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Columbia Chronicle (03/25/1996)

Columbia College Chicago

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Celebration embraces women and the arts

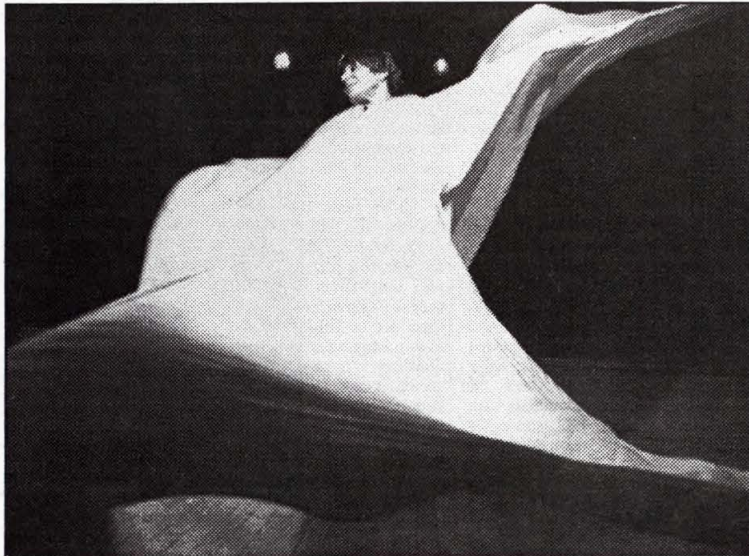


Photo by Natalie Battaglia
Dancer Nana Shineflug illuminates the stage at the Hokin Annex in "Dancing with Light."

By Jackie Gonzalez
Staff Writer

March is Women's History Month, and Columbia students and faculty are celebrating women and their achievements with "A Celebration of Women's History."

The celebration, which began March 18, is a way to demonstrate women's struggle to gain recognition.

Some of the upcoming events include: a photo exhibition in the Hokin Gallery, a panel discussion about the accomplishments of Chicago women, a reading by Illinois Poet Laureate of Gwendolyn Brooks and a one-woman play based on the life of Emily Dickinson and performed by Gigi Buffington.

"These events are showing how women have contributed their stories in a social atmosphere," said English instructor Renee Hansen, who chaired the board for the celebration.

"Women in the theater and arts have been covered up, as well as not having a voice," Hansen said. "We need to note the contributions that women have made. This is part of the greater message that we need to change. We need to have less oppression and more accepting."

A general call for contributions was made in order to get Columbia students involved in the project. Hansen feels Columbia students

have a lot of energy, and that their contributions are important.

One of the events that hit a note with Hansen was the presentation of songs, stories and spirituals by Dean of Students Jean Lightfoot.

"To hear Dr. Lightfoot sing really makes an impact, and it also strikes a physical chord in oneself," said Hansen.

Madeline Roman-Vargas, assistant dean of student life, said, "Certain groups are represented at Columbia, like the Latinos in film, but it is not only for Latinos because it is open to everyone. This is how this celebration should be looked at. It brings about a consciousness of women's struggles."

Amy Ferrara, administrative assistant for the Hokin Center, helped with the photo exhibition, which portrays images of women by women. Ferrara said the photographs are an exhibition to commemorate women in history. "This is making a note of women," Ferrara said.

The celebration is for men as well. Hansen said, "Men need to hear women's stories because this has an effect on everyone." She also feels that any experience can be transformative.

Roman-Vargas agrees, stating that this will not change man or his behavior, but will demonstrate how women have opened doors.

See Women, page 2

Chicago home to more than '96 Convention

By Bob Chiarito
News Editor

With Chicago playing host to the 1996 Democratic National Convention this August, media from around the nation, as well as the world, will be covering stories from and about the city.

Community Media Workshop addressed the issue of how the national press covers Chicago at its March 21 brown-bag lunch forum.

Featured on the panel was Ed Walsh of the Washington Post, John McCormick of Newsweek, Tracey Carruthers of NBC-TV News, Edward Lifson of NPR and Don Hess of CNN.

Although at times the forum seemed to be about how public relations staffers should pitch local stories to the national media, one of the main issues addressed was the differences between national and local media.

According to Hess, local media tries to localize national issues, while the national media tries to nationalize local stories. Walsh agreed, and said local stories out of Chicago have to connect to the Post's readers, almost all of whom are outside of Illinois.

Hess said that the local media has an advantage over national media because it does not have to give its audience a lot of background information about stories.

One issue that ignited the audience, mostly filled with public relations personnel was why news tends to focus on the negative.

"The problem with good news is that it's not usually news," Hess said.

McCormick said that Newsweek tries not to focus on the good that people do, rather they focus on the results of someone's actions. "Our organization doesn't care about what you are doing. It cares about the impact of what you are doing," he said.

Carruthers tried to please the audience, saying that NBC is always looking for "heroes," or stories about people who stand out. But she added that the impact of their actions must reach beyond their neighborhood to warrant national coverage.

McCormick confirmed what many in the public suspect -- that sales and ratings often determines what is news. He cited two Newsweek cover stories from 1995: one with a cover photo of a firefighter emerging from the Oklahoma bombing ruin with a bloodied baby in his arms; the other with a picture of three "everyday heroes" on its cover. McCormick explained that the Oklahoma bombing issue was Newsweek's biggest seller of 1995, while the "Everyday Heroes" issue was the worst selling.

Although tragedy and controversy may attract a larger audience, Walsh said Chicago-based stories will always be worthy of national attention because of the public's "fascination with the Midwest."

"People from the Midwest are perceived as being more 'American' than anyone else," Walsh said.

One point all of the panelists echoed was that because a multitude of reporters will descend on Chicago in August in search of unique stories, all types --negative and positive-- will be covered in the national news.

Columbia gets physical

By Jackie Gonzalez
Correspondent

We all know how frustrating it can be to figure out a schedule of classes, only to find that a class is closed or that the time listed in the schedule book is incorrect. Now what to do? You could take a class that might bring you long hours of studying, or you could take a class that's listed under "Physical Education."

Columbia's P.E. classes are held at the New City YMCA, 1515 N. Halsted, for one obvious reason: Columbia doesn't have the necessary facilities. The YMCA has offered classes to students for at least six years, said Peg Paligras, program director for New City.

The classes include many different types of aerobics -- from low-impact to water -- as well as training, karate, basketball and volleyball.

One question some students have pondered is: Why didn't Columbia pick a location closer to the main campus?

The distance is a reason one student has decided not to take any P.E. classes. Joyel Lusborough, a marketing major, said she would rather stay close to the Columbia campus.

The reason for choosing that particular location, according to Associate Academic Dean Avis Moeller, was that the YMCA can be reached by many different means of



Photo by Natalie Battaglia
Swimmers make a splash at the New City YMCA, 1515 N.Halsted St., the site of Columbia's Physical Education classes.

See P.E., page 2

College magazines capture 'Gold'

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

Women:

Additional coverage of "A Celebration of Women's History" on pages 3 and 5

Continued from page 1

Peter Thornton, a film major, said, "I feel that I can learn a lot from women. They are constantly trying to make their mark in society. I think it is about time we appreciate their work." Thornton found that the exhibit in the Hokin has made a lasting impression on him.

Zanbrea Sally, a Television Production major, said that she supports the events being held and wonders if it is going to make a difference on how women are seen in society.

There are classes offered at Columbia for students interested in women, such as Southern Women Writers, which not only discusses stories written by women in the South, it also covers their lives. Other classes offered are Women's Health Care Issues, Women in History and Women in Art, Literature and Music.

Roman-Vargas said she wishes this event had happened a long time ago. "These events say that women are here," she said. "I exist and I am proud to be a woman."

Leon Tripplett
Staff Writer

Columbia College can add gold to its burgeoning list of accolades, thanks to two college publications — "Chicago Arts & Communication" and "Hair Trigger 17."

The magazines, produced by the Journalism and Fiction Writing departments respectively, were awarded the Columbia Scholastic Press Association Gold Crown Award in early March by the prestigious Columbia University in New York.

The award came as no surprise to Hair Trigger 17, a collection of prose, fiction and essays having clinched at least one award yearly for the past several years. But this is the first time that both publications have struck gold at the same time.

Don Gold, faculty advisor for "Chicago Arts & Communication," has watched the magazine win lesser awards just about every year that he has been at Columbia, but modestly admitted that this year was special. "We just did better this year," he said.

From a simple story about the thrills of traveling on the El to an essay on thriving Kung Fu films, the magazine presented an array of topical issues designed to keep readers riveted. Student Associate Editor Susan Naese acknowledges that the winning magazine had a nice mix of different articles, and Gold gives credit inside the award-studded magazine. "As usual a great deal of hard work dominated the process," Gold said. "It amazes me, year after year, that students with full academic loads, outside jobs and other pressures manage to concentrate on the fate of this magazine."

Similar kudos to "Hair Trigger 17," which was spiced up with essays such as "How To Get Into Comiskey Park," and (for cooking hopefuls) "How To Cook A Perfect Pot of Rice."

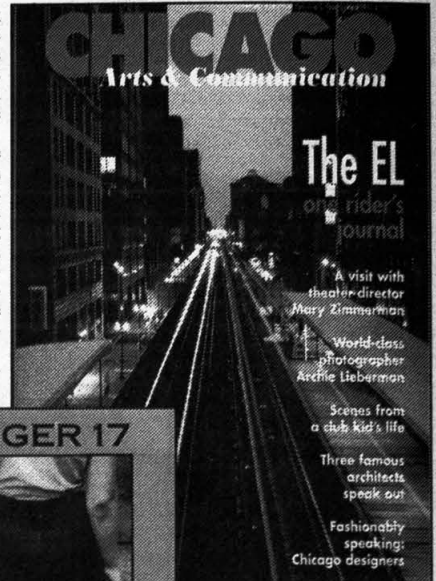
Faculty Advisor Shawn Shiflett worked

closely with student editors to pick some of the best pieces to grace the magazine. "Hair Trigger," like "Chicago Arts & Communications," is written and edited by undergraduate and graduate students in Columbia College writing classes.

The professionalism that led to the awards was fueled partly by the high caliber of advising by both Gold and Shiflett. Gold, author of eight books and former editor of "Playboy," among other well known Chicago publications, brought his savvy for editing and writing to the magazine. Although Gold currently works part-time for Columbia, he plans to return to his first love — writing — after the semester is over.

Shiflett, who has been with the college since 1976, has a novel set to be on shelves in the near future and is well into his second one.

For Eric May and Scott Fosdick, current advisors for the two magazines, they will have a hard act to follow. May says winning an award is not an exact science. "You don't write a story to win a Pulitzer; there's no way you can angle a story to please a judge, you can just do the best you can."



"Chicago Arts and Communications" and "Hair Trigger 17," both Columbia publications, each won one of five Gold Crown Awards from the Columbia Scholastic Press Association.

Columbia gives thanks to St. Joseph



Photo by Natalie Battaglia

Liberal Education Instructor Roseanna Mueller holds up a statue of St. Joseph at the college's celebration of St. Joseph's day, held in the Torco Building's faculty lounge on March 19.

St. Joseph's day traces its roots back to centuries of famines in Sicily. During one famine, families prayed to St. Joseph for his help and their prayers were answered. In gratitude, the people set aside a day to make offerings of food in thanks.

Hence, St. Joseph's day was born.

P.E. from page 1

transportation. A train station is located nearby.

The Columbia campus itself has no room for a track or any other kind of gym equipment, despite recent expansion: The spaces are needed by other departments. "Physical education is a minor part of what we have to offer," Moeller said.

Columbia and New City decide which classes will be offered to students, and some classes are designed for Columbia College. Others are offered to the general public. Moeller is satisfied with New City because she thinks the workers there are well qualified.

One student who agrees is television major Tarik Davis, who is currently enrolled in a weight-training class.

"It is a great facility and the instructor is very helpful," said Davis.

The highest-enrollment classes at New City, with 25 or more students, include Aikido, Judo and Karate. Most classes give a pass/fail grade because of the difficulty of grading them, Moeller said. One class that does give regular grades is the karate class.

Once students have completed their class they have the option to register for a membership, with a student discount. Twenty-three dollars a month buys access to all of the YMCA's facilities with swimming pools and indoor tracks.

Kalisha Millsap, a television production major, decided to take the offer.

"I decided to obtain a membership because it is a lot cheaper compared to Bally's health club," Millsap said.

If this tantalizes your ears and you've decided to sign up for a class next year, good. Don't think you can slack off, because the Y does have mandatory attendance and expects you to be there. Good luck burning off those calories.

Good luck getting in shape!

Poet laureate to grace Columbia

By Mi'Chaela Mills
Senior Writer

Gwendolyn Brooks, Illinois poet laureate and Pulitzer Prize winner, was scheduled to grace Columbia College with her presence on March 25. The 78-year-old poet was the first black Pulitzer Prize winner.

Born in Topeka, Kansas on June 7, 1917, Brooks relocated to Chicago at a young age. She has four decades of literary experience under her belt and has received over 70 honorary doctorates. She was inducted into the National Women's Hall of Fame in 1988 and awarded the Senior Fellowship in Literature by the National Endowment for the Arts.

President Clinton paid tribute to Brooks for being one of 12 Americans to receive the 1995 National Medal of Arts. She was also one of 17 artists and scholars recognized in observance of the National Arts and Humanities Month.

Brooks has several Illinois honors. Harvey, IL has a Gwendolyn Brooks Junior High School; Western Illinois University in Macomb has a cultural center named after her; Cabrini Green has renamed the Edward Jenner school auditorium after Brooks; and her name is engraved on the Illinois State Library in Springfield.

She has been married for 56 years to Henry Blakely and has two children — Nora Brooks Blakely and Henry Blakely Jr.

She has written a two-part autobiography. The most recent volume is "Report From Part Two," where she takes readers on a journey of her life experiences and travels. Her newest release is "Blacks," an anthology of her work.

Brooks, having mentored and nurtured the talent of many, is well-loved and

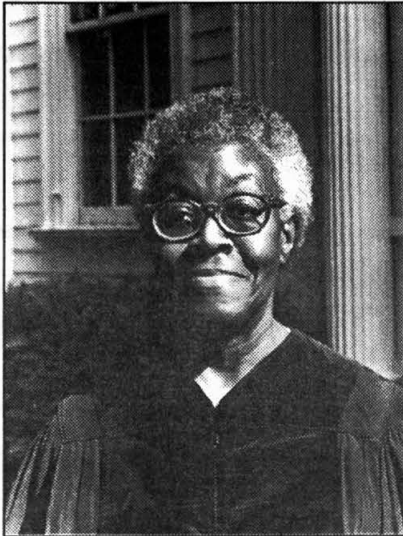


Photo by Bill Tague
Gwendolyn Brooks

respected in the literary field.

"Thinking of Gwendolyn, I realize that I love her very much. Not only for what she represents in talent and humanity, but because she embodies that which we have been, what we are and what we can be," said Abena Joan Brown, quoted in Brooks' book "Say That the River Turns." Lerone Bennett Jr. also quoted in "Say That the River Turns," said, "She not only writes poems but she is a poem... She is a long-distance runner who reminds us of the greatness and the grandeur of our task."

Brooks will be giving a reading at the Ferguson Theater at the 600 S. Michigan building between 1 and 2 pm on March 25.

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Call for Political Photos



THE JOURNALISM CLUB ANNOUNCES THE 1996 POLITICAL PHOTO EXHIBITION

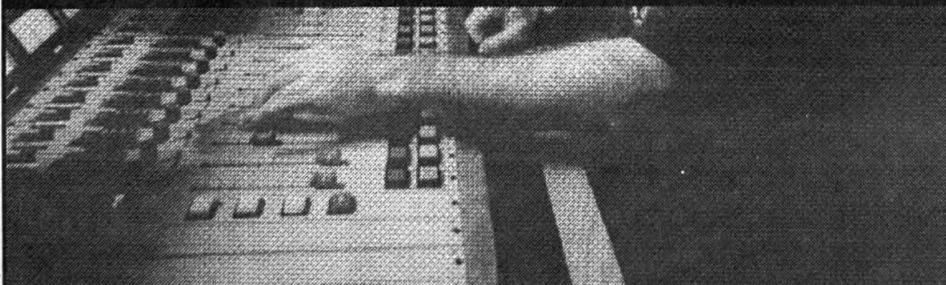
- If you are interested in photographing scenes that depict or convey the atmosphere of the 1996 Election Year, please contact Jennifer at ext. 5687 (Journalism Dept.)
- Photos can be black & white or color
- Deadline for submissions is Monday, **April 8, 1996**
- Photos will be exhibited from April 23 - May 24, 1996
- Photos will also be eligible for publication in the premiere edition of the Journalism Club's political magazine

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*The submission dates listed in last week's ad were incorrect

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Soaps on the Internet: Better than TV?

By April M. Knox
Correspondent

Soap operas are now common fodder on the Internet. In fact, they may begin to attract advertisers just like the soaps on TV.

According to "Entertainment" magazine, "The East Village," one of the latest "cyber-soaps," could lure advertisers thanks to its immense popularity and the fact that it has won the "Cool Site of the Year Award" which is the Web's equivalent to "Best Picture."

Set in Manhattan's East Village, the award-winning soap has its fair share of love scenes, abductions, marriages, unexpected pregnancies and of course, the ever popular "amnesia."

Every episode is shot on location, using local establishments, apartments and streets as a backdrop to create a realistic and stylish urban look. And with the help of film, television, publishing and an experienced cast of 17, the soap comes alive on the Internet.

The show revolves around Eve, a 24-year-old writer. The creator uses the contents of Eve's diary as the basis of each episode. Needless to say, Eve's life is not a smooth-sailing one.

There is Duncan, a ridiculously charming renaissance man; Daphne, an unemployed actress who is Eve's "partner in crime"; and Sam, an up-and-coming rock star with skeletons in his closet.

"The East Village" is unique because of its East Coast tone. It is smart, moody, and edgy," said Director Charles Platkin in a recent inter-

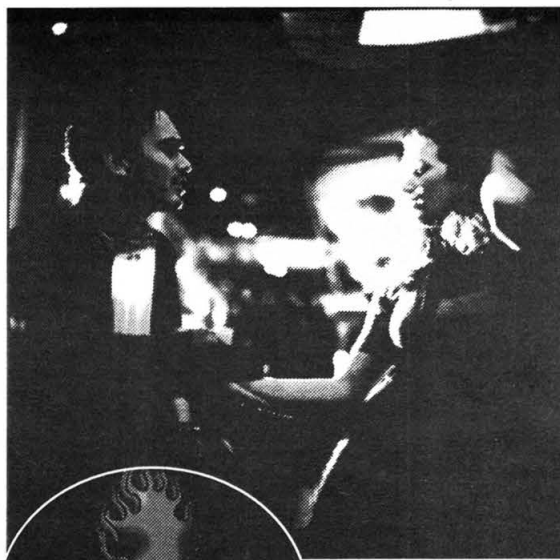
view. "Looking to television as a model, we realized that prime time soaps had a formula that captivated an audience--a formula that had been around for ages. Right now, you can find plenty of information on the Web but very little entertainment. I think that's why the response to 'The East Village' has been so strong.--people have been waiting for it."

The interactive elements allow viewers to tailor the experience to their liking. Viewers can control access to the photographs, illustrations, video clips and audio samples, making their visit as complete or indepth as they wish.

"It's more than putting together photos, text, video and audio. It's creating an environment where a viewer/participant has a virtual experience with the characters and develops a relationship that has dimension," added Platkin.

Not only can you correspond with your favorite characters by e-mail, but you can actually receive autographed photos. Other features include character horoscopes, detailed bios and a click-on history of "The East Village," a neighborhood which has, until now, been poorly researched and documented.

As this World Wide Web turns, you can also find cybersoaps such as "THE SPOT" which is said to be very close to the hit drama, "Melrose Place." Another popular cybersoap, which is found on Chicago's Web, is "Lake Shore Drive," Chicago's first Internet soap opera, where the characters are played by local actors.



Above photo by Alison Shirk, logo at left by Marinex Multimedia, copyright 1996

Scene from the cybersoap "The East Village" <http://www.theeastvillage.com>

Shineflug dances with the divine

By Danielle Hirsch
Correspondent

A single figure illuminated the stage. As she moved, one could only stare in wonder as the magic of dance in its full glory was brought to life in the Hokin Annex.

"It was me and the gods," said Nana Shineflug of her breathtaking performance "Dancing in the Light," on March 19, part of Columbia's seven-day celebration of Women's Week.

Shineflug was a sight to behold as she danced, resplendent in colorful costumes that complemented each performance.

One of her best pieces which played on light, was called "Floating" where she was dressed in a white silk costume that fitted her like a giant kimono and made her look like an angel. Through a clever play with lights, she managed to make it look as though she had disappeared within the fabric. At times, she appeared to be walking on air. "I think the costume and lighting should say something about the dance," said Shineflug who performed in the style of dancer Loie Fuller, who first discovered the use of light in dance.

Shineflug's mesmerizing performance is a culmination of years of hard work. She has received four choreographic fellowships from the National Endowment for the Arts and is the recipient of the Chicago Dance Coalition's 1990 Ruth Page Award for Lifetime Service to the field.

"The way I've lived my life is when there is something that I want to do, I figure out a way to do it, regardless of other factors weighing against me," said Shineflug.

Especially thrilled was Kirsten Cone, a theater major at Columbia College who sponsored the event. Cone had hoped that the performance would give Columbia students an opportunity to watch their teacher dance — Shineflug is a teacher at Columbia's Interdisciplinary Arts Program and Theater Department.

"Nana is a teacher and choreographer, but a lot of students haven't seen her dance. I saw her first solo appearance of 60 years, and it is just amazing. I was blown away by her performance. I think it's important for students to see how well teachers do their craft," she said. "We want to show an overall outreach. I think it's incredible that there are so many talented teachers. I



Photo by Natalie Battaglia
Nana Shineflug performs "Dancing in the Light" at the Hokin Annex on March 19.

believe they should be recognized for being successful women."

Shineflug's students were in for an extra treat when she performed a chanting program. Barefoot, and shaking a wooden bowl filled with stones, she stood tall and strong. Her voice was deep and its resonance filled the Hokin Annex.

"I usually chant when I teach," said Shineflug, the founder and artistic director of the Chicago Moving Company whose next performance is at the Columbia College Dance Center on June 22, 23, 26 and 27.

Cone hopes that the dance will not only be one of Women's Week's many achievements when it is all over, but more importantly, it will highlight the diversity of the women involved and their accomplishments.

"Women's Week contains a mixture of the accomplishments of women. We didn't want it to focus on one particular topic. We tried to include all types of women and their ethnic backgrounds and careers," said Cone.

New Student Center needs just one thing: Students

Aliage Taqi
Staff writer

Although Columbia's New Student Center, on the third floor of the Wabash building, is a refuge to students seeking a proper place to study or just to unwind, it is being overlooked. Most students are simply unaware of its existence.

"We have many students who aren't aware that we are on the third floor, in room 315," said Sheila Carter, administrative assistant in the Student Life and Development Office.

"Students also think they have to be new students to come to the center. And that is not true. We give special attention to all students who need questions answered about where to go, or whether they are not sure or aren't comfortable with hanging out in certain places on campus."

"This is a place where you can come and read and study, or just relax between classes," added Carter.

The New Student Center started operating last semester. Many students utilized the resources that are available in the center. Some of the resources and services specifically available to students are material offered in Academic Advising and Student Life and Development and, the use of computers.

"We are not just here to provide information on what is going on on campus, or help on where to find out about financial aid," said Carter. "There are also materials or information on the various departments on campus. Anything that will help students get themselves assimilated to college life," said Carter.

The New Student Center is student-oriented and is facilitated by upper classmen.

"Usually upper classmen are there, which is one of the positive aspects of the center," said Carter. "It's not like another staff-run office. Of course faculty members are there to provide additional support when needed."

"It's always better for a student to talk to another student who knows," said Carter. "They are more comfortable sometimes, and it helps students bond."

Sophomore Barbara Cannon, a student facilitator in the New Student Center, agrees. "I work in the Student Center. I think the Student Center is a great place for students," said Cannon. "The center gives students a chance between classes to study or a place to spend free time between class. Students even have a chance to type a paper."

The computers in the center are Macintoshes and Carter hopes that printers will be added soon.

Associate Dean of Students Sharon Wilson said that some equipment might be added to the center and that the center is supposed to receive some new computers for the students to use.

Cannon added, "We are always open to whomever wants to come in. The computers help because many people have a real hard time with going home and having to type papers, or something might happen to their paper."

"The computers are the best source in the room."

Columbia College Chicago Presents:

Women's Voices

A Celebration of Women's History

March

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

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Phil Redo: Pilot of the airwaves

By Yasmin Khan
Copy Editor

He's a little bit country. He's a little bit rock and roll. In fact, forty-year-old Phil Redo has had his finger in just about every musical pie in his 20 years in the broadcast industry. This is the man who wanted to be in radio so badly that he took on the job of sweeping the floor of a radio station just to get close to his craft.

With all that dedication, one would expect Redo's name to roll off an experienced radio listener's tongue the way Howard Stern's or Steve Dahl's names do. But Redo's claim to fame does not lie so much in his antics on the air but off it.

"Radio is a business," said Redo, the general manager of WLIT Lite FM in Chicago. "Sure there is the creative and fun part of it, but the bottom line is that it is a business and recognizing that about twenty years ago has helped get me where I am today."

In a candid talk with radio students in Columbia's Torco Building on March 20, Redo gamely shared his experiences and, like most successful personalities had his very own hard-luck story to tell.

"I was part of the night shift staff, and my job was to sweep floors and clean wire machines in a tiny radio station which was actually a house in a small town in Massachusetts," he said.

"One night, after six weeks on the job, an announcer had to rush home to attend to her sick daughter. I was left there all alone and all I had to do was to record 25 seconds of baseball scores and leave it for the morning guy to play it on the news. It took me four hours to record that bit because I was petrified," said Redo of his first foray into radio.

From there he moved on to run his college radio station before joining a station in Maine where he had his first brush with a boss who was "a total jerk."

"He was the program director and I wanted his job. Firstly because he was a jerk and secondly because I realized that the only way to stay clear of mean program directors, was to be one myself."

Redo finally had his chance to prove his worth when his boss was given an FM station and decided to allow Redo total control. "I did everything from hiring the staff to choosing the format. But the experience taught me one thing — that radio is a business."

He finally left to move to Boston and then to New York where he was hired as the program director at Viacom. From there, he was posted to Chicago to take on the then-fledgling radio station WLIT. And the rest they say, is history.

"When I first took over the station, it wasn't doing very well but we've moved up in the ratings — from number twenty in 1989 to number four today. I think we've done well, but we can do better."

Doing better has a lot to do with money and management, said Redo. The problem with money lies in the fact that there are too many stations — to date there are more than 11,000 stations nationwide—but the amount to be divided up in terms of advertising, has remained stagnant.

Management, on the other hand, is a whole different ball game. "This is a very transient business. You're only as good as your last season. When I first went to WLIT in Chicago, there were nine general managers, and today they've all left."

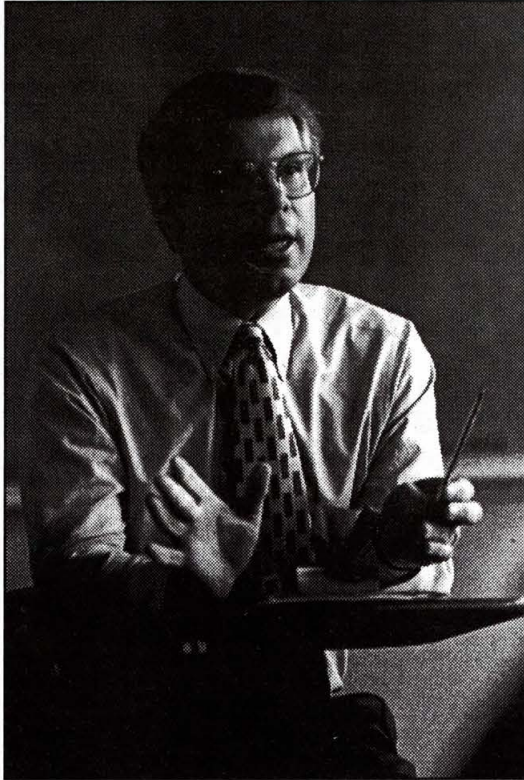


Photo by Laura Stoecker
WLIT's General Manager Phil Redo spoke to a class of radio students on March 20.

Is this cause for alarm for all budding broadcasters?
"Radio is still one of the strongest mediums. 97.5 percent of all Americans listen to the radio. No other medium has such an impact and thus there will always be jobs. Admittedly, there are a lot less jobs though because with the new law, one person can own as many stations as he likes. This leads to downsizing due to the consolidation of jobs.

"But Columbia College has always been a strong resource especially in the broadcast industry. So, as long as they remain smart, interested and well-rounded, they should do fine.

"Also, don't try to apply for the big stations fresh out of school. You don't try to get on Broadway if you haven't done the little dinner shows."

Oregon Students Organize To Fight Racism

By Colleen DeBaise
College Press Service

University of Oregon and Oregon State University students are fighting against an ugly spate of racist incidents that have plagued both campuses.

At the University of Oregon in Eugene, a white supremacy group has distributed racist pamphlets on campus, while Oregon State University in Corvallis has grappled with the alleged harassment of a black student by three other students.

While the recent racist incidents on both campuses are unrelated, they have prompted students to organize against bigotry.

More than 1,500 Oregon State University students, faculty and staff members recently joined in a day-long boycott of university services and classes. The March 13 protest took place the same day two white OSU students were indicted by a grand jury on charges of attempting to intimidate a black student on campus.

Eric Hutchinson, 21, and another OSU student are accused of shouting racial epithets and trying to urinate on a black student. The white students reportedly were standing on a dormitory balcony as the black student tried to enter the building.

Earlier in the month, posters for a black candidate for OSU student government were defaced with racial slurs, as were posters announcing the upcoming campus visit of Anita Hill.

In response, black students at OSU called for a boycott of classes and organized a campus demonstration that attracted students of all races. Students marched silently through campus; some carried signs that read, "Racist people suck" and "Unlearn miseducation."

RESEARCH

Healthy Volunteers Needed

The Evanston Hospital Clinical Pharmacology Unit seeks healthy men and women to participate in a drug research project. The study will compare two formulations of an anti-inflammatory medication. Volunteers must be between 18 and 45 years of age.

In order to qualify you must meet all of the following criteria:

- * be a nonsmoker
- * be of average weight
- * have no significant health problems
- * not be using any medications

As a volunteer you will stay in the Clinical Pharmacology Unit for three days. In addition, you must return for 6 brief outpatient visits. There will be multiple study groups. The next group will begin March 31, 1996.

Stephanie Vomvouras, M.D.
The Evanston Hospital
Clinical Pharmacology Unit
2650 Ridge Avenue, Room 1100
Evanston, Illinois 60201

To qualify you must successfully complete a study screening. To schedule an appointment, or obtain further information, contact the Assistant Volunteer Recruiter at (847) 570-2088 or (847) 570-2085.

Compensation is \$425.00

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THEN, SAIL RIGHT THROUGH THE SEMESTER!!



 Letters to the Editor 

College Discount for 'Truth'

Thank you for your March 18 review of my production, "The Truth" at Cafe Voltaire. Exposure to the show this early in the run is crucial, and I appreciate the Chronicle's promptness in reviewing it. You mentioned "The Truth" is "well worth seeing," and I am wondering why the dates and times and price for the show were not included in the piece. One of my main purposes of setting the ticket price at \$7 was so that students (especially Columbia College students) could see the show without having to pay an average \$15-20 per ticket.

I'm supposing this was simply an oversight, so if you could make a correction, or mention it somewhere in the paper, I would be grateful. The show has actually been extended until April 28, running Saturdays and Sundays at 7 p.m. Reservations can be made at (312) 477-2032. I have also made arrangements for Columbia students to enter half-price when they show a school I.D.

Thank you for your time, and thank you for coming.
 Elizabeth Ward

Columbia grads show urban life through dance

By Mi'Chaela Mills
 Senior Writer

Columbia alumni will present a Chicago urban culture and dance/opera from Mar. 28-30. The dances' theme is to reflect and explore topics including police life, ecology and Chicago artists.

The two dance productions were developed independently and performed by 1994 alumnae Debra R. Levasseur and Robynne M. Gravenhorst.

Levasseur's Chicago urban culture has three phases: "Interludes," "Ecotones" and "Blue." These segments represent dance movements based on expressionist painter Alex Abajian, the earth's natural elements and the 25th District Chicago Police Academy.

The performances will interweave visual imagery and movements inspired by research on urban culture. Levasseur said that she wanted to create movement as a reflection of natural elements using a physical form, dance.

"I hope that they [the audience] will walk away with a thought-provoking dialogue among themselves and with the subject they witnessed," she said. "I hope that people see how art has the ability to fuse with what people are about."

The dances evoke the mood of solitude, stress and soothing celebration, Levasseur said. She wanted to show how wrenching and realistic life is in an artistic form such as dance.

"My work should not be simply a succession of abstract movement images but an all-engrossing, mind- and sense-engaging experience," said Levasseur.

Gravenhorst's presentation is a dance/opera titled, "Les Corbeaux" (translated, "The Crows").

Her dance performances are based around the French in the mid-nineteenth century. It tells about women who weren't supported by society in a desperate pursuit to get medical knowledge.

Both dance performances use music sound splices to create an authentic and realistic portrayal of events through dance. Brian McWilliams Rutan is a multimedia specialist who composed the dance performances' music on computer.

"Gregor Kramer has composed original music for soprano and tenor voices, including a challenging aria based on verses by Edgar Allan Poe," said Levasseur.

The performances will be held at the Athenaeum Theatre's main stage at 2936 N. Southport. Performances begin at 8:30 p.m. with tickets \$10-15.

Attention:

Deadline for immunizations is April 12, 1996.

A \$50 fine will be applied to your account if you're in complete compliance by that date.

Immunizations needed:

Tetanus/Diphtheria (within last 10 years)

Two shots, measles

One shot, mumps

One shot, rubella

After April 12, Immunization Days will be held April 23 through April 25 in the faculty lounge.



Kids in the Hall
BRAIN CANDY

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How's Your Steak?

John Henry Biederman
Managing Editor



Left, left, left right left...

The nerve of some people, I thought, pondering last week's letters to the editor. Accusing me of mimicking Royko. But, alas, I see the world through a veil of tears...

"Why didn't you tell me about this! I had to read it in the letters!" It was my good, er, friend, Knuckles Von Chuckler.

"This is sure a change of perspective, pal. Last year, you were writing horned-up essays on inter-racial harmony and First Amendment manifestos. Now you're supporting Pat Buchanan."

Now Knuckles, where did you... "I don't care what you're writing about, but as your P.R. man, you should've told me beforehand that you were praising the holocaust and slavery and..."

And, don't forget, beating homosexuals with a shillelagh.

"My, my. The situation is more drastic than I thought! If you're going to turn conservative..."

Knuckles, I'm not...

"I knew it would happen! And it's a good career move: Everyone complains about the 'liberal' media, but in reality the commentary pages have been overtaken by conservatives. And you're a classic specimen for the P.J. O'Rourke Syndrome: You started as a hippie-like, brain-cell-blowing radical and now that you've reformed a bit, you decide you have to do a philosophical 360. Bing-bang-boom! Overnight conservative!"

Have you read my columns lately?

"Well, I missed a few. But nobody else reads your column unless it's about them, and they have the right to complain."

Knuckles, you're fired.

"Nonsense! Now, if you're going to turn conservative, you'll have to be more subtle: Pretend you don't care what goes on in others' bedrooms but say things like, oh, I don't know, marriage is a sacred institution reserved for men and women—something like that."

But I don't care what other people do in their bedrooms.

"You're just saying that 'cause yours is like a three-ring circus. Anyway..."

Knuckles! I am *not* turning conservative! And come to think of it, I never hired you as a P.R. man.

"Well, you need one. You're doing this all wrong! You've gotta be liberal or conservative and stick to those parameters so... Did ya say you weren't turning conservative?"

Yup.

"Well you're not a very good liberal."

Maybe I don't want to be classified as...

"Forget objectivity! The media doesn't have the talent for that anymore—the good writers go where the money is, P.R. and advertising."

So what's your deal?

"If you're gonna be liberal, you gotta write about affirmative action and starving women on welfare all the time. And you have to write only good things about minority groups, even college minority clubs that don't reflect the overall group."

What if...

"If something happens that follows a stereotype or something, look the other way!"

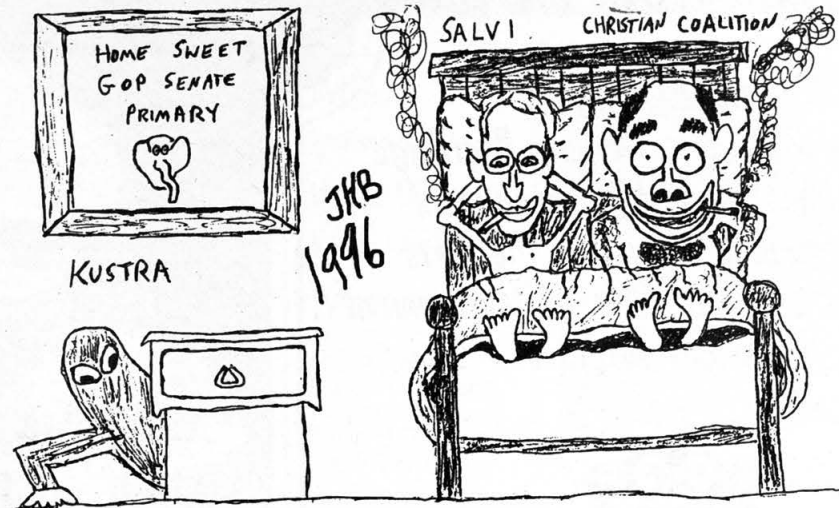
Okay, I'll keep it in mind but...

"My consultation fee is \$50."

I kicked Knuckles in the groin.

But I'm sure I'll see him again.

The Scribbler's Perspective:



The unknown candidate

Although we have plenty of disagreements with various candidates for public office, few rival our problem with Lt. Gov. Bob Kustra's blatant disregard for our fundamental right to be informed. Good riddance, Mr. Kustra. Congratulations, state Rep. Al Salvi—we support your winning the Republican primary bid for the U.S. Senate seat to be vacated by Paul Simon, if only by default.

We emphasize the phrase "by default." Salvi's ultra-conservative views represent but a small, misguided portion of Illinois' population. While the U.S. Senate is most certainly a venue where both sides of the abortion issue can and should be expressed, we find it intolerably rigid for any candidate to oppose the process even for victims of rape or incest—especially when that same candidate is equally staunch in his anti-gun control stance. Although Salvi is certainly much more professional and civil in his campaign approach than Pat Buchanan, within the GOP he falls most snugly under Buchanan's political umbrella.

And yet Salvi has no problem expressing what he stands for. Voters know what to expect from him. As sad as it is to say, not every candidate thinks such conviction is important.

Basil Talbott of the Chicago Sun-Times ran a campaign watch section in his "Capitol Letters" column for months before the primary. In it, he asked candidates how they would have voted on bills in their prospective legislatures—an invaluable service to voters. All candidates gladly responded, save Kustra.

Kustra told Talbott that since he was not yet a senator, he considered the questions irrelevant. What's more, he blamed lack of media coverage for his loss to Salvi. We would like to remind Kustra that the media is not his P.R. tool. And we must question the reasons why any candidate for the U.S. Senate would refuse to let his political ideas be known.

Kustra describes himself as a moderate Republican—but how are we to know? He may in fact be every bit as right-wing as Salvi, or even more so.

At question is the greater of two evils. We believe Salvi's ideas are unacceptable to represent the State of Illinois on Capitol Hill. But we can honor his fulfillment of duty by making his platform known, and respect his right to pursue his legislative goals.

As far as Lt. Gov. Bob Kustra is concerned, we cannot respect him, as a politician or otherwise. His blatant deception has no place in the political process. And we urge Gov. Edgar to rethink Kustra's role in Illinois government.

Showcase of diversity

Columbia College Chicago sure knows how to celebrate the accomplishments of minority groups. From October's National Coming Out Day ceremonies to February's Black History Month and now well into Women's History Month (not to mention all that's yet to come), time after time Columbia proves itself a world-class institution. What's more, the college community approaches its celebrations from every angle: For example, Black History Month rounded off with a celebration of Black homosexuals, thanks to the efforts of Lambda Force.

Our celebration of Women's History Month promises to deliver with the quality we've come to expect from the college (see Jackie Gonzalez's news story, page 1). From photo exhibits to the exploration of the African spiritual by our own Dean Lightfoot (who also helped put our college on the world map by performing at the U.N. Fourth World Conference on Women), the events are already off on the right foot. And there's much more ahead, including a visit by Illinois Poet Laureate Gwendolyn Brooks.

Although fabulous celebrations of minority history are nothing new to Columbia, we don't want to fall prey to the all-too-human tendency of taking things for granted. And so, the Chronicle thanks the college community not only for its observance of Women's History Month, but for its celebration of human diversity overall.

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

Letters to the editor, Room 802, 623 S. Wabash Ave., Chicago, IL 60605.

You may also send e-mail to: Chronicle@dns.colum.edu

Or visit the Chronicle Web site at <http://www.colum.edu/~chronicle/index.html>

Letters may be edited for clarity and length.

COLUMBIA COLLEGE LIBRARY

Stuff From Staff

Yasmin Khan
Copy Editor



An open letter to Royko

Dear Mr. Royko: I am aware that you raised the wrath of the Latino community three weeks ago due to your insensitivity and remarks stereotyping Mexico, its people and its culture. Your actions have been hotly debated in almost all my journalism classes. And, as expected, no action has been taken by the Tribune against you and I imagine that you must be sitting in your office puffing away at another cigarette, as unrepentant as ever.

It must feel wonderful to have so much power that an entire population is yours to irk at your whim.

I, of course, am totally behind you. I see the big picture. Of course you were just trying to put your point across through satire, hyperbole and all the other techniques of writing you hide behind. And yes, your position as a syndicated columnist gives you every right to feed into stereotypes and bring them to the forefront time and time again.

But despite my support for you, I was most disappointed in your arrogance which I feel is unbecoming of a journalist of your calibre. Your "apology" was still too steeped in satire, hyperbole, or whatever you call it. And the man in the street who doesn't have your vast vocabulary had problems following how sorry you really were.

But why should you care? After all, your grumpy and unfriendly attitude is as legendary as your writing. You have made your "to hell with the world attitude" such an art form that anyone who is just a little cynical or satirical is considered to be "doing a Royko."

I suppose the problem now lies in your excellence, oh Great One. You've gotten into trouble time and time again (for some strange reason). Perhaps it has just come to a point where no one understands you anymore, where your writing is so advanced that readers keep missing the point.

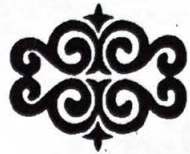
Maybe it is time to let it all go. Move to another country where they understand you (say, Siberia). Don't worry about your fans. Just tell them it is your old age that the senility must be settling in. And in fact, if you do it in your usual indirect way, it will go right over our heads and before we know it, you'll be sitting on a beach somewhere in Mexico harassing the townsfolk.

Yes, it's time to give it up. Suffice to say, a quarter of a century of bad-temperedness and putting people down has gotten to you. And perhaps it is time you grew some hair, got smaller glasses and learned to smile.

But I do hope, Mr. Royko, that you're not offended by my column. I am not striking out at old, bad-tempered insensitive columnists who think that their clout gives them the right to do what they want. I just care about you so much that I think you deserve a long holiday.

And this is just my way of getting my point across. Call it hyperbole. Call it satire. Call it crap. Call it what you want.

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



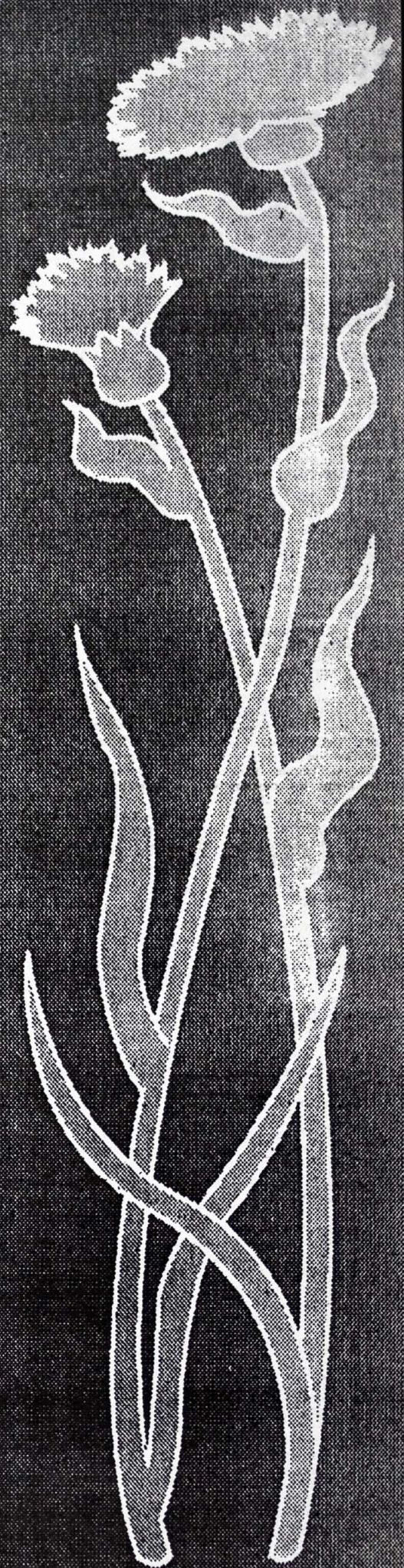
*A Poetry Reading
by
Gwendolyn Brooks*



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



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



Hanker for hooch? Visit the Warehouse

AROUND COLUMBIA

By Mema Ayi
Correspondent

If you've ever gone to Warehouse Liquors, 531 S. Wabash, for cigarettes or a snack, you have probably seen a group of young men strumming a guitar, shooting dice or otherwise goofing off and wondered why they weren't doing something more productive.

One employee who did not want to be identified said, "Once all the work is done and the store looks good, there's nothing else to do." He added that, although it might look like they are goofing off, they only play one game a day and there's always somebody who's looking out for shoplifters and panhandlers.

The store's owner, Gene Charness, said he was unaware that his employees, mostly musicians, were using his store to rehearse or play dice.

"I'm mainly here during the day, so I don't know what happens after I'm gone," he said.

Employees say it's their laid-back attitude that helps them deal with the kind of people who frequent liquor stores.

"Many people are mad at the world," Charness said. "But, that's kind of the nature of dealing with the drinking public."

Charness has jazz music playing constantly from his own collection of over 600 jazz CD's to keep the store's atmosphere calm.

"Jazz is part of the mood that the boss likes to have, and most people enjoy it," said Christopher Danson.

Employee Charness believes that he keeps his customers

coming back by offering friendly service and keeping his prices reasonable.

"The prices are competitive with other liquor stores in the area, but higher than other places in the city because of rent and taxes," Danson said.

The three most popular selling items at Warehouse Liquors are iced tea, cigarettes and beer, and they do card patrons that look underage.

"The city's getting really strict on that and they're imposing strict fines," Danson said.

Panhandlers are the one thing that Charness will not tolerate outside his store.

"They make you feel like you have to pay a toll when you're walking by," he said of the panhandlers on Wabash Avenue.

"I can only control so much from here," he said. "The police seem to focus mainly on parking tickets."

When Charness sees them begging for change outside his store, he won't sell them anything when they come inside.

Other than panhandlers, Warehouse Liquors' primary customers are Pacific Mission tenants, Harrison Hotel guests and Columbia students. Charness also said the late Mayor Harold Washington used to stop by occasionally for a Coke.

Danson added that Warehouse Liquors employees do less goofing off at work in the summer when there is more work to be done.

"Summers are busy because there are always festivals in the park and people drink more in the summertime."

WHAT:

Warehouse Liquors

WHERE:

531 S. Wabash

WHEN:

Mon-Thurs
8 a.m.-10:30 p.m.
Fri-Sat
8 a.m.-11:30 p.m.
Sun 11 a.m.-8 p.m.



Photos by Natalie Battaglia



'Up from the Underground' and into the spotlight

By Kimberly Watkins
Copy Editor

Two lifesize steel hands—one above, one below—reach toward each other. The upper hand extends to the lower, signifying gentle guidance, wisdom and knowledge. The lower hand is extending upward from the underground, eager to comply.

"Up from the Underground" is the latest exhibit at the Lineage Gallery, located in Suite 106 of 750 N. Franklin. The exhibit, named after an engaging piece from the collection of artist McKinley Wells, is the offspring of Wells and another Chicago artist, Dzine.

Perhaps Wells' "Kosciusko," titled after a small rural town in Mississippi where his family once lived, best elaborates on the concept of the exhibit and the gallery itself. This steel work stands an arresting eight feet tall. Two hands reach down from a surging sun. Another hand is below, with its palm facing upwards, just above sharp shards of flames.

Wells explained, "It's the passing of collective experiences from generation to generation. [The lower hand] is the younger generation willing to accept what's being passed on."

Wells began accepting five years ago. With no art school training, he was self-taught with the exception, of four months spent in California as an assistant to artist Martin Metal.

Metal forbade Wells to work on independent projects, so Wells would come in early to work, hiding his small pieces in corner junk piles. Now that he is out on his own, Wells makes up for having to hide his

work. Most of his pieces at Lineage range from seven to eight feet tall, hiding no more.

A standout among Wells' work is "Mexico City '68." Two steel, clenched fists rest upon a tri-level pedestal. It denotes the historic moment at the Olympic Games, when Black Americans Tommie Smith and John Carlos used the victory pedestal to publicize their contempt for U.S. racial policies. "[That is an] image that stuck in my mind, [people] sticking up for what they believe in, making whatever sacrifices necessary," said Wells.

What's most appealing about Wells' work is its ability to tell a tale in so little representation, but at the same time invite soul-searching and speculation.

If Wells' work invites a looking in, Dzine's work proposes a looking out. His

large canvases burst with frenzied colors, pulling the eye deep within a seemingly three dimensional space. If Vasily Kandinsky had grown up on Chicago's Southwest Side, this is what his work would look like.

Dzine's work shouts. Technicolor dreams, one could call them. Heavily influenced and energized by music and Jackson Pollack, Dzine envisions himself as an improvisational jazz musician. "I want to put music onto the canvas," said Dzine. Many of his works give homage to his favorites. "Meditations Revisited" is titled after a John Coltrane album and "Timeless" is named after an album by ambient jungle musician Goldie. Both are on display at Lineage.

"Bombing trains" is how Dzine announced his work to the world, the el trains serving as his canvases. At 17, he

had his first group exhibition, "Style Kings," at Mars Gallery, located at 1139 W. Fulton.

His work had been hanging for one week prior to the opening. At the opening, though, he took down his work because he felt the owner was trying to exploit the art form. "I've learned to turn down some things, to not be known as just some graffiti artist," said Dzine. And that he has. One such offer Dzine refused was from the NBA to design a line of "hip hop" clothing.

Instead, Dzine wants to open art to everyone. "Art just isn't for the Gold Coast or the elite," said Dzine. "We had the Museum of Contemporary Art there, along with young club kids." This coming together is what Dzine would like to see more of.

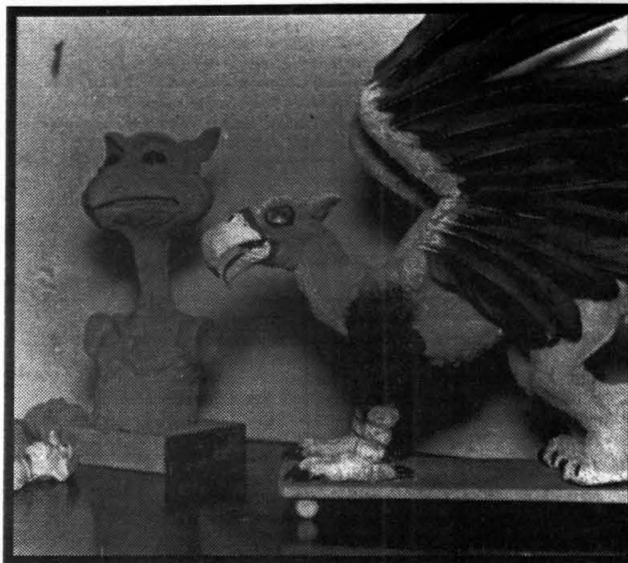
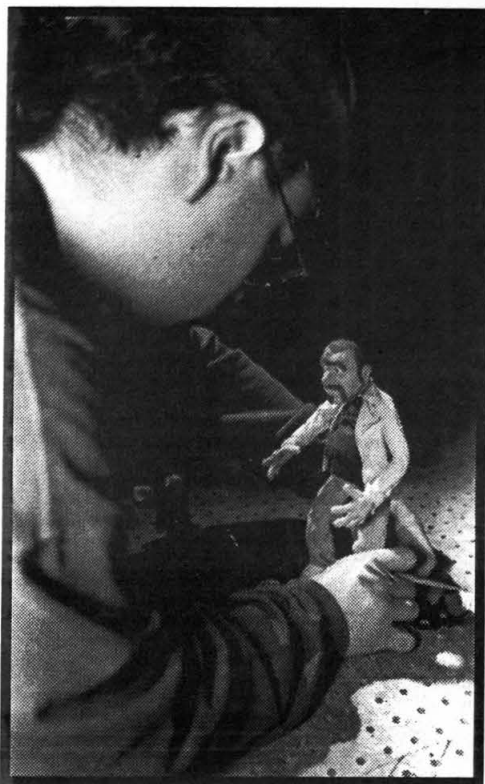
Chicago artist Kevin Orth, Jerome Robinson and Lee Quinones round out the "Up from the Underground" artists. Orth's imaginative work with hub-caps and Robinson's spirited work with urban castoff—a bedspring, shovel and other reclaimed artifacts form trash heaps—are fascinating.

Quinones's "Mr Hyde's Valentine" is arresting. A skull-face with blood red eyes walks out of the frame. Embroidered on the canvas is a train spray painted with "My heart is empty." Surrounding the canvas are brown smudge prints on the white wall behind it. Each exciting piece in the exhibit signifies a bringing to the forefront, all that has been obscured, unveiling what has been "underground."

"Up from the Underground" will be on exhibit at the Lineage Gallery (312-944-1960) through April 24.

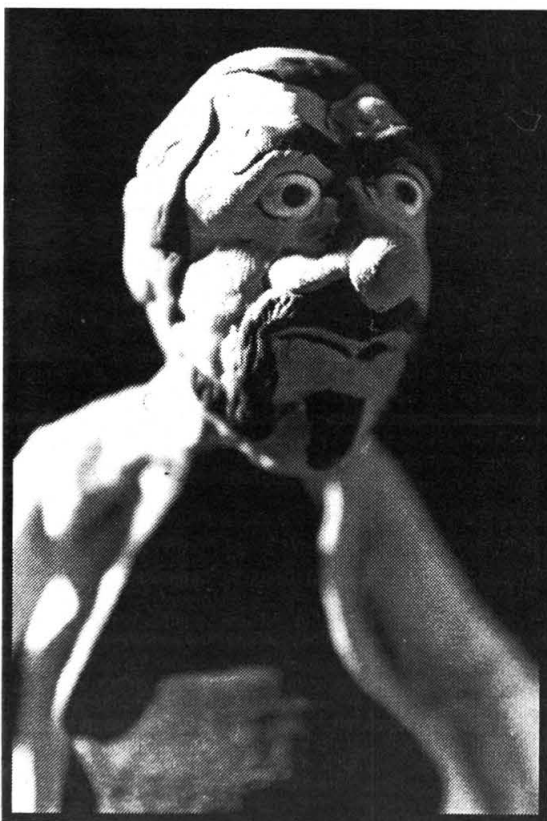


From left, "Warrior Dreams" by Jerome Robinson; "Kosciusko" by McKinley Wells; "Glory Time" by Kevin Orth; and "Death on Top End" by Lee Quinones.



Photos by Laura Stoecker

CLAYMATION!



It's not just Gumby anymore: Even Dennis Rodman is getting into Claymation (bottom right).

Top right: Strange creatures populate the world of 3-D animation.

Top and bottom left: Advanced student Dave Mitchell and his creation.

Middle left: Samantha Undari molds her monkey.

All photos taken in Academic Computing's 3-D Modeling and Animation class.

Kincaid explores the dark side of the UN

By David Harrell
Copy Editor

Do you believe government can solve all problems?

Do you long for ever more intrusive bureaucracies to regulate more and more of your life?

Do you believe your taxes are too light? That Springfield and Washington are just too responsive to your concerns, that government should be more aloof and remote—perhaps relocated to Geneva, Switzerland? That the United States of America is obsolete and should trash its Constitution and melt into a globalist new world order?

If so, you're probably a United Nations fan. Cliff Kincaid, however, has caught a whiff of the U.N.'s envisioned new world order (or is "odor" a better word?), and it does not pass his smell test.

Kincaid is convinced that "the U.N. has grown far beyond being a simple forum for world debate. It is acting, in essence, like a world government, with a world army that will, if trends continue, perhaps rival the U.S. as a superpower" [emphasis added].

The global bureaucratic behemoth, with its tangled, ever-growing web of international and supranational laws, treaties and tribunals, is developing all the necessary mechanisms: a world army, police powers, a criminal court, jails and even global taxing authority. This should alarm anyone who knows history and values his liberty.

To the the socialist-minded bureaucrats running the U.N. (not to mention the member nations, most of which hate America), the American idea of limited government firmly shackled by checks and balances is foreign. The organization spends about \$10.5 billion dollars per year and has some 52,000 employees; no one, not even its own inspector general, can keep track of its mind-boggling

labyrinth of "central organs," "main and other sessional committees," "functional commissions," "standing committees and ad hoc bodies" and "other subsidiary organs and ad hoc bodies."

The chaos is a recipe for corruption, waste and fraud—which the U.N. delivers by the truckload.

In 1993, CBS' "60 Minutes" reported that no one had been fired from the organization since its inception in 1945. Even Secretary General Boutros Boutros-Ghali observed that "there are thousands of staff. Half of them do no work."

Much of what does get done is of dubious merit: "A U.N. center in Ethiopia, one of the most poverty-stricken areas in the world, alone cost \$100 million," Kincaid writes. And a 1995 U.N. "summit" touted as "a global attack on extreme poverty" cost an estimated \$30 million. Conference delegates with fat expense accounts paid "some of the most exorbitant prices in the world" for fancy hotels, restaurants and a "lavish banquet" for VIPs.

During the 1980s, \$4 million was embezzled in the U.N. mission to Somalia. A U.N. official caused massive shipments of food aid to "disappear," along with nearly \$700,000, causing the unnecessary starvation deaths of thousands of Somalians and Ethiopians. Those are just a few examples.

Though some point to the endemic corruption and bungling as proof the U.N. is

harmless, it quietly continues to absorb power, saving it up as if for a rainy day.

On that day (if the U.N. and its backers get their way), it will control all weapons and armed forces under the pretext of enforcing world peace—a chilling thought, at least to those who bother to think it through.

Thankfully, it hasn't happened yet. So far, no American president has been bold enough to pick up where Kennedy left off: Publication 7277 of the Kennedy State Department urged "the disbanding of all national armed forces" and their replacement by a "United Nations Peace Force." Unfortunately for Kennedy, the Cuban missile crisis—and then death—prevented him from pursuing this goal.

But the dream is not dead—in fact, the Clinton administration is working as fast as it can to realize it. Clinton's "Presidential Decision Directive #25," Kincaid shows, is "nothing more than a go-slow approach to the world army plan." Clinton signed the document in 1993, graciously allowing Congress to see part of it (the rest is classified secret).

That the president is a world government true believer does not surprise anyone familiar with how he was "discovered" and groomed for his present position ("Global Bondage" omits this part). Barely out of high school, Clinton went to work for Ark. Sen. J. William Fulbright, and became the fair-haired boy of Gov.

Winthrop Rockefeller.

The two power-brokers baptized Clinton into the globalist creed, shepherding him through Georgetown, a Rhodes Scholarship, Yale Law School—and then into the inner sanctum itself: the elite Council on Foreign Relations, David Rockefeller's Trilateral Commission and the even more exclusive "Bilderberg Group."

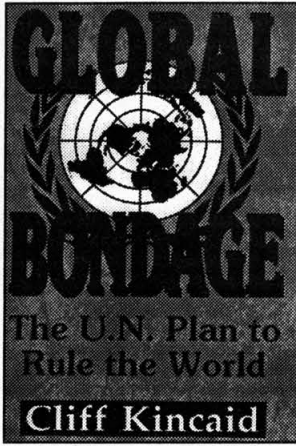
All of those extremely influential (and secrecy-obsessed) clubs want world government, and it's no wonder: They represent the super-elite of business, banking, media and politics. They stand to gain tremendous wealth—not to mention power—in a centralized global government. No wonder they work so tirelessly to confer this "benefit" upon us (whether we want it or not).

As for "Global Bondage," the book disappoints in a few areas.

For readers who don't know that world government is a dumb idea, Kincaid should have shown why: The question is not if governments will go bad—as history attests—it is when. Today, when a corrupt regime turns against its people, they can flee to another country. But what happens when a world government becomes corrupt (assuming it were pure to start with, which is highly unlikely)? Where will the oppressed flee? Mars?

Also, the style of "Global Bondage" is a bit dry, and for this reviewer's taste relies a bit too heavily on "respected" mainstream sources such as the New York Times. On the one hand, this helps insulate Kincaid against the usual charge of "paranoid conspiracy theorist."

On the other hand, it keeps him from tapping alternative sources for the real dirt—much of which the Times does not deem "fit to print." The book ends up weaker than it could have been, and Kincaid's picture of the U.N. is actually mild compared to what he might have painted.



"Global Bondage: The U.N. Plot to Rule the World, Huntington House Publishers, Lafayette, LA 53788

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'Vampire Lesbians' a biting comedy

By Christine Lock
Staff Writer

Are you looking for something different? A little on the wild side? Check out "Vampire Lesbians of Sodom." This hilarious B-horror, campy comedy, filled with bawdy jokes and bad puns, is every bit as naughty and outrageous as its title.

The play opens with a naive village girl (Alexandra Billings) being offered as a sacrifice to the beast dwelling in a dark cave on the outskirts of Sodom and Gomorrah. The cave's mysterious inhabitant is the dreaded vampire Succubus (Honey West), also known as the "The Terror of the Twin Cities."

Centuries later, Succubus becomes the

great star of the silver screen, La Condessa, while the once naive village maiden is now an equally big star, Madeline Astarte. They are not only rivals as actresses but are also rivals in love as both have a penchant for young virgin blood.

More time passes and it is now the 1970s in flashy Las Vegas. Madeline Astarte is living under the name Madeline Andrews and practicing with her group of male Broadway rejects ("I'll just freak if I have to do that 'I Will Survive' medley one more time!"), while La Condessa is relegated to sweeping the floor. But for both of them to succeed, they might just have to join hands and sell themselves as one act. Unfortunately, putting aside their differences and their sexual fetishes isn't as easy as they thought it would be,

and before long, the fighting, biting, bitching and plotting hits a crescendo.

It is easy to see why the play has been billed "a hilarious B-horror comedy" as the laughs just keep getting bigger right from the start when the village girl rips the loin-cloth off a guardsman, leaving him naked. There isn't any blood, fangs or gore as it is more funny than scary. Kudos to Director Doug Hartzell, who keeps the momentum going throughout, leaving the audience in stitches as scene after scene of wicked humor unfolds.

But the stars of the show are undoubtedly West and Billings, who live up to their rave reviews in everything from the Reader to the Chicago Tribune. Billings, who made her debut in Chicago with "Vampire Lesbians of Sodom" in 1990, was a scream, thanks in part to her wide

range of expressions that would make Jim Carrey proud.

Not to be outdone was West, who has been playing Succubus since August 1995. She brought the house down with her rendition of Foreigner's "Cold as Ice" and her over-the-top Vegas routine.

The brain-child behind "Vampire Lesbians in Sodom" is the author of the play, Charles Busch, a Northwestern graduate who started his professional theater career in Chicago in the early 1980s. Busch founded Theater In Limbo in New York City, where he remains playwright-in-residence. He began the theater's run with "Lesbians," which is now one of the longest-running comedies in off-Broadway theater. But Busch is best known for his comic brilliance and this talent is perhaps best highlighted in "Vampire" where he pulls no punches.

"Vampire Lesbians of Sodom" is playing



Photos by Scott Stockwell

Above (left to right) Alexandra Billings and Honey West are currently starring in Charles Busch's comedy, "Vampire Lesbians of Sodom." At left, Alexandra Billings, star of the original Chicago

at the Theater Building at 1225 W. Belmont every Friday and Saturday at 7:30 p.m. and 9:30 p.m. and Sunday at 7 p.m. Tickets are \$10 for theatergoers under 21 and \$17.50 and \$20 for those 21 and over. Tickets are half-price for students over 21, who arrive an hour before the show. For ticket information, call (312) 327-5252.

For Shue, 'Leaving Las Vegas' is one-in-a-million role

By Ian Spelling
College Press Service

When "Leaving Las Vegas" opened, it did so to amazing reviews and dubious box office returns. Yet, the film hung on like a hangover, slowly drawing people into its dark romantic tale about Ben (Nicolas Cage), an alcoholic bent on drinking himself into the grave in Las Vegas, and Sera (Elisabeth Shue), a hooker on the Strip who loves Ben unconditionally - despite his death wish. Now, with several Golden Globes and critics' awards under its belt, and Oscar nominations for Shue, Cage and director Mike Figgis, "Leaving Las Vegas" is being dubbed a hit.

"The film's staying power hasn't shocked me because I always felt it was a film that definitely stayed with you and resonated," explains Shue. "I am surprised that so many people are going to see it now. I guess it took the reviews and the awards to get people into the theater. It's funny, because people you would never imagine would go are going Nmy in-laws, for instance."

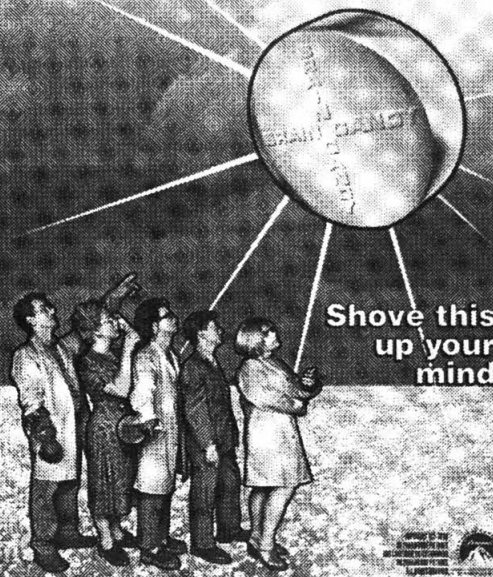
So what's the attraction? "I think it's the film's honesty that's touching people," says Shue. "It's the same with 'Dead Man Walking.' I was blown away by that film. I appreciate Leaving Las Vegas's honesty and toughness. I appreciated the love story between Ben and Sera. They experienced love, real love, and in any form love takes shape, if it's honest, it's beautiful to watch."

Prior to "Vegas," Shue was best known for the wholesome, girl-next-door characters she has played in such films as "The Karate Kid," "Cocktail," "Adventures in Babysitting" and "Back to the Future II & III." She admits to having harbored a few self-doubts about her ability to pull off a character as shaded and dramatic as Sera.

"I wouldn't be human if I didn't have doubts and fears when I started the film, but I knew what most people in the business didn't, which is I lived a very full life between "Karate Kid," "Cocktail" and now," she says, referring to the facts that she witnessed her brother William's death a few years ago, that she watched her brother Andrew skyrocket to virtually instant stardom on "Melrose Place," and that she got married just before shooting "Vegas." "Those years of real heavy experiences and working with an acting coach made me feel prepared and ready for Sera. I felt extremely connected to her vulnerability and to the damage she's gone through in her life, her need to feel love and love someone else. It's funny how people are so shocked and yet, for the people who know me, they feel they're finally seeing me on the screen."

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CANDY



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up your
mind



THE CHRONICLE

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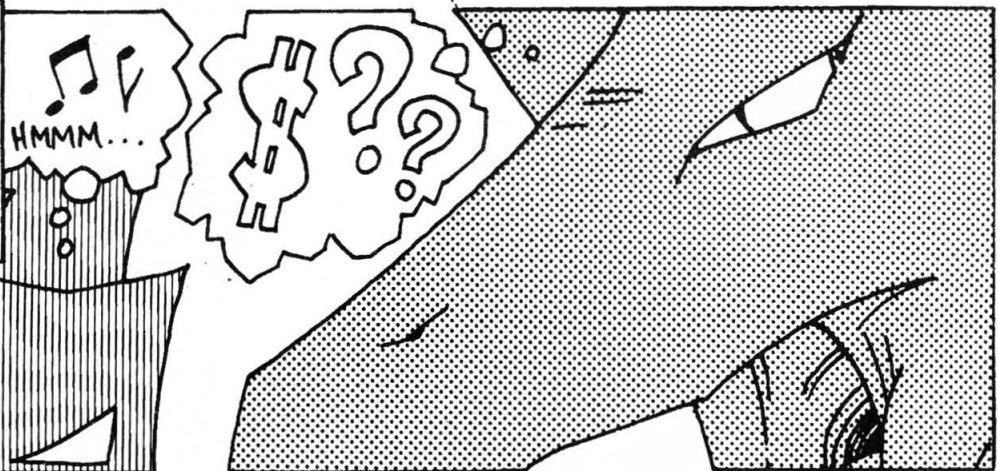
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STRAIN 3 réjouit BAGMAN le cœur brisé (A+)

ADD "... AND the SERPENT SAID UNTO the WOMAN, 'DON'T HATE ME BECAUSE I'M BEAUTIFUL...' " - GENESIS 3:25; "KISS ME YOU FOOL" - LEVITICUS 13:60

1 THERE'S THIS DUDE SITTING AT A BAR AS THREE NEW PATRONS ENTER. THE FIRST WALKS PAST THE BAR, INTO the BATHROOM AND TURNS ON the LIGHT...

WILL the BAGMAN'S FORTUNE BE ENOUGH to ASSUAGE the SEWER HORROR? OR DO WE SAY "HELLO!" TO A NEW MAIN CHARACTER NEXT WEEK?



2 the SECOND GUY WALKS PAST the BAR INTO the BATHROOM AND TURNS OFF the LIGHT...



3 the THIRD GUY WALKS PAST the BAR, TOWARDS the BATHROOM AND INTO the WALL...



4 the DUDE SITTING at the BAR LOOKS to the BARTENDER AND ASKS, "WHAT WAS THAT?!"

the BAGMAN SUDDENLY REMEMBERS the FAMILIAR SPIRITUAL HE LOVED AS A CHILD: "WHAT A GIANT SNAKE GONE DO WIT' A BIG OL' LUMPA CASH?" ...MUCH TO HIS CHAGRIN...



5 the BARTENDER SAYS, "OH, THOSE THREE? THOSE GUYS ARE MIMES; the FIRST ONE WANTS A LITE, the SECOND GUY WANTS A DARK, and the THIRD WANTS A BOCK!"

> BIGGER THAN the BEATLES! WHO, IF YOU MEMBE, WERE "BIGGER than JESUS!.." HOWEVER, HAD JOHN MEANT JESUS LIZARD, OR JESUS+the MARYCHAIN? HMMM... ("MEMBE"?!?)

Artists 'Exit' world of stereotypes

By Cristin Monti
Features Editor

Visualize a world where humans are blind to race, color, creed and sexual preference. A world where humans believe they all fit the same mold. A world where there are no gays, lesbians, straights, blacks, yellows or whites; there is only humankind. Fine Arts major Michael Wernik has this vision and is putting it into effect as the curator of this year's out art exhibition, "Exit."

In the past, the out art exhibition was limited to gay, lesbian and bisexual artists. This year, in keeping with Wernik's vision, the exhibition also includes work done by Columbia's non-gay students.

The title of the exhibition, "Exit," symbolizes the importance of being out, said Wernik, who is gay. "It's a play on the word and the idea of getting out," he said. "It is a subliminal way of saying, 'This is something that you have to do, if not for yourself, for the future generations of young people.'"

Wernik said that in order to become more visible, it is necessary to "extend that out" to both gay and non-gay communities by being more politically active and more active within the communities. "We opened the exhibit to non-gay students so that we wouldn't separate ourselves from anybody," said Wernik.

"Exit", which runs March 25 through April 11 at Columbia College's Hokin Gallery, 623 S. Wabash, features paintings, photography and mixed media works. An opening reception will be held March 28 from 6 p.m. to 8 p.m. and will include

a discussion with guest speakers Gershen Kaufman and Lev Raphael, co-authors of "Coming Out of Shame: Transforming Gay and Lesbian Lives;" performance art by Peter Carpenter and screenings of student films and videos.

The exhibition confronts social, political and religious issues. Students involved in the exhibition hope to send the message that one's sexual preference is a non-issue, and that students should spend more time thinking about social ailments than about the differences of others.

Fine Arts major Debbie Grant has several pieces in the exhibition. Her piece entitled "One Month Only," depicts African-American history, and positive and negative African-American issues.

"I decided to be in this exhibition because of the fact that it skated away from the gay issue," said Grant. "Being gay is just one side of me, there are many different facets of me. It helps people to accept each other for who they are when they see that others have the same value systems as they do."

Rachel Humphrey, also a Fine Arts major, built a three-dimensional structure for the exhibition based on personal and international symbolism about equality. Her artwork reflects the idea that people don't come into the world gay, lesbian or straight, they come into the world simply as human beings.

"You come into the world as who you are, and as you grow up you make the decisions and you become that person," Humphrey said. "It really doesn't make a difference what people become because we are still people regardless of who we love or who we hate."

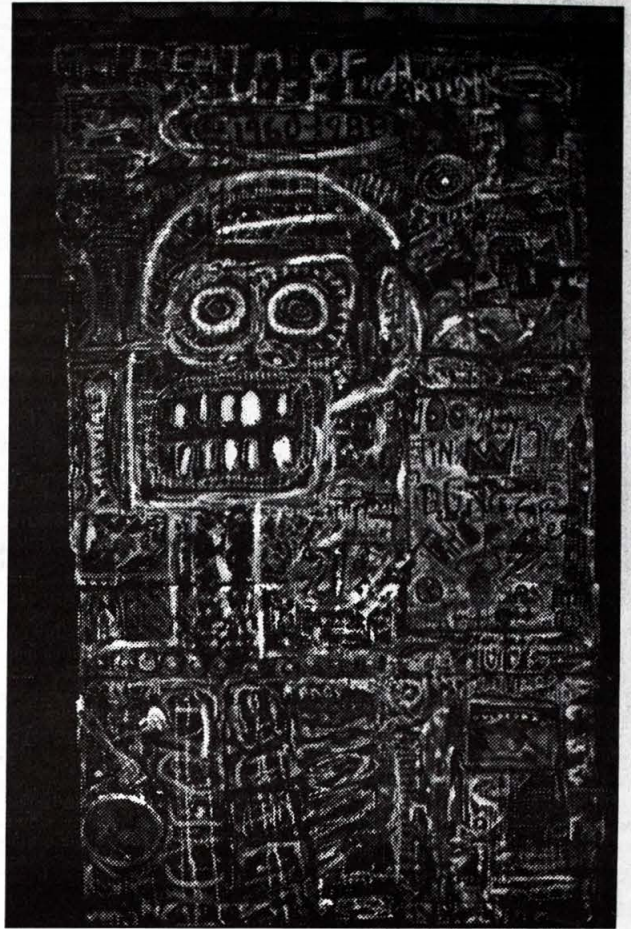


Photo by Jacqueline Hettman
A mixed media collage by Debbie Grant, one of the artists whose works will be shown in the Hokin Gallery's exhibition, "Exit," which runs March 25 through April 11.

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CERTAIN CONFUSION

by Brian Cattapan



E-MAIL: Certainco @ AOL.COM

Face Value

By Laura Stoecker

Who best represents an old boyfriend of yours, Dracula or Dr. Jeckle and Mr. Hyde?



Marina Anargyrou
Photography
Freshman

Dracula. He tried to drink my blood for four years. He didn't.



Lorene Wilson
Broadcast Journalism
Junior

Jeckle and Hyde. He changed like night and day--I use to call him the six-month man. Why? Because every six months he was in love. Seasonal guy!



Latoya Crayton
Journalism
Freshman

Jeckle and Hyde. One minute he was nice and sweet. The next minute he was evil, manipulative, and demanding.



Ericka Kallies
Graphic Design
Senior

Jeckle and Hyde. Because he always became two-faced.



Omara Herbert
English
Freshman

Jeckle and Hyde. He was always changing his mind.



Alexandra Cohen
Graphic Design
Senior

Jeckle and Hyde, because when he was with me he was great, but when he wasn't with me he was a cheating rat-bastard.