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THE CHRONICLE

OF COLUMBIA RECEIVED COLLEGE CHICAGO

VOL. XXX, No. 23

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April 28, 1997

INSIDE

Attention seniors!

Advice for seniors entering job market

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Disabled students seek better services

Second of a two-part series

By Rui Kaneya
Copy Editor

Bumping into barriers—literally and figuratively—is a way of life for many blind students. But Buna Dahal, a 24-year-old student at Columbia, is doing the best she can to bring down some of these obstacles.

In her classes, Dahal takes notes using braille, a written means by which blind people communicate. It is a system of tactile dot patterns created by either a slate or stylus, tools used to punch out symbols on notepaper. Each braille character, or "cell," is composed of up to six dots in a unique arrangement, enabling blind and visually impaired individuals to "read" by touching it.

"Blind people have to be able to take their own notes," Dahal said. "Having note takers makes blind students very, very dependent."

There are many obstacles in college attendance, however, that blind students cannot overcome by themselves. Some have to rely on others to serve as "readers" for their textbooks and tests, while others use closed-circuit television sets that enlarge type.

Dahal has to ask for assistance, especially for reading materials from textbooks, the blackboard and researched information from the library. Using computers are also cumbersome. Dahal said she can type fairly well on the keyboard. But she has to ask somebody to read the monitor as she goes along.

"Right now I don't have enough resources," Dahal said. "I'm not able to function at the level that I want because I don't have enough readers. So it is very hard right now."

Columbia provides readers, note takers and other additional assistance if a student expresses a need. Typically, the college asks

for a student volunteer to assist for the needs of disabled students. The student volunteer will receive a stipend of \$50 at the end of the semester from the college.

For note-taking purposes, there is an advantage of having students as volunteers because, naturally, they have a vested interest in taking good notes in their class. For cases where Columbia cannot get any volunteer student, instructors are asked to write a note for a student," said Janet Talbot, director of academic advising.

But Talbot said that there is always a student who is willing to help. "People at Columbia are very happy and willing to help out their fellow classmates," she said. "Every student who requested a note taker has received notes. So it's not a problem."

Providing readers for blind students is a little bit more troublesome. Since the students mostly need readers outside their classes, blind students and volunteers have to arrange the time to meet in their busy schedules.

The system becomes very inconvenient since readers may not be available when a student really needs them.

Dahal said she could not work with any readers a few weeks ago because her readers had conflicting schedules.

Some colleges and universities around the country are installing new technologies to compensate for the scarcity of such human assistance. Reading machines, spell checkers and other computer-based systems are used to assist people whose disabilities makes it difficult to read, write, organize information or otherwise communicate.

However, Columbia has yet to install supporting technologies that are specifically designed for blind students to use computers without any assistance.

"Right now, Columbia doesn't have computers that are adapted to me," Dahal said. "If they have one or two computers with voice output, it would help me so much."

Duxbury Braille Translator is one of many software programs developed to help



Photo by Jo Machado

Buna Dahal, a blind Columbia student, believes, while the college can do more to help disabled students, it is taking a positive steps.

blind and visually impaired students. When it was first created in the mid-'70s, the price of the translator was \$22,000 for the English version—now costing less than \$500, according to the catalog.

The software is used to transcribe text on the computer into braille form. The specialized printer will print the transcribed braille text so that any textbooks, tests and other materials can be made available to blind students in a form that they can understand.

In April 1995, Purdue University created a supporting facility to provide many such

See Disabled, next page

Child care a growing issue at Columbia

Columbia alum turns small part into big deal

By Erin Bonillo
Staff Writer

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Page 9

Campus mommies and daddies have been around since Columbia opened, but new statistics show that the number of students with children is up a significantly. Along with that increase comes new demands and concerns, the first being child care.

Columbia College has received criticism for not providing on-campus child facilities as many other Chicago colleges do. For that growing number of students juggling books and babies, campus-based child care could make their hectic lives a bit more manageable.

Nate Wilkes is a full-time Columbia student and the father of two toddlers. He knows firsthand the daily stress involved in trying to play both roles simultaneously.

"It's a constant struggle to work caregiver options, while attending school. If my care provider backs out, I miss classes," said Wilkes.

Other parents resort to bringing the child or children to classes, if they are stuck without options. "Either they go with me or I risk failing. It's that simple," stated an anonymous Columbia parent.

See Family, next page

By April M. Knox
Correspondent

What was originally a small role in the up-coming movie "Hoodlum", starring Lawrence Fishburne and Vanessa Williams, Columbia College radio/teater alumni Kevin Donnell Morrow vigorously developed his character and eventually turned his two scene debut into 12.

Morrow plays the role of "Waldo," a quick tempered gangster who serves as a security/body guard for Ellsworth "Bumpy" Johnson, (Fishburne), and along with a host of other henchmen, they survive by playing the numbers game - illegal daily lotto.

The movie was filmed last summer in Chicago's downtown area and South Side, and is set in Harlem during the 1920's and depicts the great depression and the rise of the historic Harlem Renaissance.

"Hoodlum" director Bill Duke, ("A Rage in Harlem", "Sister Act II", "The Cemetery Club"), acknowledged Morrow's suggestions on how to expand his character's non-speaking role and opened a door of opportunity in which Morrow walked through. "By reading the script, I came

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up with how "Waldo" would be," said Morrow. "I came up with the character right there in my agent's office."

Morrow's persistence stems from his own personal struggle to become an actor along with some auditioning advice from acclaimed actor Daniel Baldwin during a Columbia College event. (What event and when)

"He told me to make "them" realize that I'm the man you want, that I am the best man for the job. He assured me that I would get work with that type of attitude, and I applied it."

In addition to his invaluable experience from the role itself, Morrow also had the opportunity to work alongside Cicely Tyson, Vanessa Williams, Loretta Devine, and Tim Roth, among others.

On day's when Morrow was not expected to be on the set, he came anyway, determined that his desire to study the art of acting will never end.

"These were people that I'd watched growing up," said Morrow. "So, I asked myself, why not watch and study them live on the set?"

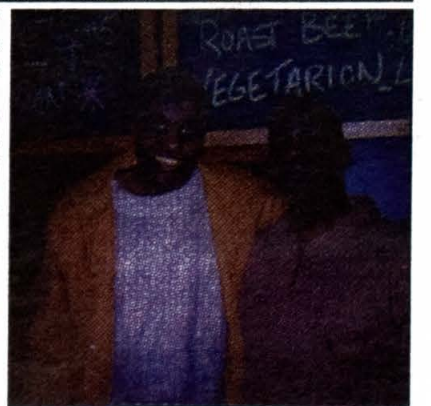


Photo courtesy April Knox

Actor Kevin Morrow (right), a Columbia graduate, seen with fellow actor Bill Duke ("Predator").

In between numerous auditions, Morrow currently plays three different characters in "Fun in the Forest", a production from the Chicago-based theater company Chocolate Chip, housed in

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Going to college over the Internet

By Dan Bischoff
Correspondent

Imagine going through college without ever leaving your house. Does the possibility of attending class in your underwear sound crazy? Well, with the power of the all mighty Internet, an Internet college degree is now available.

There are several colleges and universities that offer courses over the Internet. But one that stands out is the New School University, located in New York City. The New School University offers prospective college students a Bachelor of Arts degree via the Internet, and is fully accredited by the Commission on Higher Education of the Middle Atlantic States Association of Colleges and Secondary Schools.

New School's online program, called D.I.A.L. (Distance Instruction for Adult Learning), offers students a variety of classes over the 'Net. At New School's homepage they advertise that "Participating in a New School distance learning course is stimulating, intellectually challenging and personally rewarding." However, in spite of their bold statement, what is the real educational value a student can really get out of one of these online courses?

"Well, the question remains: What occurs between a student and a teacher in an online class? Essential to a college education are the personal relationships built between students and teachers," said Louis Silverstein, Acting Chair of the Liberal Education Department at Columbia College. "It is important for a teacher to know if there is something wrong with their student outside of class that is affecting his or her work inside of class. And there is no way for a teacher to know that without physical signs: eye contact, a touch on the shoulder, etc... An Internet education lacks an important aspect, and that is actual human interaction."

Disabled

Continued from page 1

such software for its students. The facility, called the Vision Lab, is considered to be one of the world's leading facilities of its kind.

"The basic goal of the lab was to provide the education materials for blind and visually impaired students at Purdue," said David Schleppenback, director of Vision Lab. "Purdue made an internal commitment to educate its blind students."

There are 30 employees and 15 computers in the lab to provide service for six blind students and 20 low-vision students at Purdue.

"We use a lot of different kinds of software, most of which we developed here at Purdue," said Schleppenback. "In addition, we use some standard packages like Microsoft Office and even some drawing programs like PhotoPaint. For Braille translation, we use Duxbury Braille Translator."

Such supporting technolo-

gies don't come cheap, however. Purdue spends several hundred thousand dollars a year for Vision Lab.

Aside from the university's own budget, the Vision Lab receives outside funding. "We have grants from some of the research projects we are working on," said Schleppenback. "And we also got some of the donations from various groups."

The commercialization of the software, which Vision Lab developed, also brought additional funding to Purdue.

Meanwhile, at Columbia, school officials are still in the process of learning more about these technologies.

"We are aware of technologies and we are looking into procuring the right equipment and software," said Talbot. "But it just doesn't happen overnight."

The current generation of

Other colleges that are offering classes over the 'Net are Walden University and The University of Phoenix, but these schools offer specific degrees. Walden University is a graduate school, with headquarters in Naples, Fla. and Minneapolis, Minn. offering only graduate level courses. The University of Phoenix has 47 campuses and learning centers throughout the U.S. as well as their Online Degree Programs. The University of Phoenix offers three different Bachelor of Science degrees, all in business, one Master of Arts, and three Master's of Business, and one Master of Science in Computer Information, all offered over the 'Net.

"In the traditional classroom setting, there is too much interaction between students and teachers, students and students, that can't be matched in an internet class," said Suzanne Szucs, instructor of Photography I and the graduate school seminar 20th Century History of Photography. "I don't think an Internet class would be as worthwhile as a class in a traditional setting."

There have been a lot of mixed reviews about Internet classes, or distance learning, according to Rebecca Courington, Acting Chair of the Academic Computing department. Schools that have offered distance learning seem to be pulling back and returning to actual classroom settings.

Dr. Peter Kenyon, a professor at Humboldt State University School of Business and Economics, taught an accounting class over the internet. The online class he taught, Accounting 240: Essentials of Financial and Management Accounting, was taught with reading assignments and group discussions that took place in a "chat-room" setting. The course had no prerequisites. The class met twice a week, and was fully enrolled with 70 students logged on for the first meeting. Homework consisted of textbook problems and questions which Dr. Kenyon authored.

"There were many more technical problems than I anticipated," said Dr. Kenyon. "I

greatly underestimated the frequency and variety of problems my students and I would encounter in completing a document cycle. E-mail software is much less powerful than editors, this led to work which was poorly formatted and hard to grade."

Dr. Kenyon went on to say that, going into the course, he was concerned it would turn out to be a disaster. The course was not a disaster but there is a need for major improvements if Internet classes are to achieve similar learning objectives as traditional courses.

"There are positives and negatives to Internet classes," said Jannan Khuri, a broadcast journalism major. "Online classes are quickly accessible and provide a good way to avoid transportation hassles. But there is no physical human interaction. I think speaking verbally helps students retain information. The use of auditory senses is obsolete in Internet classrooms."

The cost of taking a college class on the 'Net is no great bargain. At The New School University, according to office assistant Theresa Murphy, non-credit classes start at \$250 and go up to \$400. Classes that gain college credit are even more expensive starting at \$540 per credit. So, a three credit class would cost a bank-breaking \$1,620, and there is a good chance of never even meeting the teacher in person.

"Taking a class over your computer is being lazy. The convenience could make people lazy," said Sharon Patterson, a junior majoring in film. "Physical human interaction is missing. But it might be good for people with disabilities, or if a person can't make it to class."

The Academic Computing Department at Columbia will be offering a class this fall in which students will participate in both a traditional classroom setting and an online setting. The course is Desktop Publishing, and will be taught by Steve Dynako.

This whole idea is new for this school. So I said at the meeting that we are the family, so let's work together and find the best place.

—Buna Dahal

dents to show their needs, as defined by the Americans with Disabilities Act," said Darryll K. Jones, Columbia's general council. "And the need basically was for assisted learning devices, which put them on the same par as a person without disabilities."

The Americans with Disabilities Act, known as the ADA, requires a college or university to provide its students with a "reasonable accommodation," which will meet the students' needs and will not impose an undue burden on the school.

However, Dahal said that she was hesitant to bring up the argument for the ADA at the meeting.

"I said at the meeting that I was not here to put high demands to the school," Dahal said. "As soon as we bring up the ADA, the company or school gets threatened. That's not what I want to bring up."

"This whole idea is new for this school. So I said at the meeting that we are the family, so let's work together and find the best place."

Family

Continued from page 1

The struggles are very real for these parents, yet Columbia has been slow to attend to their needs.

Assistant Director of Admissions Bonnie Lennon was able to explain in detail why there has not yet been an on-campus child care facility implemented yet.

"The need for a center is certainly there, but there is also a need to do it right," said Lennon.

Lennon elaborated by saying that there is a committee working on a future child care center, but if one is to be implemented it must be of high standards for the parents, students and children's sake.

"Anyone can put toys in the middle of a room and call it a daycare center," Lennon said. "That is not what we are aiming for here at Columbia."

The child care center planned for the future would most likely incorporate campus

academic programs in early childhood education. In addition, field experience in the campus child care centers could become a resource for training teachers.

The kind of support campus child care centers can provide students is already well documented. The College Quarterly of Research and Practice found that student-parents were 26 more academically successful when they had access to a on-campus child care facility. Additional benefits, such as the opportunity to meet with other student-parents, the ability to see their children more frequently during the day and convenience, all make a strong argument for a campus-based center.

But implementing the program is not a quick process. Funding, location and the philosophy behind the program must be established before any institution can launch a successful venture.

Funding must be obtained through city, state and private grants, as well as other sources. There is currently a special needs grant available from Title 3 of the U.S. Department of Education for strengthening child-based programs at universities and col-

leges. Yet, even with this funding, it is likely parents would pay for the child care center on a sliding fee scale, similar to other university programs.

"At this point, it is too early in the researching process to make detailed statements," Lennon said. "The students needs are apparent, but we need to continue visiting and researching other campus child care programs to ensure a high quality program for Columbia students and their children."

There is also a dilemma over finding room for such a center and how to incorporate the new Early Childhood Education Department effectively.

Columbia administration seems committed to a future child-care center, built upon strong expectations and standards. The question is how long will it take before the vision becomes a reality?

That depends on the students initiative to push for this program. If you would like to get involved, contact Byron Samuel of the Leadership One Class in the Management Department. His group is currently involved in promoting on-campus child care for the immediate future.

Job market forces early preparation on seniors

By Paul Zabratanski
Staff Writer

Hey graduating seniors, in case you didn't know it, there are only five more weeks left of attending good old Columbia College. Then it's on to the real world.

In the past couple of years, the nation's economy was the worst it had been since the 1980s. Only 20 to 30 percent of graduating seniors in 1992-1993 had access to jobs after graduation and 20 percent of the nation's graduating seniors were underemployed.

Cindy Garner, an alumna of Columbia College, can vouch for these statistics, as she is at a job she enjoys but admits that she is overqualified for. It has been three years since Garner graduated from Columbia with a film degree. Despite being ambitious and getting good grades, she is having a hard time trying to break into her field.

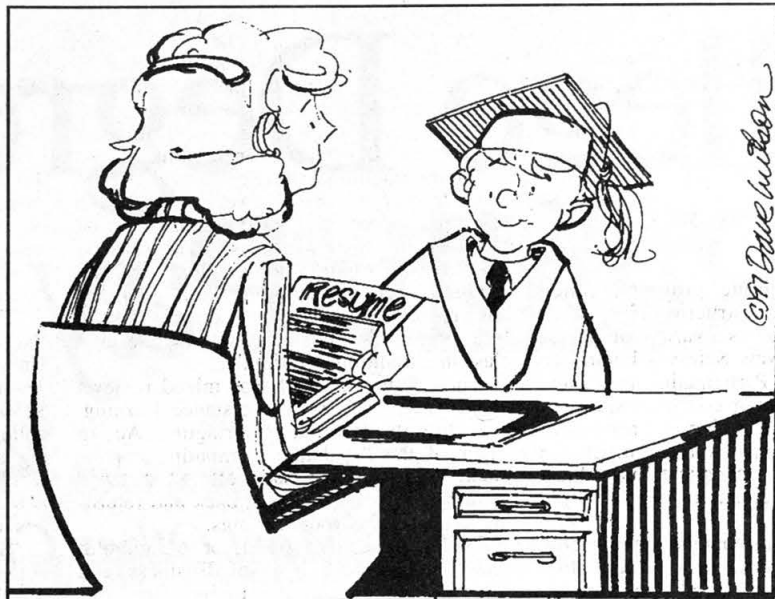
People in the career placement field were predicting the percentage would be up to about 33 percent of the nation's graduating seniors working at jobs they are overqualified for.

College students need to prepare and market themselves appropriately to improve their chances. This doesn't just apply for graduating seniors, you should start getting your name out there and find out as much as you can by the time you are in your sophomore year.

There looks to be a glimmer of hope out there for seniors, according to Tim Long, a career planning advisor, who believes that the economy is in good condition, which is creating more opportunities.

B.J. Seto, a junior in Columbia's Radio Department, has already started making contacts with professionals in his field, among many other preparations.

"The job market looks pretty bleak and difficult to break into. I just want to try and give myself the best opportunity to succeed," said Seto.



tunity to succeed," said Seto.

One of the first steps is to register with your career planning office. Paula Brien, a career planning advisor said, "we are never going to be able to hand people a job."

"We create an environment for students to meet possible employers," career planning advisors can also help with resumes, job opportunities and interviews.

Students should try to build relationships with professionals that are already in their fields as Seto has. They should also attempt to gain as much field experience as possible through internships, summer jobs and part-time jobs.

Looking for a job can be a job in itself. Resumes have to be prepared and sent out to all possible employers in hopes of just getting a couple of responses for interviews.

Ann Rein, a art major who will graduate from Columbia in May, knows exactly what she wants and has

been actively pursuing it since high school.

"My goal is to be a head animator for Disney," Rein said. "But it is tougher than I ever thought it would be." Rein has interned at Disney, established contacts with people in power and gained the necessary work experience that is required.

Seto has also known what he's wanted for a long time.

"I've wanted to get into radio ever since I took a self-assessment test in high school and radio broadcasting was one of the areas that was listed in the results."

Seto knows that it is not going to be easy.

"It seems like everything is going corporate, it's going to take blind luck," he said. He also knows that job security is more uncertain in his field than in other fields.

"Honestly, I don't even see myself in the radio field ten years from now, but there's always that hope," Seto

How's Your Steak?



With
John Henry Biederman

How last summer drove me MAD

How I spent my summer vacation, by little John Biederman.

I never got the chance to give that spiel when I was a shaver, so here goes. True, it's a little late, but I've promised in past columns.

Some of my friends didn't do anything last summer but laze about and party. Some worked like Heaven's Gate members on a Web site—out of necessity. But many of them interned at the finest of institutions, from U.S. News and World Report to Essence to major TV stations.

I somehow scammed the privilege of outdoing them all. On June 3, 1996, I walked through the doors of this nation's most honest publication. A literary bastion that wouldn't know how to pull a punch, an American icon founded on the spirit of the First Amendment, a wellspring of culture intertwined with the very fabric of our society.

On June 3, 1996, I became a member of The Usual Gang Of Idiots. I began my internship at MAD Magazine in New York.

It wasn't easy to get there. The editors have enacted a competition, of sorts, to find two six-week interns every summer. I sent my resume, my best clips and two letters of recommendation from Columbia faculty (advisor Jim Sulski's was even written in MAD style), but they tossed all that aside.

All that mattered was a critique of a recent issue (being a subscriber for years helped there) and at least one feature idea (I sent six, and I don't know what helped me there—maybe the baby-sitter pushing me out the window head first when I was two).

I spent most of my six weeks reading old issues and toying with ideas. I wrote lead-ins to stories and phony department names, participated in editorial meetings, voted on freelance proposals, made the occasional photocopies, did some filings and even one delivery. All of this to learn more about the magazine in order to become one of their freelancers.

As Associate Editor Joe Raiola told me many times during the internship, humor is hard work, and humor isn't pretty. He also told me too much about the wonders of soy products, but that's another topic altogether.

I did go home mentally drained on most days. Sure, Annie Gaines (managing editor and widow of MAD Founder William Gaines) walked around singing alternative tunes in an Ethel Merman voice. Sure, Joe Raiola walked around eating mangos and occasionally tap-danced on my desk. And, sure, the First Amendment aficionados there left many bizarre publications all over their offices...

But there's serious business going on at MAD. The staff is almost as up on the news as a wire service. The editorial meetings spawn heated arguments that can drag on for hours. And the level of quality...suffice it to say that long-term submitters see rejections on the vast majority of submissions and many a Hollywood humorist has given up trying. (Then again, print has and will always blow away any other media, but I digress.)

Most people don't respect that. For the same reason people shied away from calling Mark Twain a genius during his time—it's humor.

MAD became a magazine when Congress (an institution that can only hope one day to be one-10th as honorable as MAD) decided to enact a Peter Thompsonesque comics code—keeping them to a child's level—almost 50 years ago. And, to this day, MAD laughs when institutions like the NRA call and threaten advertiser boycotts because they have no advertisers.

They attack whomever they desire. The New York Times can't claim that. 60 Minutes can't say that—they pull exposés on Scientology and Big Tobacco when lawyers start harassing.

Ahem. Anyway, for the rest of my summer vacation I embarked on a summer fling and was tossed aside like a wet nap. What could I expect really? Women are afraid of commitment. So the MAD thing was certainly the high point.

Oh, and I'd tell you what happened when I finally met Alfred E. Neuman, but we've settled that privately, out of court.

He did tell me that he didn't care what people thought about him, though. When you're proud of yourself, outside respect isn't so important.

What, him worry?

E-mail John at: kdolphin@xsite.net.

Morrow

Continued from page 1

Kennedy King Community College. He has also been cast in the upcoming Chicago cable television series "Easydrop" as Coach Crawford, a former gang leader turned inner-city high school basketball coach.

Earlier this year, Morrow played the role of Cinderella's father in the successful run of "The African Cinderella" at the Ivanhoe Theater in Chicago.

"Kevin is certainly committed," said Columbia College Relations and Development's Fred Fine, Director of Public Affairs, whom Morrow worked closely with as a work-study student. "That's half the battle."

"Kevin is a very talented and dedicated person," said Katherine Wales, Associate Director of Development, whom Kevin also worked for while pursuing his undergraduate degree. "He shares his talents and time to various causes and goes beyond his quest for success on a personal level but also makes a concerted effort by working with kids as his re-investment in the community."

Wales said that Morrow recently contributed to Columbia's Alumni book award fund, a scholarship to help students afford books.

"I'm sure there's a lot of things that he does like that, that we don't even know about," added Wales.

His desire to become a well-rounded actor has prompted him to do everything from print ads for "Game Boy" to playing football for Mike Ditka in Montgomery Ward's Electric Avenue commercials.

"I certainly enjoyed working with him," said part-time Columbia theater

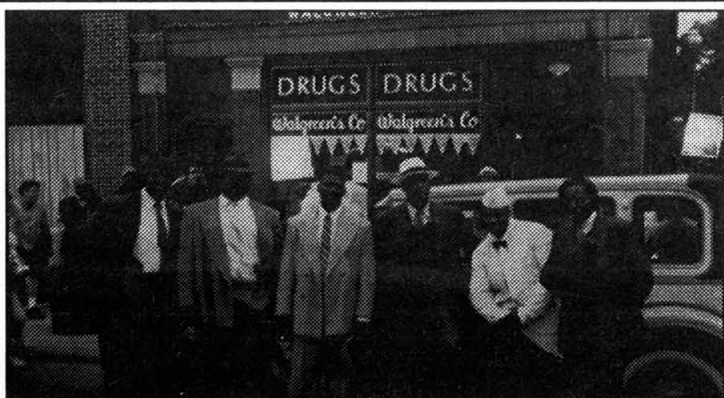


Photo courtesy April Knox

Morrow, a Columbia alum, on the set of "Hoodlums." His role, originally two scenes, has been expanded to 12.

instructor Brian Shaw. Morrow played a small role in a play directed by Shaw entitled "Rhinosceros" in the Fall of 1994. "He was extremely fun to work with."

Brad Mott, a part-time instructor in Columbia's theater department and one of Morrow's former instructors said that he is not surprised that Morrow's intense discipline has gotten him so far as an actor.

"He has a wonderful sense of humor," said Mott. "He has that drive that a lot of actors who make it don't have. Kevin is one of the best student's I've had in the past 10 years."

A former semi-pro football player for the Chicago Panthers, Morrow also voiced his concern about the negative attitudes he encountered from other African-Americans, especially those in his own South Side Community, towards him and other aspiring actors who are black and choose to pursue acting rather than sports or other popular careers among the African-American community.

"I use that negativity to fuel my desire," said Morrow. "As long as you believe in yourself and know what's in your heart, that's the most important things."

Against all odds, Morrow felt that his hard work and drive would eventually lead him to the path he's currently on. He is extremely grateful for his loving parents, those who have believed in him and steered him in the right direction.

"That's all I ever wanted was for someone to give me a chance, and the people from United Artists, Bill Duke and Lawrence Fishburne trusted me and gave me an opportunity to display my talent on the big screen."

Morrow's other film credits include "While You Were Sleeping," "Miracle On 34th Street" and "Losing Isaiah." His television roles include "Early Edition," "Behind the Screen" and "Grass Roots."

Hoodlums opens nationwide on August 29.

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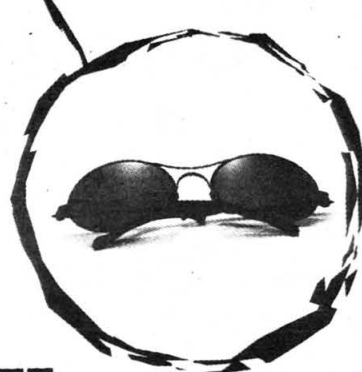
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- b) nope
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Condom failure linked to human error, report says

By Mema Ayi
Managing Editor

A recent Consumer Reports study on the reliability of condoms found that human error was the main cause of condom failure.

The Centers for Disease Control and Prevention (CDC) in Atlanta, Ga., support Consumer Report's findings, wanting to clear up misconceptions about condoms. "Analysis of these studies indicates that the large range of efficiency rates is related to incorrect or inconsistent use," pointing out that people who use condoms every time may not use them correctly. Incorrect use contributes to the possibility that the condom could leak at the base or break.

The Consumer Reports ratings list tested products in order of burst index, the percentage of condoms that inflated to at least 25 liters in air-burst testing. The air-burst test is a guidance for manufacturers with which all complied before the test became a Food and Drug Administration (FDA) requirement in 1994.

According to the Consumer Reports study, products with a higher air-burst index should offer greater assurance against breakage in use. All products tested by Consumer Reports for the study were manufactured prior to the U.S. Food and Drug Administration's (FDA) air-

burst test requirements, which should reduce the current defect rate.

Prior to the air-burst test, the FDA used the water leak test, in which the condoms were filled with water and checked for leakage.

Every latex condom manufactured in the United States is tested for defects before it is packaged. Because the FDA requires that imported condoms must pass the same tests as domestic condoms, they should be equally safe.

All condoms are tested for defects. But like rubber bands, condoms deteriorate with age. If properly stored, condoms can be used five years after the date of manufacture or until the expiration date that is printed on the wrapper of each condom.

The FDA does not recommend condoms be unrolled and examined before use, because this could cause damage. However, the condom should be checked as it is unrolled onto the penis. The condom should not be used if it sticks to itself, is gummy or brittle, is discolored or has tears or holes.

Among the 30 products that passed Consumer Reports initial screening (in which no more than 1.5 percent of condoms fell short of government requirements), those with a higher burst index should minimize the possibility of breakage during sex.

The CDC and the FDA indicate that all

condoms manufactured in the United States are safe when used consistently and correctly.

For the most part, the FDA has only evaluated data on condoms tested in vaginal sex. There have been several published studies and surveys which indicate condom breakage and slippage rates may be higher during anal sex. The breakage rate may be reduced by the use of a water-based or silicone-based lubricant.

In the Consumer Reports study, the size of the condom was considered an effectiveness factor because if a condom is too tight, it can be uncomfortable and is more likely to break.

For condoms, the typical failure rate is about 12 percent. Researchers know that, as with other contraceptive methods, the failure figures include many couples who don't use contraception every time. According to Consumer Reports, if couples used condoms consistently and correctly, researchers estimate, the condom's failure rate would plummet to 2 to 3 percent or less.

An estimated 2 to 5 percent of condoms tear during use. Most of those failures are thought to stem from misuse, not inherent flaws.

The CDC reports that several studies have clearly shown that condom breakage rates in this country are less than 2 percent. Most of the breakage is likely due to incor-

rect usage rather than poor condom quality. Consumers should know that using oil-based lubricants can weaken latex, causing the condom to break. In addition, condoms can be weakened by exposure to heat or sunlight or by age.

Data suggests that adequate use of lubricants might even be a more important factor in preventing condom failure than type of condoms used.

The serious consequence of condom failure has placed added emphasis on condom quality. Correct condom use can be learned and practiced with the result being more condom use with less breakage.

Consumer Report's top five:

Excita Extra Ultra-Ribbed with spermicide
Ramses Extra Ribbed with spermicide
Sheik Elite
LifeStyles Vibra-Ribbed
Ramses Extra with spermicide

Condoms with an overall burst-volume defect rate that exceeded 1.5 percent:

LifeStyles Ultra Sensitive
Trojan Extra Strength
Trojan Mentor
Trojan Plus
Trojan Very Thin

Springer signs on with Ch. 5



On Media
Jason Kravarik

Walter Jacobson appears to have his first real competition on the Chicago TV commentary scene, and it's coming from an unlikely source. Jerry Springer, the syndicated talk show host famed for his sleazy show topics, has signed on with WMAQ-TV Channel 5 to deliver commentaries on its 10 p.m. newscast.

Springer will continue to host his talk show, which tapes at the NBC Tower, also home of the WMAQ studios. He begins with Channel 5 on May 5.

The announcement that Springer would be joining Channel 5 comes just two months after its president and general manager Lyle Banks denied published reports that Springer was in talks with the station.

Springer once served as mayor of Cincinnati and began his television career there in 1982 as a political reporter. The closest thing to a commentary that Springer has done lately is his "Final Thought: segment of his talk show. It's basically a minute-long segment where Springer tries to make sense out of the sociological nightmare he created in the previous 59 minutes.

No word yet on when Jenny Jones starts as weather girl.

Memo to 'Shining' Cast: It's only a movie

"The Shining," Stephen King's horror classic turned ABC miniseries, is scaring more than just its viewers. The movie's star, Steven Weber of "Wings," told the Associated Press that crew members insisted they saw ghosts while making the movie at the Stanley Hotel in the Colorado Rockies.

As for the movie itself, King serves as the executive producer and script writer in the first authorized version of the book about a man hired as caretaker of a hotel only to go mad from isolation with his family and demons. King has accused Kubrick of taking too much liberty in his 1980 version starring Jack Nicholson.

The three-part miniseries aired Sunday, with part two running Monday and part three airing Thursday locally on Channel 7.

'Inside' does 'extra' work on its 'hard copy' to win award, on the next 'Entertainment Tonight'

The syndicated tabloid show "Inside Edition" recently picked up two prestigious journalism awards: the George Polk and Sigma Delta Chi. They were awarded for an investigation into an insurance scam.

Despite the "improving" story content on some of the tabloid shows, ratings for most are slipping. "Inside Edition," "Extra," "American Journal" and "Hard Copy" are all experiencing ratings declines. There has even been speculation that "Hard Copy" won't return after it takes a summer hiatus. A Paramount television executive denies it. "Entertainment Tonight" is the only major tabloid show managing to stay afloat in the ratings.

On Music
TOP SINGLES (Billboard)
 1. "Hypnotize," The Notorious B.I.G.
 2. "Can't Nobody Hold Me Down," Puff Daddy featuring Mase
 3. "You Were Meant For Me," Jewel
 4. "For You I Will," Monica
 5. "I Want You," Savage Garden

TOP ALBUMS (Billboard)
 1. "Life After Death," The Notorious B.I.G.
 2. "Spice," Spice Girls
 3. "'Space Jam' Soundtrack
 4. "Bringing Down the Horse," The Wallflowers
 5. "Ultra," Depeche Mode

Placement office a hidden resource

Kit Wolden
Staff Writer

How many students know where the Career Placement office is? How many students know who their advisor is? How many students know that they should research the job they want? Not many according to Grethia Hightower, a career advisor. "We don't get enough students for the seminars because they don't know we are up here."

The Career Planning and Placement office held a series of seminars designed to inform students about the "Business of Getting a Job" on Wednesday April 2 and most recently on April 16 at 2 p.m. and again at 4 p.m.

"We always had separate workshops with low attendance," said Jan Grekoff, director of Career Planning and Placement. "So we pulled all the workshops together in a comprehensive seminar and attendance has improved."

The workshops begin with Grekoff explaining the importance of planning and researching a job or company before senior year.

"We hope that students gain a heightened awareness of the resources available for beginning the process of getting a job and that there are people available to help them," said Grekoff.

Counselors covered everything that students need to know about getting a job in today's competitive market. Job research and resumes are two main points of the seminar. Students take a "field trip" to the Career Resource Center and are shown how to research the jobs and companies via indexes, periodicals and trade magazines for many fields.

"Many students don't understand that they have to court potential employers," said Grekoff. "Research helps students speak more intelligently about their 'fit' in the company."

Resume is a word that seems to intimidate most students.

"Students don't know how to get it [a resume] started," said Hightower. "But once they get going, it's easier."

According to Hightower, important facts about resumes that students should keep in mind include clarity, use energetic words and avoid blocks of information. A cover letter is also very important.

"It is an introduction of yourself. It gives the employer a feel for who you are. It can also secure the student an interview," said Hightower.

The seminar also had an employer panel that included human resource managers from many Chicagoland companies. The panelists gave students tips on interviews tips, follow ups and expectations that potential employers have.

At the end of the seminar, students were allowed to talk one-on-one with an advisor.

"We do see a number of students. It does rise a little after the seminar," said Hightower. "But I don't feel enough students take advantage of our services."

The Career Planning and Placement offices, located on the 3rd floor of the Wabash Building, are open Monday through Thursday until 7 p.m. All advisors have walk in days.

"Helping the students is our main reason for being here," said Grekoff and Hightower.

A review of the African Film Fest,
page16

INSIDE...

THE CHICAGO POETRY SCENE

PART VI IN A CONTINUING SERIES

Remembering The Kinky Dolphin

By John Henry Biederman
Editor-in-Chief

"So you've been going to a lot of poetry readings, John?" Tully, co-owner of Café Amoré, asked me.

"Yeah. You oughta have one here," I said. "It's worth a try; could bring in some money. So when are you gonna start it?"

If you've been paying attention to this series, you already have a pretty good idea of what to expect from the Chicago Poetry Scene. There are still four more installments to come in this series, and there are in fact more readings than we'll be able to profile here, but enough of a cross-section has been featured in the Chronicle to get the gist. (Most of the rest haven't made it six months yet and, considering that readings tend to start-up and shut-down rather quickly at times, I didn't see it as necessary to profile them.)

But we have an extra week to fill, and we're doing it today. So I thought I'd give a "host-eye" view of the scene, so to speak, by doing a retrospective profile on a reading I ran in 1994, "The Kinky Dolphin Open-Mic."

In March of 1994, I started hosting "The Kinky Dolphin Open-Mic" on Monday nights from 8-10 p.m. and I ended it six months later, when the pressures of school—having just started classes at Columbia, of all places—interfered with my hosting.

At first thought, hosting wouldn't seem to take up too much of one's time—you show up at the appointed time, do your thing for a couple hours and then you're off until next week, right?

Well, you could do that, but it's not that easy to "build" a reading. I knew a lot of people "on the scene" when I began, but I didn't start to pack the Café until I actively promoted it by hitting other venues regularly. Dave Gecic, then-host at Estelle's, helped bring some people in, too—it helps when the scene's in a boom period, as it was briefly in 1994 (in a boom period, participants tend to be more concerned with The Scene itself as opposed to specific readings).

I had a disadvantage, working with a coffeehouse that didn't serve liquor. Don't ask me why, but Chicago poetry seems to need the lubrication of booze in most cases—unlike many other towns, like St. Louis, which boast a scene composed mainly of coffeehouses. I also added a few extras to the reading to give it its own flavor, which required weekly "homework."

One such "assignment" was the continuing legend of the Famous Sunken Polish Poet. It all began when a poet, J.J. Jamison, began making fun of his long-time friend, Ted, who happened to be the café's handyman-for-coffee. Ted was Polish and J.J. asked him to read poetry one day, claiming he was a famous poet in Poland who lost all his poetry when he came to America and was shipwrecked in Lake Erie. I ran with it on the spot and every week, mysteriously, a member of the crowd

would bring me an envelope marked "FSP-PIB" (Famous Sunken Polish Poet Investigation Bureau), which I would open and add to the legend after bringing the crowd up to date.

Here's just a bit of that legend:

The Famous Sunken Polish Poet was so famous in Poland that, when he'd read a poem, for miles around, people would react. If it were a sad poem, people would cry; an erotic poem, people would launch immediately into sex... Rumor has it the poet was exiled from Poland after killing a man with a stale kielbasa... When he finally washed up on the shores of Lake Erie, he was sautéed within inches of his life by cannibals, after which he befriended a merry woodsman...

It went on. And on. Soon I added the Shunned White Trash Poet as another continuing legend. A Top Eleven List relating to the poetry scene. A goofy word of the week, picked from my unabridged dictionary, which, if used in a poem, would win the poet a frosty banana. And then, drama...

I took a pie in the face on one occasion.

It was sad when it had to end.

I'd like to credit myself with the recent influx of humor and comedy into the scene—especially at places like Estelle's—but I don't know if that's appropriate. Certainly, I had some little smidgen of something to do with it.

But I do think a lot of other people had a good time of it, too. People still call me the Kinky Dolphin—hell, I even wrote "The (Somewhat) Epic Limerick of the Kinky Dolphin."

Did you really think I'd end this piece without telling you how I came up with the name? Well, I'd decided that I couldn't just call it "Café Amoré's Open-Mic Poetry"...

"You know, I read an article somewhere...might have been Omni magazine...about a dolphin sexually molesting a human being."

"What?" said Val, a British friend and fellow Café Amoré (too) regular. "You're making that up."

"No, I swear..." I proceeded to tell her all I knew about the story in question. She didn't find it all that odd—this conversation. She knew me pretty well.

"In fact," I continued, "considering that dolphins are almost as intelligent as humans, I bet they are into all sorts of sexually deviate activity."

"Like fin-worship?" laughed Will, a bystander.

"Sure. Bondage with seaweed—the possibilities are endless!"

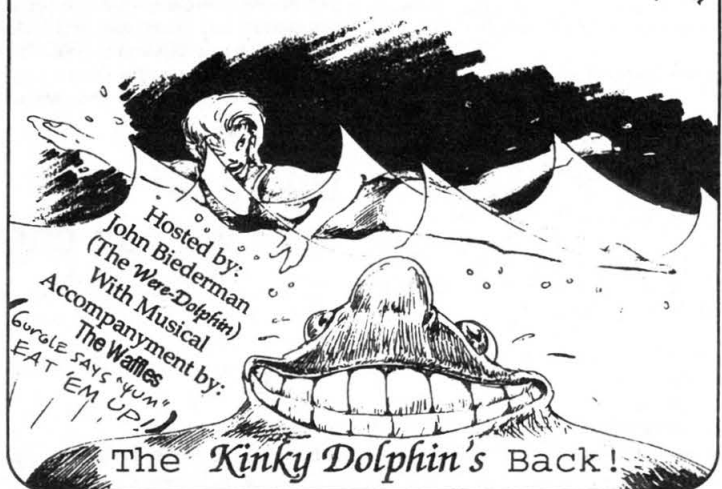
"That's ridiculous!" said Val. "A kinky dolphin?"

"I think you have a name for poetry, John," Will said.

The rest, as they say, is rather obscure history.

JUST WHEN YOU THOUGHT IT WAS
SAFE TO GO BACK TO THE "SCENE"...

December 19th
8:00 p.m.



A scene guide—clip and save!

Sunday

The Green Mill, 4801 N. Broadway
7-10 p.m.: Open-mic followed by the Uptown Poetry Slam.
Hosted by slam inventor, Marc Smith.
Where it all began.
(Featured in the March 10 Chronicle)

Pontiac Produce and Cafe, 1531 N. Damen Ave.
8-10 p.m. "Word Salad."
Hosted by Vernon Clay.

Monday

P.O.E.T.S., 5 W. Division St.
8:30-11 p.m. A poetry party surrounded by mirrors.
Hosted by Maria McCray.
(Featured in the April 14 Chronicle)

Weeds, 1555 N. Dayton St.
10 p.m.-1 a.m. Underground poetry at its best.
Hosted by Gregorio Gomez.
(Featured in the March 24 Chronicle)

Tuesday

Café Aloha, 2156 W. Montrose
8-11 p.m. Featured poets and an open-mic.
Hosted by David Rubin.

The Cotton Club, 1710 S. Michigan Ave.
8-10 p.m. Verse meets the legendary Cotton Club.
Hosted by Malik Yusef and Mario "X."
(To be featured in the May 19 chronicle)

Estelle's, 2013 W. North Ave.
11 p.m.-1 a.m. (or later): "The Shapping." Wicker Park poetic madness with or without The Shapping Band.
Hosted by Shappy.
(Featured in the March 17 Chronicle)

Fitzgerald's, 6615 Roosevelt Road, Berwyn
8-10 p.m. Musicians and poets.
Hosted by Scott Momeny.

The Guild Complex, Chopin Theater, 1543 W. Division St.
7:30-10 p.m. Usually a featured performer followed by an open-mic.
Hosts vary.

Wednesday

The Guild Complex, Chopin Theater, 1543 W. Division St.
7:30-10 p.m. Usually a featured performer followed by an open-mic.
Hosts vary.
(To be featured in the May 12 Chronicle)

Hungry Brain Bar, 2319 W. Belmont Ave.
10 p.m.-midnight. New venue.
Hosted by Léonard de Montbrum.

No Exit, 7001 N. Glenwood Ave.
9-10:30 p.m. "In One Ear." Coffeehouse poetry in an atmosphere reminiscent of the late '60s/early '70s.
Hosted by Michael O'Toole.
(Featured in the April 21 Chronicle)

Friday

North Avenue Beach
Dusk—June through August only.
Round-robin poetry on the grass, under the stars.
Hosted by Cathleen Schandelmeier.

Saturday

Another Level at Lit X, 1570 1/2 N. Damen Ave.
7-11 p.m. (Or thereabouts). Cozy, bookstore basement poetic comradery.
Hosted by Tina Howell.
(To be featured in the May 5 Chronicle)

Monthly Events

Lounge Ax, 2438 N. Lincoln Ave.
9-2 p.m. Usually a Wednesday. Variety showcase, followed by bands. Heavy on performance poetry.
Hosted by Thax Douglas.
(To be featured in the May 26 Chronicle)

Poop Studios, 1947 W. North Ave.
8-11 p.m. Wednesday or Thursday later in the month. Poetry, prose and music on an assigned theme (call ahead 773-769-1092).
Hosted by Greg Gillam.

* Guild Complex events are usually on Tuesday and Wednesday, and usually begin at 7:30 p.m.—but not always. Also sponsors events at different locations. Call ahead for schedule at 773-278-2210.

Illustrations
(from old
flyers) by
Luis
Limardo



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.

Warning Robinson, Warning Will

This letter is in response to Staff Writer Paul Zabratanski's article on Alaska Summer Employment from the April 14 issue.

Dear Letter Department,

There are many opinions on that [Alaska employment opportunities] advertising but I strongly believe that it not a good deal to believe in that advertisement. It was good that you also help the student who thinks it is a good choice to make money. I believe that everybody might interested in the advertisement on the bulletin. On the other hand, some of students do not read the newspaper. So they would not know what is going on with them if they think it is a hot catch. Why don't you tell someone who can protect the student from this advertising. I would like to tell you that all of us do not know everything.

Anyway, I really appreciate that your news could help or protect Columbia student.

Yours Sincerely,
Sakuntala Malarat
Via e-mail

Sakuntala: You are a fine example of what a human being should be! You've discovered that the Chronicle is an

invaluable engine of public service! Think of all the students who would've otherwise been stuck in a frigid environment (no, we're not referring to the Love Loft) with nobody to cavort with but penguins! We're waiting for our awards... But anyway, we'd give you a prize for figuring this out from our prize closet but we don't have a prize closet. You're welcome to come up and chase copy editor Chuck Jordan around the water cooler though!—Eds.

Biting off more than we can chew

Do not insult me with your dry and tasteless humor. You do not realize whom you toy with.

Ilitheia
Via online forum

"Ilitheia": We do not believe our humor to be tasteless. To prove it, we've asked former news editor (and current...we don't know what he is, now) Leon Tripplett to taste the Shoots And Letters section (okay, we wrapped some broccoli in the section and told him it was a burrito, but he gobbles up most anything)! There he goes...he's chewing it...he's making a funny face...the verdict: Tastes like chicken! You were wrong, sucker!—Eds.

MMM-MMM BEER!

Wilfred Brandt

Spring is here again. You can feel it in the air. And whenever spring rolls around, one thing is sure to follow. You guessed it, everyone's best friend is back in town...BEER!

OK, springtime doesn't usually make most people think of beer. Most people think of things like flowers, birds, sailboats and stuff. But I think spring is the perfect opportunity to sit back and think about all the wonderful things beer does for us throughout the year.

When was the last time you truly appreciated your frothy friend? How many times did a good ol' brewski keep you warm during those cold winter evenings, without even so much as a handshake? And God knows the number of family gatherings you stumbled through with the help of that 'sixer' you hid in the back of the fridge. Yes, I think we should all take time out this season, and say a hearty, "Thanks beer, we love ya!"

As college students, we become inundated on a day-to-day basis with beer culture. So much so, that many of our more jaded classmates begin to forget the beauty of a good brew. Remember all those nights not so long ago when you and your friends sat, noses pressed against the supermarket cooler, merely months away from a legal purchase? Nowadays, it's all become so commonplace. "Hey, want a beer?" "Sure, why not." Come on, beer deserves better than that!

We should cherish beer as part of our heritage. Beer is like one of our Founding Fathers, as much so as Abraham Lincoln, George Washington and that guy who slept with Marilyn Monroe. You can't tell me those early pioneers didn't throw back a couple before they decided to toss all that tea into the harbor. And what could be more American than those diligent bootleg-

gers who kept us slurring our words through the dark ages of prohibition? Sure, it's been a rough couple of hundred years, but beer has never let us Americans down.

Which brings up another point: Beer knows no boundaries. You can order a beer anywhere you go in French, Spanish, German or French. You might not be able to order a burger there, but with even the simplest "drinke, drinke" twist of the wrist, you can get loaded with the locals! Stronger than love, booze is the true international language.

And beer makes great friends! It binds us together. We may be sworn political enemies, with a history of feuding as long as...well something really long, but if you've got two bottles of beer and I've got a bottle opener, there's a match made in heaven! That golden beverage helps conversation to flow. Lord knows I have spent countless nights conversing with the most loathsome of types, people I would never want to see in the daylight. But, when the keg was theirs, they were my comrades! A beer haze is the most amiable of states.

Lastly, we should never forget how beer helps our human mating ritual. New research shows that a thick pair of beer goggles can make even the most hideous of creatures attractive to either sex. Not to mention the power to rekindle that old flame between married couples. The number of beer babies who have the liquor gods to thank for their existence is immeasurable. You know who you are, now be grateful for your maker!

So this spring, be grateful for beer! Without it, where would we be? And, when next spring rolls around, mark your calendar that it's the season of beer. Or how 'bout the Year of the Beer? Oh, it'll be great! There could be beer in grandma's stocking at Christmas, beer in the kids' bags at Halloween and beer in my Easter basket. I can't wait!

Male debate continues...

OK—most men are assholes some of time but most women can be bitches some of the time. Carrie Nelson must think her shit don't stink if all she can do is generalize about how horrible men are. Everyone must take responsibility for the ills that their gender does.

Mr. Neal has the correct idea—there are more men these days trying to do the right thing but not enough to say that things are getting better. One day we won't need to hear people like Ms. Nelson bitch about the awful things men do; because I believe that one day enough men will stand up and

say that it's wrong to hurt a woman or child.

It is happening slowly but surely. Still trying to find Mr. Totally Respectful and having fun in the process,

Angel
Via online forum

You had to do it, didn't you? You had to go and throw Carrie Nelson's name into what would have otherwise been a Carrie-Nelson-free Shoots and Letters. I hope you're proud of yourself. But we'd like to spiritually hold hands with you and dream of a day when we won't have to hear people like Carrie Nelson "bitch"! Even better, a day when Shoots and Letters will be Carrie-Nelson-free!—Eds.

Hurrah for hemp—for progressive marketers only

Lynne Snyder

I'll never forget the story that one of my friends told me years ago. He was about 17 years old and fighting with his parents. He got so upset that he punched a hole in the wall. At that moment, his parents just looked at each other and threw their arms up in disgust. His mother screamed out to her husband, "Gene, he's on dope!"

The humorous part is that his parents didn't even know what dope was. His parents, as well as many others, were uneducated about drugs and considered anything foreign to them as threatening and dangerous.

Hemp, a plant that is often confused with marijuana, has made the news lately because savvy marketers are finding profitable and creative ways of making products from it. The plant is being used in eyeshadows and coffee. Calvin Klein uses it in bed linens, while Ralph Lauren uses it in clothes. Recently, Woody Harrelson sported a 100 percent hemp tuxedo at a Hollywood bash. The U.S. imports about \$1 million dollars worth of hemp woven fabrics and yarn made yearly and some Swiss brewers use it as a tasty substitute for hops.

According to Marketing News, 1,000 people were polled to determine their likeliness to buy a hemp product knowing it was made from the same plant as marijuana. Here are the results:

2.8% More likely to buy
70% Wouldn't matter
25% Less likely

The group of 25 percent really made an impression on me. I'm not surprised or shocked. As illustrated in the story about my friend, many people are simply uneducated about drugs and therefore deem them useless and evil. For example, it's maddening to hear so many people against the medical usage of marijuana. In these cases, the doctor uses his discretion to prescribe pot for people like cancer patients. The chemotherapy treatments they undergo have some side effects such as nausea and the pot helps bring temporary relief. But many people consider this a wrong treatment even though it has been proven effective.

I suggest another poll to be taken. It would ask this group of "25 percenters" if they actually know what hemp is. Are they aware that it is only a cousin to marijuana? Do they know that strains of hemp used to make products contain an

insignificant amount of THC, the psychoactive chemical in marijuana? I'm going out on a limb here, but my guess is that they are totally ignorant.

Many marketers are playing up on its drug identity. There is a skin care line called Body Dope and part of their slogan is "getting your daily dose." However, because a significant group of consumers would not buy hemp products, some marketers take a more cautious approach and instead play up on its environmental benefits. For example, hemp produces four times more pulp per acre than trees and is grown without pesticides and irrigation. On the other hand, a crop like cotton requires a lot of irrigation.

Here's some useless, but interesting trivia for those twenty-five percenters:

George Washington grew the stuff. The Declaration of Independence was written on paper made from it.

So, you see, using hemp is just following in our forefather's tradition. It's just not as easy to utilize these days. Importing the product from countries who grow it legally is even a difficult and bureaucratic process. Currently, up to 10 states are considering bills to legalize it. With teenage pot smoking on the rise, however, chances are slim.

Sharon's Finest in Santa Rosa, California, uses hemp in its burgers and cheeses. First, they must line up a supplier in China. When the hemp comes into the U.S., the seeds must go through a sterilization process (which only one facility in the country has been licensed to do) in order to prevent them from sprouting.

Says Richard Rose, owner of Sharon's Finest, "It's an interesting marketing dilemma when people think you're making something that's illegal."

In fact, Rose points out that hemp seeds are the most concentrated source of essential fatty acids. He's presently looking to Europe for new sources. Rose is eager to find people who know the difference between hemp and marijuana, and a country who is less absurd about its policies.

I second that opinion. What do people think is going to happen? I don't know about you, but smoking a tux or getting high off my cheeseburger just doesn't do it for me. I admire these creative marketers and support their highroad to hemp!

This Is This

Bob Chiarito



So long to Hong Kong

With less than 100 days until China takes over Hong Kong from the British, it may not be too early to write the eulogy for the country that was the world's greatest example of capitalism at its best.

It has long been feared that China would make some changes to Hong Kong, but changes once considered highly unlikely and drastic by most have already been announced. And although Hong Kong may be taking a step backwards after July 1, the real travesty is the absence of an outcry from not only Hong Kong but the rest of the West, especially the United States.

Throughout modern history, China has proven to be one of the largest oppressors and abusers of human rights on earth. Now, as the Hong Kong change-over approaches, Tung Chee-hwa, chosen by China to lead the territory as its first chief executive, has announced several restrictions curbing civil rights.

All organizations and societies will be required to register with the police, who will have the authority to ban any group "in the interests of national security." Groups will be prohibited from receiving contributions from abroad and any group that wants to stage a protest must receive police permission at least seven days in advance. And of course, any hopes for a free press have been crushed.

Although Tung has expressed admiration for the authoritarian rule of Singapore's Lee Kwan Yew and Malaysia's Mohammed Mahathir, one need not leave China to find all types of human rights atrocities.

Chinese dissident Harry Wu spent 19 years in the Chinese Laogai, or Gulag; his only crime was being the son of an intellectual banker. Wu survived, emigrated to the United States and secretly returned to China three times, each time documenting prison labor on videotape to show the world.

I first met Wu in November and spoke to him again on Friday. When I asked him what he thought of China bringing troops to Hong Kong recently, he sounded like the fight for freedom in Hong Kong was already over.

"Of course Hong Kong is finished. The Chinese say they'll be one country with two systems and let capitalism survive in Hong Kong," Wu said. "They guarantee Hong Kong will not change—but who are they? they're communists. Have you checked their credit? Sooner or later it will be one system and that system will be communist."

As far as the Laogai, since 1949 low-end estimates say that 25 million Chinese have perished in it, with some putting the toll at 50 million. Whichever figure is correct is not the issue.

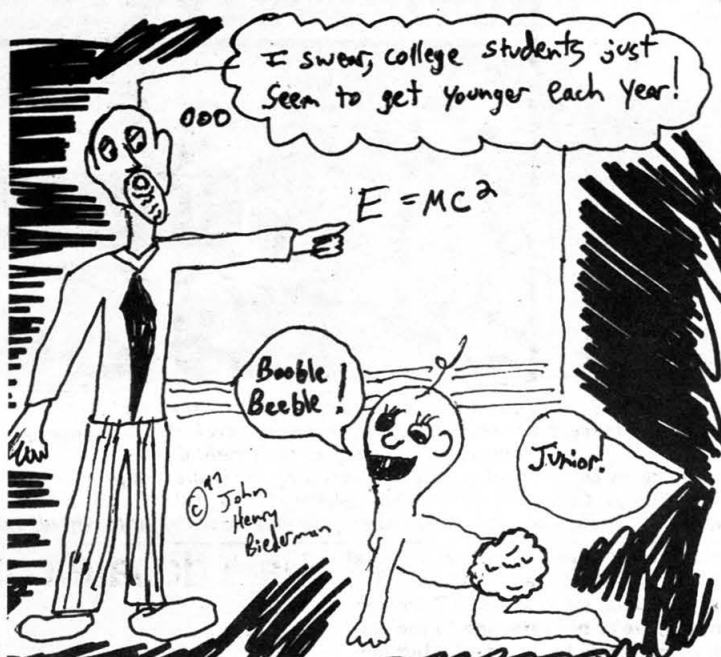
America, which is always patting itself on the back for denouncing the Holocaust and standing up to the Soviets, has somehow let China slide in all this.

Indeed, China has most-favored nation trading status with the United States while countries like Cuba and the former Soviet Union were always shut out, a fact Wu finds hypocritical.

"The West is not concerned with human rights, just business rights," he said.

As for China, it's most favored nation list reads like a who's who of international terrorism—with Iran, Syria and North Korea all on it.

But I guess with billions of people to sell "Happy Meals" to, America doesn't want to step on any toes in China. In this case, we'll let China do all the stepping—on people.



Day care: The day has already come

One are the days when all the average college student had to do was go to school and maybe keep a part-time job for beer money. Nowadays more and more students have to take on the responsibility of raising children in addition to their studies.

It's a fact of life for many college students, but while Columbia may be the ultimate in commuter schools, with a small dorm population and a large percentage of students in the workforce with families of their own, the school has yet to recognize the changing family structure of its student body.

In Erin Bonillo's page-one story, Nate Wilkes, a full-time student and father, said that when his child care provider backs out, he misses classes. If the school offered some sort of day care, when Wilkes' care provider backed out he could drop his children off and go on to class.

Without child care facilities on campus, students with small children are forced to either miss classes or bring the children to school with them.

Assistant Director of Admissions Bonnie Lennon told the Chronicle that there's a committee working on a future child care center. Student parents should be aware, however, of numerous other "committees" developed by administrators in the past. They should realize that while child care facilities are coming, it may be later rather than sooner that they see it.

The school is to be commended for finally recognizing that there is a need for such facilities and for taking the first steps to do something about it. But we do urge that this issue be given the utmost in prompt attention.

Dreams and sweat can equal success

We've all have dreams in life and many of us have chosen Columbia College Chicago as a means of pursuing them. As Paul Zabratanski's page-three story on jobs for graduates relates, every one of us cannot realistically expect to work in the exact capacity we're dreaming of.

This seems to be a recent mini-theme in the Chronicle. In the April 21 issue, Dan Bischoff's front-page story on film students touched upon the subject of dreams within Columbia's most popular major. Bischoff's story quoted film instructor Robert Buchar as saying that maybe "two in 50" film students will go on to "real success."

Yes, life has its grim realities. But we'd like to deviate from a recent role as messengers of the cold facts. Take a look at April Knox's front-page story about Columbia alumus Kevin Donnell Morrow.

This, of course, is not the first time a Columbia student has went on to the big time. The award-winning movie "love jones," written by Columbia alumus Ted Witcher, brings another example—and, for those who doubt us, another example of Chronicle good news, as a write-up of "love jones" appeared in the Chronicle earlier this year.

Morrow's story should serve as an inspiration for all dreaming students—not just Columbia's and not just film majors. He was offered two scenes in the upcoming movie "Hoodlum" (something that many would be more than happy to settle on) and, seeing greater opportunity, worked the job into a 12-scene role.

Some graduates will decide that other things—family, job security, etc.—are more important than continually pursuing an elusive dream. And some will be happy working with the art from they love, whether or not the job is "big time."

But for those disposed to constantly pursue that dream, to brave all the negative aspects for an uncertain future, alumni like Morrow are living proof that dreams can come true, with a healthy dose of hard work.

Congratulations, Kevin Donnell Morrow. You've made us, the college and even the entire city proud. Dream on.

Stuff from Staff

Ann Gabor

"Home is where the heart is."

Home is not a place you can physically go. It is not a building with four walls and a roof, it is not a designated spot for family gatherings and it is not where you rest your head at night.

Home is an abstract principle. Home resides in each one of us, in the very deepest recesses of ourselves. Home is defined differently by each person, for we are all different. Home is formed solely by our respective instincts and perceptions. Home can not be taken away from us, but it can be given to others.

To me, Home is where I am comfortable, where every fiber of my being tells me "I belong here." Home is where I go when the real world gets too crazy for me; when I need a break. Home is the people who cheer me up when I am down, settle my nerves when I'm frayed, tell me to "shut-up" when I over-react and are consistently there when I need them to be.

More importantly, Home is the people who give me space when I need it. Home is the people who listen attentively (the key word here) when I babble along as I sound out my problems and frustrations.

To me, Home is not my biological family, nor is it the town I lived in for my first fourteen years. Home is when I'm never uncertain about anything. Home is communicating with my eyes—without ever having to utter a word. Home is support and acceptance on every level and every matter. My Home provides me with unconditional understanding support, and love. It is adolescence with all of its giddiness, but none of its uncertainty.

Home is all of those people who make me feel 15 again. Home is Jen and I, in our early twenties, riding our mangled childhood bikes around the neighborhood at 2 a.m. just because it was fun. Home is watching Dan look for his car keys, even though it is the seventh time that night we've hidden his keys from him. Home is laughing so hard I can't breathe because we fed Jen's dog peanut butter. Home is laughing when Jen didn't say "social security." It's always "social siure-ty."

Home is when I'm not as independent as I think I am, but they let me pretend anyway. But when I fall, Home is always there to catch me before I hit the ground. Home is talking to my Mom when she never interjects with "what would be a good idea." Home is always, every single time, being comfortable with Steve. Home is when we all get together, which isn't often because we all have our own lives now, and everything is always the same.

In our lifetimes, my Home and I will travel in many diverse directions, but I know that when it comes down to it, we will all, always come back home in the end.

Everyone has a different Home. It is important to remember that Home is not where we live, nor is it where we grew up. Home is that overwhelming sense of belonging somewhere, of finding our place in the world. We all have our own places to laugh like teenagers, and we all have

Columbia Fashion '97

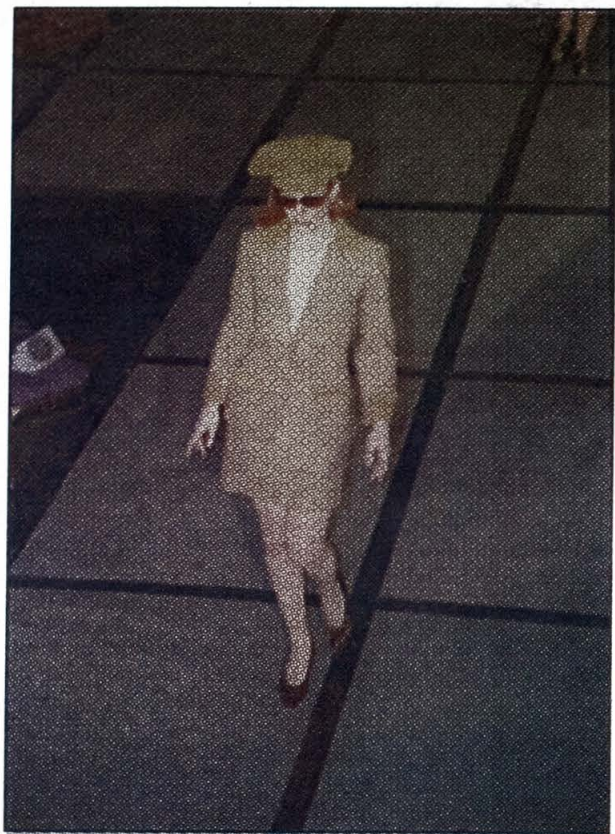


Photo by Brian Markewsz



Photo by Blair B. Fredrick

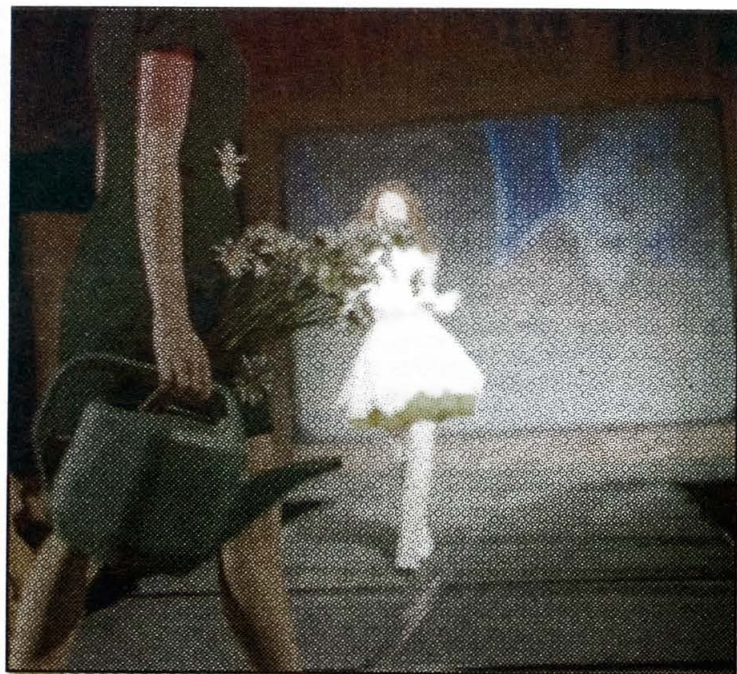


Photo by Blair B. Fredrick

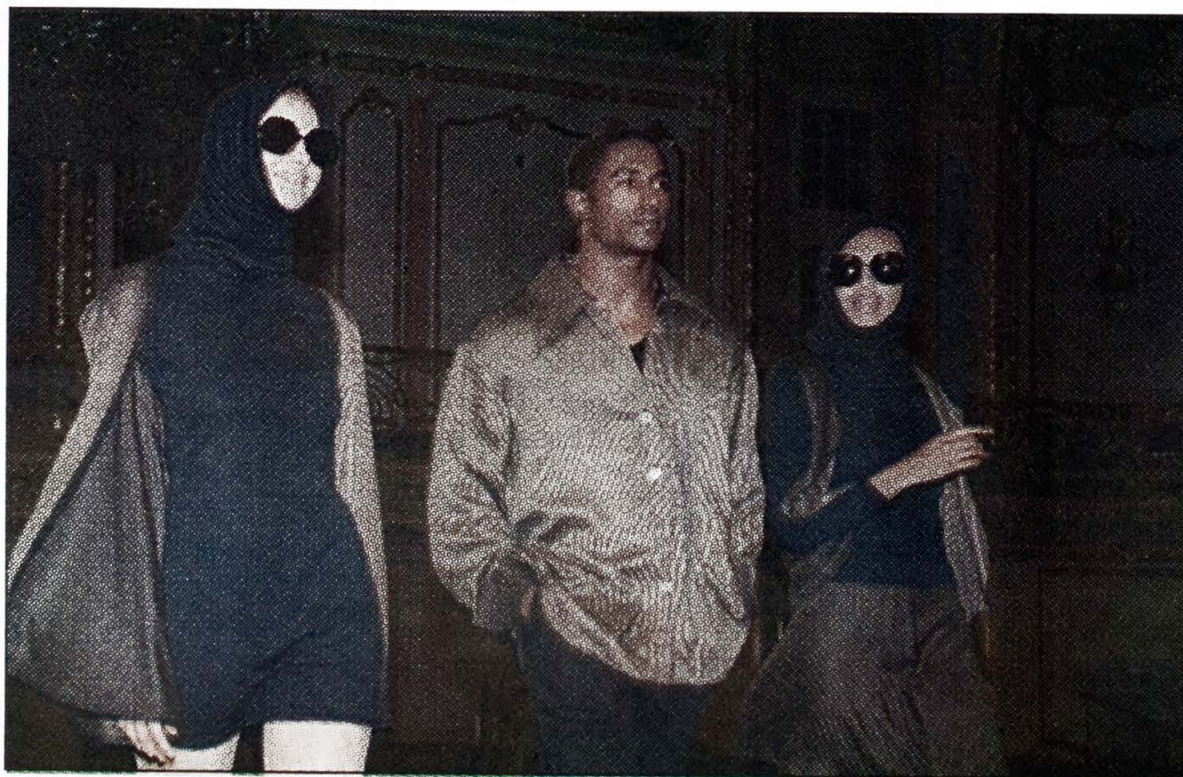


Photo by Brian Markewsz

The fourth annual "Fashion Columbia" show held at the Chicago Hilton and Towers on Tuesday, April 22, displayed an array of student designs from clothing to accessories. The event, themed "Di ver ci ty," lived up to the ideal, presenting a mix of styles from the everyday woman to the high-profile lady.



Photo by Lisa Mendez



Jo Ann Macado



Photo by Stacy Morgan

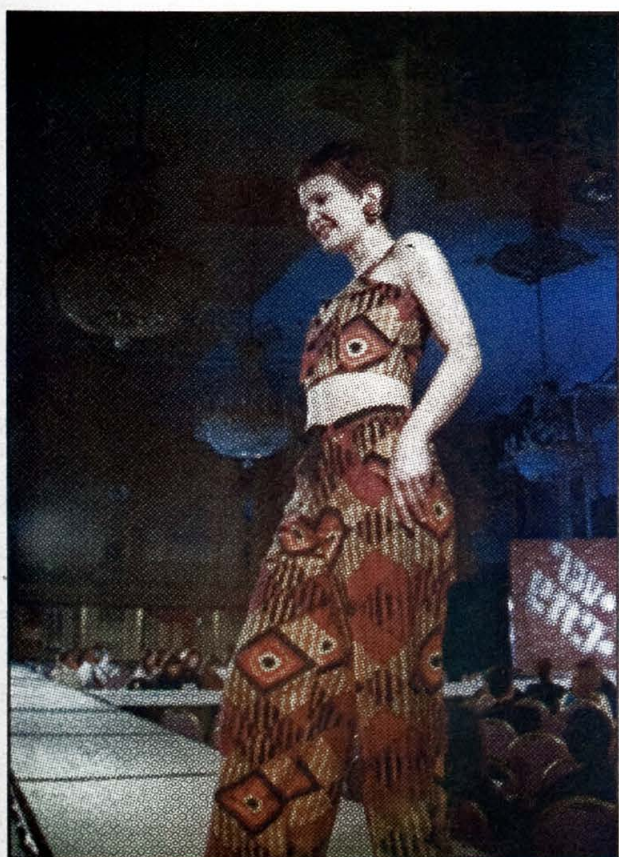


Photo by Jo Ann Macado

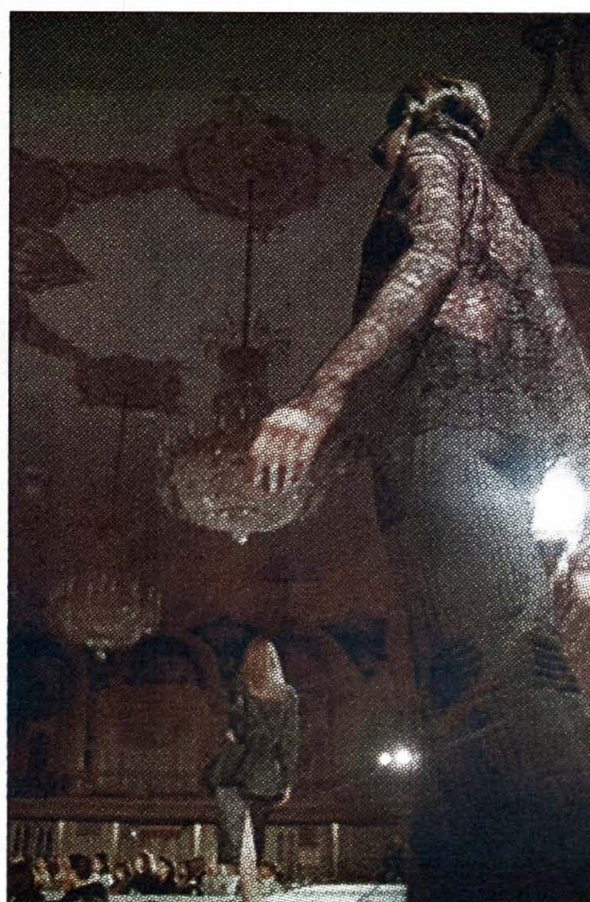


Photo by Jo Ann Macado

Litany of lofty local affairs

Columbia Events

Scientia Artifex

The Museum of Contemporary Photography presents an exhibit that searches beyond the role of photography as a passive record of the order of things to examine the ways in which it might shape representations of knowledge.
600 S. Michigan Ave.
Through May 31

Faculty Selects: A Student Honor Exhibition

Work by both undergraduate and graduate students in the fields of computer graphics, computer imaging, drawing, painting, sculpture, fashion, furniture, graphic design, interior design, illustration, fine art photography, professional photography, photojournalism and mixed media.
Columbia College Art Gallery.
May 19 through May 30

Magic Show

Todd Ripplinger, Columbia theater student and professional magician, along with his assistant, will present an evening of creative magic.
Residence Center
May 13
FREE

Sergio Medina in Concert

The classical guitarist will play music from Latin and South America.
Getz Theater
May 20, 8 p.m.
FREE to students

Distractions

The Dance Center of Columbia College proudly presents a senior performance featuring Tiffany Bowden and Deborah Dohrman.
The Dance Center
4730 N. Sheridan Rd.
May 16 & 17, 8 p.m.
FREE
773-989-3310

Columbia College's Chicago Jazz Ensemble

The group will perform as part of the 20th annual Jazz Unites, Inc. tribute to Duke Ellington. The concert will feature Etta James and Jon Faddis with a reception following the concert.
Chicago Cultural Center
78 E. Randolph St.
May 4, 5 p.m.
773-667-2707

Songspiel

The Mordine and Company Dance Theatre will perform a spoof of greed, lust and power, and will premiere a quintet to the music of Bach, choreographed by Shirley Mordine.
The Antheneum Theater
2936 N. Southport Ave.
May 1, 2 & 3, 8 p.m.
773-989-3310

Columbia's Cooking with Buddy's

An evening of music, food and camaraderie to promote the recently published "Taste of Columbia" cookbook and raise funds for Columbia College Chicago's Residence Center Student Scholarship. Entertainment by Columbia faculty will feature jazz vocalist Bobbi Wilsyn.
Buddy Guy Legend's
May 14, 5:30 p.m. - 8 p.m.
\$35 (including cookbook)
312-663-1600, Ext. 5287

Windy City International Documentary Festival

The Documentary Center of Columbia College, the International Documentary Association and the Asian American Institute sponsors the screenings and reception. Professor Ren Yuan of the Beijing Broadcasting Institute will be the special guest of honor at the reception.
Hokin Annex and Hokin Hall
Chicago Cultural Center Theatre, 78 E. Washington St.
May 2 through May 11
312-663-1600, Ext. 5773

The 1997 Master of Arts and Master of Fine Arts Thesis Exhibition

A group exhibition of work by eight Columbia College graduate students in photography.
Columbia College Art Gallery
April 28 - May 9



"cliche verre silver gelatin print"
By artist Alice Hargrave.

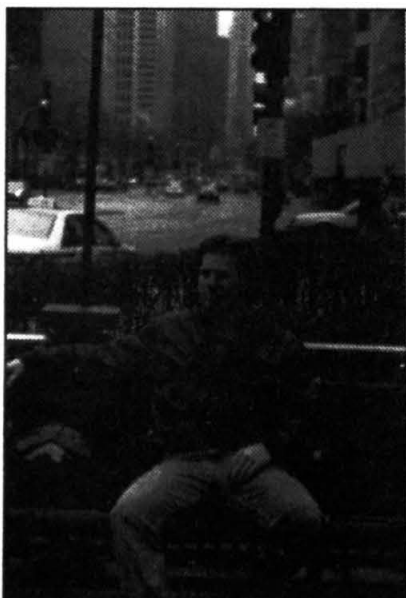
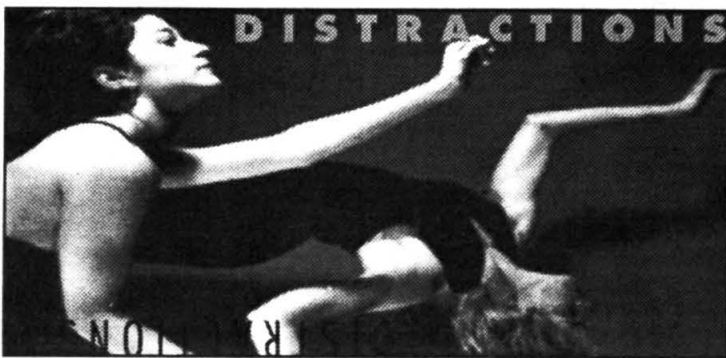


Photo by Peter Ocampo



City Stuff

Music

"as rose petals open"

The acclaimed nine-voice chamber choir Chicago a cappella will perform a captivating array of works for one to nine voices in their upcoming concert.
First Congregational Church
May 2, 8 p.m.
1417 Hinman Ave., Evanston
Unity Temple
May 3, 8 p.m.
875 Lake St., Oak Park
The Church of St. Luke
May 10, 8 p.m.
1500 W. Belmont
708-383-7599

"Experimental Tokyo in Concert"

The Note presents the dynamic cross-cultural sound event in the field of electroacoustic music.
The Note
1565 N. Milwaukee Ave.
May 10, 7 p.m.
\$9
773-489-0011

"Sacred Music and Sacred Dance for World Healing"

A group of Tibetan Buddhist lamas from the Drepung Loseling Monastery will perform multiphonic singing at Fermilab as part of their international tour.
Ramsey Auditorium
Fermilab
May 3, 8 p.m.
630-840-ARTS
\$15

Performance

"Skeletons"

Strawdog Theatre presents a new play by local playwright Lauren Berman that causes audiences to ponder the ideas of family bonds, sibling rivalry, first love and unspoken trust.
Strawdog Theatre
May 5 - June 14
3829 N. Broadway
773-528-9696

"An Average Joe"

The TurnAround Theatre presents a 60-minute one-man play, written and performed by Joe Ryan.
The TurnAround Theatre
3209 N. Halsted
Through June 15, Sundays at 7 p.m.
\$5

Exhibits/ Discussions

Domestic Bliss: Family Life in American Art

This exhibit will trace the changing attitudes toward home and the experience of childhood from the nineteenth to the mid-twentieth century.
Terra Museum of American Art
Through June 22
666 N. Michigan Ave.
\$7, \$6 for students

"Further"

Kesey and the Merry Pranksters present a flashback to the 1960s "Summer of Love."
Borders Books and Music store
2817 N. Clark St.
May 7, Noon to 3 p.m.

"The Right to Write"

An exhibition featuring 55 works created by Arab and Muslim artists from 17 countries depicts a rich cultural tradition.
Sidney R. Yates Gallery of the Chicago Cultural Center
Through May 18
78 E. Washington St.
FREE

An Evening with Alice Walker

The Pulitzer prize-winning author will read from her new book, "Anything We Love Can Be Saved."
Chicago Public Library
Harold Washington Library Center
400 S. State St.
April 30, 7:30 p.m.

Red Path Theater presents Native-American play

By Maria Tacderas
Staff Writer

Three Native-Americans from Chicago embark on a cross-country trek to sell turquoise and silver (apparently obtained through questionable means) when they find themselves stranded, broke and out of gas in a small southern town.

While in search of funds to return home, they encounter a bible-wielding, quasi-racist preacher and his revival camp.

Wrought with intelligent, sarcastic humor, Tarantino-esque one-liners and love-twists, "Forked Tongues" is a play by slam poet and Red Path Theater Company founder, E. Donald Two-Rivers.

Mack, the trio's leader and self-proclaimed "original American stud" (who personifies an all-too-unfamiliar character in today's movies and plays the militant Native-American) bluntly asks the preacher for enough money to get back to Chicago.

As expected, the preacher refuses to comply and the three are subsequently left to scheme their way home. And brilliantly scheme they do. Because the preacher lacks a permit, the town committee threatens to shut the revival camp down. Mack realizes that the camp's potential profit is his ticket home and concocts a plan that not only benefits him but the preacher and committee as well.

E. Donald Two-Rivers is a seasoned veteran in the artistic community. As an original member of the slam poetry scene, his work has appeared in a book entitled "Stray Bullets: Salon Poets."

Loosely based on one of his many life-experiences, "Forked Tongues" also deficits an aspect

of racism that has gone virtually undetected: prejudice toward the Native-American.

"This is a statement against racism," Two-Rivers said. "It's a concern of mine. Not only racism directed toward me but racism toward other people. The whole idea of racism... I'm at a time in my life where I'm thinking it's actually pretty stupid."

Although the plight of the Native-American has been chronicled through various art-forms for years, the theatrical outlet has remained untapped.

"There just hasn't been many opportunities for Indian actors," Two-Rivers said. "And when we did get roles, they were flat and one-dimensional. So we figured if we want to expand our talent as actors, we've got to have someone to write the roles for us. That's my job."

Red Path Theater, the only Native-American theater company in Illinois, was founded by Two-Rivers in 1993. It is the theater company in residence at Truman College on the City's north side. Just as many members of the African-American acting community were determined to annihilate the African-as-domestic help role, Red Path Theater is equally determined in quelling the "Tonto" myth.

Although several of "Forked Tongue's" audience members agreed that the play demonstrated great vision in its portrayal of racism, there remains a long road ahead in solving the racism enigma.

"The play idealistically illustrated the concept of going home, as Mack and his friends were trying to do, and successfully did," said Will Rutland. "But we as a race, as a human race, have not quite come full-circle."

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Les Brownlee

Living proof of Success

By Doug Arnold
Staff Writer

Despite having achieved enough for three lifetimes, journalism professor and self-described "young African-American animal" Les Brownlee isn't quite satisfied on the eve of his 82nd birthday.

He is an inductee of the Chicago Journalism Hall of Fame, has won an EMMY among countless other awards, and held broadcast and print jobs that most of his students will only dream about, but Les won't feel complete until all of his students have their work published. To even hint at the suggestion of that goal's implausibility prompts Les, who refuses to respond to students who call him Mr. Brownlee, to wave his hands and shake his head in frustration.

"You have to believe you can do it," he says, practically pleading. "Wherever you want to go, there is a way to get there."

Les should know. Growing up and trying to get an education in the segregated Evanston of the 1920s was obviously an incredible ordeal for those from its ghetto. Les credits his widowed mother, Rosa Adele Latimer Brownlee, for being a singular inspiration while raising her seven children.

In his Hall of Fame acceptance speech in 1993, Les spoke of Rosa's role in his determination to get the education he deserved. At the end of his sophomore year at Evanston Township High School in 1932, Principal Francis Bacon wrongfully accused him of stealing a white boy's textbook. Bacon summoned Rosa to his office in hope of releasing Les from the school which might have thrust him into the world of uneducated "colored" laborers. Calm despite her tears, Rosa told him, "As long as my boy wants an education, and as long as God gives me

strength to move a muscle, he will get an education."

From then on Les was undaunted. Two years later, he enrolled at New Trier High School one district north using a friend's Glencoe address. To attend the school, he often had to sleep in an unheated caddy shack at Skokie Country Club, where he worked. When it was too cold he moved to a Winnetka train station.

Eventually Les was arrested at the station for vagrancy. New Trier Principal Matthew Gaffney got him a live-in cook job with a family next door, because he had never seen someone who wanted to go to school so badly. Les describes his experience at New Trier, and later at the University of Wisconsin as unbiased, rarely exposing him to the hatred that stung him throughout his youth.

He played basketball, football (which he would have sought professionally if not for a knee injury), tennis and participated in literary involvement with the whites. He earned pocket money by writing love poems for fellow students to give to their girlfriends. A close friend even tried, albeit unsuccessfully, to pledge Les to a white fraternity.

He left Wisconsin early to enlist in the segregated U.S. Army, citing free room and board, clothing and a round trip ticket to Italy as incentives. Before the end of World War II, he had become one of the first black commissioned Artillery Officers. He was awarded eight medals and married Lucille Burr, who worked on the atom bomb at the University of Chicago in 1943. She died of liver cancer in 1965.

After the war Les attended Northwestern's Medill School of Journalism, where he earned his bachelor's degree in 1947 and was Salutatorian. In 1951, he earned his Master's and made the leap to Valedictorian.

After graduating, he got a job at Ebony Magazine as a writer and occasional photographer and became associate editor in 1946. He left in 1948 for a feature writing position at the Chicago Defender.

In 1950 he became the first black reporter for the Chicago Daily News. He left two years later for a discouraging stint as an executive assistant for a Houston publishing group. Les says of the experience, "You always run in to stupidity in higher places." He quit and went back to the Defender as an advertising manager before the end of 1952, then became a Daily News columnist the following year.

Writing a column is a dream for some, but wasn't ideal for Les.

"I had quite a popular column, but I didn't like it. I wanted to be an on the street reporter until 1958, when I began writing features for the Chicago American," Les says.

In 1964, Les jumped into the broadcast medium as a newsman at WLS-Ch.7. Six years later he was promoted to management as Education and Urban Affairs Editor, a position he received because of equal opportunity laws that went into effect that year. He was worthy of the position, proving it

with an EMMY in 1972. Later that year he was named Director of Community Affairs.

Throughout the years he has also managed to write six children's books, stories for Scott Foresman and Company textbooks and hundreds of freelance magazine stories, as well as contributing to dozens of civic activities such as the Illinois Commission on Human Relations and the Boy Scouts of America.

His current handful is teaching at Columbia, which he has been doing for 19 years. His classes are undeniably unique, with more emphasis placed on personal motivation than the memorization of rules and structure.

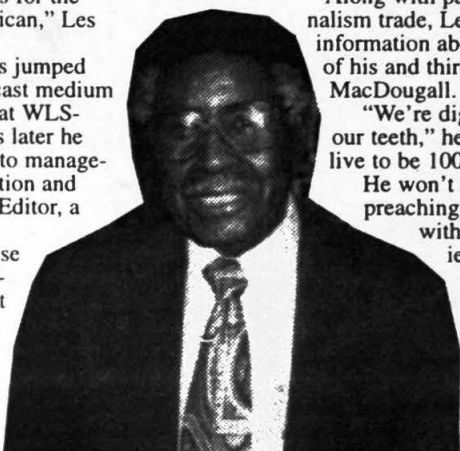
Sessions begin with each class member standing and shouting, "I'm Great." If Les doesn't think someone means it, he makes them do it again.

Along with packets of tips on the journalism trade, Les hands out piles of information about nutrition, a passion of his and third wife Priscilla Ruth MacDougall.

"We're digging our graves with our teeth," he says. "I want you all to live to be 100 and work everyday."

He won't let a class go by without preaching of all we can achieve with healthy minds and bodies.

All of this could be boring, so-called motivational drivel coming from someone else, but from Les it's all believable. He's a living example.



Filmmakers pay tribute to Dinello

By Sandy Campbell
Film Correspondent

Last Sunday, Chicago Filmmakers paid tribute to Columbia's own Dan Dinello (along with his nephew Paul from Comedy Central's short lived series "Exit 57").

The attendance was well received. In other words the show was packed to the house. The audience was treated to several short films that Dinello made or worked on (sometimes with Paul) before the main screening of Shock Asylum. Examples ranged from a guy singing about his girlfriend that left him for a guy named Jesus to a Catholic Priest fighting a door while coming out of an el-stop to an unhappy housewife doing disco with an Arab dressed like John Travolta. Demented, wacky, bizarre and sometimes somber are obvious descriptions of the Dinello's as auteurs.

The Dinello's films usually expressed serious or personal feelings layered underneath bizarre metaphors and have their own sense of humor that reflects the oddball quality of their "cinema imaginaire." A viewer probably could not tell if the Dinello's were being serious, if not for explanations by Dan and Paul taking turns holding flashlights underneath their faces and

explaining the history of the film in an eloquent analytical summary.

Yes dear reader, having them talk with a flashlight underneath their chins helped to clarify the seriousness of the piece.

Even when the Dinellos filmed a documentary short, the film was similar in their taste for the outlandish. They went to a Halloween party that contained Splatter Theatre (people ripping each other to threads and bleeding fake blood), a guy talking seriously with a wax candle burning on his head, Satanists and Robert "Freddy Kruger" Englund.

"Shock Asylum," which had been screened at Sundance '97 as well as various underground film festivals, spiced the tang with the typical Dinello jalapeno. I don't think that I need to explain the movie's plot simply because my bland detail could not capture the essence of a Dinello film. Well, maybe I'll try. A man goes to get a psychiatric evaluation. Oh darn I failed.

In comparing the Dinellos with other directors, maybe Jean-Pierre Jeunet and Marc Caro of "Delicatessen" and "The City of Lost Children" and Tim Burton. Why compare? The Dinello's films express their own dimension of expression unleashed for better or worse.

Third Annual African Film Fest explores tradition and culture

By Edwina Orange
Staff Writer

A rainbow of faces gathered tightly into the Hokin Hall last Sunday in celebration of Columbia's third Annual African Film Festival entitled "African Visions III-Voices of the Screen Griots."

The weekend ended with Children and Family Day where children were able to make paper plate tribal masks and see favorite childhood stories reinvented on the screen like "Dreadlocks and The Three Bears," by Alile Sharon Larkin.

This classic tale has been imaginatively retold where Dreadlocks leaves her friends and family behind on her beautiful island and visits a friend in Teddy Bear Forest.

African culture and traditions were explored not only through the films but through the food available and the clothes and hats on display. Also, little nicknacks were given to guests to take home and continue the education.

"This is my second year coming and I love the films and especially all the different kinds of foods to try," said Pamela Craig, an eighth grade student.

Other films to be screened include "Seven Songs For Malcolm X," "Coffee Colored

Children" from England and "Sweet Potato Ride" from the USA.

The Festival will feature more than 60 films by African descended film makers from Europe, Australia, Canada and by Columbia's alumni such as Carl Seaton, Rudy Oliver, Virginia Bailey and many others.

Rudy Randell, a viewer, said, "These films give me reinforcement of my identity. Also, that it's OK to be who I am with history to back it up."

These films will answer questions of how Africans not born in Africa view themselves as African, which is pretty much the same questions of how blacks consider themselves African American when they were not born in Africa.

This is a cultural event and its goal is to encourage understanding and discussion. It also conveys the rituals, history and traditions of Africans throughout the world.

"A person would have to be very open minded to understand the strength of the films, because the history and education are much deeper than the mind," said Michael A. Carter, a Columbia film student.

In the fall of 1994, Alice E. Stephens founded the Columbia African Film Festival, and she is

also a full-time faculty member in the Film/Video department. Stephens has devoted the past three years bringing knowledge and growth to the school and the community by giving us the chance to see what western cinema has chosen not to see.

"In Africa, it is often said that when an old man dies, a library burns to the ground," said Stephens in a previous interview. "As the oral tradition fades by which accumulated lore has been passed on, film makers step into the void to fulfill the ancient task of village storytellers through the newer medium of cinema."

Planned activities included the Saturday Film maker Symposiums, Special Griots Documentary Program Film and Panel Discussion and closing remarks by Stephens.

The African Film Festival was presented by the Columbia College Film/Video department and sponsored in part by a grant from the Illinois Arts Council, media sponsors (Afrique Communications Inc., and WVON) and supported by Columbia's Liberal Education department and Freshman Seminar.

"African Visions III-Voices of the Screen Griots" ran the weekends of April 18-20 and April 25-27.

Band gig as artistic fodder

By Michelle Pocock
Staff Writer

Attention all bands! Are you looking for free rehearsal space? The Museum of Contemporary Art is offering free rehearsal space from April 19 through July 6 as part of a new exhibit called Performance Anxiety.

One of the nine artists involved with the exhibition, Rirkrit Tiravanija, has set up a recording studio similar to the facilities that he uses at the Context Studio in New York. A set of equipment that includes two electric guitars, a bass guitar and an electronic drum set will be provided. Musicians cannot bring their own instruments.

The exhibit will be set up so the musicians can only hear themselves through the headphones provided. Visitors can watch the bands perform through Plexiglas windows, but cannot hear the music unless they also wear the headphones.

Performance Anxiety is an exhibition that invites everyone to become involved in works of art. The visi-

tors "perform" as an active and essential component of the artwork, breaking down conventional barriers between the artist and the viewer, and between the artwork and the public. Following the premiere in Chicago, this exhibit will tour nationally.

Bands that would like to record their sessions only need to bring a cassette tape.

Rehearsal time is available during the museum's regular public hours, but must be reserved in advance by calling the MCA curatorial department at 312 397-3854.

The MCA's galleries are open Tuesday, Thursday and Friday from 11 a.m. to 6 p.m.; Wednesday from 11 a.m. to 9 p.m.; and Saturday and Sunday from 10 a.m. to 6 p.m. The Museum of Contemporary Art is located at 220 E. Chicago Ave., one block west of the historic Water Tower on Michigan Avenue. Parking is available in a garage located under the sculpture garden on the east side of the museum.

Sara on Sports

By Sara Willingham
Sports Correspondent



I'm not happy that the Cubs finally won. I'm not exactly enthused about the Bears' draft picks. The Bulls really blew the end of their regular season and I'm not overjoyed about The White Sox's bogus bats and pathetic pitching.

I truly am a Chicago fan, and there truly is a reason to complain. BUT, I would, however, like to give my congrats to the Blackhawks. The Hawks, you know, that team that had to resort to child-like punishments and superstitions in an attempt to find a win during the season? Remember the removal of the leather couches from the locker room, and the hotel stays IN CHICAGO?! They simply couldn't find the heart, and they displayed minimal talent.

So they barely got a whiff of the "playoff-stench" and found themselves up against the defending champs, the Colorado Avalanche, for round one of the Stanley Cup Championship. And as if that doesn't stink enough...they came back to Chicago for game three, down two games to none.

Now the story gets good. That "playoff-whiff" must have been smelling salts because the Blackhawks suddenly snapped out of their coma-like rut and became full of life.

Their momentum began to snowball (no pun intended) when they barely edged over the Avalanche in game three at the United Center in double-overtime. They played smart, they played strong--and they won!

And even better than winning...they proved to themselves that they can play a team like Colorado, and heck, if they focus, they can even cause a series upset!

The Blackhawks took their reinforced attitudes back to the U.C. in game four, and what do ya' get? A BLOWOUT! That's right, 6-3 baby! Hawks win! Hawks win! Last Tuesday night's game gave me goosebumps.

Since it wasn't televised, I listened to it on the radio, but it sounded like pure bliss in the background. I could almost taste the cold beer and hear the high-fives. The energy at the United Center made me tingle. I could only imagine how many people were up-and-dancing for the "Stayin' Alive" promotional bit. It was the game of all games.

This story, however, doesn't need a series upset to have a happy ending. Whether the Hawks get past the 'Lanche is beside the point. The Chicago Blackhawks took the criticisms out of the mouths of the fans--we're talking beer-drinkin', jersey-wearin', name-callin' fans--and put smiles on their whiney faces. I'm a whiney Blackhawk fan...and I sure was smilin' last Tuesday!

No matter how the Hawks finish out the playoffs, I can guarantee that their final spurt of good, solid hockey was enough to make many fans (including myself) think, "Damn, I can't wait until next year."

James

By Neil J. Novak



Premiere night showcases TV students' talent

By Arjumand Hashmi
Staff Writer

Studio A on the fifteenth floor of Columbia College's 600 S. Michigan Ave. Building was recreated into an arena for the premiere viewing of the semester. Television sets, projection screen and chairs were set up as Columbia's television department rolled out the red carpet for Premiere Night. Thursday night, April 17, was when the stars of Columbia were shining as they came with family and friends to sit back and watch their work in progress.

Premiere Night, a tradition at Columbia, was a night for producers, directors, on-air talent and for everyone involved with the shows produced at Columbia to be recognized for their efforts.

As the crowd gathered in and the lights dimmed, people sat munching on popcorn as Columbia's television department displayed their four shows. The news show, "600 South," aired on cable, was shown followed by "Music Alive," a music entertainment show. Next in line was the soap opera, "Hungry Hearts," also aired on various cable channels. Along with the music show, "Music Alive," CCEN (Columbia

College Electronic Newsletter), which entertains Columbia as they wait for the elevators, was also shown.

The audience captively listened as each producer came up to introduce their show. The audience's applause indicated their enjoyment of the production.

"I'd like to see the audience get an appreciation for what we deal with, which is with various interests throughout the Chicagoland area," said Steve Corman, faculty advisor for the "600 South" production class.

As for Kristen Fuller, producer of Hungry Hearts, she hoped the audience would see the team work that goes into making a soap opera. "This is a great group to work with. Everyone's egos are set aside once they walk into work," said Fuller.

"Students are doing real-life things, producing and covering events that takes a team effort," said CCEN's faculty coordinator, Tim Densmore. Premiere Night is a time for students to showcase ideas. It is an opportunity for people to see that the TV department is putting out a better quality show than most cable stations across the country and a night for the department to exhibit their function at Columbia College.



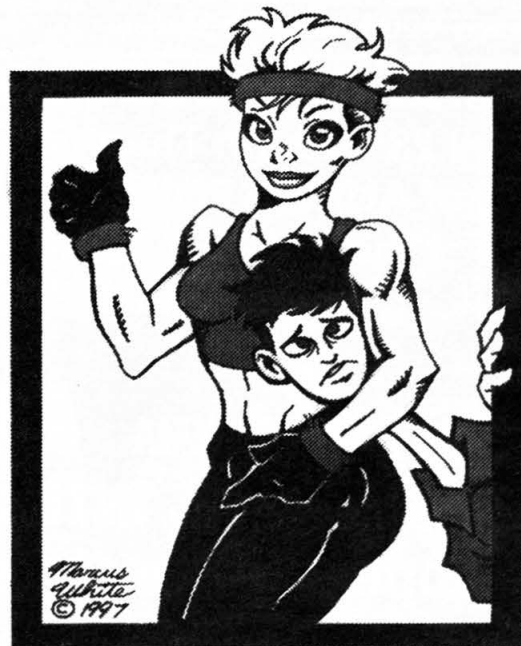
Public Service Announcement

Despite the unusually cool Spring weather, hints of the approaching season abound. The biggest clue, however, is located along the lakefront, where runners, bikers, walkers and rollerbladers have flocked in preparation for swimsuit season.

But it may not only be fat fear motivating these people to get off their duffs, it could be that they are finally heeding health advice that warns of the potential negative consequences of living a stagnant life.

As Chronicle correspondent Sue Ter Maat reported last week, scientists point to the necessity of both diet and exercise in order to produce lasting healthy results.

No longer will yogurt and bananas alone shed the cottage cheese curdling around those thighs. As you have probably been told over and over again, and this is just another reminder, it is time to get out there and join the ranks of health zealots taking over the city's East Side.



MIKE MYERS

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PRODUCED BY Suzanne Todd Demi Moore Jennifer Todd Mike Myers WRITTEN BY Mike Myers DIRECTED BY Jay Roach

PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13.

MPAA Rating
R Restricted
Some Material May Be Inappropriate for Children Under 17

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Groove by The **Chronicle Office**, 623 S. Wabash, Room 802, between Monday, April 28 through Thursday, May 1 to receive a pass (admit two) to a special screening of **AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY**. The screening will be at the Sony Theatres - Old Orchard, 9400 Skokie Blvd. No purchase necessary. Offer good while supplies last. Employees of participating partners are ineligible.


NEW LINE CINEMA

AUSTIN POWERS: THE CHRONICLE

INTERNATIONAL MAN OF MYSTERY

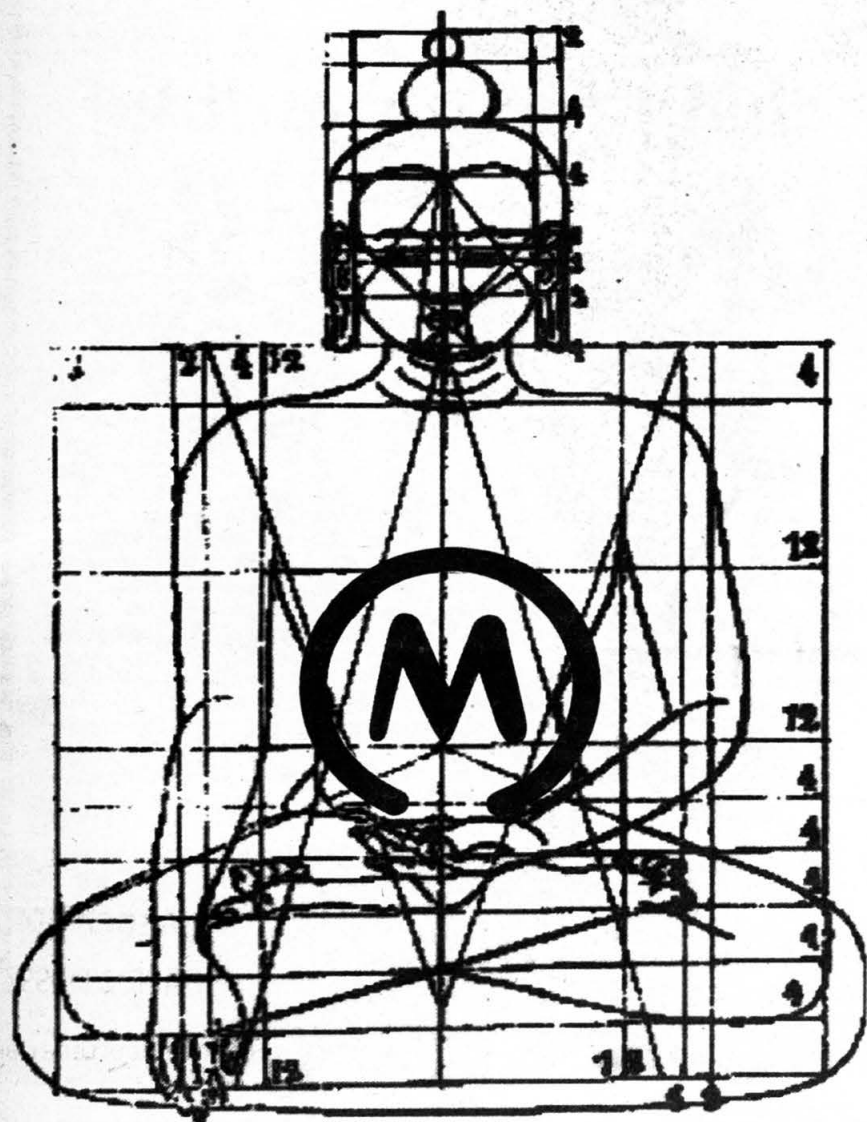
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ANNEX



:They simply rocked

By Katrice Hardaway
Correspondent

To those who thought it would never happen I give you Kiss. That's right! Paul Stanley, Gene Simmons, Peter Chris and Ace Freley are back together again after 17 years. And as a double shock, they are back in full Kiss makeup to go along with this reunion.

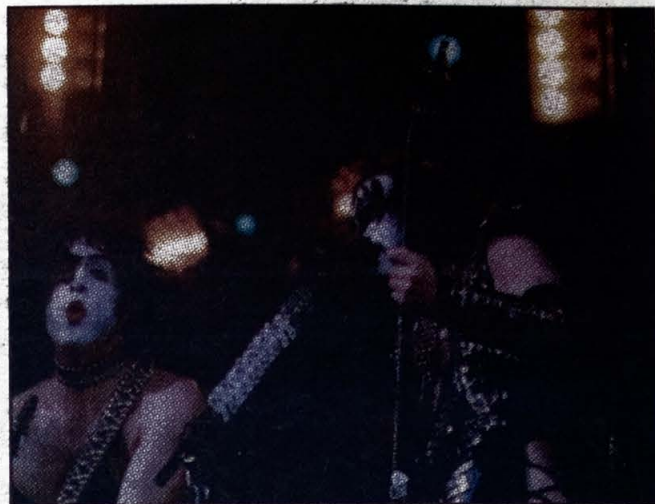
For the new members in the Kiss army, they will have to dig deep in the Kiss archives to follow the show. The set list will not feature any of the newer material but it will have the old '70s stuff that made them

famous.

You could expect to hear "Beth," "Take Me," "Detroit Rock City" and "Rock Diamond." Oh yeah, you can't forget the anthem of rock, "Rock And Roll All Nite." If you saw them in June you could have seen them perform "Strutter," and "Rock Bottom." I was a little disappointed because they didn't sing "I Love It Loud" or "Lick It Up," but you get a different set list every time you see them. What band could possibly pack 25 albums into 2 1/2 hours?

For those of you who've never seen this awesome band live, you could expect at least three things: the band in their full Kiss gear (which was almost 17 years in the making), Gene Simmons spitting blood and fire coming out of Ace's guitar.

The concert, on April 24, held in Milwaukee, was one of the best I have seen in a long time. Shame on you if you're a Kiss fan and weren't there. Everything from Gene Simmons' bass solo to Peter Chris's drum solo were to die for. The concert sold out and there were about 200



fans looking to buy tickets from scalpers. I would like to give a special thanks to their manager Doc for all of his human kindness. Doc, you're a cool dude with a great attitude. I love ya, peace out.

Photos by Katrice Hardaway

Jerry's Kids are searching for a shadow

By Eileen La Valle
Staff Writer

For every big-time successful band, there first was a no-name local band, striving with heart and soul to make their dream into a reality by breaking into the music scene. One of Chicago's upcoming popular bands, Jerry's Kids, is doing just that.

The band chose the name because most of the members consider themselves one of Jerry's kids (Garcia, not Lewis). They play mostly Grateful Dead cover tunes, and some Bob Dylan, but Jerry's Kids is not your typical cover band.

The seven-member band, which hooked up about two years ago, has a rapid growing number of listeners and a great turn-out at local venues. Being a long-time Dead listener and follower, I was a little skeptical on listening to a band that was not THE band playing Grateful Dead tunes. However, after seeing Jerry's Kids a few times, I realized they are not like other cover bands that try to make money off other people's songs. Jerry's Kids love what they do and want to use their talent to

share and spread the music in order to help the spirit and memories of Garcia to keep on living.

A h m e r Nizam, one of the band's drummers, said, "We started playing the music because that's what we like to do, and it's growing into a great thing."

Jerry Kids' other drummer, Shane Mayo, has been playing with Ahmer for seven years and started playing with Jerry's Kids about a year and a half ago.

The drummers add a very full sound to the band. Ahmer and Shane do a drum jam during the second set. In response to playing with Ahmer, Shane said, "It makes a good foundation for our band and it creates a great connection on stage."

As most local musicians know, it's not easy to break into Chicago's, or any other large city's, music scene. A band must



have a name recognition and be getting gigs, as Jerry's Kids are doing, mostly thanks to George.

George, the band's keyboardist, has taken on the manager-like role, utilizing his Northwestern Business degree. Keifer is the one who got Jerry's Kids the notoriety to play they want. Recently, they have played The House of Blues, The Cubby Bear, The Aabey Pub and numerous other places. George, who started the band, takes care for booking the shows and the negotiating of the money. As Shane puts it: "George takes care of all the bullshit and then takes his huge cut. In my opinion though he's a good manager."

The Cubby Bear, where Jerry's Kids show always sells out, pays the band around \$2,000 a gig. Not bad for a bunch of guys who just want to play music and

have fun while drinking on the house.

One of Shane's favorite reasons to play the Cubby Bear is because "We bring Deadheads and other real cats out that normally wouldn't go to yuppie bars."

Most of the band's members are influenced by the Grateful Dead but have many other various musical backgrounds. Jimmy Tomsello and Steve Levatt, the two guitarists, both teach at The Old School Town of Folk. Mike Hazdrd, the bassist, has a jazz composition degree. The band incorporates their diverse musical tastes, merging them together to create a spacy, full, tight sound. It goes beyond just playing a song, they explore and improvise—it is how their musical quest unravels. Their jams make no two shows ever the same, they're a fun groovin' band. These guys play not just with their hands but their whole hearts.

Jerry's Kids next show will be at the Cubby Bear on May 3. For more upcoming show dates or to get on the mailing list call 847- 205-9376 or e-mail comments to KidJerry@AOL.COM

Face Value

What are the Bulls chances at a 5th title run?

By Dave Brennan

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Ric Signorella
Television
Senior

The Bulls will win versus the Jazz in 6 games.



Steve Maviano
Television
Senior

I think the Bulls will definitely win. No matter who they play, they will win.



Tim Lampa
Film
Junior

Chances are pretty good only if they can get by the powerhouse that is Christian Lattner. Go Red Sox.



Chris Fuller
Photography
Freshman

Good chance, with the most talented combination in basketball.



B.Von Chuckler
Advanced
Cheeselog Design

I don't know about that, but I sure wish people would stop running with them in Pamplona.



Tommy "da fixa" Mangiano
Business
Senior

Yes, sports fans, da Bull will add yet another ring to their dynasty. It's a lock! This time it's for Corzine!