

3-18-1996

Columbia Chronicle (03/18/1996)

Columbia College Chicago

Follow this and additional works at: http://digitalcommons.colum.edu/cadc_chronicle



Part of the [Journalism Studies Commons](#)



This work is licensed under a [Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License](#).

Recommended Citation

Columbia College Chicago, "Columbia Chronicle (03/18/1996)" (March 18, 1996). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_chronicle/347

This Book is brought to you for free and open access by the College Publications at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Columbia Chronicle by an authorized administrator of Digital Commons @ Columbia College Chicago.

Admin and the Web: Sense or censors?

By Bob Chiarito
News Editor

In an effort to lead Columbia into the Information Age, Associate Academic Dean Peter Thompson took editorial control of the college's World Wide Web page, our link to the Internet. Since March 1, when Thompson took control, half of the computer links to Columbia resources have disappeared from the Web, causing many in the college community to take notice. Some links were removed because Thompson deemed them

incomplete and misleading, others because Thompson decided they were unfit to represent the college. Thompson gained control of the college's Web page after going to Columbia's Technology Committee and asking for the job. "There was a vacuum. There was a huge need for somebody to save us from ourselves, and given the fact that there was this real embarrassment for a Web page, I went to the Technology Committee and made the move," Thompson said.

Upon being accepted, Thompson created a Teaching, Learning and Technology Roundtable group (TLTR), consisting of 12 core members and a larger committee of full-time faculty and part-time administrators and staff. Because the group is still forming, its total size is unknown, but Thompson said that someday students may also be included. Prior to Thompson's appointment, college groups and departments went through Gary Phillips, Columbia's computer services librarian, to be included

on the Web page. Phillips is still the person who adds and deletes items from the Web page, but now he acts on orders from Thompson. For now, nothing new is allowed to be added to the Web page. Thompson, who chairs the TLTR, described it as a large unit that works in small units on many technology-related themes, one of which is the college's Web site. Based on other TLTR groups around the country, its goal is to solve problems before they become crises. Thompson said

the group is large and spread out enough to monitor the needs and concerns of the college. As far as the Web page, he said his job is to make sure that the college doesn't embarrass itself and that all aspects of the college are represented. Once a policy is put into effect, Thompson said his personal role will decrease. "Let us at least have a shallow but broad representation so that a prospective student can get a sense of what Columbia is," Thompson said. "Then, very soon, have people who are interested in the college."

See Web, page2

INSIDE



NEWS
The making of a talk show...right here at Columbia
See Page.....2



EDITORIAL
Censorship on the Web--Is it or isn't it?
See Page.....9



FEATURES
Hokin hosts controversial art installation.
See Page.....12

Famous alumni pay tribute to Parker



From left, Columbia President Dr. John Duff, Al Parker, Pat Sajak and Bob Sirott celebrate Al Parker's 50th anniversary with the school.

By Robert Stevenson
Correspondent

"Fox Thing in the Morning" host Bob Sirott and "Wheel of Fortune" host Pat Sajak were among those who joined Columbia College Radio/Sound Chairman Al Parker last week to celebrate his 50th anniversary with the school. The famous Columbia alumni spoke at the Chicago Cultural Center on March 14 to a gathering of about 200 people in the GAR Theater. Wayne Atkinson, Dick Carlson, Cheryl Morton Langston, Parker's son Neil and Columbia President John Duff also paid tribute to Parker. Mayor Daley, though not in attendance, declared March 14 "Al Parker Day." Duff read the mayoral proclamation to the audience. "This poor guy," said Sajak, the event's master of ceremonies. "Fifty years at Columbia College and one of his best-known students is me, best known for going on television and saying things like, 'Yes, there are three Rs.'" Sirott, who graduated from Columbia in 1971, said that much of what was imparted to him by Parker has helped him over the years. "It's his overall style and attitude, sense of professionalism, the way he conducts himself, I think that's his great influence not only on me, but on a lot of his students," Sirott said. In the middle of the ceremony, a video presentation about Parker highlighted his history as the voice of WLS-TV Channel 7 as well as many other local businesses such as Danley Builders, Nelson Brothers Furniture, Lincoln Carpets and Mages Sports Stores, to name a few. It also told the story of Al's family and

early childhood on Chicago's west side during the Depression, his years at Marshall High School, fighting in World War II and then returning in 1946 to start Columbia's radio program. While the evening's focus was to celebrate Parker's anniversary, it was not the only reason for being there. The event's proceeds will help launch the Al Parker Scholarship Fund to help Radio/Sound students. "Your generous contributions and the contributions of those who couldn't be here make it possible for some deserving students to attend college who otherwise could not," Parker said to the audience of former and current students, faculty and peers. After the ceremony, cocktails and hors d'oeuvres were served in the Museum of Broadcast Communications. Parker graciously thanked everyone who shook his hand. Following the reception, dinner was served in the Cultural Center's Preston Bradley Hall. Radio/Sound faculty member Hope Daniels began planning the event several months ago. She prepared by going into Parker's office and asking him to tell her all about himself. She said she had "pages and pages" of notes. "I even had Al write some," Daniels said over dinner. After the dinner, Parker was presented with a chocolate portrait of himself, an original Wayne Atkinson watercolor painting and a letter from WLS-TV's John Drury. Duff then led everyone in song to celebrate Parker's 70th birthday, which was on March 8. It was then time for the open microphone to be passed around so everyone could have his say about Parker. Many spoke and had a few laughs while sharing their memories.

Roommates start as 'Friends,' turn 'Perfect Strangers'

By Leon Tripplett
Staff writer

Columbia College's dorms, or Residence Halls, as college administrators prefer they be called, are visually arresting, filled with all the comforts of home and equipped with modern amenities to satisfy students. Adjusting to the social atmosphere of dorm living however, is not as picturesque. Unlike neighboring Roosevelt, and most colleges and universities, which consist of traditional long hallways lined by double rooms with a central bath, Columbia is in the new age of college living, providing loft-like suites with semi-private bathrooms and a casual living area. For most students, leaving home to live with strangers can be difficult. Despite the housing application requirement that asks you to explain your personality, the match is not always perfect. "Non-smoker, early bird, cleans every day," is what freshman Mike Brookbank wrote on his dorm application. Brookbank came from south suburban Homewood to room 801, expecting to get a feel for college living. "We thought that we were compatible when we moved in together," he recollected about his roommates. After a short period of adjusting and learning each other's pet peeves Brookbank, Dennis Rodgers, Wess Sturdevant, and Mike Olson turned from perfect roommates to perfect strangers. "First impressions are very deceiving," Brookbank said. Problems abounded among the four roommates. Brookbank, who laid down the rules that everyone agreed to, felt that they were based on common decency and common sense. "When someone else is gone you're not to be in their room, don't go through others' cabinets--basic rules that I thought most people respected. We figured out quickly that we were not compatible," Brookbank said. Sturdevant said he just didn't socialize much. "It's not a dorm-type atmosphere. I've gotten an apartment with four people that I don't even know," he said. Sturdevant would make it a habit to leave at night with his companion, a laptop computer, to get away from problems that were surfacing with his roommates. One of the major problems Sturdevant and his roommates encountered was the phone situation, common at most colleges and universities. But

See Dorm, page 4

THE CHRONICLE

Journalism Department
623 S. Wabash Ave., Suite 802
Chicago, Illinois 60605
312-663-1600 ext. 5432
312-663-1600 ext. 5343
FAX 312-427-3920
e-mail:

Chronicle@ mail.colum.edu

Editor-in-Chief
Nancy Laichas

Managing Editor
John Biederman

News Editor
Bob Chiarito

Features Editor
Cristin Monti

Entertainment Editor
Ryan Healy

Photography Editor
Natalie Battaglia

Copy Editors
Kim Watkins
Yasmin Khan
David Harrell

Advertising Manager
Sandra K. Taylor

Staff Writers
Mi'Chaela Mills
Aliage Taqi
Sandra K. Taylor
Leon Tripplett
Lisa Manna
Jackie Gonzalez
Christine Lock

Staff Photographer
Laura Stoecker

Web Page Editor
Mark Dascoli

Faculty Advisor
Jim Sulski

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.

Columbia enters the talk show ring

By Christine Lock
Staff Writer

Columbia College has yet another new and exciting way to showcase student talents. Tempo, the new half-hour talk show, is an all-student, in-house production run by the "Producing Television Talk Show" class taught and conceived by Ron Weiner.

Weiner, who taught at Columbia in the early 1970s, is in his second semester since returning. He left Columbia to direct the Donahue show in 1974 and stayed with the show for 11 years until it moved to New York. Weiner now works as a freelance director in Chicago on projects for the Erin Freeman show, manufacturing plants in the area and corporations such as Price Waterhouse.

Weiner returned to Columbia with the idea of a course teaching talk show production. After working with several people, the course was added to the television department.

"I'm thrilled," said Theresa Barrett, a Broadcast Journalism major and student in Weiner's class. "Ron is a wealth of knowledge. I recommend this course to anyone."

Barrett was the associate producer for the first taping of Tempo. Some of her duties included research for the show, pulling articles related to the show's topic, attracting audience members and publicity. Weiner assigns all of the positions and crews, who rotate every week, and each student has to generate an idea for a taping.

This semester, there are 11 students in the course. Weiner is hoping for more next semester. The class consists of juniors, seniors and one sophomore due to the class' prerequisites of

"TV Studio Production II" and "Directing I."

The first show aired on Wednesday, March 13 and was produced by Gail Gainer-Sanders, a senior and Television major.

"I would like to produce my own talk show someday," she said.

The first topic was "Gospel Renaissance in Creative Arts and Entertainment." The set consists of a raised platform with an oriental rug, a love seat and matching chair, plants and a glass panel with purple light shining through. The set has the feeling of "someone's living room." The class voted on the set and it will be the same throughout the semester.

The show that Sanders produced dealt with how American Christians are interpreting and incorporating this revival of religious faith in their artistic expression. The show consisted of two forums. One was stand-up Christian comedian Mary Harmon, a marketing management major at Columbia. She has performed on "Liberty Hour," county jails and churches. She is doing this because she feels that "it is a fun

part of life for me. When I get the opportunity I take it, laughter is healthy."

The second forum is a prophetic dance performed by Lilian Pina, a second-year student majoring in Broadcast Journalism.

"I would like to be an anchor on a Spanish channel," she said.

Pina has danced for three years and performs at her Pentecostal church. The diverse backgrounds reflect the universality of this gospel renaissance in a variety of ethnic and racial settings. The information and entertainment of the show provides Columbia students and their audience a chance to create a new awareness of these expressions of the gospel message.

Gail Gainer-Sanders is president of Latter Rain, a student organization club at Columbia. This has helped Sanders put the show together. Everyone in the show, including the host Rebecca Swanson, belongs to Latter Rain. The show opened with an interview of Pastor Dick Ryan, the only participant who doesn't attend Columbia. He leads the Bible study and discussion meetings of Latter Rain.

The show's first taping was a success, despite a few glitches. "I'm proud of the energy and excitement my class has," said Weiner. "They are really dedicated to it."

Ron Weiner is looking for directors for Tempo. The only requirement is that you be present on Wednesdays, and are in a directing course. If you would like to see the show, all students are invited to be part of the studio audience. For more information, call Ron Weiner in the Television Department or visit the show's taping from 10 a.m. to noon on Wednesdays in the 600 S. Michigan building, Room 1501, Studio A.

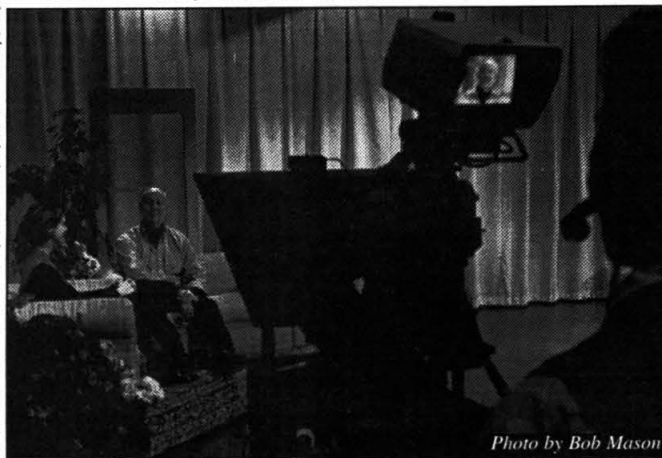


Photo by Bob Mason

On the set of "Tempo," Columbia's new talk show.

Web: Columbia's Web page has grown unchecked like a weed, and administration has decided to take control--but procedural questions remain unanswered

Continued from page 1

ested in this issue bring together a policy."

Thompson said he anticipates completing Columbia's Web page by the end of the semester, but in a memo obtained by the Chronicle, one TLTR group

member described its actions so far as fast and impulsive. "The college seems to be in a panic about what is allowed on the Web."

Among the first moves the TLTR group made was removing several computer links to Columbia resources from the college's Web page. Links to faculty openings at Columbia's Academic Departments, a strategic plan for the development of information technology, and the Center for Black Music Research were all eliminated. The only added link was Columbia 2, which includes a mission statement, a message from President Duff and a registration form.

According to Thompson, the link to Columbia's academic departments was removed because it was misleading to people unfamiliar with the college.

"Only three academic departments were represented in a very ragtag fashion," he said. "So if you did not know Columbia, you would think the college only offered courses in three areas." Thompson went on to say the academic department link would be gone until all departments had submissions.

Ed Morris, who chairs the Television Department--one of the academic departments that was removed--said he agrees with Thompson but is unsure about his methods.

"I agree with Peter that we need to redesign the Web page," Morris said. "I called him and said that I didn't prefer to have all our course syllabi on the Web page and he said, 'Don't worry about it because it is my intention to take it down and to put up an announcement saying that the page is under construction.' Now if he didn't do that, that could be questioned."

Thompson not only removed

the syllabi from the Television Department link, he removed the entire link. As of this writing, there is no announcement stating that the site is under construction and the Television Department was given no time frame for being back on the Web page. But Thompson said a listing of academic departments will be up soon.

Thompson listed his reasons for removing the links: the listing of faculty openings only contained one entry, the strategic plan for the development of information technology contained sensitive material and should not have been on the Web page in the first place and the Center for Black Music Research's page contained no information. CMBR members refused to comment on the issue.

"The second chapter of the strategic planning documents included a very candid self assessment that was only for internal use," Thompson said.

Thompson said before being included on Columbia's Web page, the entire college community has to understand that there has to be a real concern with clarity and facts before being published on the Web. From now on, every organization wishing to be included on Columbia's Web page must be reviewed and approved.

"There has been an essential confusion between items fit for external consumption and items fit for internal consumption," Thompson said. "Staff and students are internal readership. When you publish on the Web, you publish to the world."

Although criteria for acceptance is still sketchy, Columbia President John Duff said any decision to deny a group or department admittance on the college's Web page can be appealed.

"Everyone will get a hearing

on it, don't worry," Duff said.

To get a decision overturned, a group or department would have to appeal to Academic Dean Caroline Latta and then to Provost Bert Gall, both members of the TLTR core group. Duff would only hear appeals after being heard by Latta and Gall.

Brian Katz, a TLTR core group member and Columbia's facilitator for faculty training, said that reviewing items before being added to the college's Web page is not equivalent to censorship.

"It is not censorship, it is an editorial policy," Katz said. "A newspaper has an editor--how is an editor different from a censor?"

While most items up for consideration for publication on Columbia's Web page are only read by students and staff, Journalism Department Chair Nat Lehrman, using the Columbia Chronicle as an example, said that Thompson's job of deeming things fit or unfit to represent the college shouldn't apply.

"Nobody tries to direct what goes into the paper in its consumption by the college community and I don't think anyone should go near it when it goes out to the Web," Lehrman said. "It is a student paper, not a public relations document for the college."

Currently, the Chronicle cannot be accessed through the college's Web page, but Thompson said it will be linked to Columbia's Web page within the norms of student newspapers at other colleges and universities.

Although Thompson's group is still in its infantile stage, it has made significant changes to Columbia's Web page. Whether it means salvation for a poorly constructed Web page or censorship of a Web page that was improving, remains to be seen.

STUDENT TRAVEL



STA Travel is the world's largest
travel organization specializing in
low-cost travel for students.

Student Airfares
Packages for 18-34 yrs.
Domestic Discounts
Travel Insurance

Eurail Passes
ID cards & hostel membership
Around the World
Spring Break

312-786-9050

429 South Dearborn Street
Chicago, IL 60605

http://www.sta-travel.com

STA
STA TRAVEL
We've been there.

Columbia College Chicago Presents:

Women's Voices

A Celebration of Women's History

March

18 Monday	19 Tuesday	20 Wednesday	21 Thursday	25 Monday	27 Wednesday	28 Thursday
11:00-1:00 p.m. Documentary Film: <u>Ana Mendieta:</u> <u>Tierra de Fuego</u> With Nereida Garcia-Ferraz, Director and Raquel Mendieta Hokin Gallery		11:00-12:00 p.m. "Women and Global Connections" With Jennifer Hill, Guest Speaker Room 709 Wabash				11:00 a.m. "Who Owns the House Anyway?!" Women and the Culture of Building in West Africa" With Ikem Okoye, professor of Art History, Northwestern University Hokin Hall
	2:00-3:00 p.m. "Dancing in the Light" Featuring Nana Shineflug - Dance Performance Hokin Annex		2:00-4:00 p.m. Songs, Stories, and Spirituals With Dr. Jean Lightfoot, Dean of Students and Emily Hooper, Story Teller Hokin Gallery	1:00-2:00 p.m. A Poetry Reading by Gwendolyn Brooks Ferguson Theater		
5:00-7:00 p.m. Opening Celebration Reception Photographic Images of Women by Women With Karla Austin, Percussionist Hokin Annex		5:00 - 7:00 p.m. Chicago Women of Accomplishment Panel Discussion with: Dr. Gloria Jackson Bacon, Helen Valdez Moderator: Christine Somerville Hokin Annex			5:00-7:00 p.m. <u>The Belle of Amherst</u> A One woman play based on the life of Emily Dickinson Performed by: Gigi Bullington Hokin Hall	

Sponsored by:
Student Life and Development



Dorm. from page 1

in room 801, it was the case of the missing phone money--\$400 to be exact.

Like many colleges, Columbia is not responsible for phone payments, but is just the facilitator. When students "skip out" on paying the phone bill as Olson accused Brookbank of, the other students are faced with the responsibility of paying the bill. Ironically, the phone bill was in Olson's name.

When confronted by his roommates, Olson said the check got lost in the mail. The other roommates, not swayed by the story, dubbed Olson a liar. Eventually, the roommates called Olson's mother, asking her to pay his part of the phone bill. Soon thereafter, tensions reached a fever pitch between Olson and his roommates.

"The phone bill was in my name, why would I want to mess up my own credit?" Olson said.

Olson felt that Brookbank, who laid down the rules and spearheaded the crack-down on Olson, was not treating the situation like an adult.

"It got to a point that we were about to get physical between myself and Mike," Olson said.

During the conflict Rodgers found himself acting as the unofficial resident assistant when one couldn't be found. In the end Olson moved out.

"I just had to get out, there was too much going on," he said. "No one ever came to me, it was always said behind my back."

But that's just one of the problems of living with strangers. For example, food is a major concern with Brookbank, who is generous with sharing but requires that you ask first.

"I'm not stingy with my food," he said. "It's only natural that you don't eat someone's food and that if you do, at least let the person know," Brookbank added.

Cameron Riggs, head resident assistant of Columbia's dorms, said that the complaints of the roommates in room 801 are typical complaints of dorm residents. But Rodgers said that Riggs, whom is also the resident assistant of their floor, was never around. Brookbank's major complaint has

been with Riggs also, who he said didn't come by to talk to them for over a month.

"We never saw him. He was supposed to come over and talk to us and check the apartments out for possible problems," Brookbank said.

Riggs admitted that last-ditch efforts could have been made to save face between the residents. But like many resident assistants, there isn't much time to perform all their duties. By Riggs' own admission, he didn't mediate like he should have.

"I heard it through other people," Riggs said. "But they never came to me in the first place."

Roosevelt University, which has traditional dorms, experiences many of the same dorm pangs as Columbia.

Roosevelt student Prince Akbar lives in the dorms and is currently staying with an international student from Kenya.

"I was very specific with my application and it's worked out pretty good," he said.

Akbar, who is a member of the Nation of Islam, said he wanted to room with another Muslim. "I see Patrick, [Akbar's roommate] studying hard in school and he wants to go back to Kenya and take what he learned here [USA] to his people," he said. Akbar escaped roommate problems but couldn't allude another common problem, cost of living at the dorms, which is the reason he said he is not returning in the fall.

Jane Sullivan, a resident assistant at Roosevelt University, refused to speak about specifics on her floor but acknowledged that it wasn't easy living in the dorms. "There are everyday problems that are bound to happen," she said.

Both Columbia and Roosevelt offer a

wide array of social activities to keep residents active. Columbia offers several panel discussions, such as one on the O.J. Simpson verdict, which drew many to talk about race relations. Some of the male residents in Columbia's dorms go to Grant Park and play football, a way to get more involved with others in the dorms.

Roosevelt offers activities dealing with international students and eating disorders.

Sturdevant feels that a lot of tension occurs on campus because of cultural differences. "Race relations are reflective of society, it has more to do with cultural differences," he said.

Rodgers explained that inevitable problems can work out if each party makes an attempt to contribute to the solution. Committed to quelling some of the problems, Rodgers is determined to make it work.

"I like the dorms, and I'm trying to make it work. I'm tired of getting blamed for everything," Rodgers said.

Like most colleges and universities, Columbia residents have the option of washing their clothes in the college facilitated laundry room. "It's expensive to

wash your clothes down there, so I just go home to wash mine," Brookbank said. But students who can't go home are forced to use the college's facilities.

For the roommates who stay in 801, some adjustments had to be made when Olson left and a new resident, Tom Bailey, moved in.

Brookbank said that he will be returning next semester, and if he had a choice, he wouldn't want to stay on the eighth floor. "It's too isolated on this floor, there are only two rooms," he said.

Sturdevant is going to apply for a residence assistant job.

Rodgers is planning to try to weather the storm between him and his roommates until the semester is over and hopes to return next year.

As for Olson, who left for another dorm, he will not be back, opting to move into a less expensive apartment with his new roommate.

The residents in 801 and throughout all colleges and universities have all taken, in one form or another, a crash course in living, cultural and patience skills that isn't offered at home.



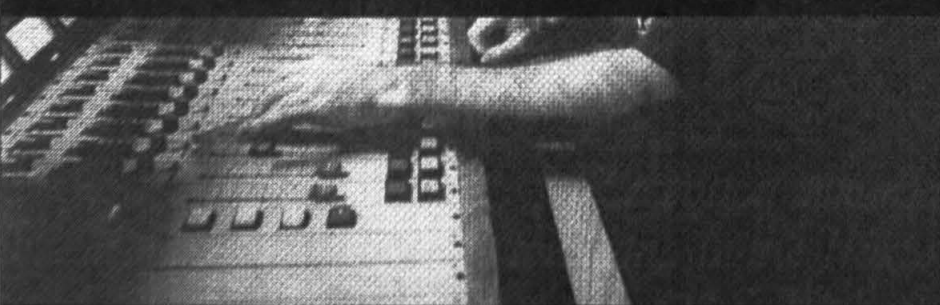
Photo by Laura Stoecker

Students who live in dorms, like the ones above, often face problems despite being close to school.

hermann



conaway



scholarship

hermann conaway scholarship

Are you an outstanding student? Do you actively demonstrate leadership ability? The **Hermann Conaway Scholarship** may be for you.

The awarding of this scholarship is based on leadership ability, academic achievement and demonstrated financial need.

The Hermann Conaway Scholarship totals \$2000.00 for one academic year; \$1000.00 for fall '96 and \$1000.00 for spring '97.

Application forms and details available through:

Office of Financial Aid, 600 S. Michigan,
Room 303, OR

Office of the Associate Provost, 600 S. Michigan,
Room 300

**application
deadline:
april 1, 1996**



Columbia College Chicago
600 South Michigan Avenue,
Chicago, IL 60605
312-663-1600

Columbia College admits students without regard to age, race, color, creed, sex, religion, handicap, disability, sexual orientation, and national or ethnic origin.

CALL FOR ENTRIES

1996 Student Honor Exhibition

SUBMISSION OF WORKS

May 2 & 3, 10 am to 4 pm
& May 4, 12 am to 4 pm

Juried by Adam Brooks, Curator, Refco Inc. Collection

WORKS IN PROFESSIONAL, APPLIED AND FINE ARTS

Columbia College Art Gallery
Eleventh Street Campus
72 East Eleventh Street

EXHIBITION DATES

May 17 through May 31, 1996
Columbia College Art Gallery

AWARDS

The President Purchase Award and
Vice President of Academic Affairs/
Dean of Student Services
Purchase Award

Totaling more that \$3000

Details for the submission of work are posted outside The Museum of Contemporary
Photography and the Columbia College Art Gallery

WOULD YOU LIKE TO BE AN



STUDENT?

Then don't take chances!



WE HAVE ANSWERS!!



(to your
Science &
Mathematics
Questions)

FOR FREE HELP:

Visit the Science & Mathematics Dept.
Learning Center
Wabash Building
Room #511

Mon, Tue, Wed, Thu 9 am - 7 pm

Fri 9 am - 5 pm

Or, Call 663-1600, Ext. 5545
for more information.

THEN, SAIL RIGHT THROUGH THE SEMESTER!!



Columbia College Chicago, Career Planning &
Placement and the Dept of Film & Video present:



Film &
Video
Career Day

Thursday, March 21 at 1:30PM
600 S. Michigan in Room 921

Join us as we welcome professionals from the film and video community to speak about the variety of career opportunities available. A question/answer session will take place, followed by lunch.

Representatives from the following fields will be appearing:

Animation
Directing
Screenwriting
Non-Linear Editing
Professional Associations

Seating for this event is limited. For more Information contact:
Career Planning & Placement at (312) 663-1600 ext 5280.

Letters to the editor

Persecution Post

At the suggestion of J. H. Biederman, Managing Editor of the Chronicle, I'm announcing the inauguration of the "Persecution Post"—a new Columbia College student newspaper dedicated to the fair and accurate reporting of what Biederman calls "crybaby" minority issues, which are questionably covered in the Chronicle.

The Persecution Post will feature pictures which one can easily identify as having people in them, well-written articles so that the writer is able to sustain an argument for more than six paragraphs, and one which will never use the word "political correctness" as a club by which to beat down and silence people who are different from what we may be used to. The Post will be directed to fighting hatred, bigotry, homophobia and racism—in many forms. In other words, we will encourage an open, democratic dialogue in our letters to the editor.

We will not ignore student activities on campus because we disagree with the politics, sexual orientation, race, creed, color, etc. Rather we will seek to honestly report the activities of students of all kinds on campus, whether or not we think they are members of "oppressed communities" which may have a "persecution complex" based on being "persecuted for so long that it becomes part of their identity." Heck, maybe they're right...we'll give them the benefit of the doubt and an opportunity to prove it.

We won't sit in our "ivory towers" and pontificate about student groups being in their own "self-absorbed" world just because they point out obvious journalistic bias. The Persecution Post will strive not to patronizingly throw editorial "bones" to groups just to say they are fair, then turn around and denigrate them in print because we have the means to do so. We take journalistic ethics seriously.

If you would like to join the Persecution Post, come to Lambda Force's meetings.

Veronica Drake
Lambda Force
Staff Advisor

Post-Persecution

I certainly hope that I'm one of many literate and intelligent "oppressed" people that were offended by John Henry Biederman's column on March 11. Mr Biederman, I know you think that you're our very own Mike Royko, but what you lack is humor, style and class. As a gay man, I was personally offended by your column. Not because I have a "persecution complex," but because you overstepped your boundaries. The complaints lodged by the Lambda Force was legitimate. The article was poorly written, biased, and should never have made it past an editor's desk. A simple response would have been an apology. It's what I had expected to see in the paper. Instead, there is the ranting of some straight white "managing editor" who thinks everyone needs to know his opin-

ions. Managing editors should MANAGE, not show their own bias to various social and ethnic communities. Secondly, (and I promise to keep this under four pages, Mr Biederman, seeing as how you have a difficult time reading long cohesive arguments) as a gay WHITE man, I was offended that you decided not to just cast your bias over just gays and lesbians, but over all ethnic racial and minority groups. It's true that a persecution complex can and does exist, but usually there is some strong reason for its existence (hmm, perhaps slavery, the holocaust maybe. I just don't know why all these people feel persecuted!) and in identifying it in an inflammatory way, you only succeed in pouring more gas on the flames. I mean, it is one thing to dislike political correctness, that seems to be the new national backlash. But it's quite another to be mean-spirited and bigoted. Next time the Chronicle prints an article about the Lambda Force, how about doing your job and editing it. Or will you be too busy campaigning for Buchanan, Mr Biederman?

Eric Smith
Senior and
"Self-Absorbed" Fan

Vending Machine Victim

I wish to call your attention to the rising number of instances where the school's vending machines are ripping off students. We would all like to know what the administration is going to do about this out of control problem. One solution which I think would put an end to the problem would be to make all snack foods and liquid refreshments free to students with a valid ID. Another solution might be to have actual human vendors patrol the hallways with those peddle carts.

Even when the machines don't rip you off, there are many times when you receive the candy only to find that someone has taken the bite out of your treat. How would you like to get a Three Musketeers bar with a bite mark at the end of it?

What really put me over the edge was when I selected a brownie from the machine on the 13th floor of the 600 building and a petrified rat dropped out into the retrieval chute. After I threw up in the bathroom, I started writing this letter. Please help us. We are just dying out here. Help. Help.

T.Weckerle
Television major

The Chronicle invites
readers to send letters
and comments to the editor.
Please direct all correspondence to:

Letters to the editor,
Room 802, 623 S. Wabash
Ave., Chicago, IL 60605.
You may also send e-mail to:

Chronicle@dns.colum.edu

Letters may be edited for
clarity and length.

How's Your Steak?

John Henry Biederman
Managing Editor



Forecaster Disaster

"Not now, John, I've gotta watch the weather." I hear that all the time. The strange thing is, most of the people who have to see the weather are those who don't need to know it. Most of us don't work outside, and for most of the year in Chicago, none of us are planning picnics. Still, it's an obsession.

What makes it more bizarre is that good sense demands we look outside each morning to make sure we're dressed properly. We'll put off something as good as sex to see a forecast we don't trust.

Hmm.

I conducted a survey of just how accurate weather forecasts are. For one month, Monday through Friday, I kept track of the temperature and precipitation forecasts, by the Tribune and the Sun-Times alternately. I rated "same-day" forecasts through "five-days," and compared the predictions to the actual weather. I gave a leeway of 10 degrees between high and low temperatures, and one "level" for precipitation. If trace snow was predicted, for instance, I wouldn't count it wrong if there was actually none.

Overall, 73 percent of all forecasts were wrong. "Same-day" forecasts did the best (only 59 percent wrong) while, for some reason, the two-day forecasts came out worst: One hundred percent were wrong.

Hmmm.

I got Tom Bobula, weather director at WBBM-Channel 2, on the blower. Tom, although unable to fully explain our affection for weather, knows where his came from. "When I saw the tornado in the Wizard of Oz, it scared the devil out of me. Since then, I've always been interested in weather."

We know if there was a lot of snow after a given day, but any newspaper or TV station that doesn't do a big story on it loses out. I called Bobula during the week of March 4, when snow was falling like the careers of the members of New Kids on the Block, and he said, "It's a big deal. Well, we have to make a big deal out of it anyway."

Meteorology is improving. And Bobula points out that it's important.

"When you look at old records, weather has always been weird," he said. "But really strange things have happened in recent years," he said. "The Greenhouse Theory is showing credence."

And people are quick to point out that extreme weather warnings have been proven to save lives. Still, it's a frightening commentary: There are some people who, literally, have to be told to come in from the heat or cold.

I place weather mania in the same category as astrology, on some levels. In the back of their heads, people know you can't place much faith in the predictions, but they want desperately to believe.

Tom's a great guy. I regained my hope in meteorology, and think we have to keep trying. Still, I'd like to go back to the old forecasts, where puppets and women in lingerie gave the TV forecasts.

"I'd rather not see a return to those things," Bobula said.

But maybe there's still hope for even that. After the '90s, anyway.



Caught in a Web of red tape

Funny that at Columbia College Chicago, sought out by many as the most liberal of arts schools in the city, administration is taking editorial control of our World Wide Web page, citing reasons which include "saving us from embarrassment" and making our image suitable for a worldwide audience.

In a front-page news story ("Admin and the Web: Sense or censors?"), News Editor Bob Chiarito writes of how organizational problems surrounding our World Wide Web site are being solved, in our opinion, through a hasty, power-mongering move that threatens to do more harm than good to the free expression of students.

Since March 1, one man, Academic Dean Peter Thompson, has had what amounts to dictatorial control over what the college is allowed to say to the world through the Web. Many links have been outright removed—some, according to Thompson, because they were incomplete and/or misleading and others because they were deemed "sensitive" or "unfit to represent the college."

Thompson insists that his personal role will decrease once a policy is put into effect, and he has created the Teaching, Learning and Technology Roundtable (TLTR) to develop parameters for deciding what can and cannot be placed on our site. Thompson seeks to assure us by saying that someday students may be involved as well.

President Duff, too, is quick to attempt a quenching of our fears, indicating that anyone denied admittance will be allowed an appeal. That appeal, however, would have to go through Academic Dean Caroline Latta and Provost Bert Gall, both members of the TLTR—some of the very people who made the initial decision.

Perhaps all of Columbia's administration should be required to retake American history courses, focusing on the "division of powers" clauses in our Constitution.

Journalism Department Chairman Nat Lehrman believes that the Chronicle, but one Columbia institution recently fallen prey to Thompson's link-slashing, is well qualified to decide what it publishes—electronically and otherwise—stressing that our paper is not another public relations tool for the college.

Some skeleton of organization is undoubtedly necessary for Columbia's World Wide Web site. We believe that the solution can be found within Lehrman's reasoning. We, the students and faculty comprising our respective academic departments, are the ones most capable and educated in our respected methods of expression. And we are the ones who should rightfully have the final decision of what we will say to the world.

Laying the veto on the line

At long last, Congress is focusing its attention on a matter of government efficiency. Between the partisan quibbling over debt ceilings and the "we know what's best for you" bills (v-chips, abortion restrictions, etc.), GOP congressmen have managed to reach an agreement—between both houses no less—on a bill to enact a line-item presidential veto.

The line-item veto is a long-overdue measure for legislative sanity, allowing the President to accept or reject individual proposals in a bill approved by Congress. A blanket line-item provision would prevent unrelated, and often stealthy, legislation from becoming law simply because it is tacked on to an unrelated bill. For instance, President Clinton was recently forced into requiring the dismissal of HIV-infected military personnel simply because it was attached to an otherwise sound piece of legislation. A similar situation occurred with Gov. Edgar's approval of employers' right to monitor employees' phone conversations.

In this case, the line-item veto at issue would only apply to spending bills, allowing the President to cut or reduce (but not increase) particular allotments. But it's a step in the right direction. Legislative proposals should not mix measures and morals, and politics should be less a game and more an intellectual process.

The line-item veto has mixed prospects for ever becoming law, but its serious discussion is a credit to Bob Dole (R-Kan.) and the GOP. Although its stalemate of almost a year was largely due to partisan politics (the extra executive power would currently go to a Democratic President), serious work on the proposal shows that our legislature is capable of improving our tangled political system.

Hats off to Congress, for a change. Now, if someone would only propose doing something about that silly filibuster thing...

Stuff From Staff

Bob Chiarito
News Editor



Psychic solution? Not!

Last week I had lunch with a sister of one of my friends'. The friend I am referring to died about a month ago, leaving a loving family and hordes of friends wondering why.

In her own efforts to find a reason, my friend's sister sought the advice and infinite wisdom of a psychic. I knew, before she spoke another word, exactly what the psychic said.

The psychic told her that her brother had served his purpose on earth and other lines of the same sort. Basically, what she wanted to hear and although not wrong, not correct. Not at all.

It seems to me that overall, psychics are filled with as much wisdom as a grapefruit. The only spirit they are in touch with is the spirit of the almighty dollar.

Before I dedicate the remainder of this column to exposing psychics as who they are, (escaped 7-11 workers), let's pretend a little.

Let's pretend that Columbia College is not an institution, rather it is a person. Let's also pretend that this person went to renowned psychic Madame Ifo O. Sheet to have the secrets of the future unlocked.

Obviously the first question Mr. Columbia would ask would be, "Am I always going to have a ridiculously stupid academic calendar?"

Of course, Madame O. Sheet would say "In your future I see the fall semester beginning in late August and ending in December. Naturally, the spring semester would begin in January and end in May."

The next question Mr. Columbia would ask is "Do you see registration problems in the future?"

To that question, Madame O. Sheet would reply "I see competent employees working for you, along with a system of telephone registration. With that in your future, all your registration problems will be gone."

Mr. Columbia would then proceed to ask "Will my elevators ever be safe, fast and a joy to ride in?"

To that question Madame O. Sheet would say "Yes, I see a day when the elevators will be lightning quick. In fact, you will kill two problems with one effort by hiring all the homeless vagrants that hang around outside your buildings to clean and operate the elevators."

Mr. Columbia, perplexed by how he would pay the homeless for their services, would then ask "How will I get the money to pay them?"

"That is obvious to me," Madame O. Sheet would say. "You will have a super cash stash because tuition will be a super value, almost a steal."

Mr. Columbia, not clear on how he could decrease the cost of tuition in the future, would then say "Wait a minute Madame O. Sheet. Please tell me how I can lower tuition."

Madame O. Sheet, wondering how Mr. Columbia could be so blind, would reply: "You silly guy, your employees will come to work daily and work 40 hours a week, even that Gall lad. That will save you thousands of wasted dollars every year."

But of course Madame Ifo O. Sheet would live up to her name and, like psychics, she would be wrong.

New Spertus wall beautifies Michigan Ave.

AROUND COLUMBIA

By Jackie Gonzalez
Staff Writer

For months, plywood covered the windows of the Spertus Institute of Jewish Studies, which were broken by vandals. Columbia students on their way to classes recently may have noticed that the building has been given a new look and now adds beauty to Michigan Avenue.

The Institute has changed the front of its building from a display of photographs of Spertus activities to an ivory colored marble wall.

Spertus began the renovation project to the front of 618 S. Michigan Ave. in the fall of 1994 when a committee interviewed 10 architectural firms for a design that best suited Spertus. The committee liked the design of Solomon Cordwell Buenz who renovated the Chicago Hilton and Towers, and all Crate and Barrel stores. "We were very impressed by the work they had created for other clients and knew they would do great things with our space," said Marvin Cutler, Director of Finance and Administration at Spertus.

Phase one of the two-year construction plan for Spertus was completed with the circular stone facade on the face of the building. Phase two will be completed in the fall of 1996 with the remodeling of the Asher Library, the Chicago Jewish Archives, Spertus Museum galleries and Spertus College.

Another part that will be under construction is the sculpture garden that is now a vacant lot between Columbia's Michigan building and Spertus. This space will offer more sculptures for public viewing.

Before construction began on the building the committee decided on a few things that they wanted the stone facade to incorporate such as being sprayed with Siloseal making it graffiti-

proof. The building also has "pigeon protection" in order to discourage pigeons from perching on the facade, and Spertus followed guidelines set out by the United States Humane Society.

There is no significant meaning behind the circular facade stone wall, but there is a reason behind the renovation of Spertus. "The building didn't say who we were," said Cutler. Another reason for a change was that they needed a new image and to be more modernized, Cutler said.

Spertus came upon the idea of the stone facade for two purposes. They no longer wanted their windows to be vandalized and they wanted a warm, inviting atmosphere for the public. The window display told a story about Spertus, but never invited onlookers into the facility. This was something that Cutler wanted to change because he wants people to venture inside the building and see what it is all about.

The Minnesota Northern Buff Stone is circular so that those who are walking north on Michigan Avenue will be inclined to follow the wall into the building and discover what is inside. The stone also has the Spertus logo etched into heavy tapestry which is a flame with "The light of education" imprinted in Hebrew underneath. The flame represents that there should be eternal light.

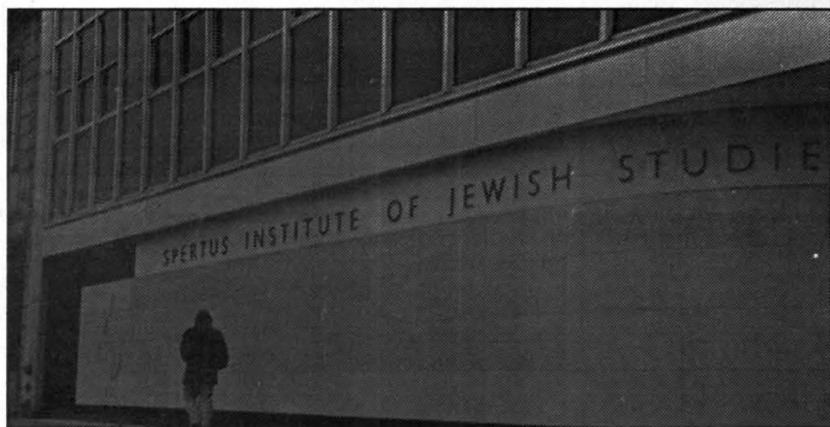
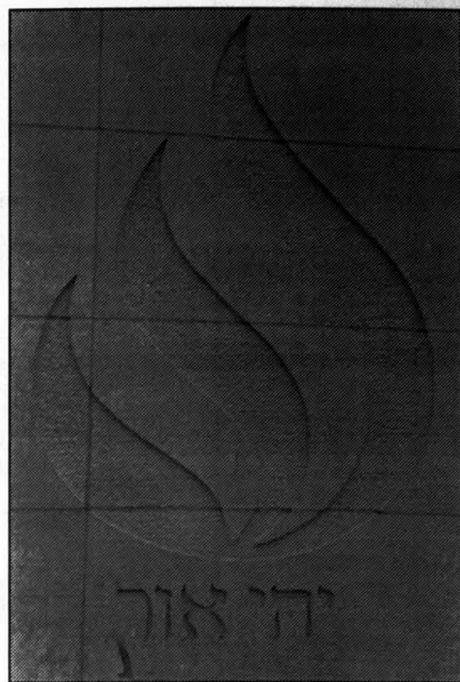
Spertus offers many things to the public such as a tribute to those who died in the Holocaust. Gov. Jim Edgar opened that exhibit last year in July. There is also an artifact center which offers the chance to explore archeology.

The building that houses Spertus was built in 1913 and once belonged to IBM which used the building for office space. IBM left in 1974 making it a home for Spertus.

WHAT:
The Spertus Institute of Jewish Studies new ivory marble wall which is a graffiti-proof treat for the eyes.

WHERE:
618 S. Michigan Avenue

Photos by Natalie Battaglia



Nick Cave commits the perfect crime

By Rob England
Correspondent

At this time last year, the diva of darkness, PJ Harvey, released "To Bring You My Love." The album offered an honest, albeit gloomy story of love and the loss thereof. In all its dark glory it was hailed as one of the year's best.

Now, Harvey's male counterpart Nick Cave has decided to tell what he sees in darkness. Considered a pioneer in the field of gloom by many, his entire music career has been spent looking at the down side of things. From his initial incarnation, The Birthday Party, to his current band, The Bad Seeds, songs expressing a positive message are few and far between.

Much is the same on the band's latest release, "Murder Ballads." The album contains exactly what the title promises — dark, dreary songs in which murder is commonplace. Instead of presenting himself as a homicidal maniac, though, Cave comes across as the expert narrator, here to help the listener understand why crimes like this occur and the effects they often have.

The opening track, ironically titled "Song of Joy," is an excellent example of this. On "Joy," Cave tells the tale of his wife and children's gruesome murder. He is spared, only to be tortured by the words the killer scribbled on the walls, from "Paradise Lost" by John Milton.

Cave plays all sorts of roles on "Murder Ballads" — often the murderer, sometimes just a bystander, and even the victim in "Henry Lee" (he is killed by a jealous woman, sung by Polly Jean Harvey).

The tales of doom and despair climax with "Where The Wild Roses Grow," A haunting duet with Cave and the queen of the "Locomotion," Kylie Minogue, the song tells the story of murderer and murderess. Minogue plays the role of the innocent "wild rose"

named Elisa Day who is swept away by Cave and his seemingly good intentions. Like all of Cave's compositions, though, he has a dark ulterior motive. As Elisa Day sits upon the roses waiting for her lover she recalls, "The last thing I heard was a muttered word/ As he stood above me with a rock in his fist." But, similar to most of the crimes presented on the album, Cave refuses to let this be another senseless homicide. "As I kissed her goodbye, I said 'All beauty must die' / And

different style.

Like any talented story teller, Cave excels at the detailed development of his characters. From "that bad motherfucker called Stagger Lee" who kills to maintain his brutal image, to poor Mary Bellows, whose punishment for leaving home and trusting strangers is one of death, Cave creates a wide variety of characters which helps to keep each song fresh.

In "The Curse Of Millhaven" Cave plays Loretta, the town misfit identified as a murderer. Not only does she kill half of the town, but she then sings about it gleefully — a feeling Cave and The Bad Seeds capture with the supporting up-beat polka music.

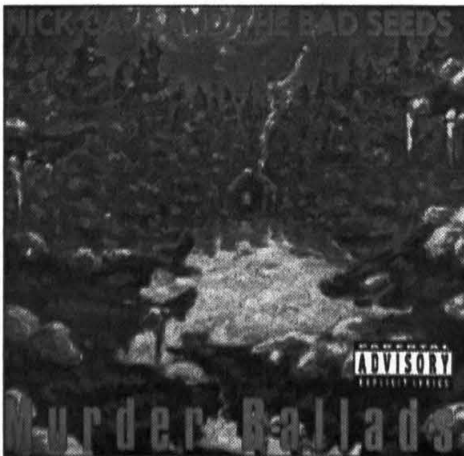
This song is joined by the operatic grandeur of "Song of Joy," the folk infused "Henry Lee," and the straight blues of "Crow Jane." It is this diversity that allows Cave's satirical gloom to be poignant and poetic rather than simply gloomy.

The album concludes with a "We Are The World"-like version of Bob Dylan's "Death Is Not The End" from 1988's "Down In The Groove." Featuring Minogue, Harvey, Shane MacGowan and an army of fellow gloom-rockers, the tune takes on a different meaning than originally intended.

The optimist would probably view "Death Is Not The End" as a promising insight into the after-life. No matter how disastrous your life may have been prior to death, your spirit will prosper in the worry-free after-life.

Cave's version, however, seems to offer a fittingly dreary alternative where death may be the end of life, but the spirit will have to deal with these evils for eternity.

Sure it may be intense and a little too deep for many listeners. It also may be a bit too allegorical for those not willing to dive into the lyrics. But above all, Cave's dark world simply might frighten people. Fortunately for Cave, his darkest moment is also his brightest.



lent down and planted a rose between her teeth."

Where most albums suffer from the inevitable let-down after such intense emotion, "Murder Ballads" is able to hold that intensity at a constant level for the whole of the album. This is easy for Cave because each song is presented with a simple, tormented story and a

*Columbia College's
Author's Alliance, African Heritage
Committee, English & Journalism
Departments, Women in the Arts
Committee & Student Life & Development
Invite you to share*



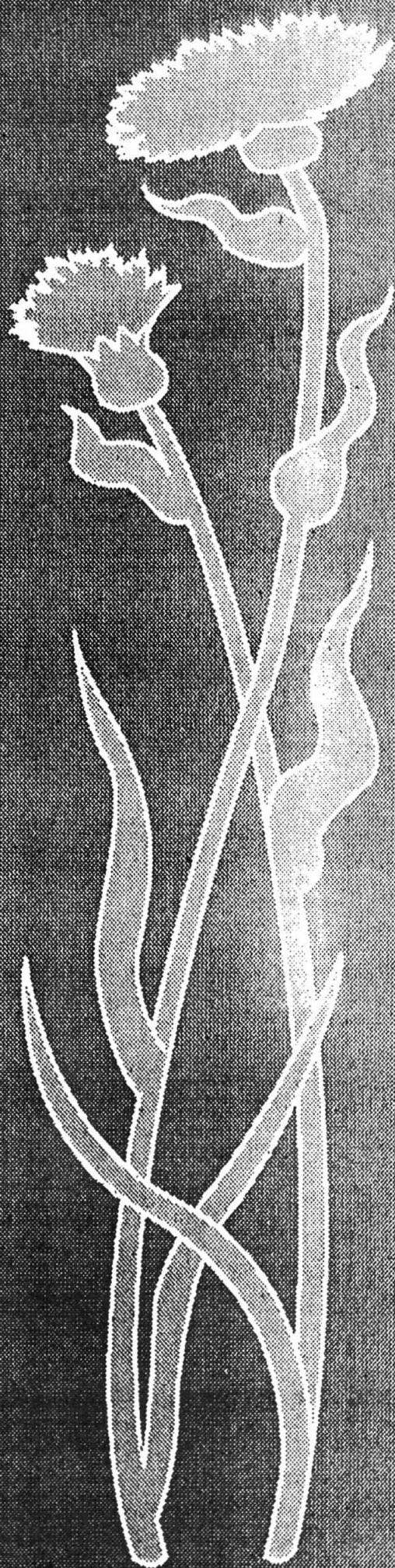
*A Poetry Reading
by
Gwendolyn Brooks*



*Monday, March 25, 1996
1:00 p.m. - 2:00 p.m.
The Ferguson Theater
600 S. Michigan Avenue*



*Reception immediately
following in the Hoktn Center
623 S. Wabash*



'The Truth' comes out at Cafe Voltaire

By John Henry Biederman
Managing Editor

"The Truth," produced and directed by Columbia graduate student Elizabeth Ward, seeks to explore the title subject through three small plays, each written by a separate playwright. The presentation marked the debut of Ward's OverBored Productions. Dubbed as thematically related plays, the three are so loosely related that it's impossible to review "The Truth" without looking at each separately.

In "Curse the Darkness," a young couple argues the validity of organized religion. Set in the couple's bedroom at night, a deep discussion ensues after Tracy (Tiffany Peterson) expresses worry over the afterlife fate of a friend's grandfather. Tracy thinks the man will go to hell because she forgot to light a prayer candle as part of a Catholic ritual and Mark (Danny Ahlfeld) proceeds to ridicule the overall concept of religion.

Edward J. Underhill, an attorney and the play's author, has won the Chicago Lawyer Fiction Contest, but judging from "Curse" the stage isn't exactly his forte. The play is scintillating, and the intellectual themes are brilliant, but the dialogue comes off more as essay than drama.

Admittedly, much of the problem stems from Peterson and Ahlfeld. Peterson seems like she's reading from a teleprompter. At multiple points in "Curse" she lets a giggle loose—not because the role demanded it, but because she couldn't control her funny bone. Ahlfeld gave, for the most part, a fine performance, but he had a problem acting out intimacy. During the play, as the couple sits in bed, Mark makes numerous advances toward Tracy (hugging, snuggling close, etc.)—all of which come across as forced.

The ending is a tad cutesy, and it doesn't follow the solid logic of the dialogue leading up to it, but that's beside the point. You don't have to agree with Underhill for the play to make you think.

In the second play, "Let's Spend Money," the opposite problem emerges: Some fabulous performances almost save a confusing, intellectually vapid script. Three actors portray eight characters in a Melrose Place-like situation: Everybody's having affairs (hetero- and homosexual) with everyone else, a couple's getting divorced and an old man is dying.

Playwright Michael Burke has published stories in some reputable publications, but "Money" proves that even he has a bomb now and then. This play is structured like a web

spun by a spider on drugs. The viewer keeps thinking that all the parallel story lines will make sense by the ending, ala "Pulp Fiction," but the ending is but an explosion of confusion. Tiffany Peterson churns out plastic performances for three separate characters. Actor Jonny Pupillo played his two characters (the dying old man and a suicidal gay man) eloquently, but only J.D. Mathein gives a performance capable of making this mess of drama occasionally enjoyable.

Mathein plays a doctor having an affair and a nightmare husband who has a fondness for shouting "Let's spend money!" Through those three words alone, Mathein whipped the crowd into an uproar of laughter. What's more, his serious roles in the play moved the audience in the opposite direction as he proved himself a master of versatility.

"Not Seven," the final play of the trio, was written by Elizabeth Ward herself, a former Chronicle writer. It is an intelligent, thought-provoking play (if a bit too long for what it encompasses) and, coupled with another stupendous performance by Mathein, it alone makes "Truth" worth the ticket price. "Seven's" ribald story line tears stereotypes apart through the friendship of Jody (Roian Phillips) and Wes (Mathein). Jody's a lesbian who embarks on a period of one-night-stands. Wes is recently divorced and exploring homosexual leanings with a desire for a committed, monogamous gay relationship.

"Seven" works so well because, in addition to a pair of fine actors, the characters poke fun at the straight world, the gay world and all humanity in the process—which has the strange but soothing effect of making the viewers feel better about themselves.

I have but a few complaints about "Seven." Phillips' performance is, at times, a tad too energetic, over-acted. And Ward plays into the redundant, self-indulgent habit of too many wordsmiths—taking a cop-out by writing about a writer character (Wes) rather than researching how "real" people live.

My chief complaint, however, stems from a more blatant disregard for a writer's duties. At one point, through the voice of Jody, Ward bashes Camille Paglia. "Seven" bashes everyone and everything, and Paglia is ripe for the bashing, but Phillips' mispronunciation of Paglia's name is an unforgivable blemish on the director. It would seem that Ward is as unfamiliar with Paglia's work as most of those who love to bash her.

Despite its flaws, however, "The Truth" is well worth seeing.



The cast of "The Truth"

Cafe Voltaire, located at 3231 N. Clark St.,

Chicago, is different from the average coffee house in a few key ways. For one, the cafe stages plays every night of the week in its basement. It's also more hoity-toity than the average coffee house, with minimum purchase amounts and the strangest smoking policy I've heard of—whether or not you can smoke depends on the time of the day.

This author had his coffee cut off one day. I have no reason to believe this is regulation policy at Voltaire, but it's annoying to have a server supposedly "looking out for your health" with a vigilance few tavern workers display.

Nonetheless, Cafe Voltaire has fine coffee and a large selection of vegetarian dishes. I can't tell you how it stacks up, not being a big fan of such fare—I wish one of these places

Cafe Voltaire: A coffeehouse with a twist

would offer a nice, greasy burger or

Polish sausage.

As far as Voltaire's stage is concerned, it doesn't have one. It has a large basement and foldable chairs, but how you see the show depends on where you sit. One side of the audience has the benefit of graduated seating (enabling you to see over the person in front of you easily) and the other side doesn't.

The cafe isn't too well-organized. This writer arrived early, at the behest of Ms. Ward, only to be denied entry until the regular crowd arrived. And they almost forgot my press kit, catching me in the doorway on my way out.

But for a cheap, underground play, the place is okay. As long as you arrive early, you'll be able to see just fine. And if you're there for the play, there's no minimum purchase either.

-JHB

Gotta have hygiene to be a sex machine

With clothes being so revealing this season, you must remember to keep the proper body hygiene. Don't get caught in a sleeveless twin set with tiny hairs under your arms. OOPS — this goes for both men and women. Cut the hair from this

Sandra Taylor
Fashion Writer



area, unless your better half enjoys looking at your underarm hair. But understand this, some folks get excited by underarm hair. Why? How weird this all seems. I'll change the subject.

Moving on to a sexier part of the body: feet. And those sexy, sexy toes. Imagine your feet being smooth, and each one of your toes covered with red, red hot nail polish. Any onlooker would just want to drop to his feet and kiss your toes and the ground upon which they travel. And, your admirer might ask you if Leonardo DaVinci painted them for you. Yeah! We wish.

Just remember that Sigmund Freud wrote, the foot is a very primitive sex symbol. Translation: Take care of your little, long, or fat feet. That is, if you have the time (and please, for your body's sake, find the time). Taking care of the feet can be a couple thing. You know what I mean — the couple that wash their feet together, may stay together.

For the warm weather, remember to soak your feet about three times a week — particularly after a grueling week. One of my favorite foot soak solutions is plain old Epsom salt. Just thirty minutes in the water is all it takes to reduce the swelling. Ooh la la! You'll think you're in heaven, but you're not.

Encourage yourself to keep your feet pretty by buying a strappy pair of sandals. It's not necessary to paint your toes if you take care of them. But don't forget to have a pedicure. With your pretty feet looking like they have been treated like a queen's or a king's, now step, step proudly down the avenue.

It is time to consider getting rid of the dead skin off your pretty face. But remember, overenthusiastic exfoliation does more harm than good. Ask your dermatologist or an aesthetician or a doctor who offers facials.

Keeping the facial skin in top shape, one should wait six weeks between facials, says Dr. Novick, author of "You Can Look Younger At Any Age." The truth about facials is that your skin type can dictate treatment. When you think of deep cleaning you may think of clean-as-a-whistle pores. Psych! — there is no such thing as a "deep cleansing." Dr. Novick says, "No product or device is able to get down to the bottom of your pores and clean them. Nor is the promise of vacuumed skin necessary." Check out what the doctor said in an interview (I love it): "Pores aren't so clogged with dirt that you need to get the base to clean them out," says Dr. Levine, author of "Skin Healthy: Everyone's Guide to Great Skin." Now when you go to your favorite cosmetic counter and the sales clerk tells you that you need a deep cleansing. Look at him or her and purr these words: "Lies, all lies." Stop letting folks deceive us.

CLASSIFIED ADS

EMPLOYMENT

NATIONAL PARK JOBS

WORK IN THE WILD!

National Parks are now hiring seasonal & full-time nationwide in the following positions:

- Forestry workers
- Park Rangers
- Firefighters
- Lifeguards
- Trail Maintenance
- Administrative

Excellent benefits and bonuses! For more info, call:

(206)545-4804 ext. N57133

CRUISE JOBS

Students Needed!

Earn up to \$2,000+ per month working for Cruise: World Travel (Hawaii, Mexico, the Caribbean, etc.). Seasonal and Full-Time employment available. No experience necessary. For more information call:

Cruise Employment Services

(206)971-3550

Ext. C57132



CARICATURISTS!

Occasional 3-4 hour jobs weekends & evenings. Ability to capture likeness essential. Humor, car, and ability to do 8-10 B/W drawings/hour desired. Apprentices welcome. Resumes & samples to: Parody Productions, Ltd., P.O. Box 155, Lombard, IL 60148

FINANCIAL AID

FREE FINANCIAL AID

\$ Attention All Students! \$ FREE Money is currently available for College Students Nationwide. Over \$6 Billion in aid is now available from private sector grants & scholarships. All students are eligible to receive some sort of aid regardless of grades, income, or parent's income. Let us help you. For more information call:

Student Financial Services

1-800-263-6495 ext. F57132

FUNDRAISING

FAST FUNDRAISER - RAISE \$500 IN 5 DAYS - GREEKS, GROUPS, CLUBS, MOTIVATED INDIVIDUALS. FAST, EASY - NO FINANCIAL OBLIGATION (800) 862-1982 EXT. 33

SERVICES

International Students. DV-1 Greencard Program available 1-800-660-7167

TRAVEL

HOT SPRING BREAK TRIPS PADRE! PADRE! PADRE! 1-800-328-7513 FREE FOOD & DRINK PACKAGES <http://www.studentadvtrav.com>

Peters combats stereotypes

By Jill Schimelpfenig
Correspondent

In a book written by Thomas Jefferson in 1784 entitled "Notes on the State of Virginia," African-Americans were labeled, among other derogatory statements, as "distinctly inferior in reason and dull in imagination." According to Dr. Erskine Peters, a professor of English at Notre Dame University, the effect of such stereotyping against African-Americans, by Jefferson and other Americans with ties to the literary and artistic outlets within our nation, has been "the basic denial of integrity" to a human race, namely African-Americans.

In a two-part lecture entitled, "Looking Beyond the Stereotype: the example of Gwendolyn Brooks," held on March 11 in Hokin Hall, Peters addressed the historical foundations of African-American stereotyping, and presented examples of an African-American 20th century poet, Gwendolyn Brooks, who works to confront the deeply-rooted American view of African-Americans.

Peters was introduced by English professor Sheila Baldwin, who initially thought of bringing the professor to Columbia after viewing Peters in Marlon Rigg's video, "Ethnic Notions," which deals entirely with how African-Americans ended up being stereotyped in this country. "I had to get this man here," she said.

The lecture was presented to Baldwin's African-American Cultural Experience class, but was open to the public in conjunction with this month's African-American Heritage Celebration.

Peters began his lecture with a musical piece entitled, "I've Been Bucked and I've Been Scorned." He said the music refers to, "how [African-Americans] have almost been done in" by false perceptions. Peters went on to explain his perspective about the purpose behind stereotyping.

He explained stereotyping as, "a movement against consciousness which doesn't want you to think on your own. Its appeal is to the one-dimensional mind." The professor went on to explain how this process undermines thinking and reinforces systems of social control which carry a negative influence, on both races involved. The results are a continuation of racist perceptions by white people and a continual lowering of self-concept within the African-American community, he said.

To reinforce his opinions, Peters took the audience on a brief historical tour of African civilization. "We must go back to before slavery in order to have something to measure it against; a norm to model the abnormal against. Slavery is an abnormal model," he said.

Through slides of pictures taken in various parts of Eastern Africa and Zaire, Peters exposed the indigenous African habitat. According to Peters, the well-postured men and women, donned in beads and bright colors with the sun gleaming off their perfectly-toned muscles,

represented people who feel good about themselves and have their own sense of magnificence. "The sense of splendor just radiates," he said.

Peters referred to this sense of African splendor as, "a cosmic energy force and a reflection of self-esteem." He believes the Puritans of centuries ago repressed the slave's good self-concept and left in its place, by way of written communication, a legacy of demeaning stereotypes fostered upon African-Americans that the forthcoming generations of Americans, white and black, have been left to sort out.

The professor revealed the common historical and one-dimensional connotations associated with African-Americans by depicting the many past "images of misrepresentation." More than a century ago, white people contrived such caricatures as Jim Crow, Topsy, from "Uncle Tom's Cabin," and Aunt

Jemima, and subsequently these figures came to represent typical African-Americans.

Furthermore, Peters brought to the audience's attention a former popular art form referred to as the minstrel tradition, depicting African-Americans as unintelligent and apt only for servitude. This tradition that began in 1828 was coined by the professor as, "a terrible part of American history" in which the black man was played by a white man because the African-American was believed to be incapable of such artistic faculty.

Peters argued that the roots of stereotyping run very deep and have had lasting, devastating effects on our society. "The major goal of the black-faced minstrel was to create a totalized denial of any aesthetic reality for the African-American," he said.

Also, through the false depiction of this race as being

people whose survival is dependent solely upon the white man's employment, Peters said, "We get the idea of 'white man's burden.'"

After expressing this comprehensive historical background, Peters presented the audience with a truer voice for African-Americans, contemporary African-American poet Gwendolyn Brooks. He referred to Brooks as, "a woman who has taken mastery over her own voice and whose identity is stamped on her work."

Peters praised the poet for "confronting the American audience" with real, three-dimensional African-American figures in her work versus "what Americans had previously desired based upon old stereotypes." By slowly reading through three of Brooks' pieces, "Negro Hero," "What Shall I Give My Children," and "White Girls Are Peculiar People," Peters showed the audience her

commitment to improving the self-perceptions within the African-American community.

Peters made a connection between an element of Brooks' work and reality for all people. "The poet constructs her own aesthetic. One has to do this, otherwise every morning you get up, you look in the mirror, and your day is already ruined," he said.

Concluding an interpretation for the poem, "White Girls Are Peculiar People," about an African-American girl who finds respect for her own beauty while faced with a white race that tells her she is not beautiful, Peters noted, "We must stop internalizing the wrong or bad aesthetic that has been put upon us in coded message values not meant for everyone."

Gwendolyn Brooks will be speaking at Columbia on March 25 in the Ferguson Theater, located in the 600 S. Michigan Building.



Marvel of Marbles

By Danielle Hirsch
Correspondent

A reception on March 8 kicked off the opening art exhibit, "Floating Magic Colors: 6 Influential Marblers" at the Columbia College Center for Book and Paper Arts. The month-long exhibit will feature the work of six skilled marblers: Peggy Skycraft, Milena Hughes, Christopher Wyman, Norma Rubovits, Don Guyot and Mustafa Duzgunman.

The artwork is represented in many distinct artistic styles, from traditional patterned to the abstract art-deco designs. Colors such as red, yellow, blue, green and violet are vivid throughout the exhibit. The rich display of color leaves the viewer lost in each unique work. Marble designs are displayed on paper, wooden bowls, Easter eggs, stationery and bookbinding.

Marbling on paper is lined across the walls, whereas the wooden bowls and Easter eggs were arranged in glass-covered showcases. A special highlight is a 7-square-foot tent by Skycraft, named "Sunrise." Its fabric is so light that a single breath of air creates a wave of ripples in it. The color of the tent appears to be a golden, shimmery mist. However, when viewed more closely, the meticulous details of marbling are evident. The tent is modestly decorated with beadwork and feathers. A handmade quilt rests on the inside of the tent.

For amateur marblers, the procedure can be very soothing and even peaceful. For those who make a living from it, however, the process shifts to painstakingly difficult.

"Marbling is a full-time job for me," said Milena Hughes. "There is no play time at all. American marblers are more diversified, and that means more competition."

Marilyn Sward, director of the Center, explained how it's

done: A photo tray 3 to 5 inches deep is filled with water. A solution called carrageenan is mixed with the water. The purpose of carrageenan is to thicken and create a heaviness in the water. Next, acrylic paint is dropped onto the surface of the thickened water. A series of combs are pulled through the color to disperse a pattern. A sheet of paper is coated with alum, a solution that holds paint onto paper. The paper is laid down on the colored surface and the pattern of color is transferred to the sheet of paper. The paper is lifted off the surface to be rinsed and dried.

The work of marblers had many commercial purposes such as wallpaper, stationery, desk accessories, silk scarves, bookbinding and tissue boxes.

"Find a niche for a market-driven product," said Skycraft. "Treat yourself as an economic entity and understand the business of being an entrepreneur. Being able to read a contract, sign loan papers, research, keep records, marketing and product development are essential factors."

She added, "I wonder if there is a younger generation devoted to being artistic entrepreneurs. It takes a lot of devotion and discipline."

The work of Aiko Nakane was also featured at the exhibit as part of the Aiko Fellowship. The fellowship is awarded annually to a graduate student in the book and paper concentration of the Interdisciplinary Arts program.

The Center for Book and Paper Arts provides classes to undergraduate and graduate levels, and even community courses. Letterpress, bookbinding, papermaking and photography are some of the courses you would find in their program.

The exhibit will continue until April 12. The Center for Book and Paper Arts is located at 218 S. Wabash, 7th floor.

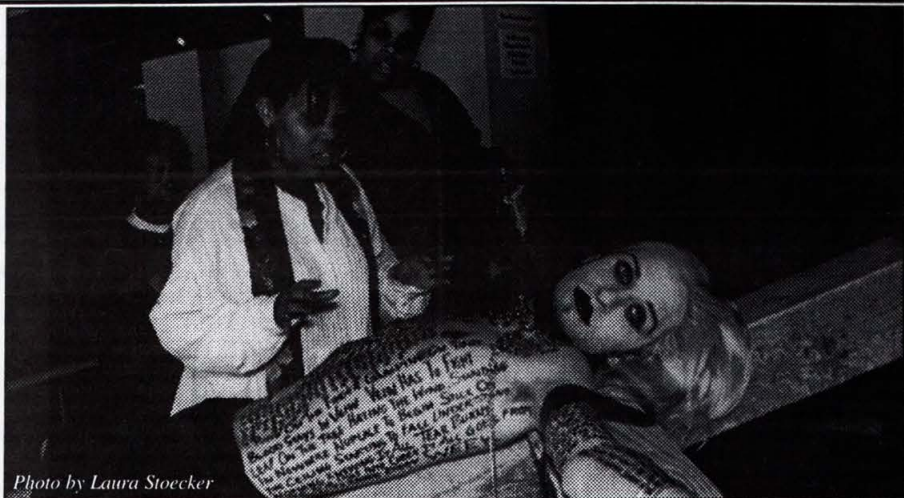


Photo by Laura Stoecker

'Confession' triggers reaction

By Christina Joly
Correspondent

Did you happen to see a half naked man lying on a cross in the Hokin Gallery last week? This piece of installation art, called "Confession," is part of an ongoing series running until May 2. It has created quite a commotion in Columbia's coffee house.

Each week one to two new pieces of installation art will be shown in the Hokin as part of a class assignment. The class is Installation Art taught by Phil Berkman of the Art and Design Department. Phil says that installation art is "not theater, [but it] sometimes resembles theater. It adapts art work. It's art that surrounds you."

The artist of "Confession" is Jennifer E. Neary. This is her first semester at Columbia. Phil says that he gives his students "free reign" to allow for the greatest individual expression. Jennifer laughs and says that the only instructions given for the assignment were "to do an installation." As a teacher of art, Phil does not want to impose his ideas on his class. The students turn in proposals and discuss their art, but it is not actually seen until it is installed.

Jennifer's installation consists of a reclined wooden cross set upon a folds of white fabric. Scattered around on the floor were cigarette packs, bottles of liquor and beer, and Exacto blades. On the cross lay Jeff Klein Damnit, an artist and friend of Jennifer's. His arms were taped down to the cross. He wore a cloth around his waist and fishnet stockings. Black lipstick and eye makeup darkened his face. Heavy guitar music played in the

background. Phil's upper body was covered in black marker. Written on him were his own lyrics that tell of suffering: "Stuck on the ceiling starting to fall understand nothing knowing it all tear burns like acid digs into cheek it all goes from bad to worse every week."

Jennifer sat at a table a few feet away from the installation, watching the reaction of passersby. The reactions are varied but it's obvious by the dropped jaws and wide eyes that this piece of art is making an impact. Jennifer says she's gotten very extreme responses from people, from saying they want to kill Jeff to saying they want to follow him.

"It's cool," says an Art History major who wished to remain anonymous, "at the same time it's real morbid." "It's a spit in the face at Jesus," says an anonymous Music major. Many of the spectators have voiced anger at the presumed slam at religion. "Jesus was black," says a student, "why don't they put the Pope up there?" Jennifer says her installation "has little to do with religion." Her intention was to show a "physical display of inner torment." "It's about what we do to ourselves," she says. Phil is quiet in the background but also listening to the responses. "It bothers some people," he says, "but they know it's the positive side of creativity."

Whatever your reaction, Jennifer E. Neary has certainly caused a controversy on the Columbia campus. She has brought the spirit of the school, freedom of expression, to a visual extreme. Watch for new installations in the coming week in the front corner of the Hokin Gallery. Even instructor Phil Berkman does not know what might emerge.

The Chronicle wants your

e-mail!

Write us at

Chronicle@dns.colum.edu

CERTAIN CONFUSION

by Brian Cattapan



E-MAIL: Certainco @ AOL.COM

Face Value

Who best represents an old girlfriend of yours: Bride of Frankenstein, Wonder Woman, Medusa or the Wicked Witch of the West?

By Laura Stoecker



Cameron L. Riggs
Senior
Film/ Video

Medusa--She had a look that could turn you to stone; and that hair...!



Ronit Bezael
Graduate Student
Film

k.d. lang. Because she's Canadian and she has a good haircut.



Bob Monahan
Freshman
Sound

He-man. Lots of drugs for her.



Jeremy Bishop
Freshman
Fine Art

Oatmeal... Her appearance and smell. Oatmeal is also very vindictive.



Paul Gilbert
Junior
Photography

The wicked witch from The Wizard of Oz. Because after I got to know her I realized what a mean bitch she was.



Rui Kaneya
Sophomore
Journalism

Medusa. She's got nice pets on her head.