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## Columbia Chronicle (10/21/1996)

Columbia College Chicago

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# THE CHRONICLE

OF COLUMBIA COLLEGE CHICAGO

VOL. XXX, No. 45

October 21, 1996

## Students, admin reach boiling point:

Following five incidents of false fire alarms this semester at the Residence Hall, students are aggravated and administrators fear the next real emergency won't be taken seriously.

By Leon Tripplett  
Senior Writer

Dorm resident Helen de Guevera compared the night to the children's story "The Little Boy Who Cried Wolf," an appropriate analogy to the early morning Oct. 19 fire alarm, another in a string of false alarms.

The unknown person who pulled the fire alarm at Columbia's Residence Hall last week has residents and community assistants irate and wanting the jokes to stop.

The sound of the fire alarm sent hundreds of sleepy-eyed residents pouring out of their rooms at 731 South Plymouth Court and across the street at 4 a.m.

Anger permeated the 36 degree air as students were kept outside for several minutes until fire officials of the Congress and Wells station left, officially dismissing the alarm as a prank.

Resident Helen de Guevera expressed concerns that if the pranks don't stop, a real fire may occur and no one will heed the warning.

"It's unbelievable that one student would put the lives of hundreds at risk. What if it really happened? Then what?"

The occurrence was reportedly the fifth this semester. A week ago it happened after midnight, and after students were directed back inside, the alarm was pulled again. At that time, many students opted not to leave the building, believing that it was not a real fire.

But sixth-floor resident, Dennis Rodgers, took the alarm seriously. "I thought it was the real thing so I left out and forgot my keys," Rodgers said. As a result, Rodgers was locked out for some time until his community assistant was able to let him in.

For second-floor Community Assistant Steve Lockett, who was on duty during the night of the fire alarm, getting the residents out and answering the fire department's queries, it was just routine.

"I came downstairs and found out what floor it was pulled from and then made sure residents were out of the building," he said.

Firefighter, Duvall Williams, sympathetic to the frustration of the students, commented that this is no laughing matter. The fire department responds to all calls regardless of the status. However, the school is fined every time

the alarm proves to be the result of a student's idea of fun.

According to Residence Hall Community Assistant Symon Ogeto, the school is fined up to \$2000 for false alarms. Assistant Director Kristin Fourroux said the college is fined \$100 per incident. At press time, the Fire Commissioner's Office could not be reached to determine the actual amount of the fine.

Regardless of the dollar figure, said Ogeto, ultimately the residents are left like they were Saturday morning, out in the cold and footing the bill. "In the end, it is no laughing matter," he said.

No one knows for sure who pulled the fifth floor pull station, and chances are the person will not get caught, although one fifth floor witness said he saw someone walking down the hallway into a room just as the alarm sounded.

Another resident, Jenny Forseth, echoed the sentiments of the majority of students.

"It may be real one day and no one will listen to it."

Resident Valerie Smith believes the school should take action.

"We need cameras in every hallway to monitor what's going on and solve this problem."

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Columbia faculty exhibit their art.

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Columbia sophomore Nancy Antonia Bozzi and other members of the Columbus Day Queen's court wave to onlookers at the Columbus Day Parade Oct. 14. Bozzi was fourth runner-up in the Columbus Day Queen Contest held earlier this month. See next page for story.

Photo by Natalie Battaglia

## Community Media Workshop 'bridges the gap' between media and non-profit organizations

By Jonathan Bethely  
Staff Writer

Journalists don't always know where to find interesting community stories. Likewise, people aren't always sure how to get connected to the media, leaving many neighborhood stories untold.

But the Community Media Workshop, located on the 8th floor of the Wabash building, has worked for seven years to bridge the gap between non-profit community organizations and Chicago area media outlets.

Their mission is simple: train non-profit groups how to use the media more effectively and help journalists learn of their stories. CMW has trained more than 300 community organizations that represent over 2,000 people in the Chicago area. They sponsor seminars to train non-profit groups on media access, and publish an extensive media directory that provides the telephone numbers of reporters and media outlets in Chicago.

Twice a month, CMW sends news tips to over 300 journalists in the

city, and the organization holds brown bag lunches to stimulate conversations between community members and the media.

"We've had some impact over the last seven years to bring those issues to the forefront," said Thom Clark, president of the Community Media Workshop. "If you introduce reporters to the people who live their lives day in and day out it becomes a different story."

Clark said CMW is not a public relations firm. Instead the organization tries to teach non-profits how to handle public relations on their own since many of the organizations using the service can't afford to hire an outside public relations firm.

CMW has used Columbia office space free of charge for three years. In return for the free space, CMW uses Columbia College's name and address on all their printed material, not to mention the exposure the college gets from big time media executives visiting CMW's offices. Clark said the affiliation with Columbia works well for them because of the school's focus on communications and the administration's support of their

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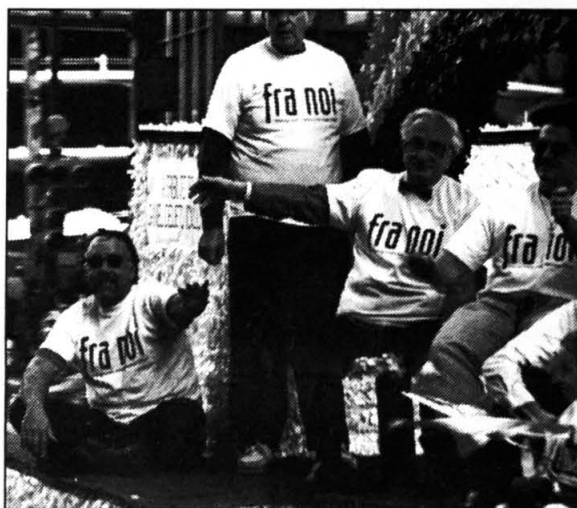
The Chronicle is a student-run newspaper of Columbia College. It is published weekly during the school year and distributed on Mondays. Views expressed in this newspaper are not necessarily those of the Journalism Department or the college.

# Columbia celebrates Columbus Day

At right: WMAQ NBC Channel 5 anchor Joan Esposito celebrates Columbus Day with Columbia students Lisa Manna, center, and Tanisha Woodson, far right, both interns at the station.

Below: English Department faculty member Fred Gardaphe, (far left), takes part in the annual parade on the Fra Noi float, an Italian American newspaper based in Chicago.

Photos by Natalie Battaglia



## Marketing soph fourth runner-up in Columbus Day Queen Contest

By Bob Chiarito  
News Editor

While most Columbia students were in class on October 14, sophomore Nancy Antonia Bozzi was participating in the Columbus Day Parade. Bozzi, 19, was a member of the Columbus Day Queen's court, and rode on the Queen's float as fourth runner-up in the annual pageant.

For Bozzi, it was her first pageant and a warm-up to the November Miss Illinois USA contest, a competition she entered on a whim.

"Out of the blue one day I applied for the Miss Illinois contest," Bozzi said.

Bozzi said she is not a "pageant-girl," rather she competes for scholarship money. As for competing in the Columbus Day Queen Contest, Bozzi said she was motivated by her Italian pride and a warm-up for the Miss Illinois Contest.

"I want to do a couple smaller pageants before Miss Illinois to see how well I'd do," Bozzi said.

Although good looks are a key to doing well in pageants, Bozzi said it is not the most important

aspect.

"Looks are not really as important as your inner-personality," Bozzi said.

According to Bozzi, bringing out your inner-personality on stage is the key to doing good in pageants. Unlike many contestants who participate in mock questioning sessions, Bozzi just keeps up on the news and remains natural.

"I don't like to be fake and practice. I just act myself," she said.

Bozzi said she hopes to pursue acting and modeling after college but is studying marketing to insure a stable job. For now, she continues to act like her role models, whom she said are people who follow their dreams and never give up.



Photo by Natalie Battaglia  
Nancy Antonia Bozzi

### Alarm from page 1

But as the false alarms continue and the fines increase, students have begun to get understandably annoyed. Looking back at the recurring alarms the next could be only weeks away. And the unfortunate disaster could be that residents won't take it as Rodgers did who locked himself out.

"We don't know when it's going to be for real," Rodgers said.

### CMW from page 1

mission. They are also able to tap into the wealth of student talent at Columbia, having used 10 students from the college to work in their office.

During the Democratic National Convention held in Chicago in August, the organization thrust itself into the international spotlight with the Community News Project. CMW published a 62-page booklet that gave journalists a hands-on guide to Chicago neighborhoods, complete with names and numbers journalists can use to research issues both past and present. Clark said while some of the local and national media focused on how beautiful the city looked and how well the convention was organized, international journalists looked for the behind-the-scenes stories that CMW was able to help them find.

In February, CMW received a call from a Japanese television station that was looking for information about Al Capone. The same station called again in August during the convention, wanting more information about welfare reform and its Chicago connections. CMW was able to steer the station to the proper Chicago contacts.

"We're trying to create a level playing field by teaching people how to do it themselves," said Veronica Drake, marketing manager at CMW. "Media is not something that has three heads. . . . You can actually pick up the phone and dial them."

The Polish American Association, 3824 N. Cicero, has used CMW to help increase their visibility through media contacts. During the convention, Drake said they were able to get coverage on "Nightline," as well as Dutch and German TV stations.

"The international media wanted to look behind the scenes," Drake said. She put them in contact with organizations reporters needed to speak with to complete their stories.

The Near West Side Community Development Corporation target area was located in the heart of the convention territory near the United Center. Earnest Gates, president of the organization, said his name was on CMW's list of neighborhood contacts. Gates said his organization participated in numerous interviews during the convention, but it was hard to determine how each reporter got his number. He said anyone who uses CMW can reach his office.

# First Illinois Interpretive Training graduates ready to face the real world

By Michelle S. DuFour  
Staff Writer

The room remained silent, yet two people conversed. Through expressions, gestures and signs, an Interpreter Training Instructor communicated with her student.

Since the Interpreter Training Program began at Columbia in 1993, increasing numbers of students have joined the program to learn American Sign Language, the official language of the deaf. In the spring, four students successfully completed the program and became the first graduating class of the ITP.

"I met a deaf lady who wanted to go to my church," said Judy Robinson, 45, senior, ITP. "And I thought about how I was going to do that, when they didn't have anything for deaf people at all."

Robinson decided then that she wanted to learn sign language. She attended Waubesa College in Aurora and went through the interpreter program there, but decided that she wanted "... a broader knowledge base." So she came to Columbia. Columbia is the only school in Illinois and one of 11 or 12 nationwide which offers a BA in sign language interpreting, said Lynn Pena, ITP director. Robinson is one of three students who will graduate in the spring with a degree in Interpreter Training.

The ITP began at Columbia with the help of a grant from the Department of Rehabilitation Services.

The program has been "very successful," said Pena. "The first year we hoped for 30 to 40 students and had more than 60."

Legislated mandates for interpreters created a need for more interpreters.

Of the 120 students majoring in ITP, most of the students are women, said Pena.

She believes the ratio is so large between women and men in interpreter training programs because the field has not been viewed as a profession up until the last 30 years.

People viewed interpreting as a "helping field," said Pena. Interpreters were usually friends of families. Now that society views interpreter training as a profession, more men are joining, but at a slow rate, said Pena.

Of the three students completing the program this year, Marvin Mollinedo is the only male. He will finish the



Photos by JoAnne Machado  
Part-time interpreters Anne Leahy (above) and Diane Thorpe (below) practice signing in an interpretive training course. In the bottom right-hand picture, Thorpe forms the letter "r".

program in January.

Melodie Lamkey, 22, will also graduate from the ITP program this year.

"I've been really pleased with the program," she said. "They ease you into graduation with the practicum. They ease you into the real world."

"They [ITP] give you very solid tools that you need in the profession," said Robinson.

The last two semesters of the ITP, students are required to take a practicum where they work directly with an interpreter, said Pena. The students need to be flexible because of the interpreters' varied schedules.

Lamkey transferred from Illinois Central College in Peoria and started taking interpreting classes.

"I never knew a deaf person before," said Lamkey. "I was just interested in learning the language."

Since the demand for interpreters is so great, all of the graduates are working as free-lance reporters and in education.

Many different areas need interpreters, including: education, medicine, law (court settings), conventions, and one-on-one situations.

"I don't have any set plans right now," said Lamkey. "But I want to free-lance through an agency because I'm still trying to decide what area to go into."

One of the biggest misconceptions about interpreting is that "it's easy," said Pena. "It is a language and it takes a lot of time and practice."

Although there are 120 students declared as ITP majors, many other students take American Sign Language and Deaf Culture classes as electives.

Even though only four students have successfully completed the program, Pena has received positive feedback about how well prepared the students are to go out and work as professional interpreters.

"I really like the program here," said Lamkey. "It's better than a two-year program and you really get to learn the language."



## Chronicle sparks investigation on justice for handicapped

Jason Kravarik  
Staff Writer

The city is taking the owner of a filthy apartment building to court after a Chronicle story prompted an inspection of the building last week.

City inspectors cited the Rogers Park building with 10 violations, and the landlord will be taken to court, said Kathleen Walsh, spokesperson for the Department of Buildings.

Among the violations, inspectors found unsanitary living conditions, roach infestation, and foul odors, Walsh said.

"It was definitely good that we

did this," she said. "Now we can get the owner into court and present these violations."

The inspection centered on the apartment housing of Bruce Reynolds and Tonya O'Neill—both are handicapped. O'Neill said the roach problem was so bad that they would get bitten as they slept. For that, the city also notified the Department of Human Services.

Tina Reynolds, a nursing supervisor from Del Health Care, an agency paid by the state to provide homemaker services to the residence, says she has been trying to contact the State's Department of Rehabilitation (DOR), but received no help. This latest inspection came as good news, she said.

"I am very pleased that someone went out there so quickly. This is the first piece of good news we've had in a long time," Reynolds said. "I hope they don't stop here. They need to follow this so the place gets cleaned up."

The DOR said they took Reynolds' request and filed a report with the city's Department of Buildings. Until now, the city had no record of an inspection of the building since that report was filed.

The city plans to use the violations against the landlord on an undetermined court date, Walsh said.

## How's Your Steak?



With  
John Henry Biederman

## The uncanny similarities of PR and plain ol' BS

In last week's issue, we ran a letter from Columbia's Provost and Executive Vice President Bert Gall, which responded to the previous week's story about our elevators. (The story exposed the elevators as lacking proper safety certification.) I trust that students who've read the original piece can put Gall's letter in the proper perspective, but considering we didn't receive any mail about his reply, I'll point a couple of things out anyway.

Of course, someone had to send a letter. It works that way in the real world, too. A media outlet uncovers a slip-up on the part of an agency (in this case, the college), and the agency has to say something to save face. Lacking any real explanation, the agency sends a letter to the media outlet in an attempt to confuse and manipulate readers into believing they have an alibi, all the while completely avoiding any real questions posed by the media investigation. It's called public relations, the art of saying nothing and using a lot of words to do it.

Luckily for those of you new to the concept, we have an easy case here. A good PR person can often persuade otherwise intelligent (but unwary) readers with brilliant yet devious arguments—but we don't have to worry about that. Gall's letter would make a great example for a PR class—of what not to do. Maybe his secretary phoned in sick on the day he wrote it, but, for whatever reason, nobody with an IQ higher than a hedgehog could fall for the bureaucratic babble set forth in his piece.

The letter began, "I regret the impression given by The Chronicle that the College's elevators are unsafe..."

First of all, he let truth slide in—the ultimate PR no-no. Admin regrets a lot of things about the Chronicle. They'd like us to remain an incompetent college-PR rag. Over the last couple years, we've changed all that. And more than one administrator has called (concerning a variety of stories) begging us not to run a certain article.

Considering we hauled seven awards back from the Illinois College Press Association Convention last year, we're just doing our job too well. We deal in the truth, so if anything needs to be changed, maybe it's the way this college does business.

Of course, we love our school and think, for the most part, that it's a great place. But we're interested in making it better and, as in any other institution, there are some shady things going on. Revealing them is the first step toward rectification.

Secondly, students already have the impression that our elevators are unsafe—the Chronicle did nothing to alter that. C'mon, take one look at 'em! We'd be better off taking the Flintstones approach, using hairy, wise-cracking elephants and pulleys. The doors close on students' limbs regularly, one or more are out of service at least once a week and they just look like an elementary school project.

Next excerpt: "Breakdowns are handled immediately by professionals..."

OK then. Define immediate. Some of our elevators bore safety certificates that became invalid over a year ago, so I don't know what dictionary Gall plucked his definition from.

Here's the clincher. The knee-slapper, one of Gall's "helpful" tips for using Columbia elevators: "Do not enter an already overcrowded elevator."

Has anyone ever seen a Columbia elevator that wasn't overcrowded? It's a great idea for a Chronicle promo, though: Bring us a photo of a Columbia elevator that's not overcrowded and win a prize.

What are we supposed to do? Take the stairs? If I took the stairs every time I couldn't grab an uncrowded elevator, I'd have thighs like an Olympic speed skater—if I didn't die of exhaustion first. Do you really want that? Do we really want Columbia's student hordes running up and down multiple levels of stairs to get to class on time, all at once? Do we really want that scenario for injurious disaster (and consequently, possible lawsuits)?

Probably not. But it's already happening. Why? The state of our elevators.

Maybe the bigwigs here will wipe the dollar signs from their eyes and see the obvious yet.



# A sound piece of advice: See your advisor

By Chuck Jordan  
Staff Writer

Being a college student can present many challenges. Preparing for exams, writing papers, researching information, and completing assignments involves time and concentration, which is difficult enough. But many students at Columbia have jobs, internships and family responsibilities as well.

If students are having difficulty dealing with college life or are in need of someone to talk to, they can seek support from academic advising on the third floor of the Wabash building.

According to Academic Advising Director Janet Talbot, advisors are available on a walk-in basis from 9 a.m. to 7 p.m. on Mondays through Thursdays and

Fridays from 9 a.m. to 5 p.m. to help students deal with virtually everything from depression to family problems to trouble in a class.

According to Talbot, the staff of advisors is made up of mature, caring adults who work to help students through the various crises. For instance, if a student needs legal help, is depressed, or is having family problems, staff members can refer him or her to someone who has expertise in a special area.

"We will work together to find out what is best for them," says Assistant Adviser Kathy Giblin.

Advisers want to encourage students who need help to come to the office, where they can be assured of confidentiality.

According to Talbot, the academic advisers try to branch out and get faculty

members to refer people in need of help to them. Students who went through orientation were given information about the services provided.

Academic advisers do more than their title describes because academic, personal and social problems are intertwined. In many cases, students are affected academically by personal problems in their lives. For example, a student who has been unable to pay the heating bill during the winter or a student who has an ill child will probably see their academic performance decline.

Columbia has a list of agencies and private practitioners they will refer advisees to. Advisers will visit sites to make sure they are serving the needs of their students.

Advisers contend they are aware of the

fact that students may have financial difficulties. Many of the practitioners students are referred to offer moderate prices. All are covered by insurance, and some are even free.

Talbot says the advisors' work doesn't end with a referral. "We assist and aid the student with making the connection, making sure they get the response they deserve," she said.

An important goal is to see that students feel comfortable. They have the freedom to pick their own adviser.

In addition, there are all-campus workshops offered throughout the semester. For example, some of the seminars presented have included stress management, study skills, anxiety workshops and graduate school preparation.

## PEOPLE

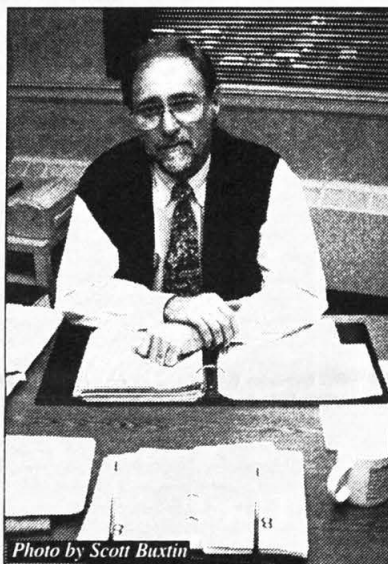


Photo by Scott Buxton

John  
Olino

By Jonathan Bethely  
Staff Writer

### Who is he?

John Olino is the director of Financial Aid at Columbia College. A native Chicagoan, Olino attended the University of Illinois for two years and spent two years in the Navy before graduating from Parsons College in Iowa in 1967. He received a master's degree in education administration from Loyola University in 1971. Olino taught high school math and science at Holy Trinity High School where he also served as principal. Before coming to Columbia 10 years ago, Olino was director of Financial Aid at Triton College for six years.

### What is the difference between the classroom and administration?

"An administrator has three jobs and they all relate to making and facilitating instructing in the classroom. You have to be wise enough to hire good people. You have to have management skills to help teachers and librarians and other folks reach their potential and then you have to relate well with parents and other administrators. I've found that I learn something new every day."

### Do you miss the classroom?

"Yeah, I do ... I don't get the real close relationships that I had when I was teaching that one math class. It was fun. Teaching keeps your brain functioning on all eight cylinders. The types of questions that students ask you're never prepared for, you have to think on your feet and I like that."

### What do you like most about your job?

"Working with students and helping them realize their goals and making it easier for them to concentrate on their studies by possibly reducing the financial stress on them. I try to focus on trying to get people to think not in the short term, but in the long term."

### What do you like least about your job?

"Trying to get state and federal governments to increase funding for financial aid programs. It's a hard thing to do because you're always caught in the bureaucracy, but yet it's not that I dislike it, it's so frustrating to know that we're not investing in young people. If there's one thing that I wish I could do, it would be to change the perspective of the federal and state governments in terms of looking at young people as an investment in this country's future."

### How can you make financial aid better?

"Anyone can sit on the sidelines and complain, but you don't really change anything. I'd rather jump in and get dirty. I belong to several committees and have for many years. Even though the going is slow and tough, you can't leave it up to the next person. You have to walk the talk. I think it's really important for people not only like myself, but for students too, to do what they can to impact public policy."

### How is the new federal direct loan program working?

"The federal direct loan is more efficient in that I don't have to deal with 600 lenders. I deal with one lender which is the U.S. Treasury. I don't have to deal with a whole bunch of loan guarantors because I'm dealing with the federal loan service. So from that perspective alone I think that there's an efficiency gained for students and the office. I think we have been able to help students meet their financial obligation to the college a lot quicker."

### What is your favorite book?

"I like historical biographies. One of my favorite people is Albert Einstein. I could never get enough to read about him. I find that his philosophy of life and the way he perceived the universe is very intriguing to me. I like general biographies. The one I'm reading now is about Lewis and Clark. It's a good stress reliever. Working in financial aid is stressful and you have to do what you can to enjoy life."

### What are your hobbies?

"I like to fish, write poetry and travel with my wife to small towns in Illinois. I like being involved with my kids' lives. I have three sons and a daughter."

### What are some of the problems students face today that students 10 years ago didn't face?

"Money is always a concern. I think that the fact that tuition and fees nationwide have increased faster than the rate of inflation and financial aid hasn't. I think there's more immediacy than there was when I went to college."

### What is the best advice you could give to students using your office?

"Plan. Think critically. Live for the day, but never take your eye off tomorrow. And do good for people, it comes back."

### What was the best advice you ever received?

"I receive advice everyday. It may not sound like it, though, but it is. I never learned anything when I was doing the talking. Listening is an extremely important thing that we all should do more of."

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# A CRASH COURSE ON POLITICAL CARTOONS

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**SANDY NORTHROP**

Author, Producer and Editor

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12:30 P.M. - WABASH FOYER - BOOK SIGNING

1:00 P.M. - HOKIN ANNEX

## ***FISCHETTI EDITORIAL CARTOON EXHIBIT***

(Oct. 21 - Nov. 7, 1996)

FREE AND OPEN TO EVERYONE!



## Seniors only need apply

By Jill Schimelpfenig  
Staff Writer

They flash before your eyes, those ominous red and green neon placards posted all around Columbia. Yet, only if you plan on escaping college sometime soon have you noted the warning: You must apply for graduation in the Academic Advising Department by November 1, 1997.

By filling out a one-page application, students are eligible for early registration and receive an official audit stating the classes they have completed and what requirements they still need to fulfill. The application also begins the process of preparing a student's diploma.

Most seniors who stop by Academic Advising in room 300 of the Wabash building will realize that it only takes a few minutes to begin the process that they have been looking forward to for years - graduation.

Janet Talbot, Director of Academic Advising Department, urges all students to plan their classes or internships with an advisor as a means of "taking ownership for their education."

Lee Gerstein, an academic advisor, says there is much paperwork involved in doing each audit. Depending on the amount of applications received at one time, Gerstein said, "It can take a month or even longer to do an audit."

Students benefit by getting their applications into the office by Nov. 1 because they will

have more time to plan their last two semesters.

After receiving their audit, students find that they are either on the right track towards graduating or need to schedule an appointment to meet with a counselor for guidance in further scheduling of classes and internships.

But Gerstein said that "most of the students know where they're at" in terms of credits. Seniors are rarely unaware of their progress.

Though Talbot encourages students to meet with advisors well before they plan to graduate, too many students come to early registration without ever receiving approval. She said these seniors are turned away unless they are clearly able to graduate by the end of the upcoming semester.

"There always are exceptions," Talbot said.

The Academic Advising department's graduation application has three main purposes, to grant seniors the advantage of early registration, show seniors where they are in terms of credits they need to graduate, and begin the paperwork involved in processing a diploma.

Chris Jacobi, 22, a radio major who will graduate in January, did not apply for graduation until one week prior to early registration and was still approved.

Regarding this formality, Jacobi said, "It's a good idea to get early registration, otherwise it's a waste of time."

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## Purdue professor charged with stalking

By College Press Service

A Purdue University professor was charged with stalking Oct. 9 after police said he pursued a female student with unwelcome visits and phone calls.

Dong Shaw, 34, an assistant professor of industrial engineering, was arrested at his campus office and charged with stalking, a Class D felony.

The student told police that the professor had made an unwelcome visit to

her out-of-state home last summer and also showed up at her residence hall Sept. 29.

University officials were not certain how Shaw knew the student, a Purdue senior, or if she had been enrolled in his class.

"My understanding is that there was not a relationship involved at all," said Greg Zawisza, a university spokesperson.

The student said that Shaw wrote letters and made a series of phone calls to her, he said. Shaw, who was released on \$5,000 bond, has been reassigned from classroom activities pending a determination of criminal proceedings, the university said in a statement.

"This action should not be considered a statement related to guilt or innocence," said Joseph L. Bennett, vice president for university relations. "In a case like this, the university must demonstrate extraordinary sensitivity."

## Rats to blame in Stanford power outage

By College Press Service

Rats may have caused an enormous power outage that darkened Stanford University's campus for hours and shut down Internet access for a host of Silicon Valley customers.

"We're still speculating, but our understanding is that the damage was caused by rodents in the switch gear," said Robert Reid, the university energy manager, to the Stanford Daily. "We found several dead rats."

The power went out at about 7:30 p.m. Oct. 17, leaving students without lights, air conditioning or computer access. The blackout threw the university into disarray, trapping people in elevators and forcing several homecoming festivities to be canceled.

The outage also affected the BBN Corp., which provides Internet access to more than 400 customers, including Hewlett-Packard, Apple and Silicon Graphics. Users also could not access the online version of the Los Angeles Times and other websites.

Power was lost when a 12,000-volt switch gear failed at Stanford's Cardinal Cogeneration Facility. Two rats were found near the copper switch, which had vaporized from the extreme temperature, Reid said.

Most power was restored by late in the day on Oct. 18. If not rodents, the power failure also could have been caused by a faulty switch or power surge, Reid said.

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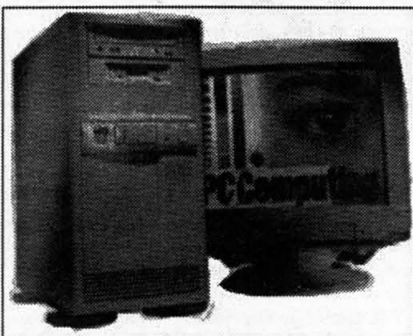
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# LUNATIC FRINGES



By David Harrell

## O.J., mysterious deaths and more

Part 3 of a report written by investigative reporter Sherman H. Skolnick in December, 1995.

### Shut your mouth—or you're dead!

Others who apparently found out inside details and terrible secrets of the O.J. Simpson affair apparently had to be "dealt with."

VICTIM #1: Dominic Dunne was the CBS reporter covering the trial. In the middle of the trial, his son disappeared. Was he kidnapped? The police did not accept this story when the son returned.

VICTIM #2: Judge Ito's courtroom bailiff in the O.J. case, Antranik Geuvjehizian, was mur-

dered in July, 1995. The network TV program "Unsolved Mysteries," in a notice in various TV guides, indicated the story would air Friday, Oct. 27, 1995. But it did not go on the air. So the program has its own unsolved mystery.

VICTIM #3: Robin Clark, covering the trial for the Philadelphia Inquirer—a somewhat more independent and outspoken paper—apparently was murdered by having his car shoved into oncoming traffic.

VICTIM #3: In September, 1995, about three weeks before the jury's verdict, Ron Goldman's fellow waiter and reputed dope gang member, Michael Nigg, was murdered by assassins who shot him in the head.

Did any of these victims have inside info about Mark Fuhrman—a bigoted L.A. detective who apparently planted "evidence" incriminating O.J.? The Fuhrman details—him hating blacks and such—was that intentionally put into the case by both sides? Defendants have been

known to pay for prosecutors to corruptly sabotage the case. Were the tapes revealing Fuhrman's bigotry arranged ahead of time so that revealing his statements would throw out a later guilty verdict against O.J.?

**HEY! Clinton White House! Shut your mouth!** In the criminal defense of O.J., supervising those detectives (different bunch than those reportedly at the murder scene) was a former New York cop, long reportedly on the Mafia payroll. He was reportedly a silent partner in Mafia gay bars and discos jointly with Mattie "The Horse" Ianello, now a jail bird.

This reported mafia-friendly ex-cop reportedly dug very, very deep into the dope business. And he came up, apparently, with a link to the California dope turf wars between the Herreras and the Yakuza [Japanese mob], linked to the CIA dope-and-guns operation throughout the southern states, starting in the 1980s. Among the links was to the CIA dope brought in through the strange airport at Mena, Arkansas, arranged by Ollie North and George Bush. Clinton now claims that as governor he was told by the CIA to mind his own business, that it was one of their covert operations and he was not to interfere.

So, if the public now demands that the secret

DEA records and video of the double murder be released—well, the highly corrupt DEA bosses are inclined to withstand the pressure. The DEA and Clinton are both subject to blackmail, as a result of the digging by the ex-cop.

This all may be one of the biggest scandals of the 20th century—the apparatus of state and federal government covering up a double murder.

Skolnick, who taught journalism courses at Columbia in 1969, founded and now chairs the Citizens Committee to Clean Up the Courts, dedicated to exposing "judicial bribery and political murders." Its program "BroadSides" airs most Mondays at 9 p.m. on cable access Channel 21. The group's news hotline number is (312) 731-1100. And now—

### \* AN IMPORTANT ANNOUNCEMENT \*

Members of the Columbia community, will you please help me?

If at any time you see one of those people who wear those tacky, oversized, neon-colored "fanny packs" turned around to the front, please take off your bookbag and beat them senseless.

It's drastic, yes, but these fashion felons must be stopped.

**THANK YOU.**

# Alternative candidates have their say

Reprinted from The Spotlight

The day after the debate between Bill Clinton and Bob Dole, the American people had the chance to witness a free exchange of ideas at the only nationally televised debate to which all presidential candidates were invited.

The forum, carried live and repeatedly rebroadcast nationwide on C-SPAN, allowed the alternative party candidates for president who participated—Howard Phillips of the U.S. Taxpayers Party, Harry Browne of the Libertarian Party and Natural Law's John Hagelin—to explain their views on a wide range of political and economic issues.

Ross Perot of the Reform Party

claimed to have a scheduling conflict and did not participate. The Green Party's Ralph Nader was on a book tour.

The International Center for Economic Justice, a free-trade think tank, and George Mason University sponsored the debate at the National Press Club in Washington, D.C.

Invitations were extended to all of the "alternative" presidential candidates who are on enough state ballots to mathematically have a chance to obtain the presidency through winning a majority of the electoral college.

"Eighty-five percent of Americans don't believe the two parties have the answers," said Hagelin, who said the importance

of alternative campaigns is to "inject new ideas into the political arena."

He noted that most of the significant ideas now advanced by Republicans and Democrats historically have come from so-called third party candidates.

Participants were questioned by representatives of the Law and Economic Center of George Mason University, and the publications National Journal, Congressional Quarterly and Government Executive.

On the issue of trade, which wasn't even mentioned in the Clinton/Dole meeting, Phillips positioned himself to be a nationalist and protectionist who favors tariffs, while Browne and Hagelin

took stands in favor of free trade.

"The Constitution says Congress shall regulate trade," Phillips said, calling NAFTA and the World Trade Organization an "unconstitutional delegation of authority to unelected global bureaucrats. The Constitution has precedent over the theory of free trade."

On taxes, Brown wants to repeal the income tax, and said the federal government, if limited to its constitutionally limited authority, could be run with the \$75 billion obtained from imposts, excises and duties. Phillips said that wouldn't be enough, and that tariffs would have to be raised. Hagelin said he favors "a low flat tax to propel the economy."

On immigration, all believe

America's ethnic diversity is a strength, but Phillips wants to protect America's borders whereas the others do not.

"We are a refuge to the world," said Hagelin. "If we lose this we lose our moral imperative."

On military matters, Phillips and Browne said the U.S. should not be the world's policeman.

**YOU DON'T HAVE A CHOICE if you don't know all the alternatives. Watch for our guide to all the presidential candidates in next week's issue.**

# The Clinton administration's integrity gap

By Haley Barbour, Republican National Committee Chairman

Bob Dole has posed an important question to the American people: Does this nation deserve a president who has betrayed the public trust, or do we deserve a president who can restore integrity in public office?

The Clinton administration has been marked by an endless series of ethical failures, and a pattern of excuse-making and alibis. It's truly astonishing when you line them up side by side: More than 30 officials investigated, fired or forced to resign due to ethical improprieties; four independent counsels appointed; Filegate and the unexplained six-month gap in the FBI file log; Travelgate; the indefensible use of "Executive Privilege" in suppressing the release of an FBI report critical of Clinton's drug policies; similar

stonewalling of the details on Mrs. Clinton's health care task force and billing records; the dangling of pardons before convicted felons who might implicate the president;

and, most recently, news of millions of dollars of political contributions from foreign business interests to the Clinton campaign and the Democratic National Committee.

What's just as reprehensible is the Clinton administration's continual reaction to being confronted with questions about their ethical lapses: They duck, they dodge, they conceal and make excuses. As Senator Dole put it, "The buck stops nowhere."

When Bob Dole resigned from the Senate, Democrat senator after Democrat senator stood up and praised Bob Dole for being a man of his word. His word, they all said, is his bond. How Bill Clinton must have cringed to hear these compliments from people who could never utter such words about him.

# College should teach values of community, responsibility

By First Lady Hillary Rodham Clinton

A few months ago, my daughter Chelsea and I went on a college tour. As we visited dormitories, libraries, and lecture halls, and looked over fliers advertising plays, clubs and special speakers on campuses, I was reminded of the great opportunities colleges can offer to those lucky enough to go.

I began my own college career more than 30 years ago this fall. I remember the excitement—and uncertainty—of moving far from home, of leaving my parents, brothers, and best friends back in Illinois.

I remember feeling anxious about which courses to select from a catalog of hundreds and about finding time for all of the clubs I wanted to join. (One of those was the Republican Club!) I remember worrying about how I would balance all of these new commitments with time for friends, much less time for sleep and meals.

I was just beginning then—as many of you are today—the never-ending process of searching for the right balance in my life, of filling my days in ways that were true to my own interests and to my responsibilities to the larger community.

In these four years, you have unprecedented opportunities to pursue your true interests, to nurture your own intellect, to express your own ideas. But college is also a place to discover how much more you can achieve when you work as part of a larger community.

It's a place where people of different tastes, attitudes, and aspirations learn to live together, to share care packages and problem sets, and to respect each other. College, with the friends you make, the teams you cheer for, the clubs you join, is a place to learn the importance of community, and of civic responsibility.

You will live the bulk of your

life in the 21st century. You are already living in a time of great change and transition.

Your challenge is to lead the next generation of Americans safely into a 21st century that continues to honor the ideals of democracy that have made our country the strongest and freest in the world.

I believe you must do that by taking responsibility, creating opportunities, and strengthening our communities.

Few colleges will claim that each of their newly minted graduates is fully prepared to the meet the challenges of the real world. But if each of you leaves campus with a greater sense of what it means to be and act responsibly as part of a larger community, then you will have gained the most important tool you will need as you chart your own—and our country's—course to the future.



# This Is This

Bob Chiarito



## Women need not apply

Columbia College boasts about its diverse student body that reflects the 1990s. But when it comes to administration and high officials, Columbia resembles the 1950s.

That's because the decision-making positions here are virtually all filled by men, who are virtually all white.

Columbia's president and provost, its two highest positions, are white men. Among the upper ranks of the administration, there is only one woman and no minorities. Only one department chairperson is female; all but one are white.

With the retirement of Journalism Chairman Nat Lehrman this past June, Columbia had a chance to hire its first female chairperson this year, but politics and red tape kept the door shut. Ironically, a majority of Columbia's journalism students are female and minorities.

As with all departments, a search committee was formed. It consisted of five journalism faculty members and six outside members, including Academic Dean Caroline Latta and Provost Bert Gall. After interviews, three candidates stood out. The committee voted, and Ed Planer was named—by default.

According to journalism faculty member Les Brownlee, who served on the search committee, the process was biased to begin with because the journalism faculty were outnumbered.

"We had to fight like hell to get five [faculty members] ... they had only given us three at first," Brownlee said. "What I believe ... is that it is tokenism at best." Brownlee said the reason that the Journalism Department wanted an equal voice was not only to make things fair, but to make sure the administration's choice was stymied. Brownlee, as well as several other journalism faculty members that wish to remain anonymous, said the committee was divided into two factions: the journalism faculty, who wanted Carolyn Oppenheim, and the administration, who wanted Ron Rappaport. (Planer was among the top three choices).

Oppenheim, who is from Emerson College, was touted by seven of eight Journalism faculty members. Rappaport, now working for the Chicago Sun-Times, was the administration's choice.

Ironically, both Oppenheim and Rappaport were knocked out because each faction's first place vote canceled the others. After all was tallied, Planer stood alone, although he only received on first-place vote—from a Journalism faculty member.

Brownlee believes that clout counts more than qualifications with the administration and that the administration was only interested in getting its candidate hired. According to Brownlee, one committee member said, "I'll fight like hell to see that she doesn't get it [the job]." Brownlee also said search committees should be contain more faculty members from the department that is searching.

"I think we should have had more input," Brownlee said. "We would have had just as good a chance of getting one of the janitors if they had connections. It seems like what we used to and still call 'the old boys' network is in effect. I think it's a shame and a mistake."

As for newly named Chairman Ed Planer, Brownlee said he is a good choice but said Columbia is a long way from more women in positions of power.

"I'm glad he's here and I'll be happy to work for him," Brownlee said. As for women chairs, Brownlee said "We have one out of 17 departments and only one minority. These are the questions that people ask me about out in the community. They ask me 'Columbia claims to be diverse, how do you explain this?' And of course I can't."



# Stupid, stupid, stupid

As First Amendment scholars are quick to point out, yelling "Fire!" in a crowded building, when there is in fact no fire, is not, and has never been, protected speech. And while we support Columbia students who push the boundaries of free speech for artistic purpose, that scholarly argument applies to pulling fire alarms as well.

As related in Senior Writer Leon Tripplett's front-page story, this is the fourth time this semester that someone has sounded a false fire alarm in our residence halls.

Dorm resident Helen de Guevara compared this story of mischief to the fairy tale, "The Boy Who Cried Wolf." In this case, the antics will not lead to students being eaten by a vicious lupine. But they do contribute to students' pocket books being eaten away by rising education costs.

While the Chronicle has not yet obtained exact, confirmed figures for the cost of these false alarms, a look at the estimates in Tripplett's article is enough to know that it's too much money to be wasted on someone's twisted idea of fun. And although we do not know whether or not the culprit was in fact a Columbia student, dorm residents should realize that the costs of these misadventures are passed on to them in the overall fee for campus housing.

We do not have reason to point fingers at these time—except at the party who's sounding these false alarms. But we are urging dorm administrators to waste no time in getting to the bottom of this. And urging dorm residents to lend a hand—after all, it's your pocketbooks the "wolf" will be eating.

# Salvi hears call and answers (a week late)

Last week, we ran an editorial chastising Republican Senate candidate Al Salvi for breaking an appointment to speak with the Chronicle. This week we have to make a correction in our previous position. A minor correction, yes, but a correction nonetheless.

The fact still remains that Salvi didn't keep his previous appointment with us. And that nobody from his office called to apologize or reschedule. But this week, after multiple calls to his office, Salvi's people did call us back to reschedule the appointment on Oct. 18. And they kept the appointment. The fruits of that interview will appear in our next issue, Oct. 28.

You see, we at the Chronicle may be quick to jump on any public (or school) official that breaks any sort of promise, direct or implied. But we are forgiving of any party that makes a good-hearted attempt at rectifying such transgressions as well.

No—we are not endorsing Salvi. Only revoking our "default endorsement" of Durbin at this time.

This week, Salvi, as well as his Democratic opponent, Dick Durbin, did something else to gain respect in our eyes. Both candidates were invited to write original essays, on separate days, about their respective political platforms for the Chicago Sun-Times. And both candidates submitted informative, fresh works. Earlier this month, the Sun-Times did the same for presidential candidates Bill Clinton and Bob Dole—and both failed miserably, recycling sound-bite jargon from previously written texts and speeches.

So regardless of which Senate candidate you support—or which one we endorse—you can't go wrong with either of the main-party candidates, at least on one level: Both Durbin and Salvi have the integrity to present their views in plain language before the public. If all politicians had the same candor, this country would be in much better shape.

# DEAD?

Then don't write to us. However, if you're alive with some brain activity going on, we want to know about it. Mail or bring your letters or opinion pieces to David Harrell at 623 S. Wabash, Suite 802 OR email: CHRON96@INTERACCESS.COM. Hurry—you're losing brain cells!

# Stuff From Staff

Stephan Portugal



## Debate? What debate?

What a boring, uneventful pair of presidential debates. Where was the spontaneity? Where was the excitement of Lincoln vs. Douglas or Kennedy vs. Nixon?

Maybe we needed that little ball of energy, Ross Perot, to liven things up? Maybe not. What we did need was the truth. The truth in issues, the truth in facts. What we got from both guys was a boring litany of distorted facts and figures that anybody could have easily found, or figured out were slanted.

Surprisingly though, Senator Dole did not exploit the character issue to the fullest, even though he threatened to come out swinging in San Diego. Perhaps he realized this Whitewater issue has been dragging on for so long that the accusers are starting to look like fools because they can't find any hard facts on the President or the first Lady.

A majority of the facts used for accusing (or taking credit for) were generally truthful if taken literally. But the problem is time and situations totally change the relevance of these facts. For instance, President Clinton has been bragging that he did a very Republican thing and cut 250,000 federal jobs, making the government smaller than during the Kennedy administration.

But the reality is two-thirds of those job cuts were Cold War defense jobs that were no longer needed. As far as non-defense jobs, we are still have a federal work force that is 40 percent larger than the Kennedy Administration.

Senator Dole said the President's 1993 budget called for the "largest tax increase in history." But when you take into account inflation, the largest tax increase since World War II came in 1982 when Ronald Reagan was president. But more importantly, Mr. Dole was head of the Senate Finance Committee at the time, and thus had great influence over the wording of that budget.

Perhaps the biggest joke is the fact that these people rely so heavily on these facts and figures when they usually aren't the result of some presidential decision. If President Clinton had been able to continue the programs and ideas of the first two years of his presidency into the next two years, then the whole face of this campaign would be completely different. But in the last two years the President was moderated by a Republican Congress. And thus his whole approach was shifted.

Few, if any, administrations in our history have had anything close to complete control of our economy. It can be argued that FDR had that kind of power. Of course, he had the Great Depression and World War II to justify that situation. But it is nearly impossible to completely credit or discredit one leader at any time because of what kind of unemployment, trade surplus, price of the dollar, or whatever prevailed during or after his administration. And that's a good thing too, because I don't think we want any president to have that kind of power.



# Marilyn Manson: Antichrist Superstars

By Jason Falkinham  
Staff Writer

"He is the angel with the scarred wings," whispered the Rev. Marilyn Manson, arms outstretched, silhouetted against the background of an old beat-up church. The opening song of the same name started the sold-out show at the Riviera with a bang.

With the thin and pale singer wearing nothing but a black thong and tattered cloth wrapped around his body, the song represented him well.

The band, which got its name from the famous sexpot Marilyn Monroe, and the serial killer Charles Manson, based its set around their new "concept" album entitled "Antichrist Superstar," which was released last week. The album's 16 songs are divided into three parts, just as the show was. Shying away from their first album, "Portrait of an American Family," the band played almost all of their new album.

The first part of the show was based on

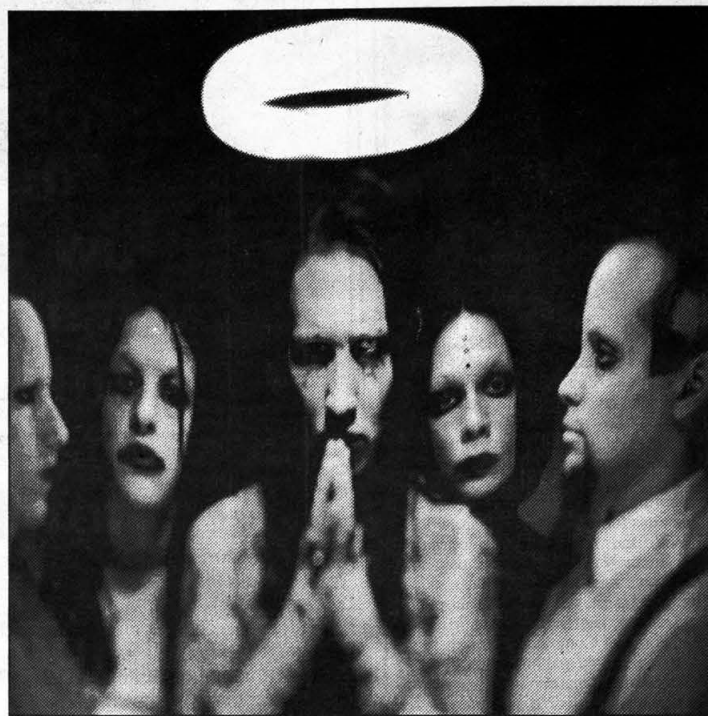
the first part of the album, "The Inauguration of the Worm." After the third song of the show the lights went out, then came on again to show a group of angels being impaled by spikes on the altar of a church. Adding just two songs from the aforementioned first album in the first set, "Dogma" was the song that seemed to set the crowd into an uncontrollable frenzy. "You cannot sedate, all the things you hate," Manson shouted in pure rage.

The theme of the first part seemed to be the hatred of "rock star." Lyrics like, "You're such a dirty little rock star," proved that point during the song "Deformography." The band's incredibly dark and wicked version of the Eurythmics "Sweet Dreams" seemed to be a mockery of the candy coated world of Rock and Roll. The track "Lunchbox" added, "I wanna grow up, I wanna be, a big rock and roll star," which is a song that was written to piss off everyone who abused Manson during his youth.

The stage lights then went off while

Manson performed the song "Tourniquet" illuminated by a spotlight during a simulated snowstorm on stage. Following the song, the singer announced that the "worm" was no more, and slammed into the grinding "Irresponsible Hate Anthem," a song which is pretty much against everything that exists. "I wasn't born with enough middle fingers, so fuck it," shouted the singer. At the finish of the song, the band left as their crew went to work on the new stage.

On a ten foot pedestal draped with a red and black downward pointed broken arrow, the band's symbol for "Antichrist Superstar," the singer was dressed in a suit of the same colors. The band then pounded into the title track of the new album, while Manson enthusiastically blew kisses at the crowd, as if he was their leader. During the song, the back of the stage



Marilyn Manson, pictured above, performed a sold-out show at the Riviera. From left: Ginger Fish, Twiggy Ramirez, Marilyn Manson, Zim Zum, Madonna Wayne Gacy. At left: Choose your own caption.

Photo courtesy of Joseph Cultice

dropped to reveal three more banners with the symbol.

Emulating the soldier's and gatherer's of Nazi Germany, the band was wearing long trench coats and silver helmets, while the crowd waved their fists in the air during the chorus. Following the song, the pedestal was taken away, but the power of the band stayed.

"This is the most violent song ever written, and I hope you would act accordingly," said Manson about the track "1996." "Anti-choice, anti-girl, anti-gay and anti-dope, I am the faggot anti-pope," sang Manson. After the track, the band left the stage amidst the chanting of the crowd. "We hate love, we love hate," screamed the crowd, which is a popular Manson quote.

During the two song encore, the band hit the crowd hard with songs from the debut album. During the opening chords of "Cake and Sodomy," the singer proclaimed himself the "God of Fuck," borrowing a Charles Manson quote, before slamming into the song.

The encore closed with the last track of the debut album, "Misery Machine." The

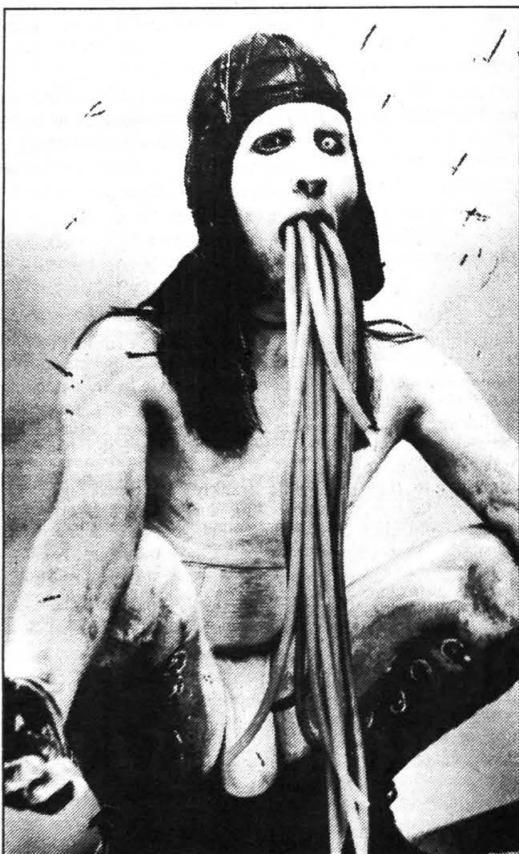
full speed bass line from Twiggy Ramirez was followed by the driving guitar riff from new guitarist, and Chicago native, Zim Zum, who was named after the angel turned devil in the Bible.

"Man in the front got a sinister grin, careened down highway 666," shouted Manson, lyrics which perfectly summed up the night: an evil, sexy, and power driven show.

The band returned to do one last song, the new album closer, "Man That You Fear," performing in darkness, save a spotlight pointed on the microphone of the singer.

"I was born into this, everything turns to shit, the boy that you loved is the man that you fear," whispered the singer in the powerful, yet spooky final song.

Marilyn Manson has been hit with lawsuits, banned in certain cities, and belittled by religious organizations. This country is blessed with freedom of speech, however strong that is, and the band uses it to their advantage brilliantly on record and stage. If you missed them this time, don't do it again.



## The Power of Our Rhythm

By Tim Mathews  
Correspondent

Welcome to another edition of Chitown's finest. I would like to start this off by giving a warm good-bye to one of Chicago's most respected radio DJs of the 90s era—WGCI's Rick Party. Rick has been the ruler of prime-time radio in Chicago for quite sometime now. With his sidekick for life, the lovely First Lady, Rick's style of being hip but serious, without overdoing it with too much talk, captivates the young masses. Rick is leaving us for Hotlanta, a.k.a. Atlanta, to take over another prime-time slot. If things do not work out down south, he knows he's always got love to receive up here. Personally knowing Rick, I can say the guy carried himself like a real gentleman off the air, offering words of encouragement when a brother was feeling down and always acknowledging one's accomplishments. The nightlife won't be the same without him.

The National Association of Recording Artists and Songwriters (NARAS), sponsors monthly seminars that deal with the

fundamentals of being a successful act, and offers a meet-n-greet with artists from the midwest region who have already had experiences with the larger scope of major labels. Also, some of the finest acts in the city come to showcase their raw but real talents. They just had a showcase/meeting at the Excalibur nightclub last week. The events take place the second Monday of each month at different locations, and November's is still tentative. If you need more info either holla at the management office, contact Professor Kimo Williams at the Theater building on 11th Street, or call my pager (512-1581).

For those of you who were busy and missed the Maxwell concert at the Park West, you missed a rousing show full of energy and pizzazz. If you can get around the foot-long afro and the 70s clothes, which in my opinion sets the tone for his music (funk, intimate R&B), you'll discover the type of love for music that only artists like Tony Rich and D'Angelo bring to the table. His three-hour show included his mega-hit "Ascension," and other sultry songs like "Till The Cops Start Knocking" and "Reunion." If you haven't heard the

LP ("Urban Dance Suite"), stop hurting yourself and get it!!

FFB, better known as the Fabulous French Boys, are a trio who bring the beat to you house-style. These cats play their own instruments, write their own songs, produce their own beats, and publish their own songs. Besides being on point legally, Fritz, the group leader, tells me that the guys are booking gigs left and right. Although a lot of people feel that the NU-NU era is long gone, you can't help but reminisce with their party chorus hooks. Three words: Buy the EP.

Finally, there is a scoop that hip-hop fans may be interested in hearing. Old Dirty Bastard, member of the highly acclaimed rap group Wu-Tang Clan, and Akinyele, of the summer hit "Put It In Your Mouth," got into a heated brawl at the "How Can I Be Down" weekend in Miami, sponsored exclusively by Source Magazine and Def Jam Records. It's a shame that artists, no matter how much money or recognition they receive, still cannot lose the negatives of where they came from. Peace out and much love.

Coming next  
week:

Kiss, Kiss,  
and more  
Kiss.

It's enough  
to make a  
baby spit up.



# Characters the key in "Secrets and Lies"

John F. Clorus III  
Correspondent

We are reprinting our review of the Mike Leigh film "Secrets and Lies" for those of you who missed it. Following the review is an interview with the actors from the film.

Director Mike Leigh brings us back to the cold, harsh world of lower class life in England with soon to be released "Secrets and Lies."

What is unusual about this film is how it deals with the issue of teen pregnancy by not showing the teenager pregnant, but instead showing the result 27 years later.

Cynthia (Brenda Blethyn), now 42, is a single mother living with her second daughter. Lonely and unhappy, Cynthia struggles for her daughter's attention, which only creates more distance between the two. Life becomes even more upsetting when she is contacted by her first daughter Hortense (Marianne Jean-Baptiste), who she gave up for adoption at the age of 15.

The film not only deals with the relationship between Cynthia and her two daughters, but also her relationship with her middle-class brother Maurice (Timothy Spaul) and his wife (Phyllis Logan).

After reading the storyline, one might think this is a soap opera, but the acting is so real, so uncensored.

At no point in the film does Mike Leigh shy away from showing us

Royal Shakespeare Company. She is now at the Donmar Warehouse in London in Alan Bennett's "Habeas Corpus." Blethyn first worked with Leigh in 1980 in the BBC production of "Grown Ups."

"Lies" marks the first time Leigh and Blethyn have worked together on a feature film, and it is her first lead in a feature. This is only Brenda's third feature. She appeared in Nicolas Roeg's "The Witches," and in Robert Redford's "A River Runs Through It."

Jean-Baptiste comes from more of a theater background, having appeared in "Measure for Measure" with the Cheek By Jowl Company, "A Working Woman" with the West Yorkshire Playhouse and most recently "The Way of the World." Like most of the other players in the film, Jean-Baptiste has worked with Leigh prior to "Secrets and Lies."

In 1993, she was in his play "It's a Great Big Shame" at the Theater Royal Stratford East in London. Jean-Baptiste is also the playwright for "Ave Africa," in which she performed in the Double Edge Theater Company.

What I found most interesting about the movie and what we discussed quite a bit is that the entire film was improvised, meaning that at no point was a script used. "There's a script for continuity," Jean-Baptiste explained. "But not for us. We never see it," Blethyn added, "Because the work is arrived at in such a detailed way, it would be more difficult to remember it. We don't need to see it."

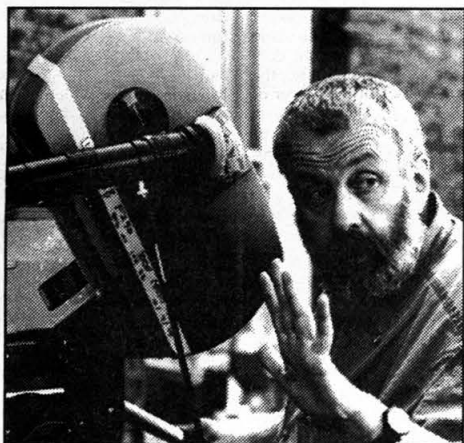
To understand the way Leigh uses improvisation in this film, one must first understand the process the actor goes through and then the method the actors use.

"What happens," Blethyn began, is "you find a starting point for the characters which you are going to invent and you do that by talking about lots and lots...of people, in general, not necessarily people you knew very well but have made a mark on you. Of the people I presented to him, I told him about over a hundred people I found interesting."

The actors then discuss each character and Leigh picks out the character he feels appropriate for the situation. He then works with the actor to develop a character from the original inspiration. Jean-Baptiste said they "spent five months or so" to make the character Hortense. Together they develop a new person/character, going through their life day-



Above: Hortense (Marianne Jean-Baptiste), and Cynthia (Brenda Blethyn) in a scene from "Secrets and Lies." At left: Director Mike Leigh in action. Below: A scene from "Secrets and Lies."



the painful conflicts that occur between each of the characters and Cynthia. Long takes that continue for as long as five minutes force the audience to witness every moment of a conversation that many films would back down from.

A painful drama, "Secrets and Lies" has humor which does more than make you laugh. The humor makes you think about the motivation of the characters. A very honest film, I would strongly recommend not only "Secrets and Lies" but also "Naked," another Mike Leigh film available on video.

I recently had the honor of interviewing Brenda Blethyn and Marianne Jean-Baptiste, who are both appearing in "Secrets and Lies," directed by Mike Leigh.

Most people in the United States are unfamiliar with Blethyn, whose portrayal of Cynthia earned her the Best Actress award this year at the Cannes Film Festival in France. Blethyn is well-known in England because of her many years on television. Currently, she appears with "Lies" co-star Timothy Spaul in "Outside Edge," for which she won Best Comedy Actress in 1994.

She also has a long theater history with companies such as the Royal National Theater and the

by-day, week-by-week, looking into every aspect of what developed their personality: how many brothers and sisters did the character have, what is the history of each of the brothers and/or sisters, where do they live now, where their parents lived before they had children, how their parents meet, on and on into infinity, as long and drawn out as history itself. Jean-Baptiste supported this concept of acting by saying "it's so rich, there's so much to work with." This process is done so that the actor can relate to their character at any point in the film, recalling any moment from that character's life. This, as Blethyn points out, is quite different than the Stanislavsky method of acting that has been popularized by Marlon Brando, James Dean and Dustin Hoffman. Leigh's actors do not become the character in order to act like them, but instead act like them because they can relate to them and understand their motivations. This was apparent during the interview as the actresses would speak of the characters as if they were real people, distinctly different than themselves. Jean-Baptiste told of an incident reflecting this. Lee Ross, who played Paul, walked up to Mike Leigh while shooting the barbecue

scene and said, "I'm really sick."

"What's wrong?" Leigh asks.

"I have a stomachache."

"Did you eat some bad food?"

"I ate some meat," Ross said.

"Do you usually eat meat?"

"No. I'm a vegetarian."

"So why did you start eating that steak?"

"Because Paul would've eaten it."

This shows how two different acting styles can achieve the same results.

Quite frankly, I learned more about acting during my half hour interview with Blethyn and Jean-Baptiste than I have in the last two years at Columbia. Not since John Cassavetes has there been a director with such a radically different directing style than most of the mainstream. Blethyn's spontaneous and thought-provoking performance redefines the way actors work in film, just as Gena Rowlands did over a decade ago. Blethyn and Jean-Baptiste give magnificent performances in the best film I have seen this year.

"Secrets and Lies" is scheduled to be released this week.





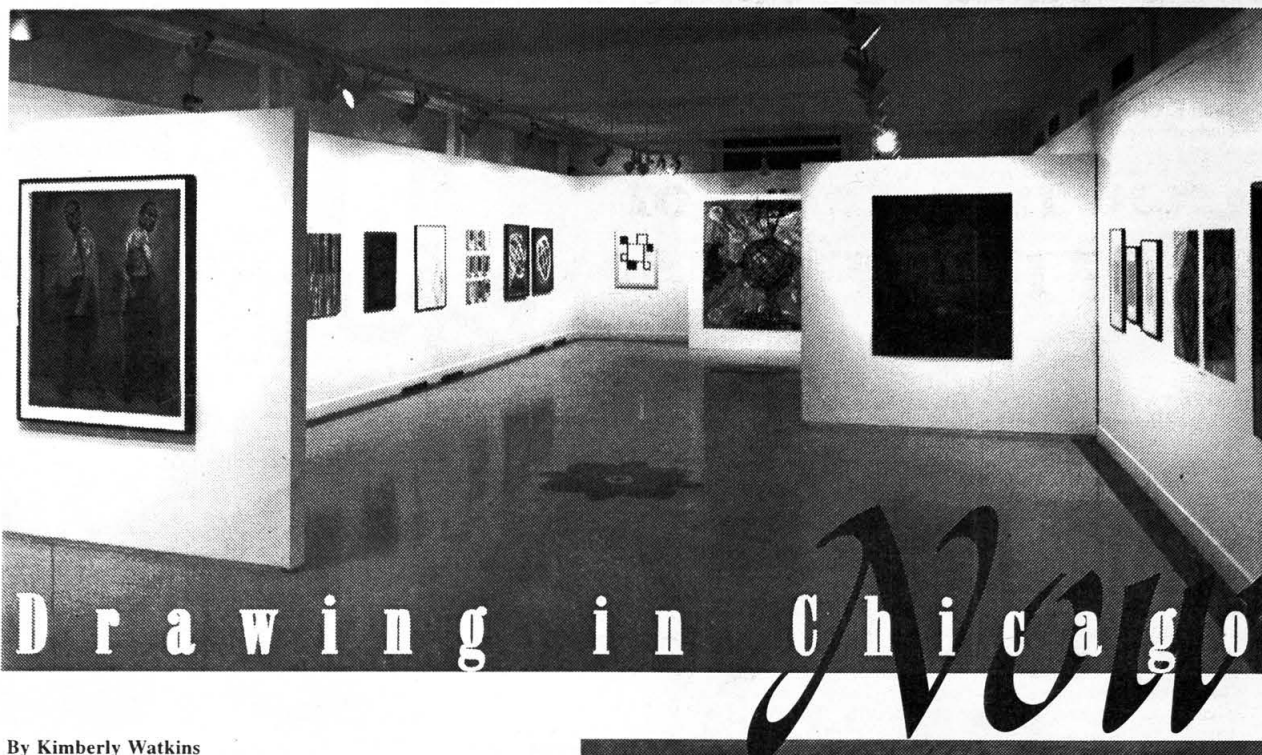


Photo by Thomas A. Nowak

By Kimberly Watkins  
Features Editor

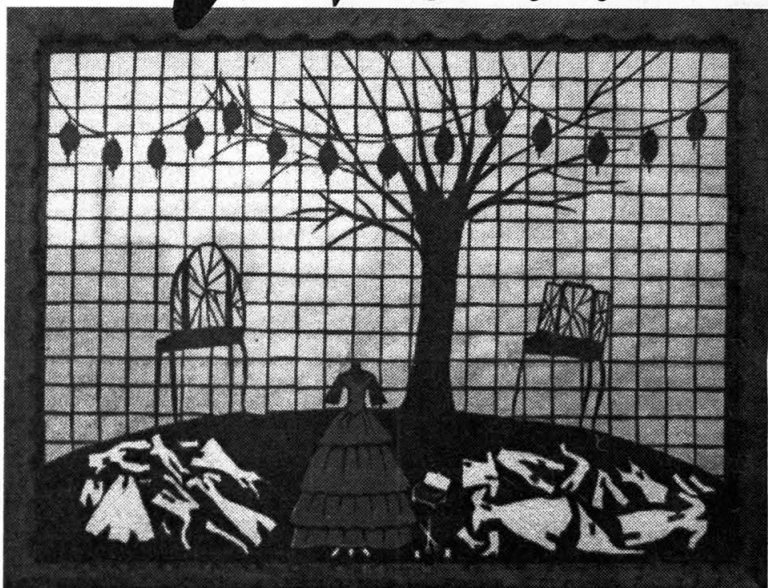
Aside from having its campus in the heart of the city, Columbia's greatest asset is that students are taught by professionals in the field. The Art and Design Department is no different. "Drawing in Chicago Now" is currently on exhibit at the Columbia College Art Gallery in the 72 E. 11th St. Campus.

The show is curated by Corey Postiglione, professor of art history and critical theory in the Art and Design Department. His only requirements of the artists were that they work in Chicago and exhibit current pieces. "[The exhibit] is intended to test the limits and possibilities for drawing today," wrote Postiglione.

"Drawing in Chicago Now" is a takeoff of artist Bernice Rose's landmark 1976 exhibition "Drawing Now." Her work remained conceptual in nature, but received tremendously acclaim for redefining drawing into a more contemporary form.

Her work and others' after this period broke new ground, but still stayed true to traditional drawing materials. Columbia's current exhibit breaks even more ground. Subject matter, media, content, size and support (paper, canvas, wood, etc.) vary constantly. The magic of computers, digital processing, is also evident in some of the works. Traditional figuration still exists, but conceptual ideation and abstraction also make a showing. The drawing, in some cases, is the process and exploration that leads the artist to his completed piece.

Hollis Sigler and Mario Castillo are two of the artists and Columbia faculty that are participating in the exhibit. Sigler's work incorporates cut paper pieces in a painted red frame. A red ballgown stands against a green tree and hill. Clothes are strewn about and vanity chests sit in the background. The piece, "Some Say That Leaving This Life Is Like Casting Off Old Clothes For New. Hopefully She Has An Elegant New Evening Gown To Wear In Her Own Private Ballroom," oozes with mystery and a sense of eeriness.



Artwork photos by Natalie Bataglia

Castillo makes use of his entire color palate in the pieces, "The Lizards Embrace" and "Nagual Woman Traveling Through Huichol Dreamtime." Each merges more than six images into one, centering on the eye. "These drawings can alter perception. To create a perceptual change, focus on the pupil of the drawings' eye for at least 30 seconds. Gently sway back and forth to create fluctuation in image and color," wrote Castillo.

Art Kleinman's "Self Back to Back" uses charcoal, pastel and wax on paper to create an undefined environment of earthy browns and varying blacks and whites. This self-portrait features two "Kleinmans" standing back to back. His shadows become globs against an uncertain wall. Kleinman wrote, "I concentrate on self-portraiture to portray the isolated figure in a non-specific environment. My drawings are not sketches but complete in themselves, however I do try to achieve and define a particular emotional level that I can bring to painting."

Kathleen King celebrates fall in her multimedia work "Day Kite," where a leaf becomes her kite. She wrote, "My source materials consist of actual leaves, collected and color photocopied. The original leaves are further altered by hand and sketch-collages are made from these; drawing and painting may be added."

In "Domino (Dominoes)," artist Bibiana Suarez records and discusses her process of acculturation as a Puerto Rican living in the United States. She uses the reference of the game of domino, a favorite pastime in Puerto Rico, to assert the difference between acculturation and assimilation. Suarez wrote, "To acculturate means 'to modify one's own cultural parameters through the prolonged and continuous interaction, involving intercultural exchange and borrowing, with a different culture.' To assimilate is 'to take into the mind and thoroughly comprehend or to absorb into another cultural tradition.' While I may acculturate, I resist assimilation."

McArthur Binion's "Modern Ancient Brown Digging' Potatoes II," Max King Cap's "Vernicle" and Owen McHugh's "Out of the Box" and "Into the Box" round out the Columbia faculty contributions. (Note: Whether or not students can gain extra credit for viewing the exhibit, must be taken up with individual teachers.)

"Drawing in Chicago Now" continues through Nov. 22. Gallery hours are 10 a.m. until 4 p.m., Monday through Friday.



Clockwise from top: installation shot of the Columbia College Art Gallery at 72 E. 11th St., Hollis Sigler's "Some Say That Leaving This Life..." and Mario Castillo's "The Lizards Embrace."

**Dance is a form of  
self-expression, so...**

**EXPRESS  
YOURSELF!**

**WELCOME  
BACK JAM**

**COLUMBIA COLLEGE CHICAGO**

**Friday, October 25, 1996**

**Chicago Hilton & Towers**

**Williford Room**

**7:00 p.m. - 11:00 p.m.**

**Sponsored by: Student Life & Development**



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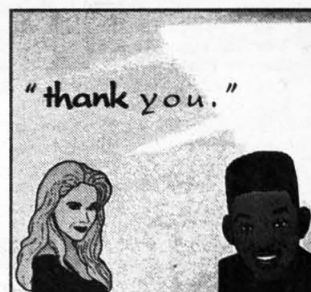
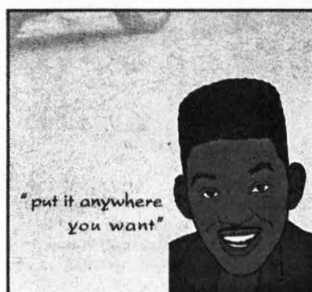
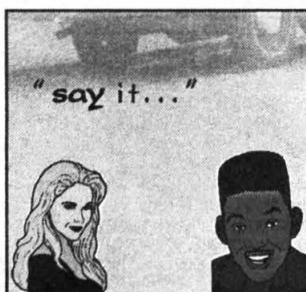
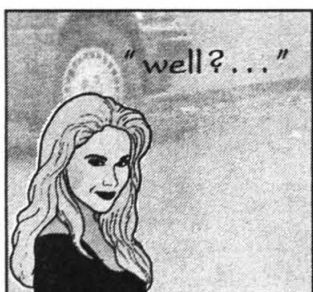
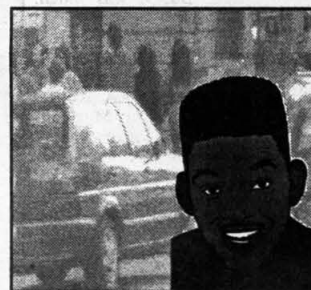
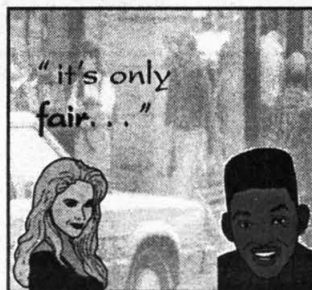
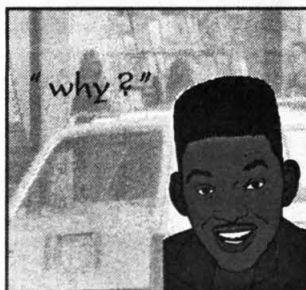
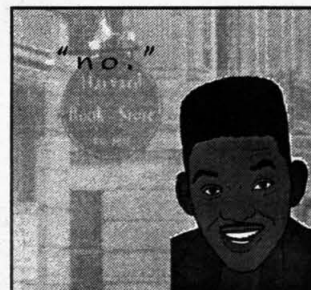
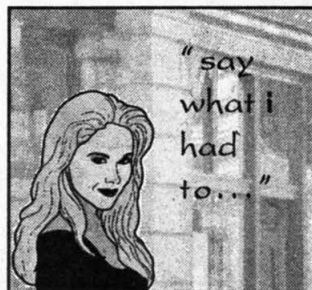
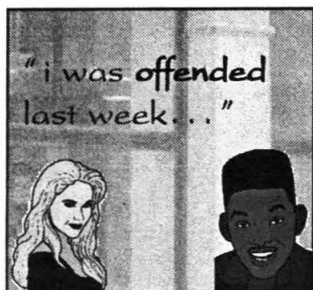
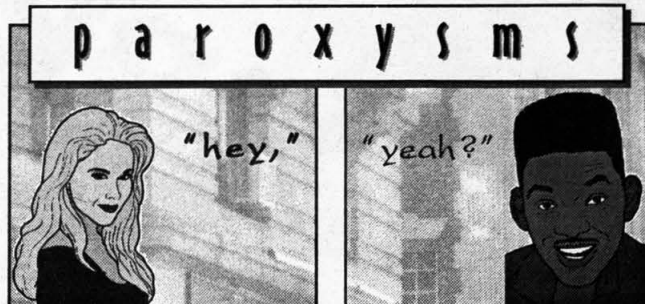
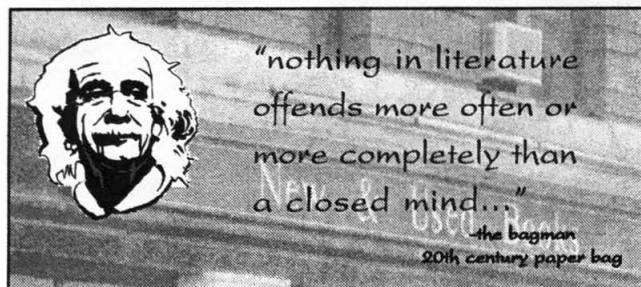
in collaboration with ~TildePress



bagman



THIS IS NOT THE HALLOWEEN SPECIAL! NOT YET!



*Women remember the first kiss after  
men have forgotten the last.*



Remy de Gourmont (1858-1915)

Cover art: auctwada

✓ next week! All Saints' Day! be prepared to be scared. be enlightened to be frightened. be warned in advance, you will wet your pants.

# Ladies and gentlemen...

## El Vez has just left Chicago

By John Biederman  
Editor-In-Chief

Fabulous. Magnifico.  
Ridiculously entertaining.  
Possibly the most fun one can  
have with pants on.

I'm describing the El Vez concert, which I attended at the Elbo Room, 2871 N. Lincoln Ave., on Oct. 12. No, the event wasn't so important that we had to get the editor-in-chief on it. Entertainment Editor Ryan Healy asked me to go, knowing I have a penchant for all things bizarre, and... Anyway, I covered El Vez believing it would be a goof. *Muy extraño, como me gusta*. But it was much, much more.

I was so entertained that I wonder if it's healthy.

For those of you not in the know, El Vez (AKA Robert Lopez) is...well, the Mexican-American Elvis Presley. Mind you, he's not an Elvis impersonator, but a translator. A "Cross-Cultural Caped Crusader for truth, justice and the Mexican-American way." Through song parodies (mostly Elvis tunes but encompassing a broad umbrella from the '50s to the present), original music, jokes and theatrics, Lopez relates his pro-Mexican-American agenda with so much fun that you hardly notice his political point. Preachy '90s activists could learn a lot from him.

Before El Vez took the stage, his band, the Memphis Mariachis, and his back-up singers, the Lovely Elvettes, appeared in full camouflage Zapatista gear—complete with phony plastic machine guns. Clouds of smoke enveloped the stage. Public Enemy samples played, and Lopez jumped into the spotlight and launched into "say it loud! i'm brown and i'm proud," a James Brown parody from his newest album, "G.I. Ay! Ay! Blues."

Like his opening number, much of what El Vez performed was downright silly. Songs like, "You Ain't Nothin' but a Chihuahua" constituted a large part of the show. But for anyone listening close, El Vez had important things to say, as in his own version of BTO's "TAKING CARE OF BUSINESS" (also one of Elvis' favorite sayings in the acronym form of "T.C.B."): "We get up every morning, from the alarm clock's warning, do the menial jobs that run this city...and you're getting all annoyed, blaming us for unemployed, they're jobs you wouldn't take any way..."

El Vez didn't make the mistake of dwelling only on the negative aspects of Mexican-American life either. He took a few minutes to congratulate the advances of Latinos in his parody of Presley's "Little Sister," "Chicalita" ("Chicalita you

can do more than your big sister done"). Nor did he refrain from making fun of himself or his people—another trait of El Vez that makes his humor that much easier to handle. (For example, in "Si I am a lowrider (superstar)": "If you're a real good muchacha, maybe I'll let you feel my fuzzy dice.")

While Latinos formed almost one-third of the audience, the crowd was predominantly white. A few Elvis fans were present (obvious from their mutton-chop sideburns and fringed leather jackets), but for the most part, the common bond was El Vez—truly a cross-cultural phenomenon.

From the lyrical content, and the wide range of music parodied, El Vez would seem to have but a superficial connection to "The King." One might glean the same conclusion listening to his CDs (and he's had many, including "Graciasland," "Merry Mex-mas" and a greatest hits compilation), but El Vez is an act meant to be experienced live. True, he doesn't do a very good Elvis voice. (I do a fine one, but that's beside the point. I also can do some fine, early-Elvis dancing, but only on mornings when drinking far too much coffee in my underwear—and that's something that cannot, and must not, be witnessed by any mortal—and also, way beside the point.) But El Vez is second only to "The King" in the performance style he rightfully attributes to Presley: glitter (or glamour) rock. If you doubt that, get back to me after you've seen a live performance of

his Chuck Berry send-up, "Go Glitter Go!" (Note that as another piece of El Vez philosophy for improving '90s life because, in my opinion, baggy clothes and construction-style shoes have gotten old—and were ugly to begin with. Bring back the glitter.)

Before starting "Glitter," El Vez took a minute to rally the crowd into screaming for a return to glam rock—and the crowd was slave to his every command.

As the musical intro played, El Vez disappeared, only to reappear wearing an outrageous, sequined and shimmering puffy shirt, and the Elvettes...

Good God, the Elvettes! *iDio ayudame—Las Elvettes!*

As El Vez peeled off shirt after shirt, revealing a near-endless supply of increasingly gaudy trappings underneath, the Lovely Elvettes changed costumes at a matching pace, from shiny silver bikinis to sparkling dresses and thigh-high boots and...

*iDios Mio!* But enough about the Elvettes.

While El Vez is undoubtedly the star of the show, the Memphis Mariachis have the talent and versatility to play everything from early R&B to crunching guitar rock that borders on grunge/metal. It's no wonder—Lopez previously played in L.A.

punk bands and has thrown that influence into his mix.

But there's more to El Vez than the music and the glamour. Lopez is a comic genius. His songs are chock-full of brief musical "jokes." (For a moment, El Vez and his crew broke into a grossly-exaggerated "Macarena" midsong.) At one point, while atop a massive speaker, El Vez spread his arms to his sides, lending the appearance of wings in his billowy shirt. He stopped singing midsong and said, "Hey—I feel kind of like Gene Simmons [of Kiss]."

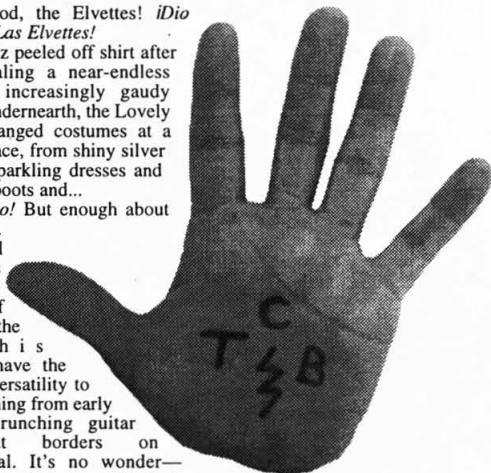
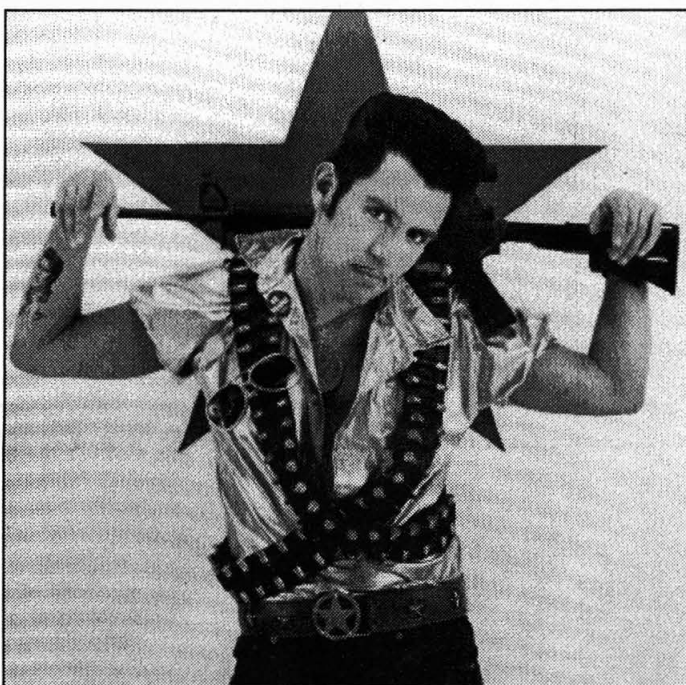
While El Vez, by definition, has reverence toward Elvis, "The King's" later-day debauchery was lampooned many times, as in his "Mexican-American trilogy" ("Look away, look away, look away, East L.A."):

"So hush little baby don't you cry, you know that your Elvis was bound to die, but just as long as there are Elvis fans who are paying, we'll keep playing."

Although I lack the space to do them justice, the opening band, The Civil Tones, were a great band as well. If you're interested, you can contact them through St. Louis' Pravda Records—they're instrumental, with a sound a bit like The Ventures—or, for a more recent reference point, Spys Who Surf.

When El Vez next comes to town, you're a fool if you miss it—or for that matter, ignore the plight of Mexican-Americans. Because, as El Vez sings:

"NIVA LA RAZA!"  
Hell...NIVA EL VEZ! NIVA LAS ELVETTES!"  
*iMi Corazon pobre—Las Elvettes!*





# Dance Center weaves African traditions

By Jill Schimelpfenig  
Staff Writer

Chicago is a city of many cultures. Yet sadly, it is a city that for the most part remains segregated.

If you drive to the south side, you will notice a predominantly African-American community surrounded by abandoned and virtually shelled-out factories. Make a U-turn, head north and you will find a vastly white community living amongst an array of thriving new businesses. Then, if you cruise far west down Division Street, or North and Chicago avenues you will find that Latinos foster the majority. Nestled in various other parts of the city are Asians, Europeans and Middle Easterners—all designating separate places for themselves.

The heart of Chicago, downtown, seems to be one of the few areas where our lives merge—at least in the areas of work, school and artistic appreciation.

To celebrate the coming together of communities and cultures, Dance Africa/Chicago Festival is holding its sixth annual city-wide celebration entitled "Cultural Syncopation." The festival, which began its run in Chicago with the help of Columbia's Dance Center in 1991, will take place from Oct. 18-27.

The many cultures spawned of the African diaspora will present a "blending of traditions" at this year's performance, said Julie Simpson, executive director of Columbia's Dance Center.

"It's a wonderful and important reminder and role model for all of the African-American children, and all children, who come to see it," she said.

Dance companies from Africa, Brazil, Puerto Rico, New York and Chicago will come together to showcase both traditional and contemporary forms of African dance. The South African company, Soweto Street Beat, will perform the traditional "gum boot dance." It is the basis for the today's "hip-hop" and "step-pin" dance forms.

"They [audience] will appreciate the strong influences of traditional African culture on African-American culture," Simpson said.

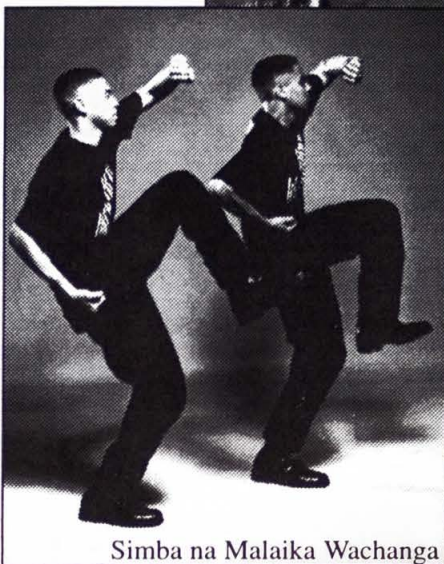
Dance Africa/America's founder and Artistic Director, Chuck Davis, will guide audiences through the program as griot and host. The griot in African folklore and oral tradition is the storyteller. He begins the performance and often sets the scene. Simpson credits Davis as the "most major African-American artist/teacher in the United States."

Each year Davis decides on a theme for Dance Africa and selects the finest professional companies to perform. The mission of this festival, currently in its 19th year, is to present the ideas of African-American culture.

The 10-day event begins with demonstrations and lectures at various venues throughout the city before culminating with three performances on Oct. 25, 26 and 27 at the Medinah Temple, 600 N. Wabash Ave. Students can also buy tickets at the Dance Center for \$5. Tickets bought at Medinah Temple are \$14 to \$18.



Roots of Brazil



Simba na Malaika Wachanga



Roots of Brazil

Photos courtesy of the Dance Center of Columbia College

**Columbia students are eligible for free tickets on Oct. 21-24 in the Hokin Annex.**

Watch it all come together at DanceAfrica/Chicago 1996. Performances take place at the Medinah Temple on Oct. 25-27.

## Face Value

By Laura Stoecker

### Does it matter to you who the president is?



**Angela Farruggia**  
Theater  
Junior

Yes, because Dole wants to take funding away from all areas of arts in schools. I feel a well-rounded education should include aspects of the arts to make it complete, not to mention I am directly related to the field so he is attacking my job.



**Carl Wisniewski**  
Theater  
Junior

Just as long as it isn't Mr. Dole.



**Vanessa Joslyn**  
Liberal Arts  
Senior

Yes. A couple of the Supreme Court justices are reaching age of retirement or death and if Dole becomes president he'll place conservative judges on the bench and that will effect the laws of this country for the next 20 years.



**Christopher Godbout**  
Music Theater  
Senior

Yes. I believe it is every American's duty to vote for who they think will do the best for the country, or the least damage.



**Jazmine Arroyo**  
Theater  
Junior

Of course, but it matters more if the president actually does something.



**Maria Gimenez**  
Fashion Design  
Senior

Yes. Unlike most people at Columbia, I am a Republican. I am sick of Bill Clinton. He doesn't seem to care as much about the issues involving our country as he cares about himself. In my opinion, we should be able to respect our president and at this point that is hard to do.