10 million project aimed at rehabbing environmentally contaminated abandoned buildings. "Why are we allowing land to remain vacant, instead of allocating funds to develop it?" he asked.

The panelists pointed to voter apathy and lack of media attention on neighborhood issues as reasons why the current mayoral campaign has generated little interest. "People are feeling very disillusioned with government," Leavy said. "Most of the media attention has been on the Republican landslide."

Wysocki said neighborhood organizations face the "challenge of getting media attention for the hard work of community development," and Leavy urged voters to "look at issues in a way that cut across differences and provide unity."

"I'd love to see a movement for a neighborhood agenda evolve," she said.

Next month's Brown Bag Lunch forum is scheduled for Thursday, April 20. The topic will be: "GOP Red Ink: Can Illinois Survive Fiscal Conservatives?" Open to the public, CMW events are held at 623 S. Wabash, Room 806. Community leaders, journalists, and Columbia College faculty and staff are encouraged to attend.

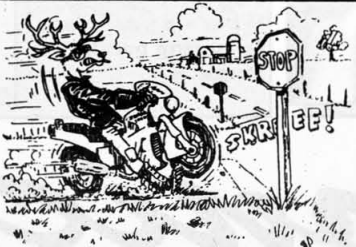


Photo by Tina Wagner

A man participates in a candlelight vigil outside the Stateville Correctional Center near Joliet on March 22 in opposition to the double execution of James Free Jr. and Hernando Williams.

Academic Advising

The Buck Stops Here.



By Harry Parson
Academic Advisor

New students often see the choice of a major as the first big decision they will make in college. If you have not declared a major, academic advisors can help you identify a field which incorporates your interests and abilities, and they can guide you to primary sources to explore these ideas in depth.

If you are curious about a particular major or department, take the time to talk with faculty advisors, students who have already declared a major, and career and academic advisors. You can also explore the library and book stores for descriptions of jobs in fields of interest. If you haven't declared a major, and don't know who your faculty advisor is, keep in mind that faculty from the English, liberal education, and the science/math departments will be more than happy to work with you.

Many students do not declare a major because they have interests in a variety of fields. Such students may choose the interdisciplinary major, which combines study in two departments in any area that is not currently offered as an official major at Columbia. There are over 200 different interdisciplinary majors possible.

Word to the wise: The interdisciplinary major is a chairperson-approved major and is the only major at Columbia that students must apply for. For more information and applications, contact academic advising.

All majors at Columbia College are designed to prepare students for entry into very specific fields of endeavor. Thus, there are very specific courses of each major which build on each other in a sequential pattern of difficulty. Students in any major should closely follow the track outlined for them, and should complete the number of hours required. There is much to be said for following a prescribed major, especially if a student has a strong aptitude for or a desire to enter a given or specialized field. Students learn not only the specific skills needed, but also the history of the field and a broad overview of their prospective careers.

Since general studies requirements are the courses which lay the foundation for all studies, students should make a strong effort to concentrate on these early in their college careers. General studies courses should make up a large part of each student's schedule each term, until the requirements are completed, and should not be left to the last few terms.

On April 18, 1995, I will be offering two workshops for undeclared students and those interested in the Interdisciplinary major. The workshops will focus on how to choose a major, the importance of establishing relationships with faculty advisors and the process of developing an interdisciplinary major. Mark your calendar today!

Please send your questions to the *Chronicle* in care of "The Buck Stops Here" or to Harry Parson, Academic Advising, 623 S. Wabash Ave., Suite 300.

ASSA, from Page 1

evant to my life because my school's paid for," is the common refrain heard.

To that Smith replies: "Yes, but you may not be able to provide for your kids what your parents have for you."

He points to that as a first step in awakening the indifferent to act in the student struggle against Republican attacks on education; to act in their own best interests.

"Some have thought it through and signed. Others have shrugged and walked away. It's frustrating, but that's the way it is," he added.

John Olino, director of financial aid, said that approximately 100 signatures and several letters to Congress were collected in his department. He noted the importance of the March 31 deadline for mailing all petitions and letters to the capital.

"The window of opportunity for effective action is closing because soon the Senate will vote. That way we can say 'At least we fought it.' If not, we would have no reason to complain," said Olino.

According to him any federal education budget cuts would probably come out of the House of Representatives because the Senate is less restrictive in cutting school monies.

Assessing the ASSA's role in the battle for federal student aid funds Olino encourages all students, needy or not, to join and said, "Don't give up on us, we still want to help you. Democracy works and you've got to work for democracy."

The ASSA's responsibility to all college students is the continuous monitoring of the politics of money for education. Smith noted that he and the other two cochairmen are seniors soon to be graduated and must be replaced in the ASSA.

Any student interested in joining the ASSA should contact the office of student life and development on the third floor of the Wabash Campus.

People you should know



Photo by Terry Selenica

April Knox

A student: April Knox graduated from Austin Community High School and is currently a senior majoring in journalism at Columbia. She has maintained a 3.75 grade point average.

An award-winner: In November, Knox was selected by the National Black Programmers Coalition (NBPC) as the recipient of its \$3,000 assistant-ship award.

Basis of award: Applicants were asked to write an essay on why they felt they should be the recipient of the award. It was offered to one Columbia student majoring in radio, television or journalism.

How she will use the money: The scholarship will enable her to accept an unpaid internship to complete her journalism degree. Her internship is with *Essence* magazine in New York.

Goal for the future: Knox has aspirations of becoming a television anchor-person.

Favorite aspects of Columbia: Knox likes the caring professors and the small class sizes. She feels this has enabled her to receive a lot of individual instruction which will pay off in the long run.

Favorite quote: "If there is no struggle, there is no progress."
-Frederick Douglass

By Jeff Mores
Staff Writer

Students Get Facts On Jobs

By Veronica Cervantes
Staff Writer

Students looking for jobs that can open doors to greater opportunity attended Columbia's Career Planning and Placement office's workshop on March 16.

Columbia's placement people worked with students from the beginning to the end, not just bombarding students with want ads. They tried to help students develop positions that fit their personalities and abilities, in the process helping them land an actual job and possibly a career.

The workshop covered job research and took place from 1:00 p.m. to 1:30 p.m. and again from 5:00 p.m. to 5:30 p.m. A half hour may not seem like much time to teach much about researching anything, but it did give students enough important information about the first steps in researching the type of job they are looking for.

Paula Eubanks, the placement office's journalism career advisor, presided over the workshop. It began with a worksheet that everyone was to fill out entitled, "Get the Facts," designed to give students and their advisor an idea on the type of job they are looking for part-time or full-time, the time frame they're working with, the type of work, and the industry that they are targeting. Eubanks explains that there are many job titles in the real world, but not all of them fit the specific needs

of students.

Another important question that faces a job hunter is whether something is a career they are looking for or just something to tide them over until they graduate or find the perfect job? And finally, there's the question as to what type of industry students are looking to get into? Are some students looking to work in the corporate field, or maybe the communications field.

After going through several key steps of learning about certain jobs, Eubanks described the next steps in job research with a work sheet entitled "Facts to Find." During this part of the discussion, students learned how to find the facts behind a job description. "It's one way to keep yourself focused on your research," Eubanks said. She went on to explain that it's important to learn the real job description directly from the company or business that you will be interviewing with. By doing this, students can then specifically tell the interviewer exactly how well they fit their specific needs. The generic job descriptions that are found in the classifieds, or career opportunity type books or magazines are not clear enough.

Eubanks then explained her concept of career paths. She told students to ask themselves if a certain job will get them where they eventually want to be? Is there upward mobility in this job? "Talk to people [in the field] and ask them how did they get there?" She also explained how

things have changed in the job world and gave the example of how today perspective employers are in search of journalists with masters degrees, where 20 years ago they might not have even needed a high school diploma.

Examining an industry's profile and outlook was the next discussion. Eubanks began by asking "How many radio stations are there? That is your universe." She then posed the question, "What are your options?" She gave an example of bilingual opportunities by asking if students knew how many Spanish newspapers or television stations there are.

Eubanks then moved on to the job market outlook, telling students to try and find out who's hiring and who's firing. She also dealt with the lifestyles students need to look out for. She brought up points such as what kind of hours will you be expected to work? What is the overtime like? That brought students to another very important question, are they compensated for overtime?

Eubanks concluded by focusing on information interconnections, or contacts and connections. She asked if students have relatives in the field, or know instructors or co-workers, telling them to take advantage of every opportunity.

The entire 30 minute workshop was packed with loads of information important to finding the perfect job. Eubanks ended the workshop by recommending several books to help students prepare for their job search.

Latinos in the Arts Committee
in association with
The Journalism Club
present

"Is the Latino Invisible in the U.S.?"

Tuesday, March 28, 1995
2:00 - 3:30 p.m.
Faculty Lounge, 3rd Floor/TORCO
624 S. Michigan Ave.

featuring

Carlos Cumpian

Poet and Publisher

Achy Obejas

Writer

Rev. Ruben Cruz

Businessman and TV Broadcaster

Diana Eiranova-Kyle

Social Activist and Journalist

A Video Presentation by Historian Jose Lopez

OPEN TO ALL STUDENTS, FACULTY AND FRIENDS!

Spring Break '95: What's Hot and What's Not

Whether it's past lives, partying in Daytona or Bugle Boy Jeans, the third annual "MCI Spring Break Survey" found this year's spring breakers will use just about any hook to stir up to spring-fling romance. Here's what 1,000 spring breakers think is hot and what's not at Spring Break '95.

Jim Carrey, master of the ridiculous, garnered 36 percent of the votes, earning the prestigious position of ideal male chaperone over guys like "speed-demon" Keanu Reeves (10%) and heart-throb Ethan Hawke (2%).

Even though Whoopi prefers her "Boys on the Side", she is still the pick of college students as the ideal female spring break chaperone (38%); beating former two-time winner Cindy Crawford (7%). Talk-show host Ricki Lake was a close second to Goldberg, winning 30 percent of the votes.

It's no stupid human trick--for the third year in a row, spring breakers picked David Letterman (57%) as their favorite late night talk show host. Jay Leno managed to entertain 21 percent of the voters while Conan O'Brien (2%) rounded out the bottom of the list.

When asked about their favorite group, Pearl Jam came out on top as the #1 band (21%) for the second year, and R.E.M. won 14 percent of the votes. According to 32 percent of the voters, the tunes of favorite compact disc "II" by Boyz II Men will be blasted on

beaches nationwide. "Hell Freezes Over" by the Eagles came in as the second favorite CD with 21 percent of the vote, while choice band Pearl Jam's album "Vitalogy" ranked third (11%).

Spring breakers would rather hang out at Melrose Place than visit the ER. Fox's Melrose Place was ranked as the number one show (23%), and voters preferred the guts and glory of NBC's new drama series ER (18%) over a show about absolutely "nothing", Seinfeld (17%).

Watch out for the pick-ups that will circulate this year on the beaches at the hottest spring break location, Daytona Beach (28%), because spring breakers are getting creative with their pick-up lines. They are abandoning the cliché for the unusual and "random", as well as quoting an occasional tag line or two:

"Let's go to a museum sometime."

"Hi, I'm James and you must be gorgeous."

"Don't I know you from a past life?"

"Are those Bugle Boy Jeans you're wearing?"

"I don't use pick-up lines, but do you wanna' go out with me?"

"Do you have a quarter? I told my mother I'd call her when I found the girl of my dreams."

MCI's Spring Break Survey was administered and tabulated by an independent consulting firm.

Discrimination Suit Filed Against ISU

By College Press Service

In a case that could help define affirmative action hiring practices, the U.S. Justice Department has filed a lawsuit against Illinois State University, charging school officials with violating the civil rights of several white male janitors.

The complaint stems from ISU's Building Service Workers Learner Program. Federal officials say the school discriminated against white males when considering applicants for the special program, which was designed to increase the number of minority and women custodians.

The program, which began in 1982, ran six months and trained 20 people at a time in custodial re-

sponsibilities and procedures. Once finished, the program's participants became building service workers without taking the exam required of standard applicants.

Since 1987, 60 people--all minorities and women--have become janitors through the program. However, ISU officials say that the learner program is not the only way to gain employment as a janitor at the school, and that white males have been hired through other avenues.

"Learner programs are authorized by the state's civil service statute," said ISU president Tom Wallace at a press conference after

the lawsuit was announced. "We've done nothing wrong."

Wallace pointed out that prior to the learning program, ISU's janitorial staff consisted of 63.5 percent white males, 29 percent women and 7.5 percent male minorities.

The U.S. Justice Department began investigating ISU in 1989, after a white custodian who was rejected for a job filed a complaint with the Equal Employment Opportunity Commission. Although Wallace wouldn't say whether he thought the lawsuit was a political move, he did say the learner program was an example of effective affirmative action.



Chris Sveda/Chronicle

A child admires another's facial decorations during the annual St. Patrick's Day Parade on Dearborn Street.

IMMUNIZATION DAYS ON CAMPUS



Please note: Students who are still out of compliance by **October 9, 1995** will have an **additional \$50.00** fine applied to their tuition accounts.

FOR COLUMBIA COLLEGE STUDENTS

Any student who is still not in compliance for **measles, mumps, rubella, tetanus/diphtheria**, AND HAS PAID THE FINE, now has the chance to receive **FREE** inoculations during the specified times and days below:

April 25, 1995

April 26, 1995

April 27, 1995

3:00 pm to 7:00 pm

10:00 am to 3:00 pm

10:00 am to 3:00 pm

624 South Michigan, 3rd floor, Faculty Lounge

No appointment necessary; ID required

Go Ahead And Burn That Flag

By Jon Bigness
Columnist

One of my most cherished possessions was handed down from my grandmother to me. One day I will give it to my son. It is the American flag that covered my grandfather's casket when he was buried in 1972.

The flag is a reminder of my grandfather and his service to this country in World War I. But the flag is not my only keepsake. I also have my grandfather's three medals, military discharge, wedding band, rocking chair and shaving cup.

None of these items are more or less valuable than any of the others. They all serve as symbols of the relationship between my grandfather and I. You could destroy the symbols, but you could never touch the memories.

Some people are not as secure, especially with respect to the flag. The Citizens Flag Alliance, which is comprised of the American Legion, the Knights of Columbus, the Fraternal Order of Police and 89

other organizations, wants to protect the flag with an amendment to the U.S. Constitution. The amendment would prohibit the desecration of the flag.

The Alliance, apparently, isn't as concerned about the welfare of one of the most significant ideals in a democracy—freedom of speech.

If it becomes illegal to burn a flag, what's next? If a political cartoonist draws an unflattering portrait of Bill Clinton, will the artist be tossed in jail? If one of those radio talk show people argue against a Clinton policy, will he or she be executed? And if the talk show hosts are executed, will the callers be executed, too?

The flag means different things to different people. For some in this nation of immigrants, it means freedom, opportunity and a new way of life. For me, it means standing with my hand over my heart and singing the National Anthem before watching afternoon baseball games on television with my grandfather. For my grandfather,

the flag meant something more substantial—fulfilling his patriotic duty.

Others hate the flag. For this minority, it represents tyranny, deception and corruption. Occasionally, one of these wackos will act on this belief and burn or stomp the flag. This vulgar behavior is presently protected by a 1989 Supreme Court ruling.

And it should stay protected. If anyone expresses ideas contrary to general public opinion or speaks out against the government, that person is protected under the First Amendment. That's how it works for now, anyway.

Thomas Jefferson, in his First Inaugural Address, said, "We are all Republicans... we are all Federalists. If there be any among us who wish to dissolve this Union or to change its republican form, let them stand undisturbed as monuments of the safety with which error of opinion may be tolerated, where reason is left free to combat it."

In other words, leave the freakin' idiots alone.



The Chronicle Needs Objectivity

By John Henry Biederman
Columnist

Anybody who has written for this paper is familiar with the sound, resembling a "pfff," people make when asked if they read *The Chronicle*. But even its writers generally show no signs of caring "Hell, we're getting our clips."

It's no secret that *The Chronicle* has readership problems. Simply the nature of student publications? Try again: People talked all the time about *The Daily Illini*, the publication of the University of Illinois at Champaign-Urbana, when I attended there. My high school newspaper was read by an overwhelming majority of students. So there's something else wrong with our paper.

I encounter many people with the attitude, "Yeah, *The Chronicle* sucks, like the sky is blue." *The Chronicle* doesn't have to "suck." But if you're unwilling to make an effort at changing things, get out of the journalism department. Do free speech a favor.

Why is our paper considered a

joke? I happened to hear one reason from a student a week ago: "I don't read *The Chronicle*, it's too liberal."

Most student papers are "liberal." But other "liberal" slanted

... if you're unwilling
to make an effort
at changing things,
get out of the
journalism department.

publications, the *Sun-Times* for example, make an effort at objectivity.

Objectivity is largely a myth—100 percent objectivity is impossible. Writers and editors choose what to write about, who to interview, and what to leave out. But good journalism does its best to get both sides, and the reader can tell the difference between opinion and fact.

A publication like the *Sun-Times* would never print a headline like *The Chronicle's* March 6th edition: "Columbia Combats Republican

Attacks on Education"

Sorry, this is not a Democratic party newsletter. This is not public relations propaganda. It shouldn't matter that a majority of students (myself included) see the Republican agenda as an "attack" on education. This is an opinion. How can anybody take a story—and a newspaper—with that headline seriously?

Republicans don't feel they're "attacking" education. They feel they're trimming the deficit, that privatization of student aid will improve the programs in the long run. How about "Columbia Students Fight Republican Aid Cuts?" Or putting the story where it belonged: on the opinion page.

Lack of objectivity is only one problem *The Chronicle* has. I've used up my space this week, but this is a topic of utmost importance, so I'll get into it more next week.

This is an arts college. There is no excuse for the lack of quality in *The Chronicle*. But please, don't leave the criticism to me alone, send in your own. *The Chronicle* belongs to every one of us.



Believe Me, Your Vote Does Count

Charles D. Edwards
Staff Writer

I'm trying to make sense of the Chicago Board of Elections final figures on voter turnout for last month's primary elections (39.5 percent). I don't get it, and those who are registered and didn't vote, don't get it either.

The bottom line is you have no right to complain about the "issues" if you didn't participate in the process to make a change. Unless of course you're under the voting eligibility age of 18. Yet, I have witnessed in some communities, kids as young as 10 who have participated in the process to bring forth a change.

What is more important? Keeping up with the latest music videos, movies, sports, characters on *90210*, daytime soaps and talk shows, or following political issues that can affect you today and tomorrow.

The abolishment of affirmative action vs. Michael Jordan's return to basketball? There would be no Michael Jordan if it weren't for Jackie Robinson's involvement in politics.

Education financial aid cuts vs.

the season ending finale of *Melrose Place*. Even students who live in Lincoln Park will lose out on this one.

Many argue that their votes don't add into the factor when determining the outcome of controversial issues. Let's hold on to that thought.

A Columbia student once told me, "Politicians are all corrupt. They have one interest and that's in themselves." Hard to argue, except for the fact there were many good-hearted, non-corrupt, law abiding, and of course qualified citizens with their community's interest in heart that ran for office in last month's aldermanic election.

Granted, there are some politicians who have good intentions when they are first elected, but turn corrupt through compromise. The way politics works, the elected official must be able to compromise and that's where most people become disillusioned.

I have ran into many politicians who have been persecuted by their constituents because of compromising. They have been labeled sell-outs. This false sense teaches that if you compromise, you can't be trusted. In turn, this false belief cre-

ates despair that politics is not the answer to create jobs, fight gentrification, or bring about community economic development, etc.

Voter distrust is causing the biggest apathy at the polls, especially among voters between the ages 18 to 25.

Well, I'm here to tell you that it is by design that music videos, movies, sports, soap operas and talk shows are here to stay. Haven't you noticed that those who have political power are trying to cut off federal funding for public broadcasting? Why? Because public broadcasting addresses the issues that might energize you to go to the polls and vote self-serving politicians out of office.

Also, the gangs have finally learned where the strength of the community comes from. It comes from the fifth floor of City Hall; and gang members are registering in alarming numbers to vote to get a piece of that power.

Register to vote and then exercise that right every election before you not only have to contend with the corrupt politicians, but also the gangs, who might soon be running a community near you.

Don't have me in 10 years say, "I told you so."

Records Office Responds

I would like to respond to the letter from Joy Veen regarding her "ruined" internship. Ms. Veen states that she may not be able to graduate in June because the Records Office lost her internship forms and that she may have to pay for it after she graduates.

I do not understand why she is making these statements. She is currently registered for this internship for this semester and it is being billed as part of her Spring tuition.

Ms. Veen came into the Records Office to report that the internship was not appearing on her class schedule. We did not have the forms, and she did not have the copies. Even though it was after the deadline to add an internship, I allowed her to do so. I did not want to jeopardize her graduation.

My staff and I resent the accusations of incompetence. A total of 228 students are registered for internships this semester and evidently only one of them has had a problem.

The staff of the Records Office works very hard to meet the needs of the students and provide the best service possible. It is unfortunate that a letter of this nature, which does not have the facts correct, can damage our reputation.

Marvin Cohen
Director of Records

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Spring Exhibit Assembled

By Collette Borda
Staff Writer

Most art exhibits at Columbia display students' work, but the art department does something unique every spring: The department has an exhibition that showcases work done by Columbia faculty.

"Collage and Assemblage" is the theme of the exhibit, which is currently on the 10th floor art gallery in the Wabash Building. The exhibit, gathering the works of 25 art instructors and staff, will run through the end of the month.

Corey Postiglione, an art history instructor and organizer of the event, defines "Collage and Assemblage" as a two and three dimensional medium. From this definition, the artists follow their inspiration and produce a great variety of pieces. "I did not place any restrictions on the artists," Postiglione said.

Due to the lack of restrictions, the artists could use any type of materials in their work. In an untitled piece, one of the artists, Carol McQueen, combined pieces of magazines in harmonious shapes and colors.

Fine Arts Coordinator Tom Taylor used concrete, wood, metal and tissue paper in his assemblage, converting an old drawer into a baby-basket shape. Taylor's work focused memory, age and decay, but he pre-

fers that the visitors derive their own interpretation.

Some artists started their work with a specific idea in mind, Postiglione said. Max King Cap, a painting and drawing instructor, based his piece on an Iranian wedding celebration story. The main theme centers on the conception of women as property by Middle Eastern men. Consequently, he explored the theme of oppressed female sexuality through the emblem of the tchador, a veil worn by Middle Eastern women. His creation, entitled *Chignon*, which is a French word for the veil that hides a woman's hair, is a frame covered by a veil that masks the word "chignon."

The exhibit also presents some unusual works, such as the neat and precise crochet of a human brain and a human heart by German artist Patricia Waller, Phil Berkman's black and white photograph of a bird's nest settled in traffic lights, and a sculpture by Burt Winick, entitled *Leopold Blows His Top*, that invites viewers to reassemble its pieces.

Bernard Wideroe, who considers assemblage as a "fugitive art", glued small orange labels on a large green sheet. The work, entitled *Alice Does Not Live Here Anymore*, is sure to puzzle visitors. The artist

See Exhibit, page 6

Davis Quintet Swings Into Columbia

By Aliage Taqi
Staff Writer

When Orbert Davis is not teaching Columbia students how to make music, he can be found practicing his craft as an arranger of scores for TV commercials and as the leader of a professional jazz quintet.

On March 2, The Orbert Davis Quintet performed in the Hokin Annex in support of their new release, *Orbert Davis, Unfinished Memories*. The quintet features violins, piano, saxophone, and drums, all complementing Davis's trumpet. And even though they have only been playing since last summer, they fooled most in the crowd by sounding like polished veterans.

They opened with *Cornucopia*, and by the second song, *Bye Bye Black Bird*, the audience was in awe. Throughout the show, the quintet changed moods with perfection, from fast swing to mellow

jazz notes, sometimes performing original solos.

Davis took a moment before performing the fast-paced *Sleepwalking* to explain to the audience that today's hip-hop music emerged as a result of swing's influence. They closed with *Oleo*, topping it off with a powerful drum roll.

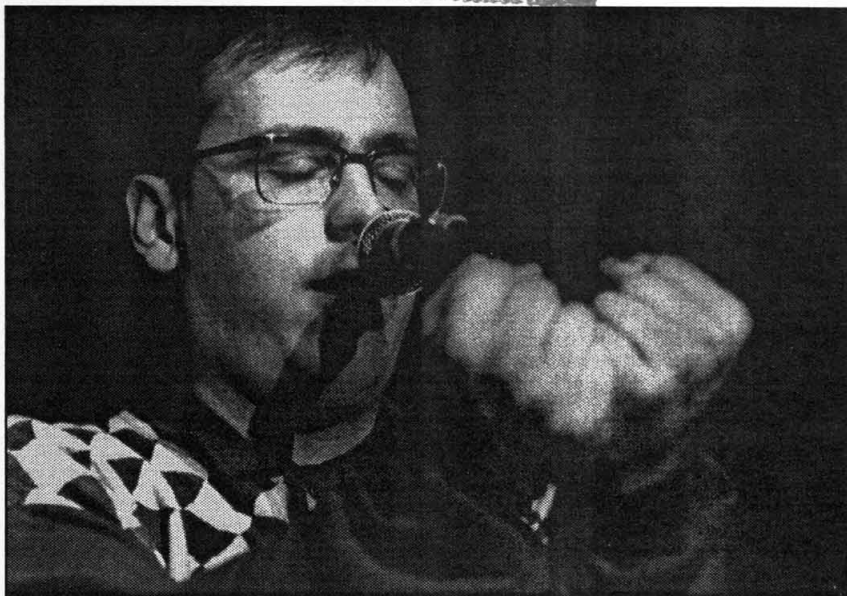
For Davis, performing with his quintet is a musical marriage of sorts. His work as an arranger of string scores for TV commercials has yielded, among others, the popular McDonald's commercial featuring Barry White. Combining his string-arranging talent with his playing led to the quintet's formation, but respect, more than fame, is Davis's goal.

"I am not looking for fame, but I'd love to be in the trumpet-tree of musical history," he said. "I want people to recognize that I was influenced by musicians who came before me, and hopefully I can influence some who come after me."



Photo by Nobuko Oyabu

Trumpeter Orbert Davis and saxophonist Ari Brown of the Orbert Davis Quintet perform in the Hokin on March 2.



Chris Sweda/Chronicle

They Might Be Giants vocalist and guitarist John Flansburgh performs at the Coronet Theater in Evanston on March 15.

Backstage With They Might Be Giants

By Nancy Laichas
Staff Writer

Backstage, a few hours before the last of three sold out shows, They Might Be Giants guitarist John Flansburgh leads me up a wooden ladder to an attic-like space deep within the musty recesses of Evanston's recently remodeled Coronet Theater.

Sitting cross-legged on the sawdust-covered floor, looking more like an academic than an alternative rocker, the bespectacled Flansburgh tells me that if it weren't for the Giants' recent addition of a rhythm section, we wouldn't be having this conversation.

"Having a live band is liberating in that we can change the show on a nightly basis," Flansburgh said. "Tonight would be a big technical nightmare for us if we were doing it the old way. I'd be canceling this interview and I'd have a splicing block in my hand."

Flansburgh and John Linnell, the accordion-playing other half of They Might Be Giants, first collaborated during their high school years in Lincoln, Mass. In the early 80's the duo moved to New York, where they began developing a distinctive sound characterized by irresistibly hummable melodies and

eclectic, always ironic lyrics. By 1986 they were performing at small East Village clubs and cafes for devoted local audiences and shopping around for record producers.

When record companies showed no interest in their demo tapes, They Might Be Giants decided to record an album on their own. "When we made our first record we had \$2,000," Flansburgh said. "We basically went into a studio in the middle of the night and recorded under the most dire circumstances."

After releasing four albums of musically innovative songs, the Giants released *John Henry*, their first record with a full band, in 1994. "It took us 10 years to get up the nerve to work with outside people," Flansburgh said. "Over the years, I think we realized that we had developed a style that was pretty much our own and we became more confident that it wasn't going to be diluted by working with other people."

Instead of watering down the Giant's unique sound, the addition of a band infused it with power. "Bringing in other people boosted the sonic end of things," Flansburgh said. "The impact of having a live rhythm section is something really different from

working with machines."

Experimenting with a full band sound may be a departure for They Might Be Giants, but Flansburgh said the philosophy of their songwriting is still very much intact. "For us, it's always been about song writing in the best sense--good melodies and good structures and good lyrics," he said. "In a lot of ways, it's like writing sonnets or haiku or anything that has a form to it. It's liberating and yet it's highly restrictive."

Although They Might Be Giants continues to hover around the periphery of popular culture, the duo has a solid core of loyal fans. "Compared to a lot of people, we are in the mainstream," Flansburgh said. "We play in front of thousands of people every day."

The Giant's progress during their nine year recording career has been steady, not stellar. "There are bands right now that are far more successful than we'll ever be. But they'll also be really unhappy in a year and a half and they won't exist two years from now," Flansburgh said.

"I was 27 years old before we had a record out. My expectations in life are really different from someone who is 20 years old and is on the cover of a magazine."



This memo is to inform you of the purpose and schedule for the Student Speakers' Forum. The forum was developed to provide students an opportunity and forum to present and discuss their critical issues of the day. You may use it to present speakers, panel discussion, debates, etc. on topics that are relevant to your purpose as an organization within the college. You are invited and encouraged to present proposals for the forum. In the past, students have used the forum to address a wide array of college related issues. Others have discussed local, regional, national and global issues. Please plan to submit a proposal for a forum. The forums are held on Wednesdays from 12:30 to 1:30 in the Hokin Student Gallery. Here are the dates for the forums this semester:

Wednesday, March 8, 1995
Wednesday, March 22, 1995
Wednesday, April 12, 1995
Wednesday, April 26, 1995
Wednesday, May 10, 1995
Wednesday, May 24, 1995

If you are interested in proposing a forum, contact George Bailey in the Eng. Dept.

Bogosian's Sub-Par subUrbia

By Bob Chiarito
Staff Writer

Just as corporate America's "Generation X" label, Eric Bogosian's play *subUrbia* stereotypes the twenty-something generation as slackers without a cause.

Directed by Abby Epstein, *subUrbia* takes place in a 7-Eleven parking lot in a suburb appropriately called Burnfield. But Bogosian tries too hard to make his mostly-yuppie audience climb inside the lives of losers with no motivation or goals.

The roles are recognizable clichés: Jeff (Patrick McNulty), an extreme pessimist with worldly concerns; Buff (Matt Scharff), a hyper head-banging Beavis and Butt-head type; Tim (Christopher Gerson), an alcoholic ex-soldier filled with rage towards just about everything and everyone; and Pony (Gabriel Coleman), a hippie type who comes back to Burnfield after making a name for himself in the music business to find that nothing has changed with his old pals.

There are also the stereotypical Pakistani 7-Eleven owners (John Mozes and Starina Catchatourian) who've left London to discover

things are worse in America.

The problem with *subUrbia* is that these are not really characters, rather points in a baby-boomer conceived political spectrum. The only thing they have in common is a mutual lack of goals and motivation. It seems like Bogosian is stretching it -- how is it that these drunken slackers are so aware of problems in Third World countries, and when was the last time you saw anyone older than 15 hanging out in a 7-Eleven parking lot?

Several good performances are wasted on a weak and unoriginal script, especially Gerson's, whose portrayal of the embittered ex-soldier Tim shocks the audience with his unending supply of rage and frustration.

It would truly be unfortunate if Bogosian, whose previous work includes *Talk Radio* and *Sex, Drugs, Rock & Roll*, has reached his prime and now gotten too old and out of touch with the twenty-something audience that made him the Bukowski of their generation.

subUrbia will play at the Theatre Building, 1225 W. Belmont, through April 8, Thursdays-Saturdays, 8 p.m., Sundays, 7 p.m. Tickets are \$15-\$18.

Exhibit from page 5

explained that he came up with the title after finishing the work. "It is a kind of nonsense title that is not particularly related to the piece," he said.

As a whole, most of the works are artists' personal conceptions of a particular object or theme, with several abstract pieces.

The theme of the exhibit is not new for Columbia art students. Most of the students are familiar with collage, said painting design instructor Karen Lebergoth. "I work a lot with collage, photography collage in particular, she

added.

Postiglione explained that the theme of the show usually corresponds to students' assignments. "It is a teaching tour for art students," he said. In addition, he stressed that the exhibit demonstrates a sense of community between faculty and staff, giving the instructors an opportunity to show their pieces to students.

Some of the artists featured in the exhibit, such as Lebergoth, King Cap, and Phil Berkman, enjoy a local reputation. They have recently displayed their pieces at the N.A.M.E. Gallery and at the Jane Cicero Gallery.



Photo by Thomas J. Sparkman

Visiting artist Patricia Waller discusses her work with students on March 16 in the Hokin.

Visiting Artist from Germany Is Not Afraid of Laughter

By Jeff Mores
Staff Writer

German artist Patricia Waller acquired a love for Belgian art after spending a few months in Belgium in 1993. "I liked the ironic and humorous way in which many of the young contemporary artists deal with art," she said.

There is almost an unwritten law not to laugh in German museums, Waller added; in contrast, people

are free to laugh in Belgian museums and really enjoy the art.

Every year, Columbia invites a German artist to live at the Residence Center. Waller, this year's visiting artist, helps guide students and critique their artwork.

Discussing her work with students in the Hokin on March 16, Waller described herself as a sculptor who uses the history of art as her working material.

"I don't want to invent new ob-

jects. I want to create new images with the common objects," she said. Waller feels using common objects "gets rid of the feeling that everything has been done already and that there is nothing left to discover."

Crocheting and knitting play a large role in Waller's work. This technique allows her to work at home, at the beach or anywhere else.

Waller also said that she does not want her art to be complicated. Simple, meaningful colors and clear themes are what she strives for. She does not use hidden meanings because she wants people who view her art to understand its purpose right away.

Waller has had a number of exhibitions in Germany and in the United States and was a member of the Initiative '92, which can be best described as the Olympics of art. Outstanding artists and rising young artists are chosen from around the world to display their work and ideas for the Initiative.

Waller presented a number of slides featuring her work; one depicted a pair of potholders that she made to look like a grenade and a bomb, while another depicted an octopus and a lobster trapped inside a pair of egg beaters. Both of these pieces exhibit the type of humor and simplicity that Waller strives for.

She repeatedly stressed how she often "quoted" other artists work in her own. She presented a piece created by another artist that consisted of a nude female figure surrounded by shoes and other articles of clothing. Waller created her own piece by embroidering the figure's breasts into two strainers and knitting toes into the shoes.

It is this type of art that Waller believes many German artists have a hard time taking seriously, and she plans to produce more of it.

"I like working with materials and ideas that I feel connected to in some way, and that is what I will continue to do," she said.

MARCH 31

HEH, HEH, HEH, GOTTS TO BE FRESH FOR THAT C.R.N. NASTIE TRIK PARTY...

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2nd place	\$ 150.00
3rd place	\$ 75.00

Exhibit Dates : April 24th - May 12th
Hokin Gallery

For more information contact Dr. Kim McCarthy @ ext. 335

sponsored by the Office of Student Life , the Department of Liberal Education , the Graduate School , and the Hokin Center

Dates To Remember

Monday, March 27

The opening ceremony for "Latinos in the Arts" and the "Latinos in the Arts Celebration Exhibit" will start at 4:30 p.m. in the Hokin Annex, 623 S. Wabash Building.

Tuesday, March 28

Poetic readings will be presented by Tony del Valle and other artists at 11 a.m. in the Hokin Hall, 623 S. Wabash Building.

A presentation of artist Frida Kahlo's paintings will be given in "A Ribbon Around a Bomb" from 1:30 p.m. to 3 p.m. in the Ferguson Theater, 600 S. Michigan Building.

The Journalism Club is sponsoring "Is the Latino Invisible in America?" The event is from 2 p.m. to 3:30 p.m. in the faculty lounge, third floor, 624 S. Michigan Building.

A lecture on artist Diego Rivera will be given in "The Spirit of the Man" from 4 p.m. to 6 p.m. in the Hokin Hall, 623 S. Wabash Building.

Wednesday, March 29

The academic computing department will hold the seminar "Visualizing Audio" at 4:30 p.m. in Room 411 of the 623 S. Wabash Building.

Thursday, March 30

"Mixing it Up: Round Table Discussion Among Latino Artists" will be held at 3 p.m. in the Hokin Annex, 623 S. Wabash Building.

The International Socialist Organization is sponsoring "South Africa: One Year After Apartheid -- The Struggle Continues" at 3:30 p.m. in Room 208, 623 S. Wabash Building.

Friday, March 31

The Student Life and Development Office is sponsoring "The Hawaiian Sovereignty Movement and Decolonization in the Pacific" from 3 p.m. to 5 p.m. in the Hokin Hall, 623 S. Wabash Building.

"Latino Media Images: The Politics of Cultural Representation" will be held at 3 p.m. in the Hokin Annex, 623 S. Wabash Building.

The closing ceremony for "Latinos in the Arts" will be held at 3 p.m. in the Hokin Annex, 623 S. Wabash Building.

Remember seniors, if you plan on graduating in June or August of 1995, you must apply in the Records Office by April 15, 1995.

Compiled By Todd Dell'Arima
Managing Editor

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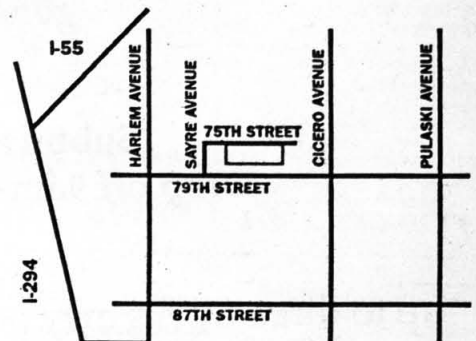
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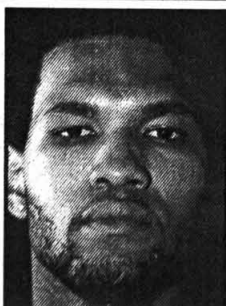
By Tasbir Singh

What are your plans for spring break?



Lenette Evans
Graphic Design
Sophomore

I plan to spend time with my boyfriend Kevin, and to find a job. Maybe I'll do some extra work since I'm also a model and actress.



Christopher Lambert
Film
Freshman

I plan to go on a pilgrimage to find myself, starting with every party on the West Side.



Angela Bryant
Illustration
Senior

I plan to keep up with my projects, hang out with friends on their campus and look for a job closely related to my field.



Justin Hori
Sound Production
Freshman

To go to Amsterdam with all my pals, just to see the sights.



May Ling Fries
Undecided
Freshman

I'll be working and catching up on papers due, readings I haven't read, and maybe visit an old friend for a day or two.



Nicholas Pyatte
Film
Junior

I'm going to the Sunny Haven Nudist Colony for the nude volleyball tournament.