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THE CHRONICLE

OF COLUMBIA COLLEGE CHICAGO

VOL. XXIX, No. 10

November 27, 1995

Theater Students 'Act Up' On 11th Street

By Jeff Mores
Correspondent

So many of us at Columbia spend our time in and around the Main Campus, Torco and Wabash Buildings. But, when was the last time you ventured down the road to the 11th Street Campus to check out what was happening with the Theater Department?

Not only does the Theater Department, in conjunction with the Music Department, offer a number of performances in the Getz and New Studio theaters, but this rapidly growing section of Columbia College also boasts a very unique and competitive atmosphere.

Sheldon Patinkin, department chairperson for the past 16 years, thinks such an environment begins with the faculty. "We have a really talented faculty of hard-working professionals that genuinely understand what it is like in the real world," he said.

Patinkin claims, "There is no one system that works for everybody." Students are encouraged to consult as many different members of the faculty as possible in order to gain a broader spectrum of views.

Students are tracked very carefully, Patinkin said. The full-time and part-time faculty hold frequent meetings to "exchange language, ideas and exercises of various kinds" as well as to discuss their students.

Theater student Chad Newman said, "The student-

teacher relationships that are built through the semester don't end when the class is completed."

Students are given a number of opportunities to showcase their skills. Patinkin said the Theater department presents up to 20 shows per semester, explaining that it is a requirement that each advanced directing student direct a play. "We believe that putting into practice what you have learned in classes is an essential part of the learning process."



Photo by Laura Stoecker

The Theater Department's costume shop provides wardrobes for student productions.

the real world as possible," Patinkin stressed.

The Theater Department also provides for those students whose schedule may not permit the necessary time to accept a role in a show. Students with such schedules are allowed to audition and, even though they cannot accept the role, they are given feedback from the director and get a taste of experience in the world of auditioning.

See Theater, page 8

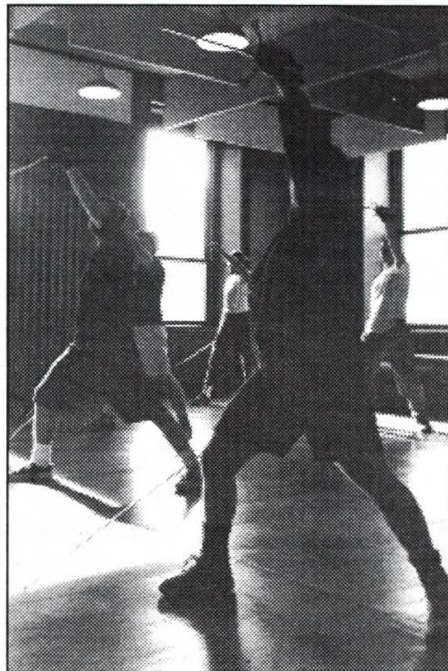


Photo by Laura Stoecker

Columbia students learn the finer points of fencing in the Theater Department's Stage Combat class.

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NEWS

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Story Workshop Method Spans 30 Years

By April M. Knox
Correspondent

It has been 30 years since John Schultz, who recently retired as Chairman of Columbia's Fiction Writing Department, originated the "Story Workshop" method of teaching writing. During those years, this renowned method became nationally known as an approach that both tremendously enhances writing and creative problem-solving skills, and provides effective training in a full range of fictional, factual, scientific and rhetorical ways of writing.

Schultz recalls that on a beautiful day in 1964, while in a garden in Cuernavaca, Mexico, his vision of the "Story Workshop" became clear. "It was a great big leap of perception, where several things came together all at once, and I began to scribble in my notebook," he says. "I don't know how long I was out there writing, but I remember being surprised to see the sun going down."

After returning to Chicago in 1965, Schultz, who was working as a consultant for a Chicago-based publisher, decided to embark on these ideas by writing a news release, which he sent to various media outlets, including Herman Kogan, a columnist for the now-defunct Chicago Daily News. Kogan used Schultz' news release to answer another man's letter that discussed why teaching writing just didn't work.

"Learning the teaching process is a direct and artistic teaching experience in itself," says Schultz. "I felt that a meaningful way of teaching writing was through thinking, feeling, imagination, form, story movement and image."

He began holding workshops to implement his vision at a studio in Lincoln Park. "I believe seven or eight people came to the first workshop, where we experienced moving from one mind to another via language, and began to develop the concept of 'seeing in the mind.'"

Schultz' theory of "seeing in the mind" consists of numerous exercises, which include oral reading, story telling, word exercises and in class writing.

In 1966, Schultz took part in a pilot program called "Operation

Encouragement," which was an alternative inner-city program providing workshops in numerous areas of the fine arts.

Schultz recalls conducting workshops at Cabrini Green in a first floor recreation room. "There was a Hispanic gang leader who attended one of the workshops, and some of the administrators rolled their eyes when they heard that he'd be in class," Schultz recalls. "But he was fine...he participated well and was rather bright."

Schultz added that although many of the students were high school dropouts, many were above average students and responded extremely well to the workshop

told about the method by Hoke Norris, the former Literary Editor at the Chicago Sun-Times.

"I witnessed a remarkable invention on teaching people how to write," says Alexandroff. "I watched an initial effort to what became widely known as the Story Workshop methodology, which was damn sure inventive, uniquely so. It was not a teaching scheme, but an educational philosophy, and was remarkably successful."

Columbia grew rapidly under Alexandroff, and he was anxious to build a strong full-time faculty.

According to Schultz, Alexandroff wrote to him, requesting that he consider teaching at

says that he was and still is a vigorous advocate of the Story Workshop teaching method, and admits that he hasn't seen a method equal to this one.

"There's a remarkable quality of the method that I wish could be taught to anyone, but especially children from K-8, because I think it would work," he says. "It is the only method I've ever seen that tempered the individual personality of the teacher."

Shortly after Schultz began teaching at Columbia, he brought on Betty Shiflett, an artist who attended one of John's first workshops. Although Shiflett had a background in fine art, she has always had a strong interest in writing.

"While my impulse to draw and paint were strong, I had an impulse to tell and write," she says.

In previous college writing courses, Shiflett felt her writing was "controlled" and the workshop experience was something totally different. "The Story Workshop method was exhilarating to me," says Shiflett. "The force of story movement took over, and that's strong medicine for the writer. The workshop was a way of rescuing stories that would have otherwise been lost, and I realized that there was something here that I wanted to pursue."

Four literary publications, fueled by remarkable student work, emerged under the masterful teaching of both Schultz and Shiflett. The publications, "FI", "Don't You Know There's A War Going On", "Angels In My Oven" and "The Story Reader Workshop," all became widely acclaimed. "The students were dumbfounded," says Shiflett.

"Hair Trigger," which became an annual publication of both students and faculty work, also emerged, and has won numerous top award over the years, including first place in the Associated Writing Programs and several honors from Columbia University's Scholastic Press Associations' national competitions for college literary magazines.

The latest edition, which was published in 1995, is "Hair Trigger 17."

Shiflett became a major contributor. See Workshop page 2



Photo courtesy of Deborah Roberts

John Schultz, originator of the Story Workshop teaching method with fellow fiction department instructor Betty Shiflett.

techniques. A publication featuring these students' work emerged as a result of the workshops' phenomenal success. "The stories were full of imagination, wit and liveliness."

Schultz admitted that he had no idea how successful his method would become. "I wanted to enable people to develop stories that were compelling, and that's exactly what happened," he says.

During the Spring of 1967, when Columbia College had approximately 200 students, then-Columbia President Mike Alexandroff attended one of Schultz' workshops after being

Columbia.

"I was a little reluctant to go into an academic environment," admits Schultz. "The 60's was an exciting time, and there was a strong social consciousness among many people in the arts and education, which was so often ignored."

However, Schultz agreed to teach at Columbia because he felt that it was an excellent environment in which each student could benefit from each other's background. Shortly after, Schultz became one of the first full-time faculty members in the history of Columbia College. Alexandroff

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

Dates To Remember

Monday, November 27

Columbia Authors Alliance
Discussing *Kew Gardens* by Virginia Wolf. 4:30 - 5:30 p.m. in the Wabash building room 304.

Patricia Waller Exhibition
Through December 14, German visiting artist eill exhibit her recent art installations. Monday - Thursday, 9:00 a.m. to 7:00 p.m.; Friday, 9:00 a.m. to 5:00 p.m.; Saturday, 10:00 a.m. to 3:00 p.m. at the Hokin Gallery in the Wabash building. Free. 312-663-1600 ext.5696.

Thursday, November 30

National AIDS Awareness Day Vigil 4:30 p.m. in the Wabash lobby.

Friday, December 1

Day Without Art - World AIDS Day Canvas signing. Spectrum integrated care display table. Also: Kermit Berg - guest speaker at 12:30 p.m. And "Video Against AIDS" at 2:30 p.m. All are at the Hokin Gallery in the Wabash building.

Saturday, December 2

The Evolving American Symphony Orchestra Kimo Williams with Henry Fogel, Joan Harris, Yong-Yan Hu, Tania Leon and Hale Smith. 2:00 p.m. to 4:00 p.m. at the Ferguson Theatre 600 S. Michigan Avenue. \$10.00, for registration:312-663-1600 ext.5219.

Workshop, from page 1

tributor to training instructors, who were often, former students. "It feels exhilarating to teach," says Shiflett, who has taught for 29 years. "The teaching of the arts, particularly fiction, is like holding up and facing a very powerful mirror." Shiflett also pioneered the department's peer tutoring program, where there is a strong emphasis on the language acquisition among students. "A student puts up less resistance to a peer, even though the student has more authority."

The exact same Story Workshop method which is used as a base in the classroom is heavily used in the peer tutoring program. Shiflett also played a major role in implementing the department's readings, involving faculty, students and often highly acclaimed writers who are asked to participate as a writer-in-residence. "Literature should be read aloud," said Shiflett. "Readings help writers to 'test the waters' and hear the power of what they're producing."

To further implement Shiflett's commercial art background, she both developed and began teaching a cross-discipline art course, offered through the Fiction Department.

The course, "Imaginative Drawing and Painting," consisted of strong motivational exercises in both drawing and painting, combined with the Story Workshop word exercises, which were used to explore image, space, voice and perception as they apply to drawing and painting.

The students Shiflett taught often had little or no drawing skills, but under her guidance they too became engrossed by this interdisciplinary excursion into what she describes as "the imag-

inative process."

"I'm pleased to have the ability to teach and write at the level of artistic concentration. Nothing we do would be possible without it," she says.

Shiflett is currently Professor Emeritus and a consultant in the MFA Program in Creative Writing, where she teaches Advanced Fiction.

Her articles, short stories, and longer fiction have been published in national magazines, reviews, and small press publications including "Life," "Evergreen Review," "College English," "Private Arts," "F Magazine," "Emergence," "Writing from Start To Finish," "The Story Workshop Reader" and "Fiction and Poetry by Texas Women."

In addition to having her plays produced and showcased throughout Chicago, Michigan and New York, her short story "Country Barber" was selected for a Finalist Award and publication in "American Fiction 7th Edition: The Best Unpublished Short Stories by Emerging Writers in 1995".

She is featured in the classroom video "Story from First Impulse to Final Draft," which she co-produced; and is currently co-producing/co-writing two new videos of her Fiction Workshop in action. Among other things, She is also currently working on a play, and a novel.

Schultz is the author of "The Chicago Conspiracy Trial," "The Tongues of Men," "Writing From Start To Finish" and its teaching manual. He was contributing editor of "Evergreen Review," and is now the editor of "F Magazine," and edited the anthologies "f1," "f2: Novels in Progress," "The Story Workshop Reader" and "The Best of Hair Trigger," among others.

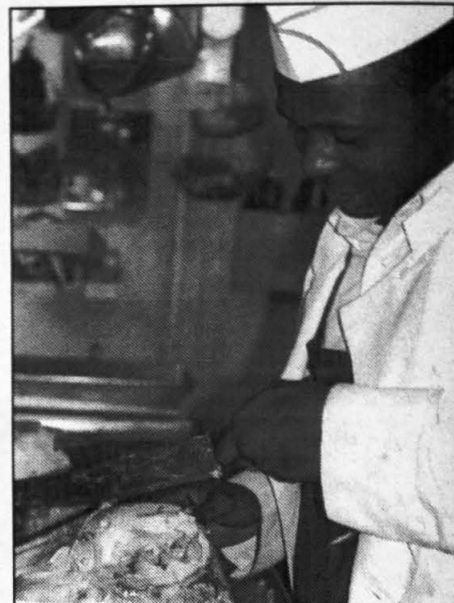
Columbia Shows Holiday Spirit



Photos above and right by Natalie Battaglia.
Photo below by Laura Stoecker



On Nov. 21, staff and student volunteers from Columbia College helped served a Thanksgiving dinner for the homeless at the Pacific Garden Mission. (Top left) Homeless friends share cake and coffee; (Bottom left, left to right) Arlene Williams, Sharon Wilson and Madeline Roman-Vargas pass out dessert. (Right) a Mission volunteer carves a turkey.



He has also published two novella-length essays, has given numerous presentations and speeches at national writing conventions, which have also been published.

He is executive producer and narrator of the Story Workshop videotapes "The Living Voice Moves," and "Story From First Impulse to Final Draft."

Randall Albers, current acting chair of the Fiction Writing department, praised Schultz' method and Shiflett's contribution to its development. "When I walked through the door, I realized that in contrast to other writing training, this was an approach that worked," he says.

Albers, an 18 year veteran as a Columbia Fiction instructor, emphasized that the approach contains very specific elements of the writing process.

"I was immediately taken with emphasis upon the process of comprehensiveness with this approach, which is a holistic approach that is in tune with each student's individual needs and addresses the wide diversity of students that attend Columbia. The writing process always seemed complex, and only addressed a narrow part of the process. I've never found anything to compare with that."

Albers expressed that he feels a sense of responsibility to make sure that the department continues to grow. "Both John and Betty set the standards by example - they had the ability to 'walk the talk' in the classroom. They are truly credibly masterful teachers."

Schultz says although he is officially retired, he actually considers his career as a writer at "a new phase."

"I have work lined up, including a book in progress, and stories that keep coming back to me - that want to be told," he says.

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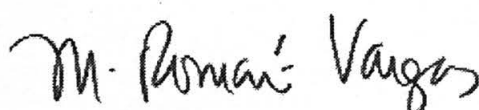
7 November 1995

Since the beginning of the Fall 1995 semester, the Assistant Dean of Student Life and the Student Allocations Committee have funded Student Organization Council (SOC) meetings and events without the required recognition forms. This is no longer the case.

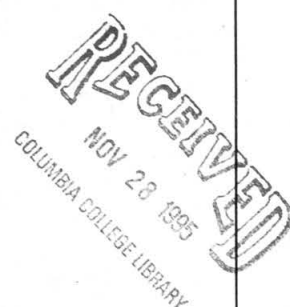
All student organization presidents should please note that the paperwork submission deadline is December 1st. If your documentation is not filed by the deadline, your student organization may not receive adequate funding.

If you have any questions, please call Madeline Roman-Vargas at (312) 663-1600, extension 5128 in the Office of Student Life in the Wabash Campus.

Thank You,



M. Roman-Vargas
Assistant Dean
Office of Student Life



Library Renovation Complete, Improvements Underway

By Deborah Szyal
Correspondent

After months of breathing in mounds of dust, Columbia's library staff is relieved that the renovation is finally complete.

"The library is more spacious and better arranged," said Mary Schellhorn, library director.

Despite the recent improvements, there are plans to expand the library even further. Library officials are planning to enrich the facility's Illinet Online Catalog computer system, with advancements continuing through May 1997.

In the meantime, the new system will be slowly migrated into the facility, said Schellhorn.

Currently, students using the library's computer system can link to approximately 45 academic libraries and 20 million databases. The new system will produce the same data, presented in a different format.

Students will be able to access graphics and sound that relate to their research. For example, if a student needs to research a musical group or composer, a sound clip or photo may be provided.

An additional benefit of the new system will be allowing students to access state-of-the-art research technology. "While Illinet Online has been around since the early 1970s, technology has advanced over the years and the current system does not run

as efficiently as it should," said Ronald Rayman, head of the library's Public Services Department.

"The new operating system will be much faster and the entire Illinet will be functioning more efficiently," added Rayman.

Another advantage of the sys-

microfilm. Librarians are also available to assist students.

■ The third floor houses the depository of books numbered from 0-600.

■ The fourth floor has books numbered 700 through part of 800.

■ The fifth floor holds the remaining 800's, including Literature and History.

Having two additional floors makes more room for organization.

Besides increased space, a new photocopier has recently been added to the first floor of the library near the main entrance, according to Rayman.

"Many people come into the library to make copies. The new copier will have a higher capacity, a larger sheet feeder and will make excellent copies," said Rayman.

In addition, a coin box will be added to an existing staff copier on the fifth floor, making a copier available on every floor.

Students are apparently taking advantage of the new space, as library usage is up compared to last year.

"An increase in patrons is visible over last year," said Rayman, adding that people are counted via an electronic gate.

The library is open on Monday through Thursday from 8 a.m. to 9:30 p.m., Friday from 8 a.m. to 6 p.m., and Saturday from 9 a.m. to 5 p.m.

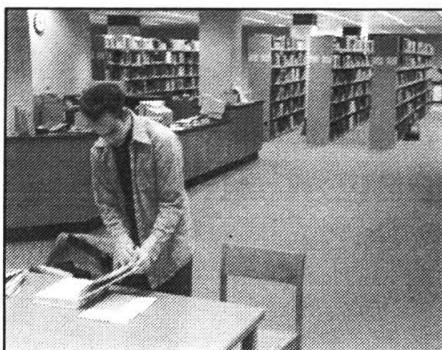


Photo by Nattalie Battaglia

A student does research at the new Columbia College library located in the Torco building (624 S. Michigan) on the 3rd floor.

tem is that it will be able to keep track of books checked out or on order. While the computer upgrade will take a year and a half to complete, there are other new library developments that students can enjoy.

While there used to be only three floors, there are now five:

■ The entire first floor is devoted to checking books in and out. Also, teachers can reserve materials for students.

■ The second floor contains reference materials, including magazines, periodicals and

People you should know

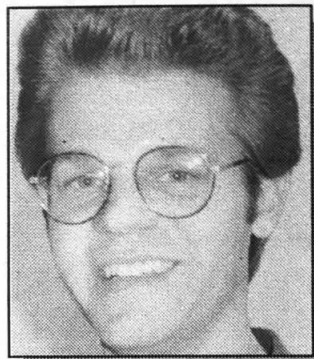


Photo by Nattalie Battaglia

Steve Dynako

By Chris McGathey
Staff Writer

Who is he?

Steve Dynako is a teacher in the Academic Computing department, who teaches computer classes ranging from beginning to advanced. He is currently organizing an Academic Computing newsletter which will be distributed throughout the year.

Philosophies:

Don't squander your time away! "There's just not enough time to do what I want, so I don't waste it," said Dynako.

Hobbies outside of class:

Steve says he's a bicycling enthusiast and he rides as often as his busy schedule allows him. "I wish I had more time to do that. I also like to eat out at nice restaurants, instead of grabbing a burger all of the time," said Dynako.

What he likes about Columbia:

"The school really focuses on teachers who are working in their professions, which encourages a more well rounded education," said Dynako. Columbia is also a very fulfilling environment to work and teach in, he says.

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Obviously these were not the comments I was looking for, but that's okay. It was wishful thinking to envision this idea working.. It just warms my heart to know that there are still people out there reading in this highly technological age.

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Sheath Dress A Cut Above Rest

If you are thinking of purchasing a new dress for the spring season, please consider buying the sheath dress.

This dress is becoming quite popular and was shown on the runways in New York as the new dress for Spring '96. Some fashion experts say that the sheath is a clothes must have. Jackie Onassis helped make the sheath popular in the '60's.

"The sheath is a fresh young way to dress. With a jacket, it's as put together as a suit. Then take off the jacket and you're set for dinner," said fashion designer Cynthia

Sandra Taylor
Fashion Writer



Steff.

For those of you who may not know what I'm talking about, the sheath dress is also know to some as the "shift." Once you have the sheath on, you will project a well-groomed, neat appearance, with little thought. The cut of the dress is what makes it so wonderful. The sheath is a sexy little dress.

One of the good things about this dress is it requires few accessories. The shoes you should wear can be either low heels or high heeled. And the shoes can be in any style because the sheath can be matched with any shoe. Even a pair of slug shoes.

For the younger crowd you can wear it short and closer to the body, and for the mature we can wear it less tailored. The only requirement to wear the sheath is good legs and arms.

The sheath is made in leather, in black, red and brown. It also comes in satin for evening.

I love this dress so much that I had to buy two at one time in different colors. One I pair up with my 70s style boots and the other I pair up with my Sunday-go-to-meeting hat. For those of you who are sick of fashion, the sheath is the perfect dress to wear. It's feminine and great to work and play in. So bring out your sheath dress and have fun wearing it.



The sheath dress is a fresh way to dress.

Next week in the Chronicle:

Staff writer Cristin Monti profiles Jared Weinstein, the student who designed Columbia's Christmas card.

And staff writer Bill Jordan visits a dirty book store.

National AIDS
Awareness Day

Vigil

November 30, 1995

Wabash Lobby

4:30 p.m.

Columbia College
Chicago

Theater, from page 1

This is one reason why theater student Mary Pat Sieck says the department offers "a comfortable, but challenging environment."

Columbia has produced a number of well-respected actors, actresses and directors over the years. Isabella Hoffman is living proof of that. Hoffman, a Columbia graduate, is a regular on the television series "Homicide." Prior to joining the "Homicide" cast she was featured in the sitcom "Dear John."

According to Patinkin, most Columbia theater alumni stay in the area. "It is hard to go into a theater in Chicago that doesn't have at least one bio that says Columbia College."

No matter how successful a department is, improvements can always be made, Patinkin said. Space and equipment are the two things he feels could give Columbia an extra boost and result in an even more successful program.

Theater and Music operate out of the same building and, with all the rehearsals to prepare for each semester, it is often hard to find an open stage or room.

Patinkin feels the addition of new practice rooms would help tremendously, but says he is still pleased with the overall picture. He believes that "theater is something you cannot do alone," and that students are learning that through experienced teachers and valuable experience.

There are seven main season series subscription shows presented each year.

Mac Wellman's innovative 1987 adaption of "Dracula" and George Feydeau's "The Lady From Maxim's" have already been presented.

Soon, Columbia will launch a two part concert series, including "A Bernstein Songbook" and "Land of Milk and Honey," followed by a special presentation of this years Theodore Ward African American Playwriting Contest Studio Theater.

William Shakespeare's "A Midsummer Night's Dream" will be presented at the Getz Theater from March 13-24. This light-hearted comedy portrays a magical time when the power of fairies, potions and the blindness of love rearrange the lives of the citizens of Shakespeare's fanciful world.

The season will conclude with the April presentation of Tennessee Williams heartbreaking drama "Summer and Smoke."

'Sketches' Recreated At Park West

By Annah Dumas
Correspondent

Renowned trumpeter Orbert Davis led a stunning and sensational performance of the Gil Evans/Miles Davis collaboration "Sketches of Spain" on Nov. 17 at the Park West.

Davis, a faculty member in the Music Department at Columbia, reincarnated Miles Davis with his own finesse and spice. Accompanied by the Chicago Jazz Ensemble, Davis illustrated a profound transcription of the recording, running away with this classic and leaving the audience in total oblivion.

"Sketches of Spain" was composed by Gil Evans and performed by trumpeter Miles Davis 35 years ago, although never in its entirety. Evans began illustrating the piece with a simple theme and completed with a renowned classic, the original score of which had been lost. This prompted William Russo, founder and director of The Chicago Jazz Ensemble as well as the director of the Contemporary American Music Program at Columbia College, to commission a transcrip-

tion of the recording last year.

Music scholars and editors recreated "Sketches of Spain" by listening to the original recording and similar pieces. Not only did they find the piece immensely detailed, but they also discovered the improvisation shared by Miles was enhanced through some of the writings of Evans. However, by no means does this detract any of Miles' elaborate skills.

The score had been composed so prudently that bits and parts of the theme were incorporated into other movements, establishing a well-composed piece. Scholars have also found that the orchestration of this piece was considered uncommon. Evans wrote the flute notes high when they are normally played low, and bassoon notes were written to play in treble clef when they are usually written to play in bass clef. The unbalance of this extraordinary piece allows listeners to explore a peculiar arrangement without any disappointments.

The collaboration of Evans and Miles Davis enticed listeners with a classic which was phenomenal then, and has been remark-

ably reincarnated to repeat its historical phenomenon now.

Russo and Orbert Davis have collaborated along with the Chicago Jazz Ensemble to permit an eloquent performance.

The idea of a first time live performance since the days of Miles Davis and Evans was entertained by Russo for three reasons, as he explained in a Chicago Tribune interview: "One is that all of the young people in their twenties and thirties know 'Sketches of Spain' even if they know no other jazz piece. Second, the performance will feature trumpeter Orbert Davis, who is our principal soloist and who will do it justice in a way that nobody except for Wynton [Marsalis] could, and the third reason is that it's a seminal piece, a crucial piece to the jazz literature."

The performance of "Sketches of Spain" will be remembered. With it being the first live performance since Gil Evans and Miles Davis, the Chicago Jazz Ensemble is praised for a successful yet tough attempt. The stunning performance of the reincarnation of "Sketches of Spain" was historical.



Photo by Chris Sweda
Columbia's Orbert Davis (above) performs a trumpet solo for conductor William Russo during a recent Chicago Jazz Ensemble production of "Sketches of Spain" at the Park West.

Hey, everyone...

We've got E-Mail!

Our address is:

Chronicle@mail.colum.edu

So send us your letters to the editor, fan mail or favorite Columbia gripes.

CERTAIN CONFUSION

by Brian Callapan



Face Value

By Laura Stoecker

Where is the most unusual place you've had sex?



Al Mejia
Senior
Music Business

I've had the strangest sex on the gym floor after school during my joyous high school years.



Zahir Allah
Junior
Business

In the laundry room at Waterson Towers in Illinois state at 4:00p.m.



Melissa Kelley
Senior
Music Business

In the back room of my ex-boyfriend's work.



Brian "Gooma"
McChriston
Junior
Theater/Acting

I had sex in the back of a church behind the pews by the statue of St. Francis. The most memorable experience of my life.



Matthew Fout
Junior
Multimedia

The kitchen--although it's not really unusual.



Terrence Wade
Senior
Fiction Writing

The most unusual place was a funeral parlor holding onto a coffin which contained an actual corpse.