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Columbia College Chicago

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THE CHRONICLE

OF COLUMBIA COLLEGE CHICAGO

VOL. XXX, No. 19

March 10, 1997

Phone ordeal fixed

By Maria Tacderas
Staff Writer

Last week it was reported that the majority of the pay phones (owned and installed by an MCI subsidiary) on Columbia's campus were non-voice mail accessible. The system prevented callers from dialing extra digits after the initial phone call connected, making it impossible to access one's voice mail or answering machine remotely. Several students condemned the school's decision and demanded that Ameritech pay phones be reinstalled.

After the article's publication, it was discovered that the problem had been rectified, but it is unclear how and when the change occurred. Although efforts were made to reach both Metrocom and school administration for a comment concerning the phone system,

Dorms raise money for Girl-X *the 9-year-old girl brutally beaten at Cabrini-Green captured the attention of Columbia College*

By Ann Gabor
Staff Writer

Community members and Columbia students gathered together Feb. 26 for "Operation X: X-theme times call for X-theme measures" to raise money for Girl X and to celebrate Black History Month.

Girl X is the name given to the 9-year-old girl who was abducted, sexually assaulted, smashed in the skull, forced to drink gasoline and left for dead in a Cabrini Green stairwell. She was discovered by a janitor on Jan. 9 with her T-shirt tied around her neck and gang symbols drawn in black ink on her stomach.

Girl X lived on the 2nd floor of the building at 1121 N. Larrabee and was on her way to visit her grandmother, who lives on the sixth floor of the building, when this incident occurred.

"I was devastated," said Daniel Betts, Director of Residence Life, about learning of the crime. "I just had to do something."

The idea for Operation X sprang from a

Residence Life staff retreat and Deanne Williams, a community assistant on the residence hall's 7th floor. "My staff was instrumental," said Betts about the planning the event.

Guest began to trickle into the resident lounge at 6:10 p.m. and, upon entering, they passed a table laden with ribbons intertwined with the colors of the African flag: red for the blood shed, black for the African people and green for the mother land.

The ribbons were sold to guests for \$2 and the proceeds from the sale went towards Girl X's medical bills. "We're trying to do our part," said Betts. "Emotionally and psychologically, she's going to have years of recovery ahead of her."

"I think it's good that students jumped on the bandwagon and volunteered to help," Betts said of Columbia students for their participation in his opening remarks.

Bert Gall, Provost and Executive Vice President of Columbia, assisted in the opening remarks by commending the students and staff for their sensitivity, humanity and

response toward Girl X.

The Rev. Al Jefferson Singers from the Spirit of Peace Church began the entertainment part of the program with their uplifting selection of gospel songs. One of the selections was dedicated to Girl-X. A collection basket was passed around during this part of the program as well.

The Spoken Word segment of the program included readings by students, including Patricia Rigde's poem, which was her response to hearing about Girl X. A poem from Brian Hanson was also read that urged the audience to donate money for Girl X.

Concluding the entertainment for the evening was the Peanut Gallery, a free-form rap group formed by seven Columbia students who live in the dorms.

"I thought it was good performances for a good cause," said Nick Allen, a Columbia freshman.

A total of \$732.46 was raised for Operation X and presented, the week of March 3, to WGCI radio in a Columbia check to lessen the burden of Girl-X's medical bills.

Columbia's 1996 crime stats may prove to be misleading

By Jason Kravarik
Assistant News Editor

When Columbia's 1996 crime statistics are released, the public will learn of some, but not all, crimes reported at Columbia. Columbia security records to be published by the school in August contain only two offenses-for all campus buildings-both drug related.

Only two crimes for the whole year of 1996? Actually, the school is only required by law to list major crimes like murder, sexual offense, and aggravated assault. However, Chicago Police Department records obtained by the Chronicle indicate numerous crimes either inside or outside of campus buildings.

Twenty-eight thefts occurred at 600 S. Michigan and 731 S. Plymouth Ct. combined, but simple assaults, and even some robberies won't be posted for the public. Some of those crimes took place outside of Columbia buildings, which technically aren't a part of the school campus.

While others, including an incident where an offender entered the 624 S. Michigan building, wouldn't leave, and struck a security guard, are considered too minor to print.

That has angered some critics who think that colleges and universities aren't being open with their students.

"For too long image conscious administrators have put their stu-

dents at risk by withholding crime report information," said Daniel Carter, Vice President of Security On Campus (SOC), a campus watchdog group.

Currently there is a bill on the table in congress which, if passed, would require Columbia and other colleges and universities to be more specific when informing the public on campus crimes. "The Accuracy in Campus Crime Reporting Act of 1997" would require common crimes such as thefts to be reported as well.

The bill would also open up all campus security records immediately, unless an investigation would be jeopardized by doing so. The bill was proposed in mid-February by Congressmen John Duncan, Jr. (R-TN) and Charles Schumer (D-NY).

Columbia's Director of Security Jose Gallegos said that he would open up more detailed records if students requested.

"If they wanted to know [specifics], I would have no problem telling them," he said.

As for the crimes that take place outside campus buildings, Carter said it's "imperative" for students to know of those crimes, but that it's not a part of the proposed bill because that information is available with local police departments.

Gallegos said that if there are chronic problems outside of campus buildings he acts on them.

"We move to put pressure on the police department to increase

patrols," he said.

The more lenient crime-reporting requirements that Columbia and other schools currently follow were administered in 1991 as part of the "Campus Security Act of 1990."

Columbia Director of Administrative Services Martha Meegan-Linehan says she welcomes the idea of keeping students informed, but she thinks there could be some problems associated with opening up all security records to include minor crimes.

"I have no problems with people being aware of everything around them," she said. "But there could be a problem with presenting too much information. In a school of 8,700 students you're bound to have some crime."

She adds that some of those smaller crimes like theft are because of peoples' irresponsibility. She also points out that the school brings in guests to keep students informed of security issues. The problem, she said, is that not enough people are attending.

"We only had 100 or 120 students out for our recent presentation with J.J. Bittenbinder," she said.

Gallegos said that students interested in being more informed on crimes in the area surrounding Columbia should contact the Neighborhood Relations Department at 747-7801.

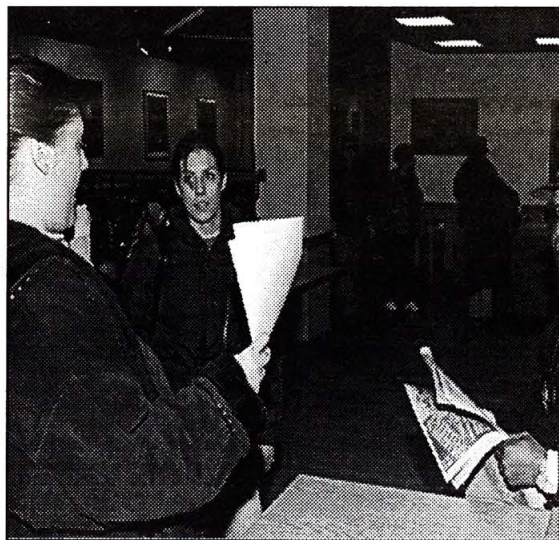


Photo by Brian Markiewicz

CC students must have ID cards to get into the Hokin Annex

Hokin Annex requires ID

By Chuck Jordan
Copy Editor

The security personnel at the Hokin Annex have been requiring that students show a current identification card before entering. The requirement is part of a plan that began at the end of the fall semester.

The decision was made collectively by Columbia's provost, Carole Ann Brown, director of the Hokin Annex, and Jose Gallegos, director of security.

According to Brown the policy began after a fight between a non-student, who was an ex-convict, and a Columbia student. She said that asking for identification has effectively changed the atmosphere, which had become loud and crowded with non-Columbia students.

Brown said that the policy would be evaluated to see if it should be continued past this semester.

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THE CHRONICLE

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Abundance of internships go unsought

By Jill Schimelpfenig
Features Editor

For students, one of the biggest draws to Columbia is the internship opportunity that the school has to offer. As a city college, Columbia has connections with many community businesses and organizations that are constantly looking for qualified interns.

Ron Winerman, the internship coordinator for the marketing department, receives more than 200 requests for interns from employers each semester. Many of these are paid positions - some even pay well above minimum wage. If there are so many opportunities for hands on experience available to students, why do 3/4 of these positions remain unfilled throughout the year?

The Marketing department is not the only place where internships are passed by. In the Fiction Writing department, only 6 to 8 applications are filed each semester by students interested in acquiring one of the roughly 40 internships that are available. According to Randy Albers, internship coordinator for the Fiction Writing department, "[Fiction Writing majors] don't see the necessity of internships." These students are dismissing, "an essential opportunity," he said.

Each semester the Journalism department has 50 to 75 internships available but only 25 percent of the students that graduate with a declared journalism major ever complete an internship, said Carolyn Hulse, internship coordinator for the Journalism department.

According to Bob Blinn, internship coordinator for Film/Video students, he has over 100 positions available each semester and only 20 to 30 are ever taken. Recently, he advertised an internship where a student could work with Stephen Spielberg on the filming of Jurassic Park 2. Out of the roughly 1200 film students at Columbia, only two bothered to apply. The student who acquired the position received a \$2,500 grant from the college.

Blinn also boasts other similar opportunities are available for these students.

So, what is the deal with students not lining up to take advantage of this valuable, hands-on experience?

Students are obviously interested in this type of educational experience because in the most recent survey issued to incoming freshman and transfer students, between 58 and 63 percent of these students listed internship opportunity as one of the most important reasons for why they chose to come to school at Columbia.

Yet, nearly half of the students graduating this semester who filled out the graduating senior career status sheet admit to never completing an internship or simply left the answer to the question blank, which can mean that these students were never interns.

Internship coordinators offer many of the same reasons for why students chose not to partake in this work experience.

Each semester, the Marketing department receives over 200 requests for interns, only 3/4 of those are filled by Columbia students.

To acquire an internship through an academic department at Columbia, the student must meet certain academic criteria before they will even be considered for a position. For example, in the Marketing department a student must have at least 60 credits completed toward their degree, a minimum of a 3.0 grade point average in the major, 21 credits completed in the department and computer literacy is generally a must. Failure within this criteria can hinder a student's chances toward getting an internship.

Also, many students do not have the time between course work and regular jobs to take on a time-consuming position. These students usually can not afford to do an internship since many of the positions are unpaid. For example, broadcast journalism internships are never paid, said Hulse.

For some students, who major in fields with heavy practicums like Theater or Dance, the practical application element of their education is not a necessary option. They may have a lot of performances under their belt and therefore do not need to do an internship in order to increase their job prospects.

There are less obvious excuses, however. Blinn notices that some students "defeat themselves" by thinking that they are not qualified enough for a position and simply never apply. He also suggests that some students will not "do the leg-work" involved with finding an internship that suits them.

Jan Grekoff, Director of the Career Planning and Placement office, said that the number one reason why students do not complete an internship is that these students are without clearly defined fields of study.

"They are not choosing to find [an internship] that fits," Grekoff said.

All is not lost, however. In this dog-eat-dog world of boundless competition, an internship does not have to be your only viable option to expand your resume. Columbia offers various in-school outlets where students can go to gain experience in their field.

Hairtrigger, Columbia's literary magazine, offers eight editorial staff positions each year. WCRX, Columbia's radio station, is a haven to radio students. Various departments on campus have newsletter positions open to students with writing backgrounds. And, the writing center hires students as tutors. These are only a few that are there for students to take advantage of. There are niches for just about everyone, but as with any job there exists a limited amount of positions.

No matter which route a student takes, internship coordinators agree, it is necessary to be an activist major. "It's as simple as that," Hulse said.

With the option of internships and the positions offered by Columbia, Hulse said, "There is no excuse for not enhancing your undergraduate accomplishments before you graduate."

Corrections & Clarifications

In the March 3 issue of the Chronicle...

In the front-page story on Columbia's public phones, Assistant to the Vice President of Finance Tracy Cargo was improperly identified.

Staff writer Eileen La Valle was improperly identified in her byline for the piece on the movie "Secrets and Lies."

The film "Jerry McGuire" was misspelled in its review on page 15.

Percussionist Pennington McGee and Company were improperly identified in the page-16 photo essay.

The Chronicle regrets the errors.

Marketing on ice—interning with the Blackhawks

By Lynne Snyder
Correspondent

The world of marketing is a big one and it's easy for a young applicant's resume to get sucked into the world of "applicants on file." The experience of a few solid internships can give the graduate a sharper focus and equip them with advanced skills that their competition might not have.

Mark Koehler, a Columbia management student, has held a marketing internship with the Blackhawks since last October. Koehler is a motivated, ambitious, up-and-coming entrepreneur who is planning to have his own business. He heard about the opportunity through his previous job at the United Center.

"Marketing is a key aspect to running a small business," he replied when asked why he pursued the internship, "and, besides, games are free!"

Koehler's daily responsibilities include tracking the video and TV/radio sponsorship, administrative duties and special assignments. Those special assignments may be charity events, which he attends personally, or maintaining the records of the many sweepstakes winners.

On game nights, Koehler is busy juggling "in-arena promotions" (giving away jerseys, selecting "lucky seats", etc.). VIP parties are also a big part of the games. A popular event at these parties is picture-taking and Koehler is just the man to round up some of the players.

Surveys are also handed out at each game. Koehler administers these to the spectators. They're asked about various aspects of the stadium event such as promotional events, the game itself and the performance of the anthem singer.

The sports atmosphere is one of Koehler's favorite aspects about the job. Also, the fast pace and seriousness of a big corporation like

the Blackhawks appeals to him. On the down side, it's this pace that prevents mixing with the clientele. He looks forward to building those close relationships within his own small business.

Initially, the experience of working for the Blackhawks was a bit scary. There were so many new things to learn and people to meet. Koehler said that just the name "Blackhawks" was intimidating. He takes a lot of pride in what he's learned these past few months and feels he even teaches his boss a thing or two sometimes.

"When you're able to bring some bread to the table and can teach them something new, it's worth it."

His biggest frustration comes from the long hours he works—without pay. In addition to his standard three days a week, Koehler must be at every game and attend some charity events.

When asked about another marketing internship with the Blackhawks, Koehler said, "By doing this internship, I've learned that I'm not interested in doing what my boss does. But it's given me information and insight to open my own business."

What are Koehler's words of wisdom to other Columbia students interested in internships? He suggests working on one during the summer when it doesn't interfere with school. This will also give you the opportunity to devote the time and energy needed to give your employer. Beginning an internship as early in one's college career is also recommended. This enables you to try several positions and get a better idea of what you like and dislike.

Sounding more like a future business owner than a student, Koehler emphasizes the importance of applying discipline and advises all of the potential interns to not give up but see things through.

New look coming to Underground

By Rui Kaneya
Staff Writer

An effort to renovate the Underground Cafe has entered its final phase this semester with Provost Gall's approval to begin the construction in June.

The Underground Cafe (located in the main building) has long been serving students with food and drinks, but its location and old facilities have kept many students away.

The Class of '96 Gift Committee, a group of 16 students formed in 1995, developed the renovation plan to attract more students and raise funds for the construction expenses.

According to an approved plan, construction is scheduled to be completed by September and the cafe will be available in time for the start of the 97-98 academic year.

"This is the first time in Columbia's history that student initiative and talent were combined to successfully take such a large project from conception to implementation," said Michael Wojcik, co-chairperson of the committee.

Last June, the committee finished raising an estimated \$100,000 in funds. Columbia College appropriated \$50,000 of its budget to the fund. Other contributions came from the Hokin Student Advisory Board, Student Organizations Council, Vending Consultants, area business and the Class of '96 graduates.

The design for the new facility was developed by

Nicolette Daly, an interior design student, who won the committee's design competition last June.

Her work was chosen by the committee and school officials from other designs by eight other contestants. Daly's design calls for the cafe to take on a South Loop theme—replicating the elevated train columns.

Daly said the idea is not to make people feel like being in a basement. A series of three-dimensional wall murals will be featured throughout the facility along with structural pillars coated in aluminum to illustrate the EL track.

"It's like on Wabash, underneath the EL track," she said. "But, at the same time, I have the mural walls that look like the city [buildings] so we can make them look like windows. It could be like you are actually looking at Chicago's skyline along the lake."

Two walls of the office handling the add/drop process will be eliminated to accommodate 10 percent more seating capacity. Many existing tables will be replaced with a counter with stools to better utilize the large space.

The new facility will also include an expanded preparation and storage space that will allow vending consultants to take orders more effectively.

Students from the Art Department will soon be selected to help create mural walls, which Daly designed. It is the committee's attempt to get more students involved in the project and, at the same time, keep the cost at a minimum.

How's Your Steak?



With Guest Columnist
Buckles Von Chuckler

I'm like, soooooo confused

Since the guy who normally writes this column, John Henry Biederman, has a rhyming disorder since my brother, Knuckles, hit him over the head with a computer monitor, we decided that I'd fill in. I am, after all, a graduate of the Berwyn School of Cheese Log Design and Column Writing.

Knuckles hit John when he caught John naked with me—but that was only because I was giving him a massage, having recently graduated from the Cicero Refrigerator Repair and Massage School. But anyway, today I'll write about life from my perspective as a woman. Now I can't claim to represent all women, but I am much like every woman John seems to get involved with lately. And I am attracted to John.

Wait, I just changed my mind! I'm not attracted to John. I have a boyfriend!

My boyfriend! He says he loves me so and...well, sure, we hardly ever go out, and he doesn't care about my career, and I think he sleeps with other women, but I'm sure he'll change, I mean just because he's been this way all his life doesn't mean he can't handle a greater level of commitment...

Wait! Maybe I am attracted to John. With him, things could be different. But I have to check him out before I'd ever break-up with my boyfriend. I mean, it's not really *cheating* if...well, if I don't think it is! C'mon, go without a man for a day? Get real! You have to go one way or the other in the '90s: either avoid men altogether or become so dependent that you can't even quit one relationship before entering a new one! That's not dysfunctional—it's people skills, dumb-dumb! And it doesn't mean I'm not independent overall! Independence has to do with... social... misgivings, yeah, something like that.

A problem with John is that he doesn't have as much free time as my boyfriend, or the other guys I'm leading on and manipulating as possible boyfriends. It's strange that the guys who are working harder, sacrificing a little free time, seem to have a future but... I can't wait for that! At least my boyfriend can come straight home from class everyday and screw off! And he doesn't have those silly *dreams*. Sure, he hasn't made any real progress toward what he wants to really do, but he's just in a phase. He's not a loser! He just knows that success isn't supposed to be, like, difficult or something.

I guess I'm not attracted to John. I mean it—my mind's made up!

You see, John is quiet, somewhat shy, and that fits a *profile*. I mean, Jeffrey Dahmer was quiet. The Unabomber is shy. Sure, there are millions of guys who are reserved, and 99.999 percent of them aren't dangerous, and I guess there are more important components to that profile—like not having any creative outlet and violent behavior—but we have to keep things simple. The tabloid-like headlines infecting all media are essential guideposts to this complicated world. And I don't understand why John gets upset over being compared to psychotics. Ted Bundy was cute.

But at least you know what to expect from guys whose out-of-control emotions can be read like freeway signs. Sure, many will physically or emotionally abuse you in a relationship, but guys who are actually nice to me make me suspicious. Nonetheless, John could be a change of pace. A quiet man has an air of mystery...

No, I change my mind on that now, too. Mystery is scary. If you can't figure somebody out in a minute, that means they're *different*. Maybe John interpreted those grade-school posters urging one to "Be Yourself" wrong. I mean, sure, you should be yourself in the sense of wearing clothes that compliment your complexion, deciding who your favorite "Friends" character is, stuff like that. But most things, really, we should be exactly alike on. Watch a lot of TV, hang out at dance bars, you know? Originality has no place in today's work world, anyway.

I just don't know about John. No need to rush to a decision, though. It's not like I'm toying with the national budget or anything—just peoples' hearts.

You can e-mail John at knkdphn@concentric.net if you have nothing better to do (that's Kinky Dolphin without the spaces and vowels—long story). Maybe he'll pass it on if you e-mail Buckles, too.



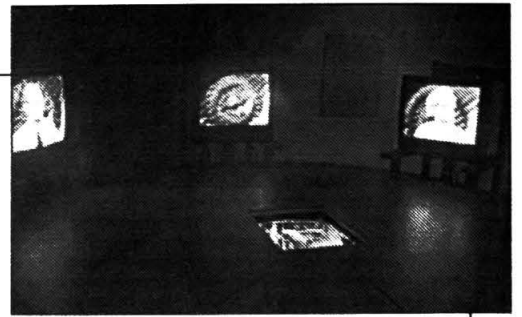
Photo by Lisa Mendez

Columbia's Theater and Music departments finished performances of Chekhov's "Ivanov" last week.

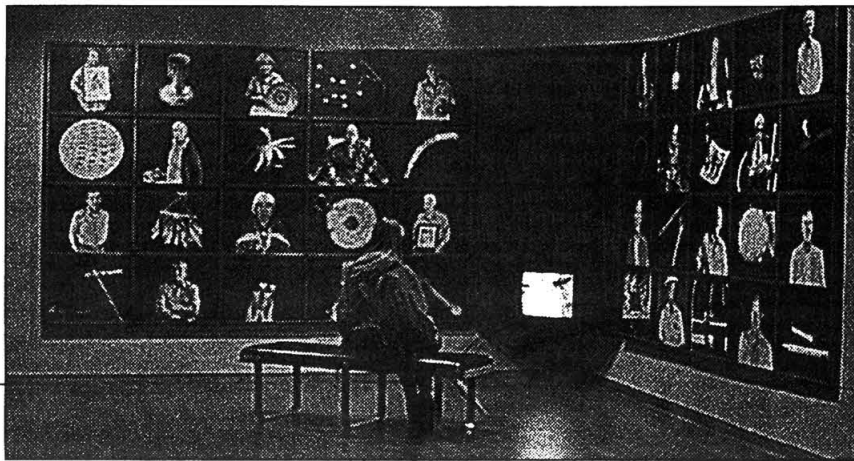
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The Museum of Contemporary Photography presents
 "Critical Mass: Meridel Rubenstein and Ellen Zweig with
 Technical Assistance by the Vasulkas"



Photos by Stacy Morgan

Americorps offers real-world alternative

By Claudia Rivera
Staff Writer

College seniors have an alternative to immediate grad school or job searching after graduating. AmeriCorps, a program created by President Clinton that is a domestic version of the Peace Corps, has launched a drive to recruit students for a year of national service.

"We're seeking college graduates who want to make a real impact in our communities while they beef up their resumes and earn help repaying student loans or paying for graduate school," said

Harris Wofford, chief executive officer of the Corporation for National Service, which administers AmeriCorps.

After serving full-time for one or two years in community programs, Corps members receive an education voucher worth \$4,725 to pay off student loans, finance college, graduate school tuition or vocational training.

"The \$4,725 check is paid directly in the name of the college or the institution where a loan was taken out," said Bill Barrett, a representative for AmeriCorps.

In addition, Corps members receive a monthly living allowance that amounts to an average of \$7,500 a year, but varies from program to program and health insurance.

There are currently 25,000 AmeriCorps members who serve in 1,100 communities throughout the country. They work in teams, address-

ing critical issues of education, the environment, public safety and human need. AmeriCorps' wide-ranging activities include helping disaster-stricken communities, immunizing children and teaching children to read.

While many of its assignments begin in early autumn, AmeriCorps has an immediate need in two programs, AmeriCorps*NCCC (The National Civilian Community Corps) and AmeriCorps*VISTA (Volunteers in Service to America).

"There are currently 5,000 members in these two programs," said Barrett.

AmeriCorps*VISTA offers opportunities to serve a year or more in disadvantaged communities, helping residents become more self-sufficient. AmeriCorps*NCCC is a 10-month residential service program for people age 18 to 24, based at regional campuses in Denver, San Diego, Charleston, S.C. and Perry Point, Md. Members work in teams on the environment, disaster relief and renewing public spaces and housing.

"The campuses are dorm-like situations for the NCCC members," said Barrett. "There is continuous recruiting for VISTA, but usually in the spring is when NCCC does its recruiting."

Anyone interested in more information about serving in AmeriCorps may call 1-800-942-2677, or visit AmeriCorps' worldwide web site at [HTTP://WWW.CNS.GOV](http://WWW.CNS.GOV).

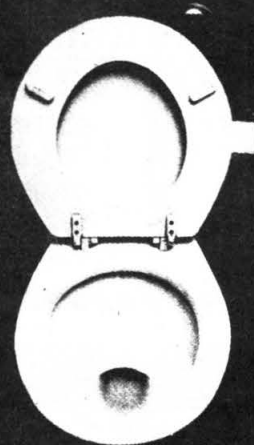
After one year of service, AmeriCorps will pay college graduates \$4,725 toward further college tuition or prior educational loans.

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Office of Financial Aid, 600 S. Michigan,
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Scholarship info made easy and accessible

By April M. Knox
Correspondent

Wouldn't it be great to have computers on campus with software that contained thousands of listings of scholarships, grants and other financial opportunities to help pay your tuition?

Well, you asked for it, and it's here.

With the help of Columbia College's Financial Aid and Admissions administrator's, the "College Cost Explorer's Fund Finder," a computer-based bulletin board, is now available and well equipped to estimate how much your college expenses will cost and how to find scholarships, grants, loans and even loan forgiveness to match your particular needs.

According to Financial Aid Director John Olino, aid, scholarship and grant resource books are the most frequently used in Columbia's library reference section. However, the computer age continues to call for the equivalent - computers that disperse the same information, if not more.

"It has over 36,000 individual scholarships and grants and is updated annually," explained Olino. "The program is very user friendly and the information can be printed so

that the student can carry it away free of charge."

The Fund Finder offers several options for the student to choose. The program emphasizes learning the components of college costs, average national costs and how the financial aid system works. The 'Estimated Financial/Family Contribution' (EFC) option allows you to estimate what you and/or family will be expected to pay and what your eligibility for financial aid will be.

The 'Find Scholarship/Loans' option requests that you enter information about yourself that will match you to private and public sources of funds. All criteria is taken into account when matching you to certain funds so that you do not receive information that is incompatible or inappropriate.

This particular option requests information such as demonstrated financial need, academic achievement, ethnic background, religious/church affiliation, intended career/field of study, the student's willingness to study abroad, talents and interests.

You can also enter information about your parent/spouse's disability, military background, current employment, organization, affiliation and even club membership. In addition, if a parent/spouse was disabled or killed in a work related incident, scholarships are avail-

able if he/she was a fire fighter, police officer or other public safety officer.

The program will search based on what you've entered and will request more information if it feels that you haven't entered enough.

A loan calculator is also available to help determine what your payments on various loans will be. A glossary can fully explain both common and uncommon terms you may come across. The 'Further Reading' option has listings of books to obtain scholarships, grants and loans.

"The program is self explanatory," said Financial Aid receptionist Alisa Brown. "It's used by approximately 10 students a day."

Radio/film major Danny Perez, 22, recently used the program and found over 20 scholarships in which he was eligible for.

"They have categories for every aspect of the student," said Perez. "Students should check it out. There's so much money that's probably not used because they don't know about this computer program."

Both computers, one located in Financial Aid and the other in Admissions, are available weekdays, during normal office hours.

Student radio station targets youth and young adults

By Arjumand Hashmi
Staff Writer

Columbia College's radio station WCRX 88.1 FM "Chicago's Underground" hits the air waves every morning at 7:00 a.m. WCRX broadcasts to the Downtown Chicago and near North, South, and West side areas.

Owned and operated by Columbia College,

WCRX is a 100-watt non-commercial radio station catering to certain areas of the Chicago land area. The staff and management consists of Columbia students under the advisement from members of full time faculty of the Radio/Sound Department of Columbia College.

"The hands on experience is great," said senior Russ Page, D.J. on Wednesday nights. "WCRX is a real radio station run by students, it's great for learning how things work."

The format of the radio station is targeted towards teenagers between 12-17 and young

adults 18-24. The main format for the station from Monday through Friday 7 a.m. to 7 p.m. is dance and rhythmic music.

"There's no way to please everybody, we serve our target audience that can pick us up," said Alumnae Jim Mitchem, now a full time faculty member and director of operations. He went on to say that due to the requests received over the years, their current format reflects the demands of

their listeners and target audience.

The radio station also has specialty formats such as Reggae, Rap, Hip Hop, R&B and Hot mixing. Loud Rock/Heavy Metal, Alternative

Rock, Industrial Rock and Blues are all a part of WCRX's specialty formats. These specialty shows air Monday through Friday from 7 p.m. to midnight and Saturdays from 9 a.m. to 6 p.m.

Although WCRX is a non-commercial radio station, it provides the services of any other commercial station. The station is affiliated with the Associated Press and receives information off the

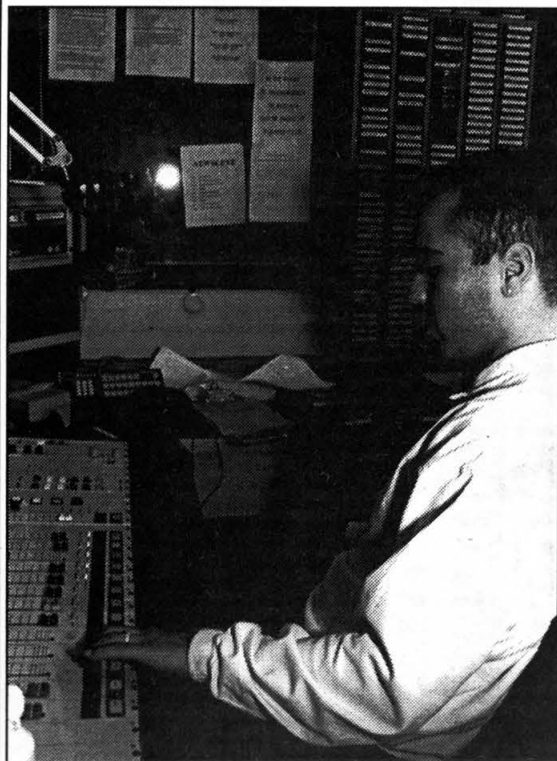
wire service. News and Sports are reported Monday through Friday from 7 a.m. to 9 a.m. and from 3 p.m. to 6 p.m. The station also has two talk shows, aired on Tuesdays at 7 p.m. and 8 p.m. dealing with the news and sports.

Through their formats WCRX is carrying out their mission statement. The mission statement states their purpose is to provide entertainment, news and information to listeners within our coverage area and to provide a fertile training ground for Columbia College students interested in making a career in Radio Broadcasting.

"There are many resources here with the station," said Mitchem. "The studio is well equipped and that provides an opportunity for this to be a training ground for radio broadcasting majors."

"It's a good feeling when people recognize your voice and to know that people are listening to you. I wish we could reach a larger range," said Bingham.

Mitchem feels the motivation for WCRX students is that they can be heard by potential employers that can hire them. "Knowing that, it's a great motivation," said Mitchem.



File photo

Two new African-American organizations grace the scene

By Edwina Orange
Staff Writer

Columbia is known as a very diverse college when it comes to ethnic origin, social events and student organizations. If you're looking for a student organization, whether its in your major, religion, background or sexual preference, this school pretty much covers all bases.

With the many student organizations and social clubs, Columbia adds two more to its list: Tongues of Fire and Black Thinkaz Society. Both organizations were started in the fall and their goal is to provide self-growth and knowledge in the African-American student body.

Tongues of Fire meets every other Friday, from 4 to 5 p.m. in the Wabash building, and their mission is to supply a creative outlet for inner sorrow by helping individuals gain a spiritual perspective and a clear insight on life. Individuals in the group keep journals and women speakers come out to provide solutions for escaping depression.

"This is the most powerful group on campus...they address issues that go unspoken in society," said Sheila Baldwin, an English professor. Baldwin applauds the successful breakthroughs made by the groups and the amount of comfort and support offered by their peers.

"This organization acts as a healing process for African-American woman," said Synira Allen, a senior and the president of Tongues of Fire.

Black Thinkaz Society's goal is to uplift and enlighten the educational values of the African-American student body, with the intent to dissolve self-hate and build a sense of self worth.

"This organization provides an outlet that deals with unity and creative thinking to enhance student life on campus," said Dr. Wayne Tukes, academic advisor.

Black Thinkaz Society meets every Friday on the third floor of the Wabash building with its president Eugene Brown, a sophomore sound major.

Other African-American student organizations include: African American Alliance, which provides services and total awareness in society for hopes of unity; Columbia College Association of Black Journalists, which allows African-American students to work with professional journalists and help develop skills to be leaders of tomorrow; and Columbia's Urban Music Association, an organization that uses educational and professional opportunities to network in the music business.

These organizations have been very productive in bringing social events and educational tools to Columbia for the past two years.

Gerthia Hightower, career advisor, commends C.C.A.B.J. for their many accomplishments, such as the coat drive last semester for the homeless and encouraging people to take an active role in it.

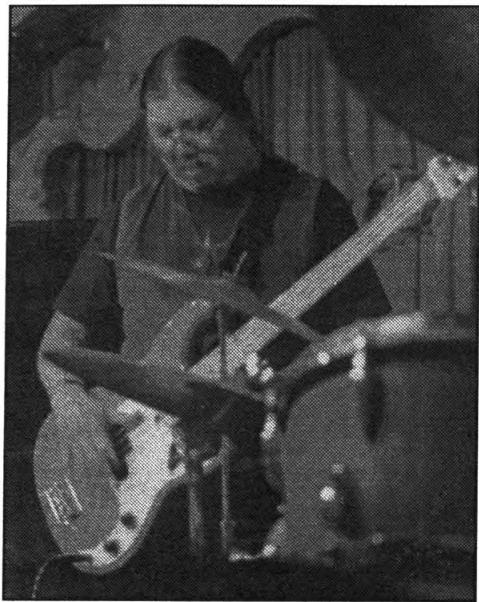
These organizations do not focus on race but on culture, so they strongly encourage students of all backgrounds to come out and participate in their group meetings.

For students interested in becoming members of any student organizations, you can leave a message in their mailbox in the Student Life office on the third floor in the Wabash building.

INSIDE... THE CHICAGO

PART I

The Green Mill's



A man in leather stands on stage, half-singing, half-screaming into a microphone. Above him hangs a painting of a nude woman; a collection of women's underwear and high heels accumulated over years dangles from the rafters above; psychedelic posters from the '60s and '70s line the walls and all is partially obscured by a haze of cigarette smoke. Audience members—many of them drinking, some here solely for the performance—scream to accentuate the man's borderline-obscene words, some even thrust their fists into the air. Although most of the people are paying attention to the stage, conversation continues, people meet.

You're not at a rock concert. You're at a poetry reading.

The above scene has been taking place every Monday night since 1987 at Weeds, 1555 N. Dayton St. (Starting at 9:30 p.m.). As is the case with most weekly poetry readings, Weeds is an open-mic, meaning anybody can sign-up and read for a few minutes. Weeds does not run a "slam," there is no competition and people read for fun, feedback on their work and to meet others with similar interests. And Weeds is just one of the many venues, each with a style of its own, composing the Chicago poetry "scene."

Of course, the slam is certainly the best-known type of non-academic poetry reading. And the Chicago poetry scene, as it's known today, began with the poetry slam—invented in Chicago.

The Green Mill's Uptown Poetry Slam

"Before the slam, in my life of poetry, the poet was the big shot on the stage and you, as the audience member, were supposed to listen reverently," said Marc Smith, host of the Uptown Poetry Slam at the Green Mill, 4801 N. Broadway. "With the slam, we gave the audience permission to respond to the poet—negatively if they wanted."

Smith finished four years of college, and always had a taste for poetry, but was disenchanted by the way certain "stuffy" professors bashed some of his favorite poets. He went into construction work after school and began frequenting poetry readings in the '80s, mostly academic affairs held in coffeehouses or libraries. He found them boring and had a disdain for the elite circles many academics seemed to keep the world of poetry within. Yet he felt poetry didn't have to be that way.

Smith also began seriously writing poetry around that time. His work was heavily influenced by Carl Sandburg and Wallace Stevens, but over time he combined poetry with a natural flair for acting in a style now known as "performance poetry."

Many of his early themes were angry. In "Cat on the coffin" (his poem that "began it all" at the Get Me High), finally published in his first book, "Crowdpleaser" (1996), the dark side of Smith's personality (the Cat) lashes out at:

...subscribers to a thousand magazines

And you,
the writers for a thousand magazines
And you,
the publishers of anything that sells...

It's you, actress

With the commercial hair, commercial lips, commercial skin, commercial smile, commercial sin
Cerity...

In the mid-'80s, Smith got the nod to host a Monday poetry night through a man known to most only as "Butchie," proprietor of the now-defunct Get Me High jazz club in Bucktown. The Get Me High was a run-down bar with walls covered in the graffiti of patrons, and Smith had problems getting much of an audience to attend, but it was a start.

Smith began to seek out other venues, such as the Deja Vu Lounge. Local poets loved these outlets, and some people did come merely to watch. Smith had long hoped to make poets more accountable to audiences after seeing too many readings where the audience was only supposed to "listen close and clap afterward, whether they like the poetry or not." He encouraged the audience to voice their opinions, to cheer or jeer, as an audience does for most any other type of performance in a club.

Smith admits that audience feedback is not completely new to Chicago poetry.

Photos by Amber Gribben

Clockwise from upper left: Sreve Hashimoto, bass player for PONG Jam, plays along with poetry; Marc Smith, host of the slam and its inventor, entertains the crowd between poets; a poet reads his verse for the open-mic segment of the evening's festivities; "Brian the Mayan" relates a poetic tale of Tickle Me Elmo ifor the slam judges and audience; Elizabeht Pineda reads for the open-mic; and former slam winner Mike returns to perform in the open-mic.

About the Green Mill

While the poetry slam—and the Golden Age of Chicago's Live Poetry Scene it spawned—is taking on a legendary status, much of the credit goes to the place where the slam was born: The Green Mill, a club that's a Chicago legend in its own right.

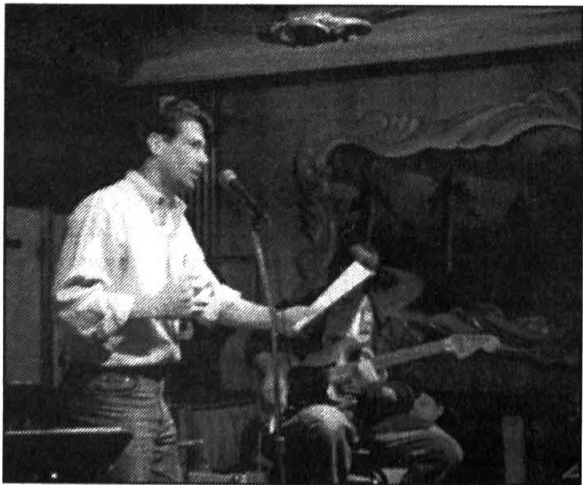
The establishment opened in 1907 as Pop Morris' Restaurant. In 1910, the Chamales brothers bought the restaurant, added outdoor dancing and entertainment and changed the name to the Green Mill Gardens.

The club became a hotspot for Chicago entertainment, with many top performers getting their starts there before going on to national fame. The likes of Charlie Chaplin, Milton Friedman, Studs Terkel and Al Capone have been seen getting some R&R at the Green Mill.

And, speaking of Al Capone, the Green Mill has its place in Chicago's renowned prohibition era. During that time, the establishment was allegedly "co-owned" by "Machine Gun Jack McGurn," a man many believe to be the main gunman in the St. Valentine's Day Massacre. And Texas Guinan, subject of the film "Incendiary Blonde," was known for demanding handcuffs when police arrested her for serving alcohol during prohibition. When Guinan appeared before the judge in cuffs, it would always cause him to laugh and let her go.

Present-day owner Dave Jemilo bought the club in the mid-'80s, saving it from rocky times that threatened to close it. When Jemilo remodeled, he remembered the fond stories his father told about the Green Mill and made sure to preserve most of its gangster-era ambiance.

Today, the Green Mill still carries that ambiance, remaining a slick, swingin' hangout. While most would agree that Marc Smith's slam attracts a massive audience all its own, having the Green Mill as a backdrop sure doesn't hurt.



POETRY SCENE

IN A CONTINUING SERIES

Uptown Poetry Slam

"It wasn't the polite poetry reading that made Chicago writers strong. Places like the Dill Pickle Club were the breeding grounds for the great writers."

(The Dill Pickle Club was where, in the 1930's, people like Carl Sandburg read poetry live and welcomed the opinion of the audience. Poets there were sometimes heckled and anyone who couldn't maintain the stage was simply booed off it.)

Taking Smith's example, readers began to place as much emphasis on a dramatic presentation as on the poetry itself and a healthy air of competitiveness arose, with poets informally trying to "outdo" one another. The informal competition would become more formal—but only slightly so—when all of Smith's experimentation resulted in the eventual invention of the slam.

In the early '80s, New Yorkers conducted poetry circuses (readings with a punk rock flavor) while Terry Jacobus (now a consulting poetry editor for the local publication *Strong Coffee*) hosted "poetry fights" (in a boxing ring) in Chicago, so the competitive and more "spectator-friendly" angle wasn't completely new either.

But as Smith's entertainer personality matured and poetry attracted audiences like never before. It was time for him to move the show to a bigger venue. In 1986, Deja Vu owner Dave Jemilo gave Smith the venue he was hoping for—the swank, legendary Green Mill. And it was there that Smith formulated the slam as it's now known.

"Marc proved that poetry could make money for a bar," said Dave Gecic, distributor of small press books and proprietor of Chicago's Puddin'head Press, which has published poetry books by many scene artists.

Live poetry would never again be the same.

The format of the Green Mill's Uptown Poetry Slam has changed little in the 10 years since. There is a \$5 cover charge and the festivities begin Sundays at 7 p.m. with

an open-mic and, after an intermission of entertainment (usually guest poets but occasionally music), the slam begins. On the first Sunday of every month, poetry is read to the accompaniment of a band, PONG unit (not poetry, not song but PONG), although poets can opt to forgo the music.

Competitors sign on for the slam, and the event is divided into rounds, much like playoffs in a sporting event, pitting poets against one another. The winners of each round compete in subsequent rounds until a champion is picked. The champ wins \$10 or a similar alternate prize (lottery tickets, for example) and can then go on to citywide or national championships.

Winners are chosen by random crowd members appointed "judges." Each judge holds up a scorecard for each poet, with scores from "minus infinity" to 10.

Judges aren't the only ones allowed to comment on the poetry. Cheering and booing occur regularly. Everyone is encouraged to respond (even in the open-mic) and given a list of suggestions, from snapping fingers to show distaste to rhyming along with a predictable poet.

If enough people express distaste for a poet, Smith asks of the crowd, "How many of you want to let her continue?" If the crowd is loud enough, he'll give the poet one last chance. Otherwise, he shoos the poet off stage. Smith's also performs some of his own work, accompanied by Carter Luke on piano (or PONG Unit, of which Luke is a member) and adds his dry, humorous banter between poets. Smith also eggs the crowd on in their feedback, ribbing first-time readers as "virgin virgins."

Because of the competitive angle and the threat of audience disapproval, there is a more consistent quality, comparatively, to the poetry at the Green Mill that attracts more spectators, on average, than other venues—attracting "the type of people who wouldn't normally listen to poetry," according to Smith.

The Green Mill is, by far, the best-known reading in Chicago, and probably the world. But some people have serious problems with the Green Mill's show—and they have plenty of other options. Although it is the father of contemporary readings, the Green Mill is only one of the many venues in the Chicago Poetry Scene, each with a distinct flavor of its own.



About this series

It was November of 1993. I had just been dumped by the supposed girl of my dreams and, considering I'd met her soon after I moved to the city from a rural Illinois area near Wisconsin, she had been one of my few close city friends.

I decided I desperately needed new places to go, a new crowd to hang with. Another friend of mine, Louis, told me of a Chicago Poetry Scene and that there was an open-mic poetry reading every Monday night at Weeds. I figured, "What the hell, I've written some poetry, I'm supposed to be a writer." I went. With butterflies the size of small dogs in my stomach, I shook through my lines. The host, Gregorio, made fun of me, but he made fun of everybody. Some of the patrons even seemed to like the poem I read.

Weeds didn't live up to my expectations. I wasn't followed from the stage by beautiful women seeking to console me on my broken heart. And the patrons didn't appear to be literary types—they were a bunch of crazy, deviant freaks. But don't kid yourself—those are the real literary types, as I was soon to learn. And there's nothing wrong with being a crazy, deviant freak. Au contrair.

A coffeehouse I frequented in my slacker months that followed—Cafe Amore, since closed—had no poetry reading and I brought it up and...well, I suddenly found myself running it. I went to all the readings at the time and I didn't know what I was doing but, then again, that's the point of the whole scene. Jump in, make it your own and, if you stick with it, you'll enjoy it.

The Kinky Dolphin Open-Mic eventually filled every seat in the house. Until I enrolled at Columbia, I had plenty of time to add comedy sketches, ad-libbed legends and all sorts of shtick. But inevitably, the shackles of a mere 24 hours in a day ended my venue.

Maybe I don't have the time any longer to sit around in coffeehouses all day, writing poetry and make readings most every night, but I consider myself a patron still, although now on an irregular-regular basis. Along the way I've noted that little exists in the form of a written scene history, and less still in the form of a guide to that scene. So when we were faced with the task of picking a topic for the Senior Honors: Journalism class last semester, I had no difficulty picking it.

I had a lot of difficulty doing it. Everyone I talked to listed more people I simply had to talk to, and many of these people had conflicting stories. I was faced with this situation as an insider, so it seemed silly for me to expect a poetry scene outsider to do this counter-culture justice. And some of the write-ups I've seen by outsiders...

People kept asking me as I was compiling this: How can I get a copy? Others asked, "You mean there are other venues?" That's when Dave Gecic approached me about publishing this through his Puddin'head Press as a small, chapbook sized work to maybe make a little money from all this trouble.

That's set to happen this summer but until then...you're getting some of it free.

Some of the reviews and brief histories of individual venues will be appearing here, one-at-a-time on a weekly basis. If you want to know more about the scene's Golden Age—what it was, who blames whom and what for, it's falling and how it may return—you'll have to buy the book. Likewise, if you want to know more about the individuals on the scene, poets, hosts and spectators. And you must keep in mind that the scene is a constantly changing animal...

Nonetheless, you'll find enough here to dive in. And that's what it's all about—right?

Oh, and if you're wondering whatever happened to the supposed girl of my dreams, I don't know. Things got ugly so I let it pass into the realm of history. I imagine she got over it.



Next week:
The Shappening at Estelle's



SHOOTS AND

LETTERS

DEPARTMENT

"All the nuts that are unfit to print elsewhere!"
 This page rated SH--the discretion of a sense of humor is required. The opinions represented herein are not those of the college, Journalism Department, Chronicle or, in some cases, anybody in their right mind.

When sending correspondence to the Shoots And Letters Department, please also include your name and phone number for verification purposes. You can "write" us in the following ways: Mail: c/o Columbia College Chicago Chronicle, 623 S. Wabash Ave., Chicago, IL 60605; FAX: (312) 427-3920; e-mail: Chron96@interaccess.com; Web page message board: <http://www5.interaccess.com/chronicle>. We reserve the right to edit all submissions for length and clarity.

Buy the way, congratulations on your awards

Congratulations on a newspaper that is consistently empty, boring, and wastes the paper it is printed on. Your staff does a poor job of representing the entire college and for that I am sincerely disappointed. I am not a journalism major, in fact, I have no interest or knowledge of the field, but I know good reading when I see it—and the Chronicle definitely is not.

Every week I pick up a copy

of the Chronicle (why I will never know) to find and endless collection of crap that I can't even force myself to read. The columns are full of silly, mindless babble written by obviously brain-dead students and I have yet to find an article that does not outline a subject other than general school whining, art or music.

As a dance major, I am extremely disappointed to have never seen an article representing our department. Yes, occasionally there is an ad or small coverage for a professional performance to be showcased, but this is not what our department is all about.

The dance department may be the farthest physically from the main campus, but we are among

all the rest of the college when it comes to our academic classes, and we deserve to be recognized. There is more to the world than bands, music and talking about movies.

Anonymous
 Via the Chronicle's e-Mail

Anonymous: You shouldn't sell yourself short concerning your journalistic skills—you did manage to write 1/4 of a letter, hooking us in, before relating your true, dance-happy agenda! But we do think your analysis of the Chronicle failed on some points—we won no awards in the mindless babble category. Maybe next year!—Eds.

CCC endangering careers?

It's incredible to think that, with all the money and effort I've put into my education at Columbia, it is their policy that's hindering my efforts to land a good job.

Some knuckleheads made this policy that I cannot use the edit facilities while I'm doing my internship. Only after I graduate can I come back and use them. I wonder who these policy makers are trying to fool? Maybe the professor who told me that Chicago was not a political town, although the Democrats decided to hold their big dance here.

This policy amounts to nothing but a con job that did not work on the students that pay their salaries. It's sad to think that the only ones being fooled are the policy makers, and unfortunately it's at the students expense.

Anonymous
 Via the Chronicle's e-mail

Anonymous: What's with all these anonymous letters? Are you hiding something? Is "use the edit facilities" code for some sick little game you play in your underwear? Your case may have merit—but, unfortunately, your facts seem to be "anonymous" as well. Have fun "using the edit facilities," you sly dog!—Eds.

Fun With Conspiracies!

By Wilfred Brandt

Maybe it's just that I'm getting more observant in my old age, but it seems like every time I turn around these days there's a new conspiracy to be found. It seems that in our paranoid nineties, conspiracy theories are plentiful. I can tune in each week to learn the truth about top secret, international alien cover-ups on Fox. Or I can get some good ol' fashioned, bigoted, paranoia from white supremacist militia groups. Various people have given me their interpretations on how all the predictions about the "End of the World" have come to pass. In fact, I recently encountered a recovering Deadhead who gave me multiple theories that he'd picked up while out on the road, mostly consisting of how the government was trying to undermine Jerry Garcia and his merry followers.

I know what you're thinking. You think I'm going to take this opportunity to poke fun at such theories. On the contrary, my good friends. You see it's come to my attention that in fact... they're all true! The only thing that matters is if you believe it.

Bear with me a moment, I know this might be hard to swallow. But think about how simple it is. It's not like you're required actual FACTS and stuff to back up your allegations. Nobody at the Tenth Annual Anarchist Society bake sale is going to argue against your theory of how "The Man" is upping tuition to keep you from graduating. Or who's going to question your reasoning when you insist a vending machine has eaten your dollar because of your "choice of lifestyle?" It's not like anyone said conspiracies had to be logical. Watch how easy it is to blame it all on everyone else, and never have to get involved. Just follow my four simple steps and "Design Your Own Conspiracy Theory!"

1. Think of something that really gets

you angry. It can be a pet peeve, an annoyance, or a monumental injustice. Unemployment is on the rise in the world's strongest economy, women still don't share wages in the work force, your car won't start in the winter, the cost of Goo Goo Clusters keeps going up, "My So Called Life" got cancelled, etc.

2. Pick a group of people or a person that you are not particularly fond of and make sure they are in some position of power (people aren't going to, but, if you tell them that Pauly Shore is responsible, now THAT'S a story.)

3. Make up some kind of motive. Remember, it doesn't have to be logical. You're a subversive member of society, and therefore entitled to a little paranoia. Some reliable motives for any conspiracy theory include wealth, power, fame or just plain fun. And finally...

4. Believe it! It is your responsibility to warn everyone. Forcing your opinions on others assures them that you are not just some loony with too much time on his hands, you mean what you say! You can start by writing your governor, congressman and representatives (or, if you don't know who they are, your favorite actors and rock stars will do.) Make sure that you own a bullhorn and have access to a copy machine so that you can get the word out on the streets.

Well there it is folks. Four easy steps and you've got a whole new look on life. Now that you have the facts (or close enough) you can get involved and join a political revolution, or a cult group. Or better yet, a bunch of armchair philosophers! So the next time you're having "one of those days," you don't have to get all bent out of shape about it. With all those other people out there in the world, you can always blame someone else!



Relief for welfare: Is it possible?

by Dave Oliver

Welfare reform is now a reality. Continuing the debate over whether it is good or bad policy, or its effects, is as pointless as Clinton and Dole going another round debating who could better lead the country. The time has come for those who so adamantly proclaim that welfare reform can't work to swallow their pride and attempt to prove that it can.

In many ways, we have evolved from a society of communities to a society of community activists. Our first reaction to any social problem is to make picket signs, write angry letters and crowd the court of public opinion with our finger pointing.

While dissent has an undeniable and very important role in our society, it definitely is not the only avenue to social change. As the many vociferous community leaders act as prophets of doom, proclaiming dismal social forecasts regarding welfare reform, I wonder why they are ignoring their responsibilities as purveyors of hope. Why are they not applauding the many private charitable efforts that are already underway to assist and revitalize those currently on welfare? I also question why they are not rallying everyday citizens in their communities to do their part with the same fervor they spew at the political establishment.

The media also has an important role in motivating social change. Yet the media seem obsessed with exploiting images of single mothers and sick children living in filth, illegal aliens and pregnant teenagers. Why do they purposely avoid the numerous testimonies of those who have triumphed against these same disparaging conditions? Is this continuous flow of pessimism really doing anyone any good?

Where is the optimism? Where is the appeal to the community for support? Businesses, churches and schools should be leading a bandwagon to rescue as many people as they can from the grips of welfare dependency. One of the most meaningful gifts we can give back to our communities is that of ourselves. Many components make up our identities: education, talents, passions, concerns. Adjoined with a strong commitment from business, religious and educational communities, we have an excellent chance of bringing welfare reform closer to its ultimate goals of creating more productive lives and a higher standard of living.

To simply return welfare recipients back to the inflated lap of government would be a grave disservice to them. Most welfare recipients are neither helpless nor lazy, only somewhat uninspired. We are all equipped to provide the hope and confidence the current welfare system lacks.

We should no longer use the backs of welfare recipients as a soapbox for our own social theorizing. These are people - people whose children laugh and cry the same way our own children do. To sit back idly and let welfare reform fail would be like watching a house burn to the ground without ever calling the fire department. The satisfaction of smearing an "I told you so" in the face of Bill Clinton and other politicians can not match the satisfaction of seeing a family transplanted out of welfare by our own hands (though the former would be much easier to attain and get more news coverage.)

This period is a very revealing time in our social history. It is a time to determine whether our ranting over welfare reform is based in genuine concern or merely ideological posturing.

This Is This

Bob Chiarito



Hook, line and sinker?

If anyone had to wait a long time for an elevator last week, for once it wasn't because they were broken. No, Columbia was in the midst of repainting elevators, cleaning graffiti off hallway walls and washing windows.

While it was about time something was done to improve our ghetto-like conditions, the school had ulterior motives, as usual. With dollar signs in the back of their minds, Columbia's administration was preparing for the March 8 open house.

After informing prospective students from area high schools, taverns and alleyways, school administrators were getting ready to try and sucker 3,000 fresh fish into the cesspool of illiteracy that is Columbia. That's roughly \$240,000 for the school per semester if all are netted.

With that much money possibly coming in, Columbia could have also washed the lobby windows of its buildings and re-carpeted most of its dungeon-like classrooms and still made a healthy profit off the new students.

But remember, administrative bigshots like President John Duff want to be able to heat his \$800,000 Michigan Avenue penthouse.

Hearing but not listening

Peter Thompson, associate academic dean for technology and faculty/staff development, will be hosting a student roundtable forum to discuss technology issues at Columbia on Thursday at 3 p.m. in the main building, room 401. For those who are unaware, Thompson is the person in charge of Columbia's Internet Web page.

His Learning and Teaching Roundtable group was created last year to handle technology matters at Columbia, but has done little besides kicking student organizations like the Center for Black Music Research and the Chronicle off the school's page.

Thompson's chum Brian Katz called me Friday to inform me that Columbia's new Web page is online at www.colum.edu. After checking it out, there is really nothing different from the old page. It is still very boring with text only and although both the CBMR and the Chronicle are mentioned, there are no links to either of them.

If foot-dragging aggravates you like it does me, you should definitely attend the meeting on Thursday. Also, if you didn't read my column last week or if you've been in a coma for awhile, Columbia still is one of the few schools that doesn't provide e-mail accounts to its students. It is my opinion that Columbia students will never get e-mail or anything it wants unless they speak up and demand it. With the money Columbia already receives and the loot they may squeeze from new students next semester, there is no excuse for not having e-mail for students.

According to a flyer posted around school publicizing the meeting, Thompson will be "listening." So far, he's only heard a little criticism. We'll have to wait and see if he listens.

For anyone that doesn't want to hear more empty promises, you can take comfort in the fact that free refreshments will be served at the meeting. This way, you'll have something to shower Thompson with, cooling him off if he begins to fill the room with hot air.



Come clean on crime

Students deserve to know just how safe their campus environment is, which is why colleges and universities must legally release annual crime statistics. These statistics should, in effect, force schools to be accountable for campus crime, at least as far as making sure adequate security measures are in place.

According to Jason Kravarick's front-page story, however, these statistics are misleading, requiring institutions only to make public their records on "major crimes"—not include thefts, "minor" assaults and crimes that occurred near schools but not within their buildings.

A bill proposed in Congress in mid-February by Congressmen John Duncan, Jr. (R-TN) and Charles Schumer (D-NY)—the Accuracy in Campus Crime Reporting Act of 1997—would require colleges and universities to make public all of their crime statistics (except in cases of pending investigations). We urge Congress to quickly pass this bill, and at the same time urge students and faculty to call their appropriate representatives and voice an opinion toward that end.

Especially where inner-city schools are concerned, students are prudent to wonder how safe their campuses are. And knowing how administrators tend to worry about the bottom line (money), accountability is of the utmost importance—especially when that bottom line may affect the level of security on campus.

We are not content with Director of Security Jose Gallegos' assertion that students can simply ask to see more detailed records—those records should be part of the information we receive while registering. And we find it unbelievable that Director of Administrative Services Martha Meegan-Linehan would seek to downplay the situation—and even more appalling that she'd turn around and blame students' "irresponsibility" for Columbia's rampant theft. We agree with her assertion that students should report crimes with regularity and that they should take a greater degree of responsibility for their personal items, but we don't believe that "there could be a problem with presenting too much information."

That assertion is simply Orwellian. The problem is not with revealing information, it's with the information itself. The relevant problem is this: Does Columbia have enough in the way of security to significantly battle campus crime?

Legislation like the Accuracy in Campus Crime Reporting Act of 1997 may be the only way to find out. And fighting such common sense suggestions is nothing but suspicious.

Columbia makes the call

After last week's front-page story on the non-voice mail accessible nature of most pay phones in Columbia's three main buildings, Maria Tacderas' front-page update in today's issue brings news that action has already been taken: the pay phones are once again voice mail accessible.

We must applaud the College for taking such swift action, although we still don't understand the reasoning behind the initial decision which left students of this cutting-edge, largely commuter school in the dark ages of communication.

We find it a little strange that this decision was made not only so abruptly, but also so silently. Perhaps some embarrassment was felt on the part of administration. It wouldn't shock us to learn that complaints came rolling in—the Chronicle, in less than a week, was asked for information on just who to petition about the voice mail unfriendly phones—so the decision would seem to be the type admin would trumpet...

Nonetheless, Columbia's pay phones are now appropriate for this communication age. Bygones are bygones and we commend administration nonetheless.

College X-tends a hand

Keeping in mind that Columbia is a commuter school, volunteer efforts of any kind are a rarity. Students and staff, too "busy" with work, kids commuting back and forth downtown and whatever else, don't put much effort into volunteering time to organizations or other causes as much as at some other schools.

A surprisingly considerable amount of Columbia students did show up for the fund raiser last week at the residence hall to raise money for Girl X.

For "Operation X: X-treme times call for X-treme measures," it seems Columbia students actually sprung to action to help raise money for the little girl abducted, sexually assaulted, smashed in the skull, forced to drink gasoline and left for dead in a Cabrini Green stairwell two months ago.

While it's nice that we can come out to help out in the face of this brutal attack on an innocent little girl, it makes one wonder why Columbia doesn't do volunteer services or raise money more often. Using the \$732.46 raised at the event as a gauge of what we can do, we should now be thinking about other ways we can make a difference through charitable organizations and in impoverished communities of the city on a more regular basis.

Daniel Betts and the rest of the Columbia community is to be commended for what the media has been accused of ignoring in favor of the murder of miniature beauty queen Jon Benet Ramsey.

Stuff From Staff

Michelle Pocock

Relax Barney Fife!

For any student that frequents the Wabash building, I'm sure you have noticed the new "carding policy" in the Hokin Annex. This policy was instituted for the safety of Columbia students, because so many non-students were causing problems that were often endangering the "rightful occupants" of the Hokin. There have been several violent incidents lately, including a physical fight between a student and a "visitor," who was also an ex-con, according to Carol Ann Brown, Director of the Hokin Center.

I applaud Columbia for recognizing the problem and taking action, but many students, including myself, are upset by the way security handles this carding process.

Last week, I went to ask some students about their feelings on this issue. After showing my ID at the door, I sat down with Mike Chan, a radio major, who began to say that he gets carded more than once on a daily basis—and then I feel a tap on my shoulder. I am confronted by two security guards.

"We need to see your ID," the stout guard said, still donning his authoritative police-looking cap, even though he was inside. I just started to chuckle. I glanced at Chan and his friend who were laughing uncontrollably.

"Is this a joke," I asked, "I just showed you my ID less than five minutes ago!"

No—they assured me it was not a joke, and that I really did not show my ID when I entered the room. After I took out my ID to get these rent-a-cops off my back, I looked at Chan and his friend who retorted with an, "I told you so!"

I guess they did tell me, but what the security guards did *showed* me how out of control this situation is. Instead of running up to harass me about the ID, the security guard could have just done his job and kept and eye out to make sure everything was running smoothly. But no, I obviously looked like I was causing such a problem, quietly talking to two fellow students, that the first guard felt a need to remove a second guard from his post and bring him over too. (Probably to restrain me if I started to put up a fight!)

Hopefully, what happened to me was not a routine practice at the Hokin. Nevertheless, students are angered by these bully security guards who can't find jobs as cops, so they take out their frustrations on students.

Andreas Liaskos, a fiction writing major who witnessed the fight between the student and the ex-con, said that just placing a security guard in the Hokin would alleviate the problems. Liaskos also brought up a good point about students that want to bring a friend interested in attending Columbia to the Hokin.

"How would they get in," he said. "They don't have an ID."

Sounds like a good class project for computer art—if you make an ID good enough to get into the Hokin, you get an A. People will be selling them all over the school. Yeah right!

Since the violence has been almost eliminated in the Hokin because of this new plan, the carding will most likely continue for some time. Students will still have to deal with these power-crazed security guards daily if they choose to enter the Hokin annex. But since spring is on the way, I have a solution for you. Go outside and smoke! Enjoy the day, the sunshine and the freedom to roam around wherever you want without being asked to show your ID!

Mema's Love Loft

With
Mema Ayl



The silent power of body language

How can you tell if someone likes you? How can you tell that you're the one they want to be with, that they're interested in being more than friends? Most males will say that they can't read women and women will say the same thing about men. A person's body language will tell you everything you need to know. And once you know what the signs are, you should never have to say "do you really think s/he likes me?" because you'll know for yourself.

Eyes

You can learn a lot from a person's eyes. Pretty much anyone who's on the up and up should be willing to make eye contact with you, but sometimes you'll get that "special" look. Now, I know that sometimes we get that look and we write it off, thinking it's not what we want it to be. But, if you're paying close attention, you can tell what a person thinks of you by what they're eyes are saying.

Sometimes we tend to see what we want to see and not what's really there, so keep in mind that often you'll get a "look" from someone who's just a friend just because they like you—as a friend.

And then there's staring. We all know that there's bad

staring and there's good staring. You know how sometimes someone will look at you in order to get your attention, but you just want them to stop looking at you? But, sometimes it's cool to catch somebody staring at you (unless they're only looking at you because you have a huge booger hanging out of your nose). Chances are that if you've caught someone looking at you for a little too long or looking at you when they think you're not, they're probably into you.

Note to the guys: Many women won't admit to doing this or are unaware that they do it, but they tend to bat their eyes at guys they're interested in.

Touching

Again, there's good touching and there's bad touching. Nobody wants to be groped by a slimy stranger (or a slimy person they know for that matter). Pinching someone's ass or other body parts is an unacceptable way of showing interest in someone. And it's sleazy.

Some touching is OK though. Look for things like gently touching your knee to make a point or resting hands on your shoulders, arms or hands. Those are usually good signs. Keep in mind though that some people are just touchy-feely types, so check out how they interact with other people before you make your move. If s/he's touching everyone, then you may not be special, but liked as much as any of his/her other friends.

Gestures

I already told you about the eye batting. Women also tend to touch themselves. I'm not going where you think I am, so get your mind out of the gutter. What I mean is that guys should look for hand wringing, hair touching/flipping, adjusting their clothes, etc. These are all signs that a woman is concerned about what you think of her appearance.

To be honest with you, I don't know about gestures men make when they're interested in women. There aren't any that I've seen consistently—men, as a group, don't seem to have a set of nervous gestures that I can read.

With this information, you should be able to tell if someone wants to be more than just a friend and you'll be better able to give the signals. Use them—you'll be a better flirt. If, by the way, you're getting these signals but nothing else, you're probably being teased. Watch out for that.

Student Technology Roundtable meeting

Are you curious about
new technology?

Peter Thompson, Associate Academic Dean, is hosting a student roundtable forum to discuss the issues surrounding technology.

Horoscopes

By Lynda Pak
Astrological Advisor

PISCES (Feb. 20-Mar. 20)

Happy Birthday! The stars are offering you a chance to completely transform your personal life once you have managed not to give your energy away! Focus on rebuilding firm foundations all throughout '97, you'll need it for next year. Use your creative energies wisely and don't allow yourself to fall prey to alcohol, drugs or too much sex when you've been hurt! **Famous Pisces:** Elizabeth Taylor, Bruce Willis, Albert Einstein, George Washington and Jesus Christ.

ARIES (March 21-April 20)

Being the first sign of the zodiac, you are a natural born leader but you must learn patience! Rome was not built in one day so you can't expect life to do the same. Avoid taking too many risks right now and focus on your career! Burn off steam by exercise, don't take it out on people!

TAURUS (April 21-May 21)

Stop craving security so much and trust yourself enough to take some much needed risks in your life. Fresh opportunities will arrive when you least expect it! Keep your calm with personal issues. Love is always the winner.

GEMINI (May 22-June 21)

Lots of changes are occurring in your life this year! Take some time to think about what is most important to you and follow your heart. If you do this, the stars will gladly support you in ways you never thought possible! Remember that four pots buring on the stove are much better than 10! Know your limits and stick to them.

CANCER (June 22-July 23)

You sensitive soul! Stop taking care of others and pay attention to yourself. Great opportunities are in store for you! But you must work hard and maybe, just maybe, a promotion will be in store for you sometime this year! Remember to stay kind, though. That's who you really are. Cosmic justice is in your favor.

LEO (July 24-August 23)

Well, you like to be the boss, but tone that down because you will be needing partners in every way this year. Learn to compromise and hold your tongue! Some things are better left unsaid. If you're not getting what you desire, walk away quietly. Afterall, you are Royalty!

VIRGO (August 24-September 23)

You spend too much time worrying! Stop it! Live in the present and don't be so self-critical on yourself or others! Keep a journal. It will help that quick mind of yours to slow down. Focus on health issues this year, especially your diet. Too much junk food makes you nervous!

LIBRA (September 24-October 23)

Hold on to your seat belt this year, with many ups and downs and arounds! Focus on staying balanced and stop swinging to extremes so much. You are driving people who care about you away! Stay true to your spirit, which is love and fairness and only then will you get your hearts desire in both career and relationships. This does take work, though. How bad do you want it?

SCORPIO (October 24-November 22)

My goodness are you intense! Life doesn't have to be that way all the time. Chill out. Great things are in store for you. Finally! Although it seems like nothing in your life is happening, all that is about to change! With your love life and career ready to bloom and money near by, what more could you get? Just tone down that jealous will of yours.

SAGITTARIUS (November 23-December 22)

Lady Luck is always on your side even if you don't think so. Even if you feel that you're not in control, you are! Pay attention to the details and it will pay off later. Get more sleep too. You need it for all that hard work you have been doing!

CAPRICORN (December 23-January 20)

Complex creatures that's for sure! No one can ever say that you are boring. Just when people think that they know you, surprise, surprise! You're always striving to improve. Learn to relax, get plenty of fresh air and be around people who truly understand and care about you. Remember, company is good when you're feeling low. Express yourself! Your true friends will love you for who you are.

AQUARIUS (January 21-Feb. 19)

Wow! Never have the stars looked so good for you! Jupiter, the planet of good luck, happiness and expansion is in your sign all year! Use it wisely because it won't be back for another 12 years! Life, which has been out of phase for several years, is finally starting to feel centered for you. You'll be witnessing amazing possibilities for major transformation in your life. Lots of luck!

Litany of lofty local affairs

Columbia Festivities

The 3rd Annual African Film Festival: African Visions III - Voices of the Screen Griots.

Celebration party
March 28 at 6 p.m. \$25
Festival
April 28-30, April 25-27.

ECO (Environmentalists of Columbia Organization) to march in St. Patrick's Day parade
March 15.

"Lost Creek Township"

Charlotte A. Gibson, African-American playwright presents

her play at Columbia.
March 13-23, times vary
312-663-1600, Ext. 6126 for info.

Getz Theater
62 E. 11th Street

Irish Theater Workshop

Columbia students perform a collection of Irish poetry and drama that explores Irish cultural history.
March 10-16, times vary
Lunar Cabaret
2827 N. Lincoln Ave.
call Ext. 6131 for times.

"Interracial Dating"

Tongues of Fire, a support group for African-American women, presents a discussion on the topic.
March 21, 5:30 p.m.
Room 307, Wabash building.

The Turtle Press Exhibit

The Book and Paper Arts Center.
218 S. Wabash, 7th floor
March 7-May 9.

City Events

Exhibits and discussions

"The Visible Soul: Revealing The Spiritual" exhibition

School of the Art Institute of Chicago
Gallery 2
Present-March 21.

"Rolando Castellon: A Legacy of Mud Post Columbian objects 1981-1997"

School of the Art Institute of Chicago
March 7-April 23.

Sacred Hearts of Haitian Vodoo exhibit

The Field Museum
Present-April 13.

The 16th International Film & Video Festival

Women in the Director's Chair presents a festival featuring the work of filmmakers from around the world.
March 20-23
Various Locations
773-281-4988 for info.

Sharks: Maligned, Magnificent and Threatened

A discussion about conservation issues concerning South America's western coast.
Brookfield Zoo
March 27, 7 p.m.

Theater

"Babette's Feast"

Presented by Theater Oobleck in association with The Rhinoceros Theater Festival and The Lunar Cabaret. Production includes eight-course feast.
Lunar Cabaret
Wednesdays present-April 2
\$17 donation preferred.

"The Road to Mecca"

A play about an elderly widow who has transformed her home in South Africa into a dazzling work of art, and the desperate loneliness of the people that inhabit her world.
March 14-May 4
Thursdays thru Saturdays, 8p.m.
Raven Theatre
6931 N. Clark St.

"Giselle"

A full-length romantic ballet with Ballet Theater of Chicago.
March 19-23
The Athenaeum Theatre
2936 N. Southport Ave.

"1,001 Afternoons in Chicago"

Live Bait Theater and Prop Theater announce a production that recaptures the energy and rhythms of a midwestern metropolis crawling with convicts, flappers and recent immigrants.
The Fire House
1625 N. Damen Ave.
March 16-April 27
773-871-1212 for showtimes.

Music

Chicago Rock

A showcase of Chicago's best local bands.
Every Friday
Doors open at 8p.m., shows start at 9p.m.
Dome Room
632 1/2 N. Dearborn.



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OPENING RECEPTION THURSDAY, MARCH 20, 6:00-8:00PM

Quality student work of all mediums accepted by March 13 at 7:00pm to the Hokin Center, 623 S. Wabash. All work must be ready for display (ie. paintings wired, photography and illustrations matted to our specific sizes) 8"x10", 11"x14", 16"x20", 20"x24", and 30"x40" Contact Michael-Alistair Wernik at ext. 5696 with ????

DAYS OF DISCOVERY

Student Development Workshops Sponsored by Academic Advising

Tuesday March 18

- 11:00 Study Skills and
Time Management
- 12:00 Early Registration Preparation
- 1:00 Library Preview
- 3:00 How to Prepare
for Graduate School
- 6:00 Study Skills and
Time Management

Thursday March 20

- 11:00 Selecting a Major
- 12:00 Career Connections
- 1:00 Scholarships: How to Find Them
- 3:00 How to Prepare
for Law School
- 6:00 Early Registration Preparation

All Workshops are in the Wabash Building 3rd floor conference room.



It's in the stars baby... Read the horoscopes on page 12!

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STARTS FRIDAY, MARCH 14TH AT THEATRES EVERYWHERE

Almost Better Than The Real Thing

A 'new' U2 challenges techno, popular music and their fans with POP

By Rob England
Chronicle Music Geek

As U2's 1989 "Rattle and Hum" tour wound down with a week-long set of shows in their hometown of Dublin, it was apparent that the once-small-town group, was now one of the biggest acts in the world. Their albums went platinum within days of their release, concerts sold out instantaneously, their film debut "Rattle and Hum" was a moderate success — you name it and U2 did it. They ruled the world of music.

But one problem always remained. The future. During the fickle '80s, bands rose to the top and then fell even quicker. A new era called the '90s was staring them in the face. What was U2 to do for their much needed encore? Frontman Bono was aware of this dilemma as he addressed the crowd on the eve of the new decade. "This is the end of something for U2," he said. "It's no big deal, we just have to go away for a while and dream it all up again."

And this is just what they did. They re-emerged in Dublin nearly two years later with "Achtung Baby," an album unlike any the band had ever released. Though hyped as a huge step toward incorporating technology with their music, at the core of the album were the same elements that have made them popular in the past—strong songwriting, passionate delivery, and rock 'n' roll. There was just a pinch of electronic music thrown in to stir things up. "Even Better Than The Real Thing" and "The Fly" tested the new boundaries, but they were equally balanced with familiar sounding tracks like "One" and "So Cruel."

The change was minor, yet substantial at the same time. Die-hard fans bitched and moaned about the band's new sound, while the rest of the world witnessed the second coming of U2. "Achtung Baby" proved a renaissance album for the band and the accompanying tour, ZooTV, was the most ambitious stadium show the world had ever seen. While

on the road they managed to release "Zooropa," an album which pushed U2 deeper into the electronic realm and further away from their rock 'n' roll roots. The balance between elements started to shift, as did the surrounding world of music.

So the news that U2 was going to push the limits of popular music even further into the European electronic scene with their new album was hardly a surprise. But in the nearly six-month period that the album has been delayed, popular music has changed. The pendulum has indeed swung away from alternative rock and in the direction of electronic music. Bands armed with samplers and keyboards are now as common as ripped jeans and flannel shirts were a



Usually the centerpiece of the world's biggest band, Bono takes a backseat to his bandmates on U2's latest album, POP.

few years ago. Instead of coming overseas to a country of music fans looking for change, the change has already begun and U2 must now prove themselves.

Imagine that—the biggest rock band in the world shedding its rock image. If anyone can pull

this is U2.

Musically, "POP" is the band's strongest album to date. But like many artists in this electronic field, U2 is trying to break into, the lyrics are lacking. While Bono shows a dynamic range in his delivery, his words are often ridiculous. "It's the blind leading the blind / It's the stuff, the stuff of country songs" he sings on the

it off though, it's U2, a band that has proven themselves to be the true chameleons of the music world.

On "POP," they indeed transform themselves yet again, but like with Achtung Baby, the change is not nearly as great as reported. The album definitely has a techno feel to it, but it isn't comparable to acts like Prodigy and Orbital. Nor does it need to be. Remember,

beautiful ballad "If God Will Send His Angels." Gone are his strong political statements that defined the band's early years. Replacing them, like they have on the past two albums, are Bono's misconstrued views of America. The songs "Miami" and "The Playboy Mansion" portray the United States as a country obsessed with fashion, reconstructive surgery, Big Macs and OJ. Okay, so he may not be far off, but the whole country isn't that bad, is it?

For the first time in U2's illustrious career, however, Bono's lyrics are not necessary. On most of the album's songs, he fights for the spotlight with the rest of the band, more often than not being little more than a secondary element. Sure, the mixing may put him above everything else, but his performance is one fans have grown accustomed to. It's an old schtick. But the music is something new for U2, something compelling and fresh for fans, especially the performance supplied by Larry Mullen Jr. on the drums. An outspoken advocate of the band's trance-heavy, mistake of a side-project with Brian Eno called the Passengers, Mullen Jr. keeps "POP" running smoothly with his confident drum work and his programming skills.

On "Staring At The Sun," they show Oasis that a Beatlesque tune is no more of a rarity than a snob by British band. They slip into a Underworldish-hardcore trance with "Mofo" and they get ultra-smooth with the come-hither ballad "If You Wear That Velvet Dress." They even take a stab at white-boy funk with the groove-heavy "Playboy Mansion."

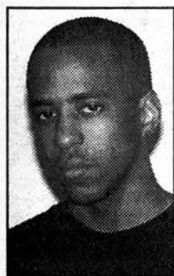
Overall, "POP" never lets up, that is once you get by "Discotheque," one of the worst songs the band has ever done. But nowadays one negative is a positive in itself.

In fact the remainder of "POP" is so good it's frightening because now, nearly 20 years after U2's conception, they can still produce albums as fresh as their first.



Don't miss U2 when they bring their PopMart world tour to Soldier's Field on June 27 and 28. Advance word describes a show even more ambitious than ZooTV with huge McDonald's-type arches, the largest, clearest video screens ever made and glowing martini glasses complete with olives.

Power Of Our Rhythm



With
Tim Matthews

First of all, I want to take this time and give props to everybody that participated in the upliftment of Black History Month. Yeah, I know I'm like a week late on that tip, but it's still worth mentioning.

I remember when I was just a small-time playa and how I yearned to hear about brothers and sisters that had kept it real with inventions and ideas that changed different facets of everyone's lives for the better. How many of you know of Dr. Daniel Hale Williams, Garrett Morris, Stokely Carmichael and Nikki Giovanni? I'm not going to front, I'm just starting to get deep into educating myself about my history.

A lot of what goes on today from a negative standpoint I believe is partly due to the fact our generation as a whole doesn't open up and embrace the passion of our rich past. At one time, the music industry has black record distributors that set the tone for material heard in the '50s and '60s. We actually had a say-so in where our music would be sold and heard. It was done right hear in Chicago on a

one-mile stretch on South Michigan Avenue.

Black History is certainly not celebrated for just a course of days. My advice to everyone that aspires to be that musician, that manager, that producer, is to take an hour or two out of your time every week to grab an encyclopedia, look on the Internet or just talk to an elder in your field and consume as much information as possible to prepare you even more for the rocky road of an arts career. I guarantee that what you get back will be as precious as the time you put forth.

The Metro, located at 3730 N. Clark St., presents The Temple of Hip-Hop featuring KRS-One on March 20 at 9 p.m. Anytime Kris is in town you know it's gonna come off real lovely. Call Ticketmaster for prices at 312-559-1212 or call the club itself.

Impact, the trade magazine for people who are serious about the business aspect of music, is having their conference in Miami Beach, Florida, from April 16-19 with Chicago's own George Daniels, owner of George's Music Room, and Elroy Smith, PD at WGCI serving as co-chairs of Retail and Radio, respectively. Jackie Paul is the lady runnin' the ship down there and I'm sure she'll do a wonderful job just as she does with the magazine. I hope CUMA sends a rep down there.

The House of Blues once again showed love for hip-hop by hosting a concert that starred the infamous Sugar Hill Gang. It was definitely off the hook. Even though their look was of a person who just got out of bed after sleeping all day, their energy and stage performance didn't lack at all. The crowd stayed hype from beginning to end. They proved without a shadow of a doubt why they have the #1 selling rap album ever (15+ million). "Rappers Delight" brought me back to my big-wheel riding days.

Speaking of the House of Blues, I have a little contest going on of sorts. The first 21 people to give me their

picks for P.O.O.R.'s 1st Music Awards in the categories of Album of the year, Writer of the Year, Executive of the Year and Newcomer of the Year will receive a free pass to the club's next SIN night (Service Industry Networking) that admits two. Drop off all nominations in my buddy Rob England's box in the Chronicle office by March 13. Leave #s where you can be reached.

Is it me or is everyone moved when they hear Richard Smallwood's "Angels Watching Over Me"? I'm not into gospel music that much, but the choir he has really sings to me in this piece and it's becoming a hot record to play on Sundays.

Smile-A-Day Promotions, in conjunction with Jive Records and Continental Africa Chamber of Commerce in Chicago, will be looking for talent to take to the next level during the first two weeks of April. For more information, contact frontmen Happy or Loom at their office: 773-244-0792.

I told you guys I'd get back with you as far as Mr. Scarface was concerned. The new album, titled "The Untouchable," features an all-star line up with the likes of Dr. Dre, Ice Cube, Too Short, and 2Pac. He's already getting considerable airplay for the first single, "Game Over." He'll be here in Chicago twice in the next two weeks with one appearance this Wednesday at George's Music Room, 3915 W. Roosevelt Rd., at 5 p.m. The next week, he'll be here with Notorious B.I.G., Puffy Combs, Tela, and my future wife, Da Brat, doing the 106jamz Spring Break Jam at the Regal Theater located at 79th and Stony.

Hey C.O.G., don't worry, you're gonna get big con this year.

Big ups to Henry Hampton Florist for making a brother look good.

Peace out and much love.

Typical Howard

By Sandy Campbell
Correspondent

Not for the squeamish, not for the conservative and not for a non-Howard Stern fan.

Howard Stern's "Private Parts" is basically a fun, raunchy and entertaining movie, if you enjoy his work and are not offended by his humor. Everything that is important in the movie is well paced and evenly spaced out, supervised by fluid directing from Betty Thomas, so it does not feel as if it all happens in the first five minutes. The thing about Howard Stern is that, if you don't like him or care for his other works, he will just clarify further in your mind that he is an offensive and obnoxious jerk.

Personally, I like his radio/TV show, which I occasionally watch on E!, but I have not read his two books (the first one shares the title and story line of the movie). Sometimes I wonder why I watch the show, but I think it is because of the camaraderie between him and all of his sidekicks. And because the show creates a documentary yet personal feel by revealing experiences or character flaws in his sidekicks and guests. I swear that at the end of one of his New Years shows a few years ago, there was a subtle hinting that Howard's married writer, Jackie Martling, was having sex with one of the female strippers or porno guests in a closet type of room. The documentary feel of low-life carnality is not felt in the movie, though the low-life carnality itself is.

There are subplots in the movie that even non-fans will laugh at. Even though this movie has Howard Stern's personal viewpoints and opinions, it often seems as if it has been handled by other people. Which goes to show you that even the self-proclaimed "King of All Media" cannot fully escape the input of Hollywood.

Watching the movie would give one the impression that working at his station is all fun and games. Someone who watches or listens to his show would know that this is not true. There is always a day in which a whole show will be devoted to "one of the gang": producer Gary D'elabate, writer Jackie Martling, soundman Fred, Stuttering John, intern Steve Grillo or whomever will get hammered in abuse from Howard, Robin and 'the rest of the gang.'

Though Howard often self makes fun of himself, evident in the movie as he mocks the premature radio voice from his early days, he and his sidekick, Robin, never seem to have a show in which the rest of the gang taunt them. That is usually what a listener finds personally offensive, keeping the radio show and the movie from being complete fun.

There is always something about Howard Stern that even his listeners are probably bothered by. Those things are his public humiliation of others and his treatment of women. Personally, I do not find all of the ways he treats women particularly offensive, but I do find it offensive when he forces people to do something they do not want to do. For example, a few weeks ago he had a porn star called Nico Pleasures on his show and she did not have a good childhood so she attempted to block most of it from memory. Even though she handled herself very maturely and treated the subject nonchalantly, she did not want to talk about her past. But Howard kept persisting and persisting to the point where I had to turn the television off.

One thing in the movie that did offend me was the treatment of his former New York boss Kenny (Paul Giamatti), who tried to tame Howard in the early eighties. The movie treats him as obnoxious as in Howard's eyes (who calls him Pig Vomit). The movie makes a point of dragging through the mud what a loser this guy is. It even shows Kenny saying at the end of the movie that he is a manager of a mall in Florence, Alabama and if it wasn't for Howard, he would still be in radio. I assume that Kenny is a real person and there is no need to open old wounds and also no need to judge on how happy this man is. If Howard Stern is so great, he doesn't need to treat other individuals like, well, pig vomit.

The movie's beginning focuses on his lifelong love of radio, which he inherits from his engineer father, Ben. Howard said that he wanted the movie to prove to his father that he wasn't "a moron," which he is called a lot in the movie growing up. But then again, according to the movie, Howard would not have gotten into college or radio if it wasn't for his father. Howard should be grateful.

The movie is also supposed to be a tribute to his wife, Allison, to show how much he cares for her and that he does not cheat on her. There is nothing like showing your mate publicly that you love her in an auto-biographical film by kissing another woman (Mary McCormack, who plays his wife in the film). I guess Howard does not have a concept of what is adultery is. Howard's perception of adultery seems to be: If the male and female genitalia do not connect, it is not adultery. Never mind him asking his female guests to flash for him or to grope his buttocks (but never his infamously small penis).

Why is Howard Stern so popular? He can be insensitive and egotistical. He has more "I's" than all the potatoes in Idaho and more "me's" than an operetta. But I guess the reason is, because, as Howard says in the movie, he maybe a "sexist racist pig, but I grow on you like a fungus." And certainly he does. B.

'Lost Highway' encapsulates a dreamland

By Elizabeth Chmurak
Correspondent



Patricia Arquette plays 'Renee Madison' in director David Lynch's newest film.

A naked road lengthens before you, while two headlights illuminate this highway to nowhere. This mysterious journey through the unknown is "Lost Highway," the latest film by David Lynch. The film thrives on mood, feelings and the subconscious mind: a dreamland with no literal meaning but an exploration of the animating force within living beings.

Lynch is recognized for displaying "affection for abstraction." He provides trivial clues to the mysterious, which must be understood instinctively rather than literally. The setting for this movie is a city that looks like L.A., only in Lynch's imagination. The plot, or rather plots, are devised of faithless women, noxious men, extravagant vehicles and eccentric eroticism.

Lynch combines two separate stories into one. The movie opens with a jazz musician (Bill Pullman), who is torn by the idea of his wife, Renee, having an affair. His insecurities lead him to believe that she is leading a double life.

The second story involves a young mechanic (Balthazar Getty), who is swept into an erotic affair with a gangster's mistress. The two stories are linked by the woman who is played by the same actress in both stories (Patricia Arquette). The men are connected by an unexplainable turn of events which questions who they really are.

"Lost Highway" is established through a series of memory-driven flashes, escalated emotions and extreme coincidences. At one point, Fred (Pullman) is arrested for the murder of his wife and placed in solitary confinement. The next morning, a guard doing his rounds discovers a different person in the cell, so he is released and returns to his job at the garage.

While most films are predictable and easily understood, "Lost Highway" challenges the viewer to think the unthinkable. It leaves the viewer analyzing the film but never coming to any closure or explanation.

The effective imagery is integrated by the music of Nine Inch Nails, The Smashing Pumpkins, Marilyn Manson, David Bowie, Trent Reznor, Lou Reed, This Mortal Coil, Antonio Carlos Jobim and Rammstein. This film is half picture and half sound, which makes it artistically cinematic.

Smith's trilogy fizzles in the end

After the cult success of his last two films, 'Clerks' and 'Mallrats,' Kevin Smith has released the last in the series, 'Chasing Amy,' a charming romance that begins with a laugh but ends in disappointment.

By Adam D. Payne
Correspondent

"Chasing Amy" is the third of Kevin Smith's "New Jersey trilogy," following "Clerks" and "Mallrats." Holden McNeil (Ben Affleck) and Banky Edwards (Jason Lee) are lifelong best friends who create a new hit comic book, "Bluntman and Chronic." (Likeness rights of which belong to Jay and Silent Bob---from Smith's earlier films---who make a memorable appearance.) When Holden meets fellow comic book artist Alyssa Jones (Joey Lauren Adams), he is immediately attracted to her. As they get to know one another a strong bond is built, at first on a friendly level. They spend increasingly more time together and this eventually comes very much in between Holden and Banky. The friends are beginning to grow apart for perhaps the first time in their lives. Banky feels Alyssa is not only taking his best friend away from him but is also going to ruin Holden in the process.

This picture is full of laughs. Most of the dialogue in the first half of the film is unforgettably engaging. Among the moments of hilarity, a serious theme grows as Holden begins to fall for Alyssa. The film takes a serious turn when Holden learns more about her sexuality and is rejected in his naiveté. The growth of their friendship is charming and touching. The comedy of the film acts as a compromise, as Smith is perhaps consciously making a "date movie" by keeping the humor blunt and unapologetic while attempting to create a love story for modern youth. There are so many hilarious moments that one does not need to pay any attention to the story to enjoy this film.

The serious aspects of the film are very well portrayed, especially personal moments between Adams and Affleck. The love story is an involved one, and the buddy story between Banky and Holden leaves no doubt that they actually love each other but have not come to terms with it yet. A great look into twenty-something America today, the stories of these friends form a kind of backward love triangle. Not merely touching on, but jumping

neck deep into, ever-current issues such as AIDS, homosexuality and racism. "Chasing Amy" provides a voice for many aspects of today's young audience, especially metropolitan audiences. Like Doug Liman's "Swingers," it looks deep into the culture of a particular demographic as a whole. In this case, quite similar to Liman's Los Angeles, it is the semi-bohemian, college graduate youth of New Jersey.

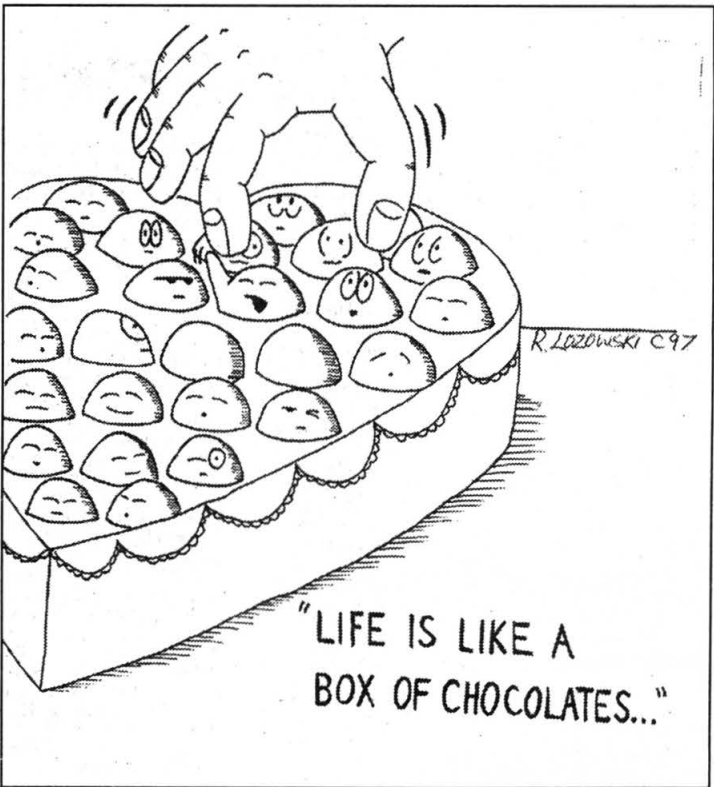
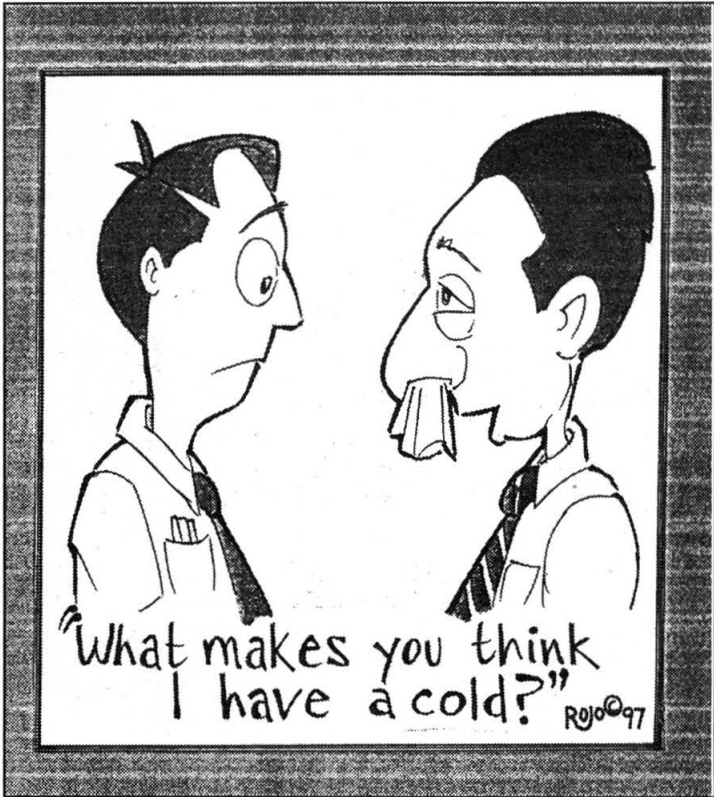
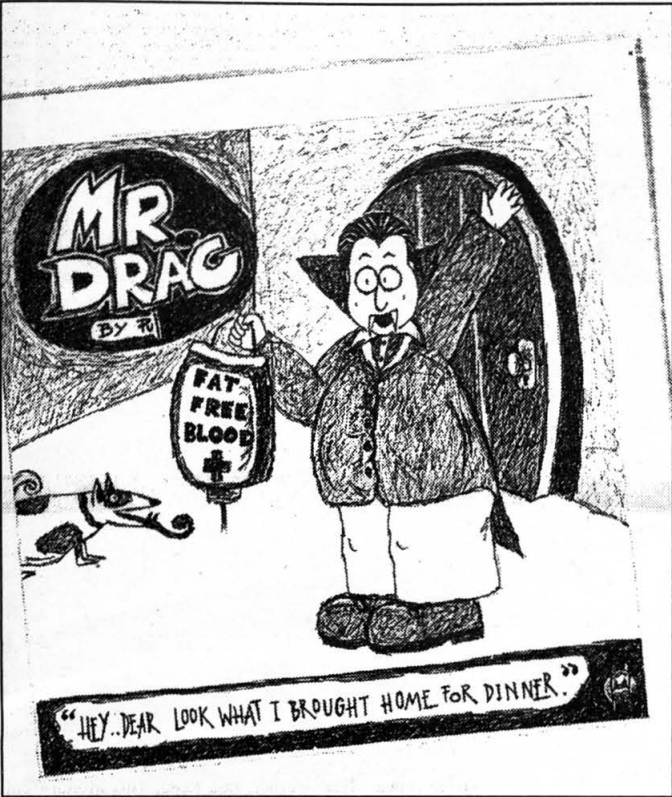
On a negative turn, the film becomes a plea for Holden to stop, simply stop. He continues to louse up every move he makes, and the charming romance suddenly becomes a queasy despair for his futility. He acts out of desperation when his "idiot gear kicks in," and he never seems to understand his situation even though it is plainly laid out for him. This may be an attempt to make a "realistic film," but it comes across as only disturbing and unpleasant. This in itself may be an intentional stab at "unpleasant cinema," but is successful only in causing a serious let down.

I was disappointed with the film's conclusion for various reasons. Had Holden acted in a more chivalrous way, I would end up caring more for his basic well being at the end of the picture. Since he does nothing but antagonize himself, even after seeming to realize the right approach, I lost interest in the character. Consequently, the perspective seemed to change and move beyond Smith's control. Furthermore, the ending is basically anti-climatic. Nothing new develops save more and more density in Holden, while the inevitable, and preferred, breakthrough never comes.

In hindsight, "Chasing Amy" is a colorful and well-played comedy/romance. The ending is not fair to the body of the film. Smith was on a roll with funny, interesting, and inventive characters but lost the feel of the picture as a whole, and framing the film with a recurring setting does not make up for the lost closure. On the other hand, this is a wonderful movie with memorable laughs and characters that is worth more than a second look.

"Chasing Amy" opens in April.

From the heads of Columbia Cartoonists



The above display contains but a few examples of student one liners from Dave Knoebber's Cartoon Drawing class. Knoebber teaches the class every semester on the 9th floor of the Wabash Building, guiding students through five units composing the overall art of cartoon drawing: one liner, multi-panel, illustrative, advertising and political/editorial cartoons. Most any style falling under the rubric of comics can be found within the room's walls.

Gospel Brunch pleases

By Eileen La Valle
Staff Writer

Each and every Sunday the House of Blues holds a spirit-stirring, soul-inspiring, appetite-pleasing Gospel Brunch Service. The entertainment is provided by the most spiritually and emotionally uplifting gospel choirs. Not only will your soul leave fully satisfied, but so will your stomach.

The brunch buffet offers everything from scrambled eggs and bacon to chicken and biscuit, plus a fabulous fruit and dessert bar. But, the message is what dominates the service.

The Christland Singers, who have been part of the Chicago

gospel scene for a while, sang at the March 2 rejoicing ceremony. After the 10-member choir entered the stage in their purple attire, an Aretha Franklin sound-alike came out and led the worship by saying, "There ain't nobody do you like Jesus."

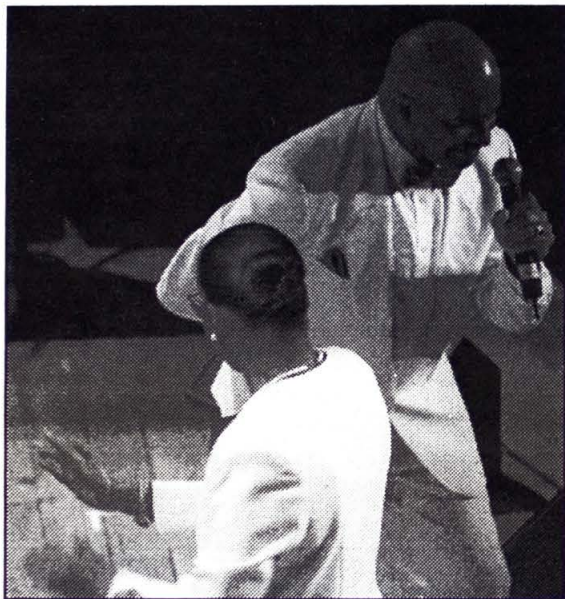
The crowd responded by saying "Yeah!" to which the singer replied, "I can't hear you say it as if Michael Jordan is here." Then the crowd let out a piercing holler.

From that point on, the energy level got higher and more upbeat as the choir put their whole hearts and souls into the gospel, spreading the uplifting vibe throughout the crowd.

The crowd consisted of all ages,



Photos by Stacy Morgan



backgrounds, races, religions and even yuppies (yuppies are people, too). The magnetism of the music had just about everyone, including the House of Blues staff, stomping their feet, clapping their hands, shaking their hips and shouting praises.

The standard worship is upheld by the music of the choir, which consisted of four male singers, a female lead vocalist, two drummers (including a conga), a pianist, a bassist and a guitarist.

It is not the songs that makes the service so enlightening, it is what they put into the songs. The music carries the words and praises, through the gospel being sung. The rhythm, tempo and expressed feelings all go together to make the gospel songs what they are. It is a beautiful harmony between our universal language, music and religion.

Gospel music, usually neglected by mainstream radio, is loved by a small but growing number of listeners. The House of Blues is trying to spread that jazzy-bluesy-gospel music, along with some good old-fashioned cooking, throughout the country's five scattered clubs.

Famous gospel singer Thomas Andrew Dorsey has said in reference to preaching the

gospel that "You got to have something that comes from inside you, that gives to you while you are performing. Well now, we call that, religiously, what you call the voice of God speaking through you."

Most gospel music is improvised, coming from the soul and feeding off the energy of the crowd, in honor of surrendering oneself to the inspiration of God. The House of Blues has cre-

ated a relaxed atmosphere where religious spirituality and music meet to stimulate the body, mind and soul.

"You got to have something that comes from inside you, that gives to you while you are performing."

- gospel singer Thomas Andrew Dorsey

Services are held every Sunday at 10:30 AM and 1:30 PM. Reservations are a must, as most shows sell out in advance. Tickets can be purchased through the House of Blues box office and are \$29.00 for adults, kids 12 and under are half-price and kids under 6 get in free. On March 16, The Visions Gospel Choir will appear and on March 23 The Chicago Mass Choir will be performing.

Face Value

By Brian Markiewicz

If you could clone anything, what would it be and why?



Joel Henderson
Management
Freshman

Hallie Berry, she is the finest black woman on Earth and there needs to be more than one of her to go around!



David Leonard
Music business
Senior

I would clone Halle Berry and I would cheat on her with the real Halle Berry.



Sean Nader
Fiction
Freshman

I would clone Ozzy Osborne because one Ozzy cannot contain the power of Satan that Ozzy holds!



Keyonna Morris
Music business
Freshman

I'd do the original Bible, the ancient tablets and recirculate them across the planet so that everyone will have and be able to interpret right knowledge.



Umajaa Malik
Fiction Writing
Freshman

Nat Turner, because he fought for the freedom and rights of his people. He was our Malcolm X and Farrakhan in those times.



David Danials
Sound
Freshman

I think the whole idea is sickening.. Things like that should not be messed with. However, I would not mind being cloned. If there were thousands of me I could bring upon the demise of society at a much quicker rate.