

10-17-1988

## Columbia Chronicle (10/17/1988)

Columbia College Chicago

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# Columbia Chronicle

Volume 21 Number 2

October 17, 1988

Columbia College, Chicago

## National student leaders stress voting importance

By J.M. Ruben

CPS—During the Sept. 30 weekend, 550 student leaders gathered in Washington, D.C., to figure out how to get college students to vote.

The chancellor of the City University of New York (CUNY), the student president at the University of Idaho, Public Interest Research Groups, the National Student Education Fund, the U.S. Student Association (USSA), the Grassroots Organizing Weekends Project; both major political parties and scores of campus groups nationwide are also trying.

On Oct. 3, the student leaders were scheduled to start a month-long bus tour of eastern and mid-western campuses to try to register students to vote.

"We need to get students excited to vote," student President John Fees, of the University of Arizona, said.

"This is a watershed year," Catherine Crane argued. She is from the National Student Cam-

paign for Voter Registration, which held the weekend conference of student leaders. "This election will define the direction our country is going in," she said.

CUNY Chancellor Joseph S. Murphy appealed to students' wallets. "There is a direct relationship between the amount of student-aid dollars available and the number of votes in the ballot box. You can be sure that elected officials understand both the cause and the effect."

But ever since 1972, when 18-year-olds first got the right to vote and observers predicted a huge monolithic liberal student vote that would transform American politics, collegians generally have failed to cast ballots at all.

In 1984, less than half of the country's 26 million 18-to-24-year-olds even registered to vote. Fewer than 41 percent bothered to vote.

"[Students] tend to participate less than people in their middle

years," Dr. Matthew R. Kerbel, a political scientist at Villanova University, reported. "Students are less settled and their minds are on other things. They feel their votes don't make a critical difference."

"Students are busy with other things," John Carmichael concurred. Carmichael is a University of Alabama-Birmingham associate professor of political science and public affairs.

"If they are away from home, the logistics of registering may create difficulty. If they are not married, not homeowners, they don't feel a vested interest [in voting]," Carmichael added.

Kerbel thinks there's not much chance of getting students interested in registering at least until "the World Series is over and the election is the only major sporting event in the country."

Students do, in fact, turn out in greater numbers than nonstu-

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## Class Bash to showcase dance

By Matthew Kissane

Passionate inspiration are the words used by Columbia College Dance Center instructors to describe the stories that become senior choreographer Jacki Sinclair's trademark.

Children and animals are major inspirations at the core of her two dances which will be exhibited at the Class Bash Oct. 21.

"The Great Flood," influenced by Carly Simon's interpretation of the traditional "Itsy Bitsy Spider" rhyme, will be performed by three student dancers and two student actresses at the showcase.

"Din Daa Daa," a modern jazz piece, will take place at the center of the dance floor during the second part of the Bash.

"The purpose is to get the people in the mood to dance," Sinclair said about the jazz piece, which she regards as more commercially entertaining than the showcase piece.

Sinclair, who appeared in two dances at last year's Bash including her own "Harness," spent two weeks last summer at an intensive workshop in Bennington, Vt. with 14 student dancers from around the world.

At Bennington, the birthplace of modern dance, she unveiled "The Great Flood." The piece begins with a woman (Theater student Carolyn Scott) playing the finger rhyme with her grand-

daughter and becomes a dance translation of the Biblical deluge.

The Bennington workshop provided Sinclair an opportunity to work with strictly selected students from Nicaragua, Canada, New York and Rhode Island.

"I met 14 wonderful people who had their noses to the grindstone. It was a beautiful place. There were stars as far as you can see—a world away from Chicago," Sinclair said. "It was

all fresh and new because I had never met the people I met there before. It gave me the peace of mind to work on my choreography."

The dancers for "The Great Flood" will be Gayle Dufford, Darlene Matos and Susan Troy.

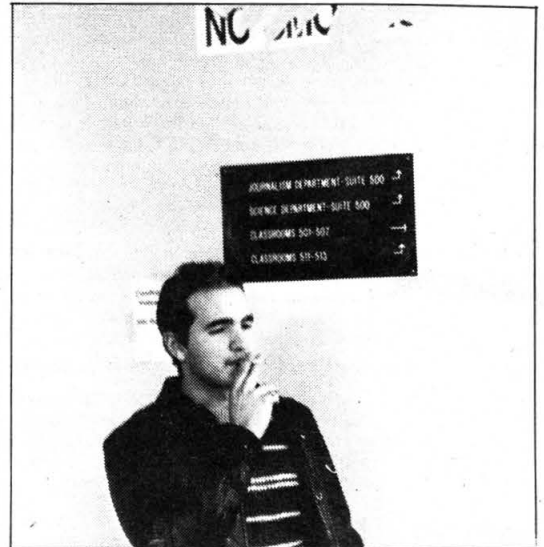
"The choreography is strictly my work," Sinclair said. "The dancers give me the feedback on movements that naturally emerge."

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Chronicle/Doug Merwin

Jacki Sinclair (background) prepares a dance for the Class Bash with (l-r) Gayle Dufford, Susan Troy and Darlene Matos (foreground).



Chronicle/Doug Merwin

Student Tim Bentevis puffs away under a shredded No Smoking sign in the Wabash building.

## Smoking ban clears air on campus

By Bonnie Booth

Students who smoke will find fewer places to light up this semester as the school complies with the "Clean Indoor Air Ordinance" passed by the Chicago City Council in May.

According to the new rules, smoking is no longer permitted in the halls, restrooms or classrooms. However, smoking is allowed in the student lounge in the Michigan building and in a section of the Hokin Student Center on the first floor of the Wabash building.

"It's really inconvenient considering the speed of the elevators," said Lisa Hougsted, a 25-year-old advertising major. "Now instead of sitting in the hall you have to come all the way downstairs."

These rules are in accordance with the city ordinance that went into effect on Aug. 8. The ordinance prohibits smoking in all indoor public places except areas set aside for smoking. It includes a smoking ban in taxis, public restrooms, public meetings, polling places and indoor service lines.

While the city ordinance mandates fines ranging from \$25 to \$100 if convicted of violating the ban, there is no policy as of yet for dealing with students caught violating the smoking rules at Columbia.

"We don't know if we can fine a student," said an administrative services representative.

"I don't know how offenders will be handled."

Smokers who attend Columbia don't seem to be upset by the ban. "Maybe it will make me smoke less," said Hougsted.

Peter Tappen, a 24-year-old management major, has "no qualms about it."

"All smokers at one time or another would like to quit," Tappen said. "Maybe this will help. Even being a smoker, smoke does bother me."

Jackie Farris, a 22-year-old management major, agrees. "Maybe this will force me to not smoke. There really is no point in breaking the rules."

Besides posting "No Smoking" signs in the hallways, there has been no organized effort to alert students to the new rules. Most students said they found out by reading the signs. Independent of the school administration, the journalism department put out a memo reviewing the new rules and instructing teachers to go over them with their students.

Although Arlene Furlong, a 28-year-old journalism major, feels that the ban has made the halls much cleaner and improved the image of the school, she feels the ban may stifle interaction between smoking and nonsmoking students.

"Before, if smokers wanted to have conversations with nonsmokers, everyone could sit in the hall outside of class together and talk," said Furlong. "Now smokers have to go somewhere else."

## News Briefs

### Exhibition features mentors, recipients of the Pougialis Award

An exhibit at the Columbia College Art Gallery, 72 E. 11th St. features the work of Pougialis mentors and graduates who received the Pougialis Award. The Constantine C. and Lia Pougialis Art Award is given to two Columbia College art students by a faculty panel. The award provides a stipend for tuition and the opportunity to study with an established artist.

Represented in the exhibit are Pougialis mentors Craig Anderson, Phyllis Bramson, Roland Ginzel, Bonnie Hartenstein, Martin Hierzig, Sarah Krepp, Stephen Luecking, Dennis McWilliams, Susan Michod and Daniel Smajor-Ramirez.

Recipients of the award include Alex Bloyd, Donna Grewe, Ken Heinze, Meg Seier Hood, Vlado Ketchens, James Marisie, Mari Palidofska, Darryl Rizzo, Christy Verity and Christine Wallers. The exhibit will run through Nov. 4.

### "Dance Columbia One" series presents David Parsons

David Parsons will open the Dance Center's fall season Oct. 21 and 22 as part of the "Dance Columbia One" series with a Chicago premiere, Elysian Fields, set to the music of Edward Grieg. In addition, Parsons and his company will present five works from their repertoire including The Envelope, with music by Rossini and recently performed by the Hubbard Street Dance Company; Caught, demonstrating strobe lighting silhouetting the solo dancer in suspended animation; Sleep Study, with music by Flim and the BB's; Linton, with music by David Linton; and Scrutiny, with music by Michael Raye.

Tickets are \$12, \$8 for senior citizens and students and all performances for David Parsons begin at 8 p.m. For reservations to see David Parsons and information on the Dance Columbia membership package, phone the box office at 271-7928.

### Museum of Contemporary Photography show closes Wednesday

At the Museum of Contemporary Photography, Michigan building, a show entitled Transform features work from Judith Golden and Holly Roberts in the East and West galleries. Birches, by Gretchen Garner, is in the North gallery. Planes, Trains and Automobiles: Photographs from the Permanent Collection is in the upper gallery through Oct. 19.

### Discussion groups invite non-native English speakers

The Writing Center is offering conversation groups for non-native speakers of English every Monday at 10 a.m. and every Thursday at 2 p.m. ESL (English as a second language) specialist Melita Mihailovich conducts the discussion groups, the topics of which focus on cultural differences, religious beliefs, customs, nonverbal communications and more. For more information contact Garnett Kilberg at extension 600 or Melita Mihailovich at extension 698.

### Fischetti scholarship winners announced

There are 17 recipients of the John Fischetti Scholarship for the 1988-89 school year. The scholarship was established at Columbia College, in the memory of John Fischetti, an editorial cartoonist. Recipients include Danielle Michard, Jeffery Copeland, Shirley Henderson, Susan Tengesdal, Adrienne Sanders, Anne Marie Obiala, Gayle Mitchell, Deborah Kelly, Debra Bass, Ed Arrington, Bonnie Decker, Kathleen Flinn, Dan Gilio, Lynda Horton, Kelli Kirkpatrick, William Scheibe, Mary Fleming, Brenda Herrmann and Kerry O'Rourke.

## Career Opportunities

The Japan Foundation, New York, NY announces the Nov. 15, 1988 deadline for its artists' exchange program -US. Contact the Japan Foundation: 342 Madison Ave. Ste 1702, New York, NY 10173 (212) 949-6360.

Walker's Point Center for the Arts announces the Jan. 30, 1989 deadline for proposals for innovative work in performance art, site installation, and new music. The Center is dedicated exclusively to contemporary art and the presentation of new art forms including experimental music, video, performance, film etc. Send slides, tapes, written proposal and resume to Walker's Point Center for the Arts: 438 W. National Ave., Milwaukee, WI 53204 (414) 672-2787.

The Institute of International Education announces the Oct. 31, 1988 deadline for the Lusk Memorial Fellowships and the Miguel Vinciguerra Fund. The Fellowships are available for the study of the creative and performing arts. Both provide a maintenance allowance, travel and insurance. Contact the Institute of International Education, US Student Programs Division, 809 UN Plaza, New York, NY 10017.

Cite International Des Arts is an artist's center which allows foreign artists and musicians to study and work in Paris for (1) year. Applications are being accepted in November and April. Contact Cite International des Arts, 18 Rue de l'Hotel de Ville, 75004 Paris, France.

Don't miss the series of workshops presented by the American Film Institute on Saturday, Nov. 5, and Sat. Nov. 12 here at Columbia College. For more information see Julie Mittman in Career Services, M607.

(The above information has been provided by the Office of Career Services. For further details concerning internships and opportunities, contact Monica Weber Grayless in the Career Services office, Room 607, Michigan building.)

## TV Department expands to give students an edge

By Ben Hirsch

The television department is one of the benefactors of Columbia's renovation, now that the need for space and updated equipment is solved.

"It is clearly a move toward greater efficiency, for the good and comfort of the students," Television department chairman Ed Morris said about the newly acquired and remodelled 14th floor of the Michigan building.

The department is now consolidated on the 14th and 15th floors. The design program previously occupied much of the 14th. The design program then agreed to move to the Wabash building and the television department in turn received the unoccupied space.

"The TV department has been hampered by lack of adequate space for many years," Morris said.

Department staff located on the 12th floor of the Michigan building were moved to the plushly carpeted and remodelled 14th, which is the new home for

the equipment cage, editing suites and two classrooms.

Equipment technology in the television industry changes as frequently as the weather and the department purchased a Grass Valley Group switcher, the control board of everything seen on live television, to keep the students abreast of their field.

According to studio coordinator Lamar Scott, the switcher is worth about \$40,000 and is capable of expanding to future needs.

"If we are going to continue to give our students the competitive edge, we have to keep growing and developing our production system," Scott said.

In the works of the expanding department is the addition of a third television studio. Although nothing is planned for the immediate future, the idea is being discussed by Morris and the administration.

New decorations greet students entering the 14th and 15th floors. Parked outside the 14th floor elevator is the RCA TK-41 television camera. Looking somewhat like a howitzer, it was

state-of-the-art in the early-1960s. Three people were needed to operate the giant.

The camera stands as a constant reminder of how far television has come in the last half-century. Chicago's WGN donated two TK-41s to Columbia more than a decade ago. Its twin lies in school storage.

Mounted above the TK-41 is a security camera. The shoe-sized-camera monitors the halls, but has the potential to do as much or more than its dormant older counterpart.

Back for a third season of musical entertainment is Columbia's own "Music Alive." The show highlights Chicago area hands to be aired on city cable channel 19.

Returning for their second seasons respectively are "Behind the Screen," and "600 South." The first of the two is a soap opera (city cable channel 19) and the latter a news program (city cable channel 21).

"Music Alive," "Behind the Screen" and "600 South" are written, produced and performed by Columbia College students.

## Alumni reunion cancelled

By Anne Marie Obiala

The Alumni Association's planned homecoming/reunion on Oct. 22 has been cancelled due to lack of registrants. Patricia Terkovich, director of Alumni Relations said.

The homecoming was planned as a day-long, career-oriented event with workshops entitled "Updating Your Resume," "When to Divorce Your Company" and "The Art of Negotiating." A film festival, alumni photography and art exhibition were also planned including a performance at the Dance Center to close the event.

Despite the cancellation, events planned for the students in conjunction with the homecoming event will still be held.

"The student component will continue. There's a lot to learn from the alumni," Terkovich said. She plans to see which events are successful this year for planning events next year.

Director of the Hokin Student Center, Bobbie Stuart is helping Terkovich organize events for the students during the week of Oct. 24.

"What I'm doing is organizing a body of student activity components or performances by alumni for students the following week," Stuart said.

"We will be having a series of presentations, performances here in the Center by alumni for students during the day," Stuart added. "On Tuesday evening [Oct. 25] we'll be having a dance performance by alumni at the studio theater at 11th Street."

In addition, Stuart is producing an ongoing series of video interviews with alumni to be shown in the Hokin Center.

Currently, there are about 6000 alumni members and Terkovich is conducting a trace program to find more.

"I work with students and student activities as my primary

area and I thought that the alumni should interact with the students in some kind of way of giving the energy back to the students," Stuart said.

One alumna Stuart will interview for the video series is in her 70s and came from the Art Department. Stuart hopes the videos will document the oral history of Columbia College.

"It becomes a very rich and colorful tapestry of people that I think will be a great resource," Stuart said.

A 1978 Television Department graduate, Cary Odes will give a noon performance in Hokin Hall, Oct. 24. Odes is a comedian and has performed at the Improv in Los Angeles, the Ice House in Pasadena, the Punch Line in Atlanta and Catch a Rising Star in New York. He also co-wrote "Laughing Matters," a comedy for children starring Mindy Cohen from Facts of Life.

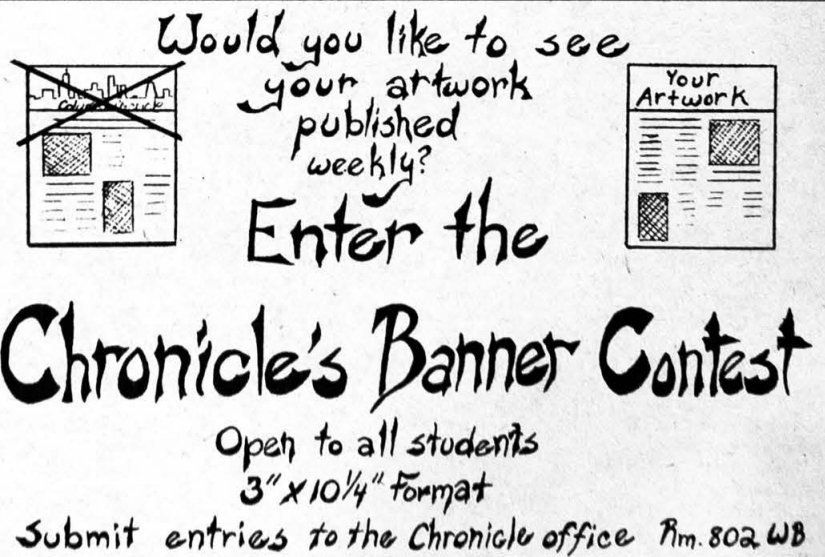
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# Public relations man to enhance school's image

By Lynda Horton

Columbia College is not only taking on a fresh look with the remodeling of facilities such as the library and student lounge but it also is enhancing its public image.

To improve the public's perception and awareness of the school, Columbia selected Dennis Lavery, over numerous others, as vice president for Development and College Relations.

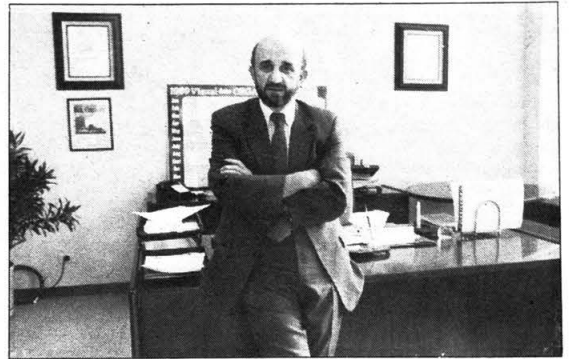
Almost the entire budget comes from student tuition and contributions. An important aspect of Lavery's office is to develop projects and programs that people will want to support.

Lavery plans to change the public sector's view of the arts, which he feels is too narrow.

"I don't think the public sees the real depth of the institution. Columbia is a liberal arts institution with a performing arts specialty, and many people don't understand the liberal arts part. They look at Columbia as a place where students do only one thing—learn art, dance, theater or music—rather than get a broad spectrum of experience," Lavery said.

"We have alumni that are attorneys, bank presidents, and film executives as well as people in television and radio. The ability for all of these people to be successful is from the breadth of experience that Columbia gave them outside of their major," he explained.

Lavery wants to enhance the public's image and awareness of Columbia by increasing involvement in the college's activities.



Chronicle/Glenn J. Guichard

**Dennis Lavery, the vice president for Development and College Relations plans to improve the college's image with the public.**

"It's the continual sharing of information with the public that really makes the difference," he said.

One way he plans to do this is through a college quarterly magazine, which will begin publication next year. The magazine will allow Columbia, for the first time, to reach the public sector it needs—donors from corporations and foundations, the media, alumni, and a host of others.

"That by itself will give us an opportunity to shape and present what we feel is the appropriate Columbia personality," Lavery said. A large portion of the magazine will focus on alumni accomplishments.

"Every time we talk about a successful graduate, we strengthen the institution's degree because success breeds success," he said. "When you come from an institution that people appreciate as having a

very valuable degree, it makes you a much more valuable graduate as far as your opportunity to get a job."

Lavery plans to work with the alumni in a number of other areas as well. Alumni chapters in New York and California, where there are large concentrations of graduates, are being re-established.

Lavery has also implemented an events hotline, which is a recorded message of all performances and activities at Columbia. People can receive this information anytime by dialing 427-7896.

Lavery's efforts already seem to be paying off. "In the last couple of months, we have received fantastic press relative to the faculty of the institution. There have been some great stories on Columbia's president, Mike Alexandroff and a number of the faculty of the college," Lavery said.



Chronicle/Glenn J. Guichard

**A band from Freeport, Ill, Fifth Ave., will be playing at the Class Bash.**

# Two student bands to headline Bash

By Matthew Kissane

Two bands that thrive on live performances will headline the dance portion of the Class Bash Oct. 21 along with a WCRX deejay.

Rhythm and blues band 5th Ave., managed by Columbia freshman Derek Wade, brings its multi-influenced dance pop to Chicago from Freeport, Ill. The six member group has performed together for four years, following in the footsteps of Mark Anthony, who recently made the Billboard Hot 100 charts.

"Mark believes the Freeport-Rockford area will be like Minneapolis," Wade said, referring to the talent wave opened by Prince during the early 1980s which produced more pop stars than Chicago from a city one-third its size.

Freeport, which the band describes as small enough for an unaware driver to miss, has also produced two members from the rock group Cheap Trick.

5th Ave. has no recordings to date, but is shopping for potential investors.

"We feel that a band that looks good live is strong," Wade said. "You can have a strong track record of studio work and you can have a strong live show. Those are plusses in the business and we have a strong performance. We're now concentrating on image."

"We don't want to sell out," Wade said. "We don't want to sound like everybody else. There's nothing wrong with borrowing because everybody borrows from others. We just don't sound like everybody else."

Another band performing at the Class Bash is Heads or Tails, a fraternity rock band founded at Illinois State University by junior television student Gary Berndt. It specializes in a variety of covers ranging from INXS, The Cure, Rush and U2.

Like 5th Ave., Heads or Tails also measures on its live show. Berndt sings and plays electric percussion, keyboards and guitar. The band has been touring Illinois campuses. They thrive on heavy guitars, a danceable beat and Berndt's keyboards.

Backing Berndt is drummer Bryan St. Pere, lead guitarist Chris DeMeur and bassist Andy Goessel.

Berndt, originally a drummer, expanded his musical repertoire when he met Eddie Van Halen at his senior prom. He met the rest of the band a year later and began touring the campuses.

"Our band never got along for the first two years," Berndt said. "We stopped playing together for a month, but we got back together and won a battle of the bands concert at Eastern Illinois University and that brought us closer together."



**Members of the band Heads or Tails practice for a performance at the Class Bash.**

# Dance showcase

Continued From Page 1

Sinclair was a recipient of the "Pure Merit of Excellence" scholarship her freshman year and was given a merit for her choreography by the Dance Center last spring.

Her work in the Student Performance Night earned Sinclair a place at the American College Dance Festival in Champaign last January. The piece shown at the national exhibit, "He Leave His Mark," was written during Sinclair's freshman year.

"As soon as I started college I started choreographing," she said. "I jumped in with those

feet. I didn't want to wait until my junior year."

Sinclair draws inspiration from environmental conditions, such as animal rights. A disagreement with an economics professor about bovine lifestyle led her to research animal rights and became the theme to her dance "The Suffering of the Innocent." That piece led her to vegetarianism.

"Every dance I create is a reflection about how I feel," Sinclair said. "Animal rights, environmental restrictions—those things inspire me."

"[The argument with the economics professor] struck me as funny, so I went to the library and an animal rights activist and saw things that struck me," she said. "I thought it would make a good dance."

The Bash will be the public premier of "The Great Flood" and "Din Daa Daa." Paula Frasz is the faculty advisor for both dances.

"The Bash is a chance to get us together as a school, not as 13 separate departments," Sinclair said. "All I want to do is let people have fun watching."

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## Apathy mars involvement against crime

Two friends and I were walking through the Loop one Sunday afternoon. We passed a flowerbed with artificial flowers under a picture window at a restaurant.

"Hey, there was a wallet laying in the mud back there," I told my friends. They said something like, "That's nice," and kept walking.

"But that's a wallet. Suppose it has something the owner needs," I said.

"Just forget it," they said, and kept walking.

I ran back and picked up the wallet, shoved it in my pocket and caught up with my friends. Both of them were shocked and one of them, Jill, said, "Go put that back."

"Why did you pick it up? It's not yours," Mary said. Jill and Mary stopped and demanded that I put the wallet back in the flowerbed.

Memories of the day I lost my wallet flashed before my eyes as I remembered loosing money, house keys, identification and worst of all, irreplaceable photographs.

The wallet I picked up was thick, probably with a lot of pictures. I thought, Somewhere out there, I believed, was a man who must have been pick pocketed. He probably had pictures that could not be replaced in it.

After running all these thoughts through my head, I decided to keep the wallet in my pocket and vowed to put it in an envelope when I got home and mail it back to him. After all, I reasoned, most pick pockets and purse snatchers just take the money and dump the rest, so there must be some form of identification in it.

# REPUBLICAN

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"Leave the wallet," Jill demanded. "There's a cop across the street and if he sees you with it he might think you stole it."

"I am not putting it back," I said adamantly. "I'm going to mail it back to the guy who owns it."

"Don't bother. It's not your wallet and you don't even know the owner. Don't stick your nose into other people's business," Jill argued.

Mary agreed, "Don't get involved."

We kept walking during the argument and by this time we were several blocks away from the restaurant's flowerbed. I kept the wallet in my pocket and that eve-

ning I went through it looking for identification. There were pictures of children, one of a graduate and one of an elderly couple. A driver's license and several expired school identification cards showed me who the owner was. I put the wallet in a plain, brown envelope and mailed it to him.

The next week I heard about someone who was robbed on a train in front of all the passengers and no one bothered to help the victim. If I ever get pick pocketed, mugged or get my purse snatched I hope there won't be anyone like my friends Jill and Mary nearby. I'd rather have someone around who's not afraid to get involved.

Anne Marie Obiala

## New phone system falls short

The administration is trying very hard to improve the phone system at Columbia. The investment on the computer system that enables the caller to immediately transfer the extension or leave a message was a wise concept, but its ineptness strands us like a desert island.

Reaching the school from the Dance Center (almost seven miles north of the Michigan building) is hardly possible and almost completely improbable. The Center is equipped with dial phones only, which are totally excluded from the computer's function.

Every office, home and business other than the Dance Center does not necessarily have a touch-tone relay, so the whole computer idea becomes unusable.

If a caller does not have the exact office extension at his fingertips, the computer system also is

an obstacle, which makes the old operator system more useful.

Unless every phone in the world is equipped with a touch tone and every person in the world knows every extension at Columbia, something should be done to keep the school from being isolated from the outside.

The following type of scenario causes miscommunication, bad relationships and records mix-ups.

A student sets up a meeting with a faculty member one morning at 10:00. He calls the school at 9 a.m. to confirm the appointment only to spend 15 minutes and several quarters and dimes because he doesn't have the extension number. He calls again on his route to school. The same thing happens.

Columbia instructors have to take their students seriously when they say, "But I tried to reach you!"

## Photojournalists need artistic outlet

Though many people regard journalism and art as opposite colors on the communication spectrum, they have at least one thing in common—variety.

There are as many different types of journalists as artists: commercialists, who use their vocations to appeal to a mass audience; specialists, who communicate one main aspect; graphicists, who rely on illustrations; and photographers, who capture an event or, as artists say, a part of life, for visual purpose.

Though we on the Chronicle are learning and making mistakes, we are progressing the best way we know. One step we have taken is to bridge our relationship with Columbia's artists.

But we have no area in this newspaper specifically for photojournalists. Our only answer is the cliché, "It isn't in the budget."

We can only expand our budget for such a purpose if we can support our reason. There are many capable and deserving photographers whose work has appeared in this publication, but they are hardened into shooting photographs for assigned stories. They cannot utilize their medium independently in this newspaper because the reporters must fill the space they have with information for the school.

The photographers must turn to their department, but the support isn't there. The photography department has added a third photojournalism class but has not found a supporting cast for Pulitzer Prize-winning instructor John White. The department also offers no publication or exhibition for photojournalists other than the Chronicle.

There is an equal place in this society for these photographers, but there is not enough emphasis on them at Columbia College.

Most classes in the department are fine art-oriented. Photojournalists and other specialty courses are strictly limited.

The school advertises the chance to make money in the field, but all they really do is try to imitate the Art Institute.

The department considers photojournalists to be of little value. If John White wasn't here, our photojournalism program would be virtually non-existent.

## Workers lose the war of wages, again

Once again legislators have not raised the minimum wage. Since 1981 the least amount an employer can pay an employee is \$3.35 an hour. Opponents of raising the minimum wage argue a wage hike would raise unemployment and boost inflation; however, the working class is beginning to strike back by refusing to work unless a higher wage is offered.

Inflation has eroded the buying power of the current minimum wage. If a person worked eight hours a day, five days a week at \$3.35 an hour, they would remain under the poverty level.

Opponents to the wage hike say by raising wages they would lose profits and thus would have to raise the prices of their products or services. Yet rising inflation means prices of products and services go up. The employers have not lost money over the years due to inflation although minimum wage employees have lost purchasing power. Employers have not lost profits over the years.

This trend may be changing as more and more fast food restaurants beg for employees and prominently advertise employment opportunities. Businesses will begin to lose those profits they treasure when customers balk at long lines, bad service and sloppy environments due to lack of employees.

The working class is holding out for proper wages by refusing to work long, hard hours and being paid an insulting \$3.35 an hour. If the legislators will not raise the minimum wage for workers, then the workers must force businesses to raise it, by refusing to work for anything less.

### Columbia Chronicle

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The Columbia Chronicle is the official student-run newspaper of Columbia College. It is published weekly 21 times throughout the school year and released every Monday.

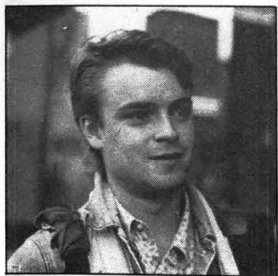
Views expressed in this newspaper are not necessarily those of the advisor or the college.

All opinions meant for publication should be sent to the Chronicle in the form of a typewritten letter-to-the-editor.

The Chronicle will reserve space each week for reader commentary. Letters should be 250 words or less.

# Photo Poll

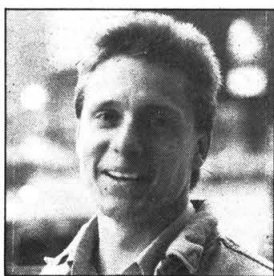
Do you feel safe on the CTA  
with the added security?



Chronicle/Glenn J. Guichard



Chronicle/Glenn J. Guichard



Chronicle/Glenn J. Guichard

David Durochik  
Senior  
Photography

Lina Slizas  
Freshman  
Music

Mike Fleege  
Sophomore  
Radio

"With my club I do. I always carry a weapon on the CTA. I never feel any danger on the CTA."

"I haven't noticed any security. I have classes until 9:20. The trains are full, but I don't feel very secure."

"No. It's going to be the same it has always been. Nobody pays attention when they tell the passengers not to smoke. If they arrest them then that's good."

We are looking for talented cartoonists. If you are interested, please contact the Chronicle for further details.



Romance on the Skids.

When you party remember to...



Don't get wrecked. If you're not sober—or you're not sure—let someone else do the driving

A message provided by this newspaper and Beer Drinkers of America



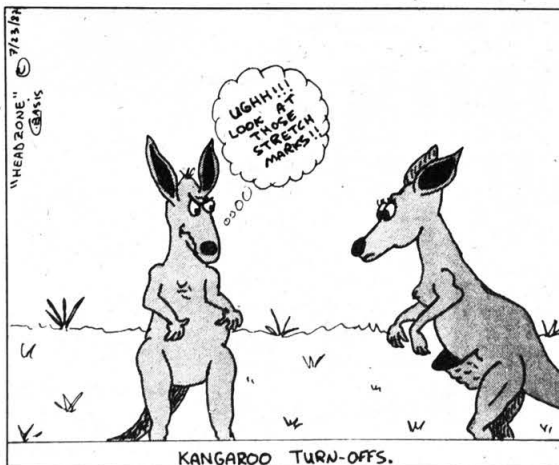
National Headquarters  
2900-D Bristol St., Suite 201  
Costa Mesa, CA 92626  
714-557-2337  
1-800-441-2337

Beer Drinkers of America supports National Collegiate Alcohol Awareness Week.

Beer Drinkers of America is a non-profit consumer membership organization open only to persons over the age of 21.

## Headzone

by Chris Basis



KANGAROO TURN-OFFS.



# Employees not intended as sole CTA security

The summer I graduated from a high school in a village that dubbed itself "The All-American City," I began working in some of Chicago's toughest neighborhoods for the Chicago Transit Authority.

The first lesson I received was that I had to look out for myself. Nobody else would do it and my father was not guiding me by the hand. I always thought somebody was supposed to protect me, but they rarely emerged.

I did not learn the lesson through an event that happened to me, but through incidences that happened to others.

Though I could fill journals with CTA horror stories, I remember one event profoundly during my third summer as a rail conductor on the Ravenswood Line (regarded as the system's safest line).

It was mid-July, 6:10 p.m., approximately the same time the woman was raped at the Randolph/Wabash station three weeks ago. I was working in the fourth car of a six-car train headed west on Lake Street from the Wabash turn, when a lady not much older than myself ran up to me screaming and pointing at another young lady who sat crying on the opposite end of the car.

"Call the police," the approaching lady screamed.

"What happened, ma'am?" I asked, knowing I would be penalized if the call would be wasted.

The crying woman's purse, identification, money and keys were stolen. She had recently moved to the city from the suburbs to work a fancy job at a reputable firm and that incident, which happened as she boarded at Randolph, injected paranoia enough to make her vow to leave the city.

My heart jumped for the yuppie princess, but I became pessimistic in my neat blue uniform with my shining steel badge, knowing she wouldn't receive her possessions if I was Batman. I called the police immediately through my two-way radio—a few minutes after the fact.

On another occasion, I was conducting a northbound Howard "A" train pulling into the 58th Street station, when a woman screamed, "pickpockets!"

I turned around as two large abettors blocked my forward progress and my view. I was very lucky they didn't beat me or slash me like they have done to some of my co-workers.

Even if they didn't stop me, I couldn't do anything. All I could do was call the police after the fact.

The recent installation of extra security police on the CTA is an act longed for by the employees as well as the passengers. Their presence alone is necessary to deter crime before it happens. I am glad they are headed in the right direction.

If the security fulfills its responsibilities, the employees no longer have to occupy themselves by making weapons out of two-way radios, key chains and broken windows. The CTA employee can do his job—to get the vehicle from one point to another as efficiently as possible—and hopefully nobody will be brought to hospitals after the fact.

Matthew Kissane

# Cuban film director tells of minority opportunities

By Richard Rudnik

People in the Hokin Student Center were treated to a satirical look at America through the eyes of a Cuban immigrant Tuesday, Sept. 27.

Director Enrique Oliver was at a screening of his film "Photo Album," a comedic yet sobering look at his family's experience as Cubans coming to the United States. Oliver feels that even though Hispanics are a large minority, they have not rallied behind Hispanic films.

Hispanics do not understand their power as a market, Oliver said. "They are going to be a big market. It is only a matter of time."

Oliver left Cuba with his parents in 1970 and lived in Spain for two years before moving to America. He spoke of his life in Cuba at a reception sponsored by the Hispanic Alliance of Columbia College.

"I was 12 and three years down the road I would be taken into the army," Oliver recalled. "[The war in] Angola happened and kids that were 15 were taken to Africa to fight. So my parents called my sister in the U.S."

"One of the things that surprised me most was the way peo-

ple criticized the government," Oliver, 31, said. "I would sit in my room watching Saturday Night Live and say 'My God! If anybody catches me watching this they'll throw me in prison.'"

Getting out of Cuba required a lot of money, according to Oliver, but his brother-in-law had a construction accident and "discovered the great American thing we don't have in Cuba—lawsuits." Oliver's family received enough money to leave the country.

Oliver eventually went to school for film making, an area that interested him since his youth.

"I used to sit in the theater and watch the same movie three times in a row," Oliver said. "When I was about eight I would make little movie shows using cigar boxes and paper."

Although Oliver came from communist Cuba, he has developed a capitalist goal to attain in his film making.

"I want to make a lot of money," Oliver said. "I want to make a commercial film because that is the only way you can get more power, by making a movie that makes a lot of money."

Oliver said that making small-

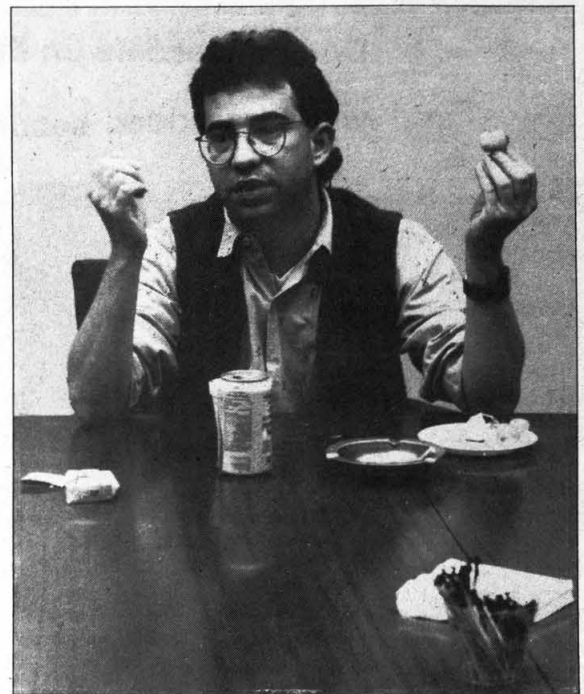
er, less costly budget films can be frustrating to a director because he doesn't have a lot of power over the cast and the production.

"You don't know the amount of begging and pleading that goes into making a movie," Oliver said. "I can't say 'This is my movie and it has to be done this way.' I would like final cut, but at this point I don't have the kind of pull to be allowed that."

Oliver's upcoming film, "Things I Forgot to Remember," is about an American who eats at a Mexican restaurant and suddenly turns into a Hispanic. Although the budget is set at \$2 million, Oliver said there is pressure to spend more money.

"People are more willing to give you \$5 million to make a movie. They feel that a \$2 million movie is going to be under-produced and it won't be that good," Oliver explained. "But I don't know how to deal with \$5 million. It would be too much money."

Although the film budgets may seem large, Oliver is not making a lot of money. In fact, he has been living in his parent's front room in Boston for the past six years.



Chronicle/Laura Byes

Cuban director Enrique Oliver discusses his new film "Photo Album."

## The South Loop Club adds color to the neighborhood

By Allison Mohr

In sharp contrast to the burlesque taverns once associated with State Street and Balbo Drive is the South Loop Club, a

newly renovated bar and grill that adds style to a changing area.

"The time is right. The neighborhood is coming around. We

think the area is ready for something like this," Manager Lou Masco said.

More than 400 people passed through the frosted glass doors at

701 S. State St. on the Sept. 8 grand opening. "The response was extremely good. It really felt great," Masco said.

Owner Nick Vranas added, "Hey, I wanted to create a classy shot and beer joint with some good food on the side."

Vranas's "classy" image comes across with sandblasted brick, mirrors and exterior glass walls which enclose an L-shaped interior accented with faux marble columns, glass block structures and a curving black laminated bar with comfortable high-back swivel stools.

The tables are tastefully spaced, and the service is prompt.

Although there are no draft beers, one can choose from more than 40 bottled beers ranging from \$1.75 to \$4.50. Well drinks are \$2.25 and call drinks are \$2.50.

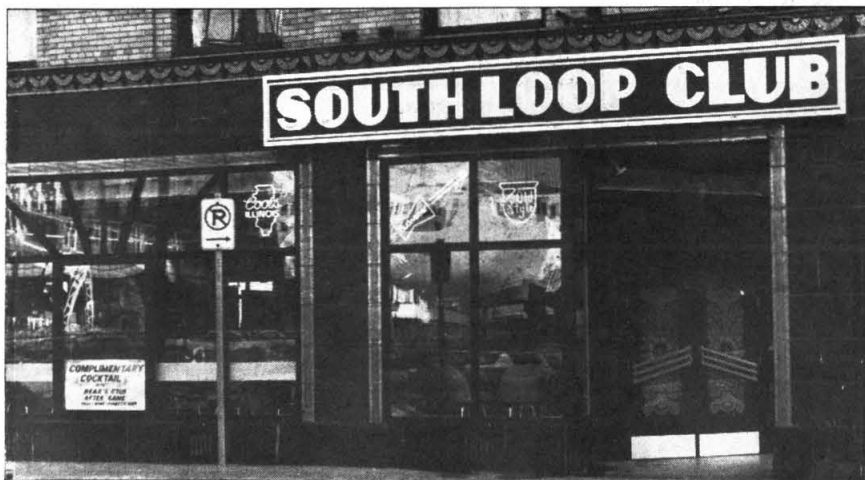
Daily happy hour from 4 - 7 p.m. brings domestic beer, wine and well drinks down to \$1.25. On Thursdays, the club holds theme shot parties.

In addition to these features, Vranas is planning student specials beginning with a free drink coupon.

The club's small but varied menu offers moderately priced sandwich entrees ranging from hamburgers to swordfish. Each entree is surrounded by curly french fries, a pickle and fruit and is presented in a long, shallow, wicker basket. Everything is available for carry-out.

From any vantage point, whether patrons are eating or drinking, they may watch one of six monitors hooked up to a video laser juke box with more than 600 selections.

The club is open every day from 11 a.m. - 2 a.m. and Saturdays until 3 a.m. Food is served daily from 11 a.m. to midnight.



Chronicle/Glenn J. Guichard

The corner that 28 years ago housed the Steamboat Lounge in a red-light district, now glows with the pink neon of the South Loop Club, an updated version of the bar and grill corner.

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# Calendar

**Monday, Oct. 17**

Ida Applebroog whose work concerns social and psychological violence will give a presentation at the School of the Art Institute of Chicago in Gallery 2.

All this week the Hokin Student Center will sponsor "Alcohol Awareness Week."

**Tuesday, Oct. 18**

Comedian Jack Coen will be performing his act at Chicago's "Catch a Rising Star" all this week.

"Penelope and the Matter Transformer" a one act science-fiction opera, will be performed at Northeastern Illinois University Auditorium at 5500 N. St. Louis Ave near Bryn Mawr.

The Perines, a '60s pop/comedy cabaret act will take its show to Ruggles Cabaret Bar through Nov. 5. The bar is located in the Royal-George Theatre Centre at 1633 N. Halsted in Chicago.

**Wednesday, Oct. 19**

Stephanie Mills and Maurice Hines star in the new dance musical, "Harlem Suite," scheduled for a one-week engagement at the Regal Theater, 1645 E. 79th St. in Chicago. Ticket prices range from \$22 to \$32 and are available at the box office or Ticketmaster outlets.

Preservation Hall Jazz Band renowned for its traditional New Orleans Jazz sound will perform at 8 p.m. at the Auditorium Theatre. Tickets are still available from \$4.50 to \$16.50.

**Thursday, Oct. 20**

The Moody Blues come to the Holiday Star for one performance at 8 p.m. Tickets are available for \$24.

Canadian band Skinny Puppy will perform at the Cabaret Metro at 7:30 p.m. The show which is open to all ages will cost \$15.

**Friday, Oct. 21**

A & M recording artist The Feelies are scheduled to perform at the Cabaret Metro at 7:30 p.m. with ticket prices listing at \$13.50.

The Dance Center at Columbia College will open up their dance season with "Dance Columbia One" with David Parsons, a leading choreographer. They will perform again on Oct. 22.

Enjoy "More Dirty Dancing...The Concert Show Tour" at the Holiday Star at 8 p.m. Tickets are still available for \$22.

**Saturday, Oct. 22**

Everyone is welcome to the performance of Game Theory at the Cabaret Metro. Tickets will cost \$6 for the 7:30 p.m. show.

**Upcoming Shows**

Internationally acclaimed Pennsylvania and Milwaukee Ballet will present the Chicago premiere of George Balanchine's "Nutcracker," Wednesday, Nov. 23 through Saturday, Dec. 3 at the Auditorium Theatre. The performance will include the world-class dancers, a full symphony orchestra and new sets and costumes. Tickets are priced from \$14.50 to \$32.50 at evening performances and \$13.50 to \$27.50 at matinees.

The Moscow Classical Ballet, which embarks on its first tour of the United States will make its Chicago debut at the Auditorium Theatre on Oct. 31 through Nov. 2. Tickets are available at the box office priced at \$5 to \$42.50 and at Ticketron outlets.

"Hair," the rock musical that changed the sound of musical theater forever, comes to Chicago. "Hair" opens on Nov. 1 at the Vic Theater. Tickets range in price from \$22 to \$29.50. Group tickets are also available.

# Voters Registration

Continued from Page 1

dents of the same age, noted Kevin Harris of USSA.

Harris added they do so in spite of often not knowing how to register or where, of registrars who tell them "you can't register unless you pay taxes in New York," or county clerks who will not deputize a registrar to serve the students.

So far, at least some students have responded to efforts to register them.

"Education issues, the disadvantages of being a student and the need for higher education funding," persuaded Gina Olson, and Illinois State University sophomore from Palos Heights, Ill., to register.

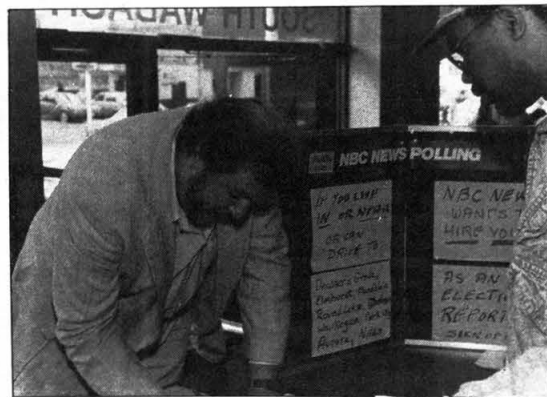
A registration drive at the University of Illinois' main Champaign-Urbana campus netted 1,250 new student voters in one day in September.

University of Oregon sophomore Cassie Curtis decided to register because she cared deeply about an initiative on the state ballot and because she wants "to prevent Bush from becoming president."

"This is an important election for students," Angelis Vlahou said. Vlahou is a graduate student at Illinois' Sangamon State University who registered for the first time because he was upset by state education budget cuts.

Moreover, a special program made it "easy to register. You enter the door in the cafeteria, and they were there. You didn't have to spend the day to find the [voter registration] office," Vlahou noted.

Even failures are not deterring



Chronicle/Glenn J. Guichard  
The Rev. Roger Brewin registers a student to work election night for NBC.



Chronicle/Glenn J. Guichard  
Maureen Corcoran and Myrtle Grant sign students up for working election night for the News Election Service.

the optimists trying to organize the student vote.

When bad weather and a light turnout netted only 50 new stu-

dent registrants at Indiana University in mid-September, student Vice President Andy Potts, taking aim at his drive's goal of 10,000 voters, commented, "only 9,950 more to go."

So student leaders at Idaho's public campuses organized a statewide registration drive, while faculty members at Broome Community College in Binghamton, N.Y., handed out voter registration forms to their students with the goal of registering 40 percent of the student body.

USSA's 30-campus bus tour "will reach about 1 million people," Harris said.

The Illinois Student Association has tacked up posters reading, "Lawmakers think students don't vote. Surprise them. Register to vote" on campuses around that state.



Chronicle/Glenn J. Guichard  
Members of the League of Women Voters (l-r) Patricia Pascente, Frances L. Lee and Doris Fine help people register to vote in the Wabash building lobby.

## CLASSIFIEDS

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The Admissions Office is looking for students to work the Annual Fall Open House - Saturday, November 19 (8:00 a.m. - 4:00 p.m.)

Criteria: GPA: 2.5 or above Sophomore status or above  
Articulate, Outgoing, Responsible

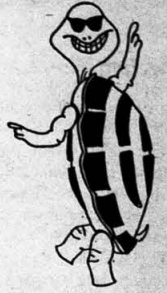
Contact: Brenda Mabry-Scott, Admissions Office (M605) for initial sign up - Interviews will be scheduled in mid-October.





# Class Bash

## Schedule of Events



Time	Location	Events
6:30-7:30	Art Gallery	Columbia Alumni who are emerging Chicago Artists
7:00-7:30	Sidewalk outside of Getz	<b>SURPRISE!!!</b>
7:30-9:00	Getz Theatre	Showcase including stage combat, comedy cabaret, animation, live music, live dance, poetry, films, and live taping of a soap opera.
9:00-12:30	3rd floor	Food and refreshments, student music videos, meet the student groups, cabaret setting, live acoustic music, and dance music from 11:00-12:30.
9:00-12:30	6th floor	Two student bands: Fifth Avenue (R & B) Heads or Tails (Dance Rock) Student art/photos slide extravaganza. WCRX DJ's student dance ensemble Dance floor available.



COME OUT OF YOUR SHELL

All events take place in the Theatre/Music Building 72 East 11th St.  
Seating is on a first come, first served basis, student I.D. required, one guest per student.  
Be there early to guarantee a seat.