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Expression

The Magazine of Youth Communication
Chicago

NEW

June
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INSIDE

Reporter Scott Spilky profiles special arts programs at Curie, Metro and Chicago Vocational, just a small part of our Arts Supplement 1988. Coverage begins on Page 11.

Have you ever been called an 'oreo'? Did it make you angry? Managing Editor Roberta English takes an insightful look into black identity in America. Page 8.

Dave Ratzlow finishes off the year with Prince's new release "Lovesexy." Page 19.

Mayor Eugene Sawyer:

A New Expression Special Interview

On Another Strike

"I would work with the union and with the board."

On Teen Unemployment

"There has to be more of a commitment from the private sector and the public sector."

On Teen Pregnancy

"There's a pilot program out there at DuSable high school and for lack of having anything else, that works."



Photo by Dave Ratzlow

Student Press Bill Shot Down; Supporters Vow to Fight On

By Leslie Casimir

"We lost, they succeeded," said Representative Ellis Levin (D—Chicago). Levin was talking about a bill he had proposed designed to guarantee press and free expression rights for high school students. The "they" Levin was referring to were the members of the Illinois Association of School Boards who had vocally opposed his bill.

Levin's bill was an adaptation of a California law which has for years protected student expression in that state.

After the Supreme Court granted high school principals broader powers to control "student expression" in the landmark Hazelwood decision, one city principal decided to act on the ruling. George Schmidt, an English teacher at Amundsen, resigned as the school's newspaper advisor after the principal proposed a draft of guidelines which gave him the right to review the student's publication.

When Levin heard about this incident, which was covered in the February, 1988 edition of **New Expression**, he predicted that unnecessary censorship would occur if someone didn't properly define how far school administrators could go in restricting student expression.

"The Supreme Court has laid the guidelines that are adequate," said Jerry Glaub, the communications director at the Illinois Association of School Boards, explaining why his group was opposed to the bill.

Jeff Curie, who is the newspaper advisor at Oak Park High School, was a lobbyist in support

of obscene, libelous, slanderous or disruptive of the school's learning atmosphere.

"The educational experience is lost when you have censorship. We live in the United States—not the Soviet Union."

—Rep. Ellis Levin

of Levin. "The bill says important things that Hazelwood forgot," said Curie. "We can't overlook this. We have to set some guidelines (for principals)," he said. "This (censorship) is not educational, and possibly as time goes along, there might be a steady loss of student's free speech rights."

The key feature of "Bill 4019" is that the school newspaper advisor or journalism teacher will have final say of what does or does not run in a student publication, not the principal. Levin said his bill also mandated that if there were going to be any censorship, the "burden of proof" would go to the school. This means that the school would have to prove that the censored expression was

Both of these features were changed when other state representatives offered amendments to the bill. The amendments restored the right for the principal to look over the students' work and the school no longer carried the "burden of proof."

Oak Park's Curie noticed that the Illinois Association of School Boards had a large amount of people lobbying against the bill—all were adults. "They have a good lobbying position but our's was more of an individual effort," he said. "We didn't have much muscle behind our bill."

Levin remembers how enjoyable and educational it was to work on his school's yearbook staff. He is disappointed that students today have to have the

threat of censorship against them. "The educational experience is lost when you've got censorship," he said. "We live in the United States—not the Soviet Union," said Levin. He plans to propose the bill again.

"We're concerned that the greatest danger you (student journalists) have is the right to put in whatever you want," said Jerry Glaub. "They (student journalists) are not liable (when the school will be sued over uncensored material)," he said.

"But students don't want any restrictions," said Glaub. "They don't want anybody telling them what they can't write or do," he said. "But that's not what the real world is all about."

According to Glaub, that's why school officials have always been pretty "careful" about what goes in. "The principal might censor something that he thinks is obscene, and he might be wrong, but the school official should not wait to get a negative reaction on something," said Jerry Glaub. "It (censorship) is necessary."

Levin feels that student journalists should write about controversial topics even if they do get a negative response.

Mark Goodman, executive director of the Student Press Law Center in Washington, D.C., urges all students to be willing to support their free speech rights. "Be prepared to fight for it," he said.

Levin agreed that students who are concerned about their free expression should talk to their legislators.

Shooting Starts Detector Debate

By Cassandra Chew

Five New York high schools may be installing metal detectors in their schools next fall, and there has been some speculation about a similar move in Chicago high schools because of a recent shooting incident at Martin Luther King High School.

In that early May incident, an 18-year-old senior was not seriously injured when he was shot accidentally while walking over to two other students who were examining a handgun.

Despite that incident and other gun-related disturbances this year, Bob Saigh, press secretary of the Chicago Board of Education, says there are currently no plans to install metal detectors at any Chicago high school.

He explained why.

"For one reason there is a constitutional consideration, another is the lack of funds, and more than anything, metal detectors in school detracts from the learning environment and it is a violation of privacy," he said.

"The Board of Education already **2** **New Expression** JUNE, 1988

ready has an effective security program with the Chicago Police Force," he continued.

King's Principal Lynn St. James said that metal detectors would improve safety of the students and the faculty and she would support the installing of them.

"I have requested a metal detector for my school," she said. St. James said she was aware of the legal difficulties installing metal detectors might create.

She said it was up to the Board of Education to determine what its policy regarding detectors would be.

The large number of weapons being brought into New York's schools has led school authorities there to consider using metal detectors. According to New York board spokesperson Robert Terte, there were 1,495 instances when students were found in possession of weapons, and 1,606 assaults (situations when weapons were used) during the 1986-87 school year.

"Weapons include box cutters, studded leather wrist bands, brass knuckles, guns, knives,

and sawed-off baseball bats," he said.

According to Terte, these weapons are not necessarily used inside the schools. "The students may carry these weapons in order to protect themselves on the way to school," he said.

"There were a small number of serious incidents and most of them were where the students were showing off," he said.

Terte said Richard Green, chancellor of NYC schools, felt that installing metal detectors was a last resort, but he said Green would not rule out anything for safety.

Along with having metal detectors, Terte said that there would have to be better door securities at the schools.

"At schools there are 30 to 40 entrances. There would have to be metal detectors at all entrances," he said.

According to Terte, the New York City Council is considering mandating that all NYC high schools install metal detectors.

"I hope it will not go that far. It

gives the school an atmosphere of a prison or an armed camp. It also gives the students a bad message," he said.

"It is not a good idea to have them at every school," he said.

Another problem Terte saw in the installation of metal detectors was that items such as jewelry, radios and keys would set off the alarm. Terte was also concerned about how much time it would take each morning for all the students to go through the metal detectors.

According to NYC board spokesperson Gloria Lesser, there has been "some noise from groups about invasion of privacy, but parents have recognized (metal detectors) as a necessary evil."

"If someone wanted to bring a weapon to school bad enough he would find other ways," he said.

Lesser also said the NYC board is "just in the talking stage of this."

"We have not discussed the type of metal detector and...we are not sure of where the funds will come from," she said

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Newsbriefs

Increase in 'New' Gonorrhea Reports

By Cassandra Chew

A new strain of gonorrhea that cannot be cured by penicillin is again on the rise. According to a spokesperson from the Department of Health, the number of "PPNG" (Pencillinase-Producing-Neisseria-Gonorrhea) cases from January to March has gone up 292 percent compared to the number of cases during the same period last year. In 1987,

there were 49 cases. This year there were 143 cases.

Earlier this year, New Expression reported that in some South Side neighborhoods the spread of the disease had reached epidemic proportions.

According to a spokesperson from the Board of Health, the increases are still appearing mostly among heterosexuals on the South and Southwest sides of the city.

Victims of PPNG can be cured with Ceftriaxone, an oral antibiotic. According to the Board of Health, Ceftriaxone is administered in the same manner as penicillin. The patient takes the medicine for a certain number of days and then returns to the clinic for a check up.

The symptoms for PPNG are the same for all types of gonorrhea. According to the Board of

Health, it is usually easier for a male to determine whether he has the disease because he has visible signs like sores or discharges from the penis. However, the symptoms for women can go undetected.

According to another spokesperson from the Board of Health, the number of cases of all sexually-transmitted diseases increases in the summer.

The spokesperson also said that PPNG as well as any other type of gonorrhea can be caught more than once.

Free testing will be held at several venereal disease clinics. They include the clinics at 1306 S. Michigan, 100 N. Central, 2861 N. Clark and 641 W. 63rd.

For more information contact Dr. Lonnie C. Edwards or Collins Love at 435-5400.

Ringwald Denounces Teen Parenthood

By Alison McKenzie

In reaction to criticism of her newly released movie, "For Keeps," Molly Ringwald recently taped a radio public service announcement concerning the movie's unrealistic view of teen pregnancy.

The movie, in which Ringwald played a pregnant teen who decides to keep her baby and marry her boyfriend, angered Parents

Too Soon, an Illinois state advocacy agency working to discourage teen pregnancy. The group denounced the movie for its inaccurate portrayal of teen pregnancy.

Jermaine Auderson, campaign director at the YWCA Young Parents Program, said the movie did not accurately depict many of the issues faced by teen parents. "Basically the question came up that she (Ringwald) was glorify-

ing teen pregnancy.

"They weren't really showing a realistic view. It was a Hollywood version." She said that Ringwald's message will alert teenagers that the movie shows an inaccurate view of teen pregnancy.

Ringwald's commitment to the public service announcement was made in reaction to the attack on the film by Parents Too Soon and is presently airing on

radio stations all over the country, according to Susan Silk, media relations coordinator for Parents Too Soon.

Silk said the radio announcements will be helpful because they will send a message to teenagers from someone they admire and respect about the disadvan-

tages of teen pregnancy.

"It's really tough being a teenager, and it's silly trying to be a parent too," she said.

"Every little bit helps. We try to reach teens through the media they listen to and that includes radio."

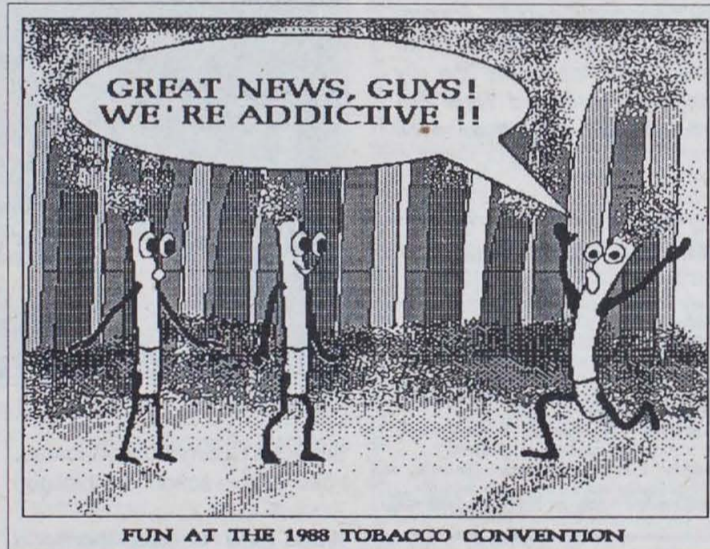
U.S. Surgeon General Calls Nicotine an Addictive Drug

By Elvia Rodriguez

Stop! Before you even think about lighting up that cigarette, think about this: nicotine has been named an addictive drug.

That's right, U.S. Surgeon General, C. Everett Koop, in a report due out soon, has put nicotine in the same category as heroin and cocaine—all addictive drugs. That means that their use can lead to a physical dependency.

And while many government officials have been saying for years that nicotine is addictive this is the first time that a federal official with as high a rank as Surgeon General has declared nicotine addictive. It is unknown right now what action will be



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taken after the report comes out, but it is expected that cigarette

Illustration by Phat Chung distribution will be affected the most.

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Sawyer Speaks...

By Adolfo Mendez and Sonya Young

When Eugene Sawyer was elected Mayor of Chicago following the death of Harold Washington, he became the focus of a controversy which has not diminished over the short six months of his Mayoralty. Sawyer became Mayor, some opponents say, only through the support of the alderman who had been most resistant to Washington's reform efforts.

The press has openly questioned the propriety of a \$30,000 "finder's fee" in a real estate loan which he accepted as an alderman. Sawyer's most recent brush with the press and public opinion has been the Steven Cokely affair.

The scheduled 1989 Mayoral

race will determine whether Eugene Sawyer will remain Chicago's Mayor, or merely become a footnote in the city's political history. Sawyer might turn out to be one of Chicago's least understood political figures, but he did agree to sit and talk with **New Expression** reporters in April to provide some insight for Chicago's youth into the man who is now their Mayor.

The interview was conducted before ex-mayoral aide Cokely became the center of a storm of criticism for making anti-Semitic remarks. At that time Sawyer told **New Expression** that Chicago's "racial problems are beginning to go away." Cokely was fired by the Mayor after comments he made describing a "Jewish Conspiracy" to rule the world and accusing Jewish doctors of in-

jecting the AIDS virus into black children were made public.

Ironically, in light of his delay in removing Cokely, the Mayor told **New Expression**, "It's not even easy sometimes to get rid of a city employee." He was referring to the difficulty of removing incompetent teachers.

New Expression also asked the Mayor for his thoughts on the Chicago school system, described by U.S. Secretary of Education William Bennett as the "worst in the nation." The comment caused much outrage from school officials and community groups.

Sawyer also discussed some of the proposals his Education Summit has drafted in our interview. Most recently, however, state lawmakers, tired of waiting for proposals from the Summit, have developed their own agenda for school reform.

We talked to the Mayor about his predecessor, the late Harold Washington. Washington claimed to be an advocate for youth input in city government, and Sawyer claims to be one, too. In fact, the Mayor said he has met with the Youth Coordinating Committee (YCC) to discuss city's agenda for youth. According to city officials, the YCC consists of nine teenagers (the city has never provided **New Expression** with more than seven

names of teen participants on the council), and Sawyer said three of them gave him oral reports on some problems facing Chicago's teens. The Mayor expressed disappointment with the teens because none of them addressed the issue of teenage pregnancy.

Finally, we asked the Mayor if he would consider stepping aside for Alderman Tim Evans during 1989 mayoral election, if not doing so would allow a third, white candidate to become elected. Sawyer, who, until this question was asked, seemed fairly relaxed in our interview, answered no.

Mayor Sawyer, what high school did you go to?


I went to Hale County Training

the resources to go to pre-med school.

I taught school for a year in the south than I came to Chicago and started working and, uh, a relative of mine was involved in politics and he introduced me to it. I enjoyed the activity, and, as a result, got tied into politics and learned to really love it because I love peoples (sic).

What do you think of the late Mayor Washington's role in the teachers' strike?

Well, you know, I think that the Mayor did exactly, I guess, what I would do, you know. Let the union and the board negotiate and work through the issues. Make himself there to serve as a mediator if you can, make the offices available to them, but not



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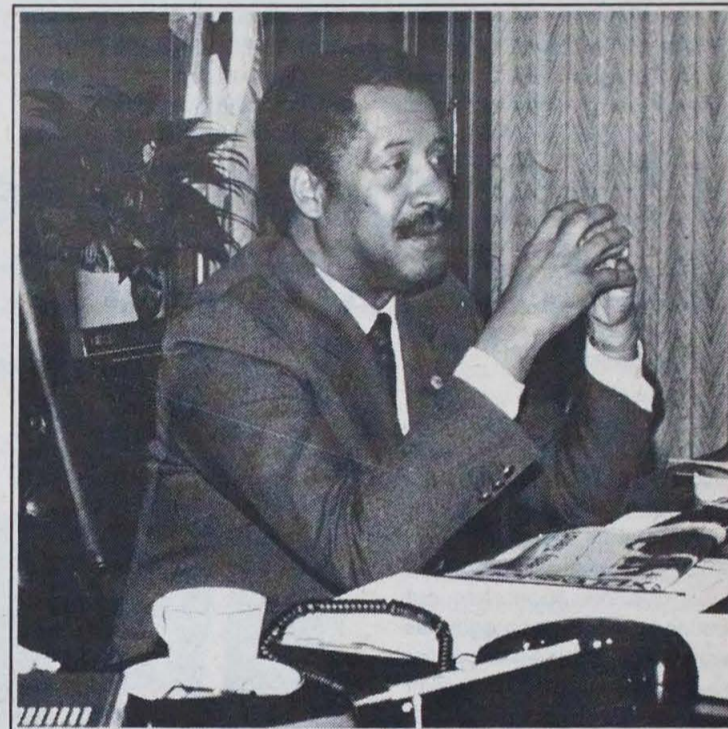


Photo by Dave Ratzlow

School in Greensbury, Alabama. I didn't go to school in Chicago.

What kind of neighborhood did you grow up in?

Well, it was a residential area. I was born and raised in the South and as you're aware, it was during that period of time that you did have some racist segregation. But the funny part of it is I lived in a neighborhood where whites lived on three corners and we lived on the other.

There wasn't really a lot of segregation like we have here. Whites and blacks did live in some general areas together. But we didn't go to the same schools, we didn't eat in the same restaurants, couldn't sit in the theaters where they sat. That was in the 50's, late 40's and early 50's, when I was in high school.

Why did you choose politics as your career?

Well, it was really not a career that I initially chose. When I went to college I took a pre-med course with the idea of going into medicine. My dad was a mortician and I didn't want to adopt that profession (laughs) so I thought I'd choose something else. So I went to college and completed a pre-med course and, uh, at the time I didn't have

to really, directly to change direction...offer things you don't really have.


As the Mayor indicated many times, he didn't have the money to resolve the strike. While he was committed to generate additional dollars and work with the legislature...we didn't have it (the money) in the city. I think that was the best role to play rather than to get directly into it when he couldn't resolve the problem, he didn't have the answers at hand.

What would be your strategy in case of another strike?

Well, first of all, let's hope we never have one.

I would do the same thing, I would work with the union and with the board, make my office available, make myself available to them. While we don't have the dollars to resolve the strike we do have the power to lobby with other legislatures in Springfield and to all the state senators and state reps and with the Governor to try and resolve it.

And to talk with the Union and see if we can get them to, uh, sometimes pair down on the wage request, pair down on those things that cost too much, to reach some kind of solution to the problem if a strike does occur.



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According to George Munoz, formerly the Board of Education President, of 24,000 teachers, none were dismissed for incompetence. Do you think, in light of this fact, that CTU has too much power?

Well, in a system this size, you're gonna have some people who might not meet certain standards while you do encourage them during the process of their employment to make every effort to improve themselves. Some people will take advantage of the opportunity. I guess, maybe the union ought to have some type of a system where they encourage or maybe even sort of push or nudge people that are going to take advantage of opportunities to improve their competency.

But, uh, I don't know. Union contracts are difficult. They tend to, uh, at all times protect their employees—those members, that is—of the union and that's right. I mean, they should do that, that's what they're there for. But at the same time I think there is a responsibility to the students, to the kids to teachers. They ought

I'm not sure I understand you clearly. Are you saying that the CTU does have too much control?

Well, they've got a lot of control, yes. I'm not saying they have too much, and I'm not saying they're unreasonable. They're reasonable people. You can talk to them.

You're not in favor of competency exams which would evaluate, in part, the teacher's performance?

It's my understanding that initially when they come in they are tested. There is a school, uh, uh, there's a committee in the Board of Education, the Board of Examiners, where they do give teachers an examination.

And these teachers are college graduates and they expect (them) to have a certain level of competency, and I would expect them to meet it. I don't think that the Board of Examiners would arbitrarily pass a teacher who didn't meet standards. I'm sure that they meet the Board's standards.

tremendous amount. I'm not sure of the exact percentage in Chicago, but there's been a tremendous reduction in federal funding here. Rather than being part of the solution I think they're part of the problem.

Given the circumstances, what do you plan to do immediately about the Chicago school system?

As you're aware, we've just finished the Summit process. They're winding up their work now. We have some ideas as to the direction we want to go.... We're moving to Springfield now with the whole reform package to hopefully deal with many areas of the system, some changes. For instance, we're asking for performance contracts for the superintendent and principals. We ought to look at some type of performance standard for teachers, too.

They're suggesting more parental involvement with the local school bodies. Giving parents some authority over the hiring and firing of principals. We're certainly suggesting that they have some authority over the fir-

ing or some influence over it and some input over hiring, but, uh, I think the hiring ought to really be at the level of the general superintendent since he works with the principals. We're suggesting that the board have some change in it's structure, that the terms be short, that the dollars follow the students rather than have it divided (among) the whole system in many cases where they aren't needed. Those are just some of the reform areas. They aren't all of them that we will be talking about.

We're going to the State Legislature to try and get these packages approved. We suggest that they cut the bureaucracy, too. We think that the bureaucracy is too heavy, a little bit bloated at 39th street. Whatever cuts are made there are transferred to the local schools rather than to absorb them in another roll of bureaucracy.

Business leaders often complain that Chicago youth are unemployable because of the education they've received. If that's the case, how can high school students find jobs?

There is a plan now that the city has in connection with the business community called "Hire the Future." What they do there is prepare youngsters for employment and to go through an application process, how to dress for a potential employer. But I think that there has to be more of a commitment from the private sector and the public sector that we, number one, do a better job of training our youngsters.

The school system could, in fact, set up a system where they teach you how to apply for a job. To some extent the private sector has validity in its statements that many kids are not prepared to seek jobs. But we can't just say you're not prepared and not do anything to help you. It's our responsibility to try and reach out and help you.

Hypothetically speaking, if more money does not come in from Washington or Springfield, what do you plan to do?

Well, number one, you're gonna have to make better use of the resources that you have. We have lean budgets now. We don't

(Continued on next Page)

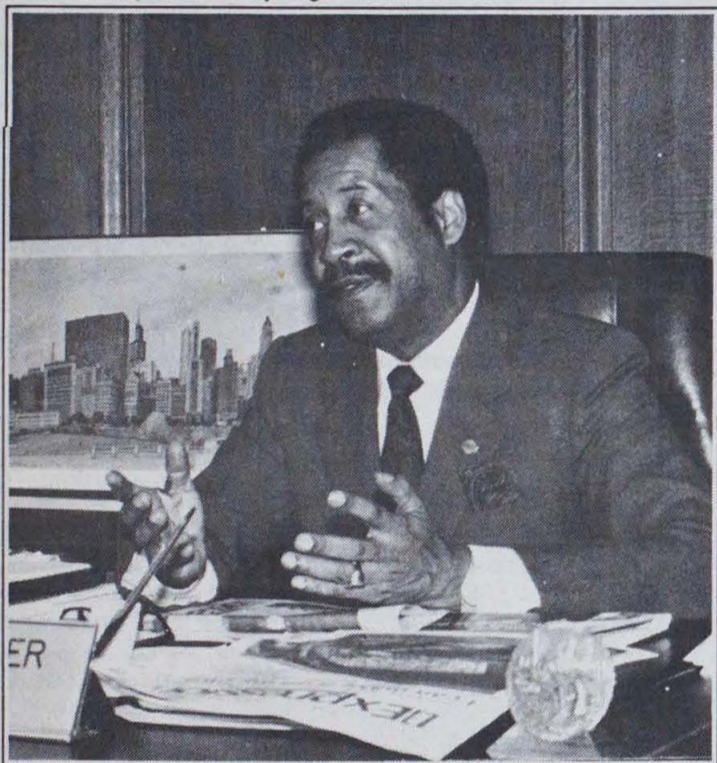


Photo by Dave Ratzlow

to want the best teachers they can find. And they ought to encourage those members of the union to better themselves not only to increase their competency but to move to another level; to go out for advanced degrees because whenever they improve themselves, certainly they can bring what, you know, whatever improvements they made on themselves back to the students in the classroom and translate it back to you, so, uh, while they do, uh—it's difficult to get rid of a teacher.

Just as it is in the federal government, it's difficult to get rid of a federal employee. It's not even easy sometimes to get rid of a city employee. One of the reasons, you have to give them due process, the law requires that. And they have to have a hearing to, uh, to advance their side of the story so, um, I think some system could be worked out where, uh, and I'm not suggesting that we do what they do in Texas, where they have the competency test, we ought to really make sure that we get the best and that's the bottom line with me, that we have the best in the schools—the best teachers, all of the best supplies, the best of everything. The union is not going to have the same commitment. You're just gonna have...you know, you have some bad policemen in a large police force, the same is true in the school system.

That's when they are prospective teachers. After they're established teachers, should they be required to take competency exams?

I'm not suggesting that they take competency exams, but I would suggest that at some point there maybe ought to be a type of, uh, uh, they ought to really go and advance themselves. They ought to really not be satisfied with just what they have...and be satisfied with a certain level of competency in the field or profession that they're in, that they ought to really seek advanced degrees. They ought to be encouraged to take refresher courses to keep up with modern techniques, modern methods of teaching rather than just stagnate themselves, but pursue some form of training.

Do you agree with U.S. Secretary of Education William Bennett's assessment that the Chicago public schools are the worst in the nation?

No. I really don't...(citing this year's win by Whitney Young in the Academic Bowl) shows that the Chicago system is not as bad or nearly as bad as Mr. Williams (sic) suggests. In fact, I would suggest that they're (the federal government) part of the problem due to the fact they've reduced funding to public education by a

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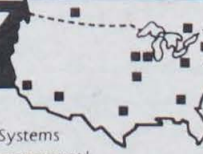
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(Continued from previous page) have the amount of money flowing in the budget like we used to. So it's gonna mean that we're going to have to make better use of the dollars that we have first before we even anticipate or ask for any more money. But I do think with some strong lobbying efforts we can sue...there has to be made a stronger commitment to education than has been made by the Reagan administration. (We can) use the next few months prior to the election to lobby those individuals who are running for president...direct all the dollars we have to, uh, maybe change some priorities from defense to education. Rather than putting up so much money and blowing it up in the atmosphere we should transfer some of that money to the school system in this country because if we don't, then we're going to find ourselves at a point in this country where we're going to lose the international stature that we have. And our system will be just dragging behind many other countries. We're already low on the totem pole now in the United

States when we compare ourselves to Japan, so we must do a better job. It means we're just going to have to allocate the...dollars to do it.

When New Expression interviewed the late Mayor Harold Washington, he said, "I think students should be involved in the whole panorama of government." Do you share his view?

There's no doubt about that. That's where I started in government. As a young Democrat. Working in politics, learning government, learning it's structure. Found out how it worked for me and how it worked against me. Because, you know, when you're born, you're gonna have to deal with the politicians by getting a birth certificate. And when you die, you deal with the politicians by getting a death certificate.

So you're whole life has you tied to politics in some way. And I think in order for it to go in the direction you think it out to go into as a young person, who has fresh ideas and wants to see things happen in government for

the betterment of not only yourself but for many other people; for the city, for the country. But you ought to be involved at every level of government. Your input ought to be there...at all times. Your views ought to be heard.

I even questioned people when they started the Education Summit. Where are the young people? I think the youngsters should be involved in the Summit. This is the school system that educates you and you have some ideas as to how you want it done. And if nobody listens to you, then we won't really know. It can't always be, 'Don't do as I do, do as I say.'

Are you satisfied with the performance of your Youth Coordinating Committee, which is supposed to consist of nine teenagers?

I met with that group about a month and a half ago. They have some real exciting plans and I think they're on a course to make sure we make some progress in terms of the relationships between adults and our young people.

They've got a youth fair, they got a few activities at Navy Pier this summer. But I'm pretty well satisfied with the direction that they're going. Teenage pregnancy—which is a real concern of mine—we're hoping, if at all possible, to eliminate that, I know we can't, but certainly we ought to make an aggressive effort to try and reduce it. It's happened too much in our system.

The issue of drugs, they address in that group is also a concern of ours. They're addressing all these issues. And the meeting I met with them I discussed all these issues they've been addressing with the various committees that they have.

Did you meet with any teens in that meeting?

Yes, there were several of them there. Three of them gave reports.

What did you think of their reports?

Well, the reports were excellent. They were well thought out.

What were some of the issues that they had addressed?

They dealt with, let me see. Now one dealt with the issue of drugs, if I'm not mistaken. They did not deal with the question of teenage pregnancy, which I was really concerned about. But the whole advisory counsel, who also gave reports, dealt with that issue.

What do you think should be done about the issue of teen pregnancy?

That's a difficult issue. There's a pilot program out there at Du Sable high school and for lack of having anything else, that works. It has worked. That is, giving the girls birth control pills. I'm not subscribing to that, saying that it is the answer to the problem. But right now it's the only solution that's there.

I think there ought to be a greater discussion of teenagers and their sexual activities. They ought to be discussed, and the perils of it explained, what can happen. It's very difficult to say you should abstain because I know...I was young, too. And those type of things you look forward to, I guess, as you grow into adulthood.

But there are things that can happen to you in that process that causes you to chart the course of your life. So sometimes you might have to abstain until you're at a point when you are able to deal with sex as an adult rather than as a teenager. But it's a difficult and touchy issue.

It's hard to get that message across to teens.

It is difficult. You know, I explained to a minister that the church hasn't done a good job there. They just seem to look away from the issue. But it's something that they have to address because we just can't keep having babies having babies. It doesn't do anything to advance society. What we suggest is that you first prepare yourselves, and then prepare yourselves for parenthood.

What do you think is the public perception of you?

One thing I can't do is I can't change me. I'm softspoken. I've been that way all my life. If I were

to change I think I'd probably wouldn't be the same person. It'd be out of character for me. I'd rather remain in character; be the person that I am....Soft spoken, quiet. Non-combative. That's me, though. At the age of 53 it'd be a little bit hard for me to change.

How do you view yourself politically?

I have been mostly liberal in my views. Fiscally, I guess I'm a little bit conservative. Don't like to waste money, though I like to spend it. We don't like to waste it. We like to advocate that (we) make sure we run a good, clean city, free of corruption.

Is Chicago still the kind of town you'd want to grow up in, or has poverty, politics, and declining employment made it a place where you can't be properly nurtured?

While I wasn't born and raised here, the city has changed considerably. Racial problems are beginning to go away. They've diminished quite a bit. Gangs are not as strong as they used to be. And we hope that our young people will drift away from those type of activities and "gang-up" to study, "gang-up" for wholesome activities, and not "gang-up" in those activities that are not conducive to being good citizens.

Job opportunities are not what they used to be because of the loss of some manufacturing jobs. We're working harder to bring those type of jobs back. But I do think the city is a great place to grow up in. Chicago is an excellent city. It's grown tremendously, the Loop is bustling.

Do you think your and Alderman Tim Evan's candidacy for Mayor will split the black vote and allow a third, white candidate to win? If so, would you consider stepping aside for Evans?

Well, first of all, why should I step aside? Why should he run? I'm sitting here, he's not. I don't think that the black community will ever again allow itself to be trapped in a trick of that type. We're too sophisticated now. We expect to work through it ourselves as a community and to present what we feel is the person who can win. I think that will be done, that will happen.

You don't think he (Evans) should even bother running?

I think that were Tim sitting here, I would be supporting him. If he had been elected mayor, I would support him. I would not be making any effort to run at all. I'd be supporting him.

But does that also mean that you're saying he should be supporting you?

Well, we're both black. Both of us are black. I'm not fighting him. I welcome his cooperation, I welcome his help. This is a big city.

Do you think the Sudac affair has made it impossible for you to be elected?

No. I've given all the facts in that situation that I'm aware of. I've reported it as required to on my income taxes. There wasn't anything that was illegal, immoral or fattening (laughs).

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Feature Story

'Oreo' Stereotyping Creates Black Identity Crisis

By Roberta English

Muzette Brown is not the average senior at Von Steuben High School. Her GPA is 4.0, she ranks 18th in her class, and she has been accepted at Cornell University. It sounds like Brown shouldn't have a care in the world, but she is troubled by a unique problem that can make life difficult for many students.

Her problem? She's black and isn't accepted by some other black students in school. "They call me an 'oreo' (a black person who is perceived by other blacks to act "white") because I have white friends and achieve like (many) white people do," she said.

New Expression interviewed students at integrated schools on Chicago's North and South sides. Many described similar problems at their schools where students use words like "oreo" and "wannabee" to classify blacks who excel in school and have friends who are not black.

"The terms 'oreo' and 'wannabee' stem from our history in America, where for the most part being black has had a negative

connotation," said Charles E. Smith Ph.D., director of psychology of Milieu Programs at a community mental health center.

As a result, many students who do excel in school feel pressured by their counterparts to stay within the community and not

associate with other races or to excel. "Last year they (other black students) were spreading a rumor that I was prejudiced against blacks because I'm academic and I have a white boyfriend," said Kennetha Petties, a junior at Senn High School.

"Many blacks feel their people should work on their spirituality and culture (religion and family) instead of learning 'technicalities' because whites have used technology to oppress our people," said Samella Abdullah, Ph.D., a psychologist. When blacks become more involved at the professional level of America's competitive society, it is sometimes perceived by other blacks as supportive of the society which has oppressed them, she said.

"A preacher will tell you that 'an education doesn't mean nothin' until you get salvation,'" said Stephan Anderson, a graduate of Shepard High School.

"Some black people feel that if they are accepted by whites, they can go further in life," said Michelle Linders (not her real name), a senior at Notre Dame. "I don't understand why they want to be white after the Civil Rights Movement. What's so wrong with being black?"

Anderson suggested that it is foolish for blacks to think they can be more acceptable to whites by "acting white." He said white students were more likely

to laugh at such behavior.

One Senn senior said he was not "acting white" by being different from other blacks. "If you're different, then you are challenging the group," said Alex Barron. "Most people don't feel comfortable (with difference) so they hide behind a facade where you're cool if you wear Filas, Adidas, Gucci, etc," he said, explaining why other blacks accuse him of being an "oreo."

Maugarite Martin, a junior at Senn, said, "Most academic people hang around themselves—black or not."

Anderson doesn't think being smart is a reason to hang around white people. "Blacks shouldn't associate with whites even if they are smart. White people are very individualistic and dogmatic and that spirit rubs off."

Faced by such hostility to familiarity with whites, black students who are comfortable with white friends sometimes mold their behavior to fit their "audience."

"When I was little I was the only black girl at my school, so I talked like the white kids in my class. When I was with my cousins I

(Continued on next Page)



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would try to talk 'black.' It was funny," said Brown.

According to Smith, the problem between achievement oriented blacks and non-achievement oriented is their association of being smart with being white. "Achieving (being smart) is seen as negative in the black community because of black's experience (of racism) in (success-oriented) white America."

"Some African-Americans have the nurturing at home that they need and racism in schools goes over their heads or they ignore it," said Abdullah. "Other African-Americans whose parent(s) may work and are under a lot of stress (from poverty, or racism) don't get a lot of nurturing. They cannot overlook racism and they concentrate on it, making them unable to perform in class."

For these people, according to Abdullah, "success" is not even an option, and they resent higher achieving blacks. They don't blame their mothers because they couldn't provide them with motivation or themselves for not taking the initiative; they blame those who do excel.

At Von Steuben, a group of students (black, white, mulatto, and Indian) have joined together to combat the hostility their friendship generates. They call themselves the "Oreo Club."

"It started off with just me and a friend (a white male) going down the hall screaming, 'Oreo love.' Now we have 20 people," said Stephanette Brown, a black junior at Von Steuben.

"I'm just telling them (blacks) it doesn't bother me when they call me oreo. I don't go home and

cry...I came to Von Steuben to get an outlook on other races besides my own and learn how to deal with them."

According to Smith, this form of club may have negative effects upon the individuals who join it. "This type of group is indicative of ethnic identity confusion. Often-times sarcasm and satire reflect some real and underlying feelings of the individual."

The problem among blacks, according to Smith, is succeeding and maintaining their "blackness" while achieving. "...Being bright is not (necessarily) being white," said Smith.

Some blacks, however, remain suspicious of academically driven fellow blacks, and of American education in general. "A white college changes a black person," said Anderson, "It makes them turn against their culture and hate where they come from."

As a result of the kind of hostility that is indicated by Anderson's beliefs, many academically inclined blacks, who would likely attend a "white" college, are left feeling outcast and rejected—not only by many whites, but by blacks as well.

"I'm caught in the middle. I'm being called white by blacks, and white people look down on me because I'm black," said Brown. "I get no support either way."

"At some point folks have to draw a line between what others say and how you are going to deal with them," said Smith. "There is potential for a stressful situation."

"Sometimes I get defensive (about being called 'oreo'), but usually I'm not," said Brown,

"They don't matter! I know what I am and what is important to me. They take their education for granted."

"Oreos' make other blacks feel belittled," said Anderson, "They should try to encourage others to be as good as they (can be), not act superior."

Blacks not only are divided sometimes by education and class, but by the tone of their skin, as was pointed out by Spike Lee's recent film "School Daze." Darker skinned blacks often accuse lighter skinned blacks of trying to be white.

Most people believe this tension between blacks starts in the home. According to many black psychologists, its roots grow deeper than just the home or school, but reach into the structure of American society. "(Black people) have been systematically socialized to hate (themselves) and worship (their) oppressors," said Abdullah.

"When I was in grammar school I used to be called 'white girl' because I had fair skin," said Karen Nickerson, a senior at Notre Dame. "I didn't know what I had done. I cried lots of times because I thought it was me. I tried so hard to be accepted by other blacks."

According to teens interviewed by **New Expression**, being called an "oreo" may have little to do with being a black student who is academically superior to other blacks, but may reflect more a black student's behavior to other blacks.

Notre Dame's Linders said, "They look down on other blacks. They want you to know that they can talk to white people....They

often talk louder when they are with whites."

According to Abdullah, European culture, a great influence on American society, focuses on personal success, while African culture directs itself to the achievement of the community as a whole. These contradictory cultural influences creates a dilemma for contemporary blacks, one that remains unresolved for many.

"In today's African-American society, we classify ourselves on how close to white we are," said Abdullah. She stressed African-Americans are not to blame for their "self-hatred." It is something that was "branded" into them during slavery.

This self-hatred is sometimes manifested in what sociologists call "black on black crime" and "black on black hate." "When the uneducated and unemployed black male decides to go rob someone, he doesn't rob the people who put him where he is, he robs (other blacks)," said Abdullah.

Breaking that cycle of self-hate and assault can be achieved in several ways. "There should be efforts to enhance racial pride in the schools, such as curriculum in Black History for students of all races," said Smith. "Blacks need to know that it is OK to achieve the mainstream American dream...without losing touch with one's roots."

Smith also recommends that blacks become "bilingual," that they not only learn to speak standard American English as well as

"Ghettoese." According to Smith, assertive expressions in Ghettoese and in English are different.

"Blacks should be proficient at both and know when it is appropriate to use either one."

"No way! That's so ridiculous. It's not beneficial for them (black students) to know it (Ghettoese) at all. It is degrading," said Brown, "when you speak proper English, your intelligence comes through."

"It's one thing to talk proper, and another to talk 'white'," countered Linders.

Whether this problem can be solved by education or evolution is not yet clear, but all those interviewed by **New Expression** agree that something needs to be done. "It should be known that we are all the same. In any group you have smarter people. We need to pull together instead of wearing each other down," said Stephanette Brown.

According to Abdullah, white society has created standards of beauty and social protocol more oriented to whites, creating a sense of inadequacy in some blacks. Some may manifest that feeling by attacking both those who try too hard to assimilate and those who refuse to try at all.

Describing a process which must be changed, Abdullah said, "The European-American doesn't have to destroy us anymore because they have our minds and we destroy ourselves."

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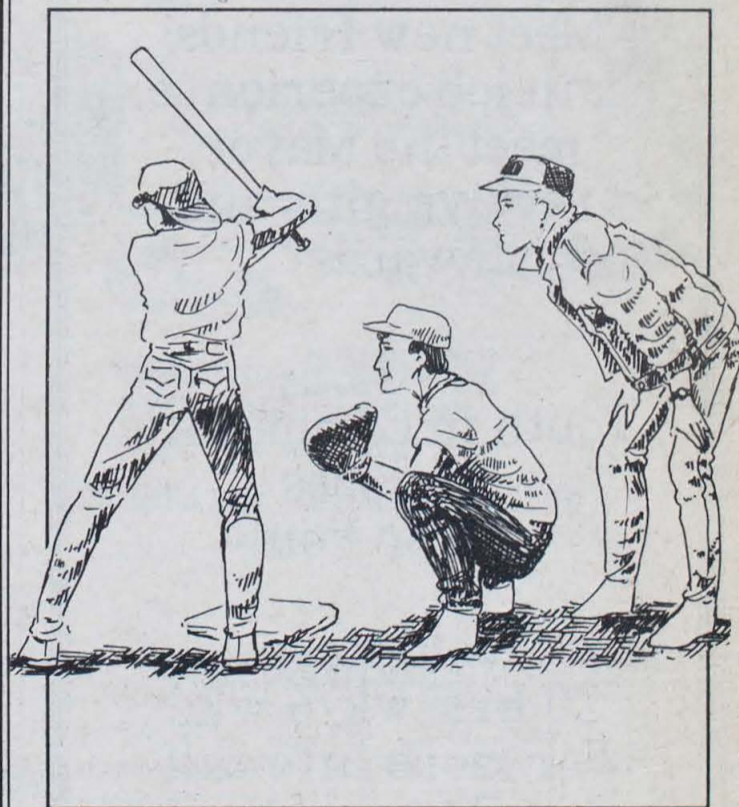
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Arts Supplement 1988

Despite Complaints, 'Good Future' Cited for Arts

By Sonya Young

Madalyn Ward enthusiastically explained her transmatrics class at Metro. "Our teacher asks us to 'feel like a blue' or 'act like an animal,' to get ideas for our art.

Sometimes we even get to go outside in the parking lot and act like birds. It's a lot of fun. My teachers are also very helpful. They let you go with your emotions and do what you want."

Transmatrics, "the art of

change," helps students "change their ordinary attitudes towards life," says Madalyn's teacher, Dell Yarnell. It is one example of the arts programming available at Metro.

Although Metro's programs are

not have had any training in dance."

Another problem arises in the area of drama. Steele explained that many so-called drama classes are taught by people trained as English teachers who

and an arts program, the arts program loses out. The state does not have a real commitment to arts or vocational education."

All of that is changing, though, according to Robert Johnson, director of the Bureau of Art. "The state has mandated art in high schools and elementary schools. They are also taking over certification of teachers and proposing certain goals.

"Students at every age level will learn about (different) periods of art, printmaking, and sculpture. Music is also included in the mandate. Even though the budget is small, what is happening is good."

Johnson also admits that the "budget should be improved." "More money would provide a teacher with the materials to work in clay and printmaking. We can't do it if we don't have the supplies."

However, Wells' Peterson wonders if "perhaps the legislature is looking for a diploma at the cheapest cost."

"They want a child to be ready for college, but they are talking about subjects that are less expensive," he said.

Lack of strong financing, however, was not the problem of most concern to the students who responded to **New Expression's** survey. They listed the need to separate students who are really interested in art from the ones who are just taking an art class to fulfill a requirement as their top priority if they could change anything in their school's arts programming.

"Some students only take art because they have to," said Madalyn from Metro. "Sometimes the teacher says we can't do a project because people are too ignorant, and they don't take the class seriously."

The need for more kinds of classes ranked second, and the need for more personal freedom ranked third.

New Expression also asked survey respondents to say if they planned to pursue a career in the arts after high school. Their responses to the survey questions differed little from other students.

Only 31 percent of those students said that all the programs they needed to help them with their careers were offered at their school. Over half of them said that most of these programs were offered, but only 11 percent rated these programs as excellent. Overall, 39 percent of the programs were rated as good.

So, how do students fare in the arts in college when they come out of this system?

"The quality of students is quite good," said David Helm, a recruitment officer at the University of Illinois and a teacher of introductory art classes. "And regardless of what they have to work with, the teachers are doing a good job.

"Many of the faculty (in the high schools) are professional artists and they give a good indication of a serious commitment to art."

This commitment is important to students like Jonathon Davenport at Lane. "There should be active artistry on the part of the teacher," he says. "My teacher is

(Continued on next Page)



This Metro student is one of the many thousands of Chicago students working with art each week. Mandatory testing to determine individual ability in art will become a feature of Chicago students' lives by 1990.

more diverse than other schools, Ward's satisfaction with her arts classes and instructors were mirrored in a recent survey conducted by **New Expression**. Fifty-nine percent of the 150 students surveyed described the overall quality of their arts instructors as good, and over 50 percent felt their classes were good.

According to the **New Expression** survey, 41 percent of the students from magnet schools rated their teachers as excellent. However, only 17 percent of the students from general schools and 16 percent of the students from vocational schools rated their teachers as excellent.

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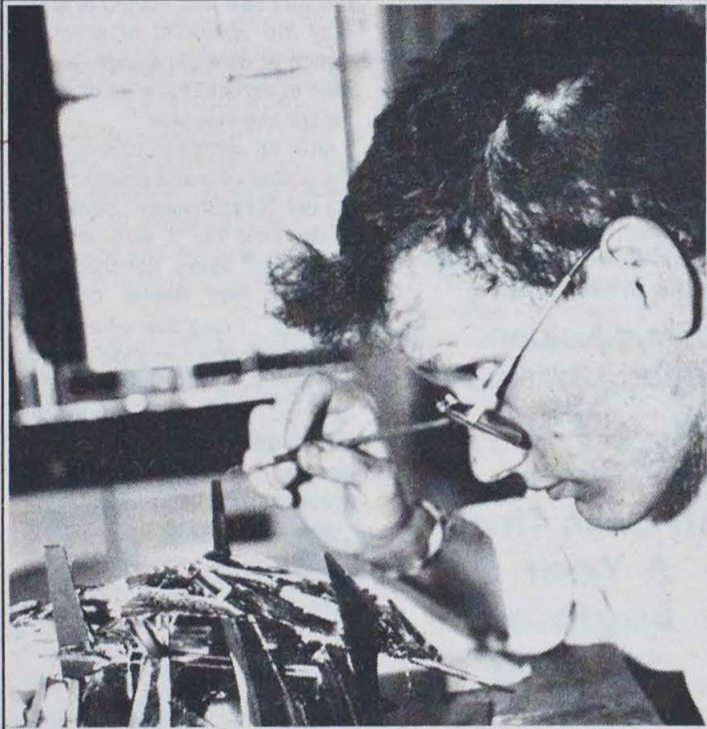
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The Magazine of Youth Communication
Chicago

Arts Supplement 1988

Despite Complaints, 'Good Future' Cited for Arts

By Sonya Young

Madalyn Ward enthusiastically explained her transmatrics class at Metro. "Our teacher asks us to 'feel like a blue' or 'act like an animal,' to get ideas for our art.

Sometimes we even get to go outside in the parking lot and act like birds. It's a lot of fun. My teachers are also very helpful. They let you go with your emotions and do what you want."

Transmatrics, "the art of

change," helps students "change their ordinary attitudes towards life," says Madalyn's teacher, Dell Yarnell. It is one example of the arts programming available at Metro.

Although Metro's programs are

not have had any training in dance."

Another problem arises in the area of drama. Steele explained that many so-called drama classes are taught by people trained as English teachers who

and an arts program, the arts program loses out. The state does not have a real commitment to arts or vocational education."

All of that is changing, though, according to Robert Johnson, director of the Bureau of Art. "The state has mandated art in high schools and elementary schools. They are also taking over certification of teachers and proposing certain goals.

"Students at every age level will learn about (different) periods of art, printmaking, and sculpture. Music is also included in the mandate. Even though the budget is small, what is happening is good."

Johnson also admits that the "budget should be improved." "More money would provide a teacher with the materials to work in clay and printmaking. We can't do it if we don't have the supplies."

However, Wells' Peterson wonders if "perhaps the legislature is looking for a diploma at the cheapest cost."

"They want a child to be ready for college, but they are talking about subjects that are less expensive," he said.

Lack of strong financing, however, was not the problem of most concern to the students who responded to **New Expression's** survey. They listed the need to separate students who are really interested in art from the ones who are just taking an art class to fulfill a requirement as their top priority if they could change anything in their school's arts programming.

"Some students only take art because they have to," said Madalyn from Metro. "Sometimes the teacher says we can't do a project because people are too ignorant, and they don't take the class seriously."

The need for more kinds of classes ranked second, and the need for more personal freedom ranked third.

New Expression also asked survey respondents to say if they planned to pursue a career in the arts after high school. Their responses to the survey questions differed little from other students.

Only 31 percent of those students said that all the programs they needed to help them with their careers were offered at their school. Over half of them said that most of these programs were offered, but only 11 percent rated these programs as excellent. Overall, 39 percent of the programs were rated as good.

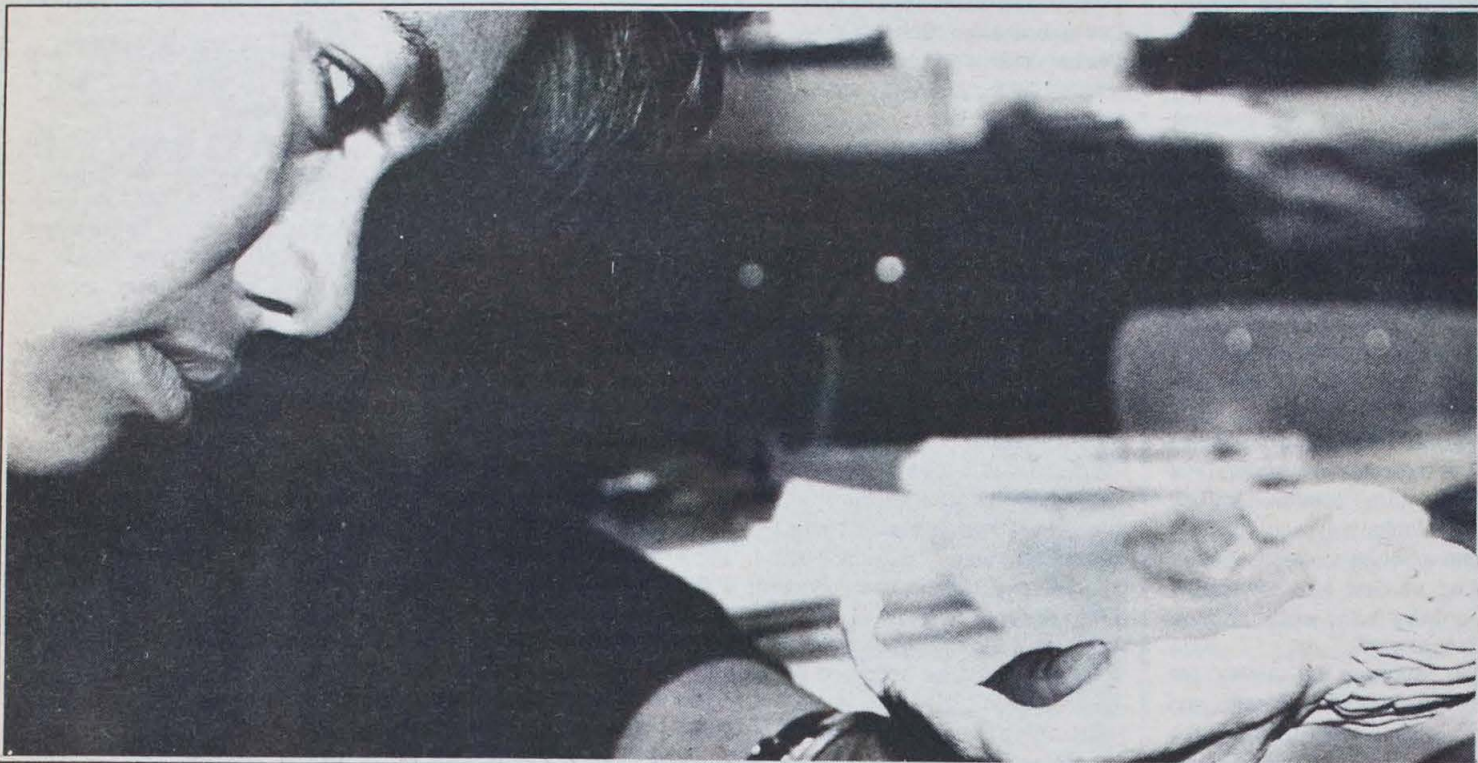
So, how do students fare in the arts in college when they come out of this system?

"The quality of students is quite good," said David Helm, a recruitment officer at the University of Illinois and a teacher of introductory art classes. "And regardless of what they have to work with, the teachers are doing a good job.

"Many of the faculty (in the high schools) are professional artists and they give a good indication of a serious commitment to art."

This commitment is important to students like Jonathon Davenport at Lane. "There should be active artistry on the part of the teacher," he says. "My teacher is

(Continued on next Page)



This Metro student is one of the many thousands of Chicago students working with art each week. Mandatory testing to determine individual ability in art will become a feature of Chicago students' lives by 1990.

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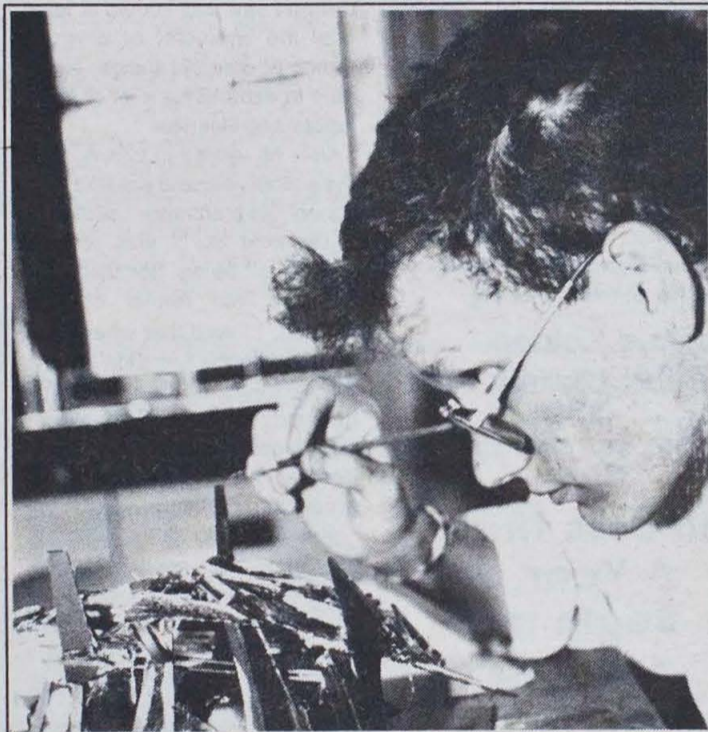
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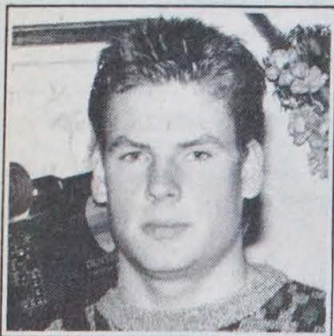
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An analysis of the public schools art programming would be incomplete without a look at the products of that programming. Throughout this special supplement **New Expression** will profile some exemplary high school arts students. The profiles were written by Entertainment Editor Dave Ratzlow.



Rich Marchewka
Senior: Curie
video, photography

"Curie is more or less a performing arts school and it always seems that the administration is more interested in performing arts than math and science," says Rich Marchewka.

His video class is a four year program that starts with the basic technical aspects of video equipment. In the second year the editing process is explained. "I'm

sure a lot of people don't learn what we do even in their first three years of college.

"A lot of my classmates say, 'Oh, it's just like another class,' and others are more advanced and do more."

Rich is one of those who does more. "Sometimes I'll be at school from 7 until 9 p.m." He even misses lunch when he has some interesting project to work on.

The class has a lot of meaning for him. "It's like a regular class ('this is a camera, this is a VCR'), but the teacher also talks about life and about what you're going to be doing about your future."

His teacher, John Stevens, recommended Rich for this **New Expression** feature. Rich says, "I think I learned his respect by the quality productions that I have done and the things I've done with him. I want to be closer with him, but I'm very independent and I don't think he likes that."

But Stevens chose Rich to go to Florida to tape a video for the Board of Education, and he has obvious confidence in Rich's maturity, choosing him for a job teaching Washburn College students the basics in video when Rich was only a freshman.

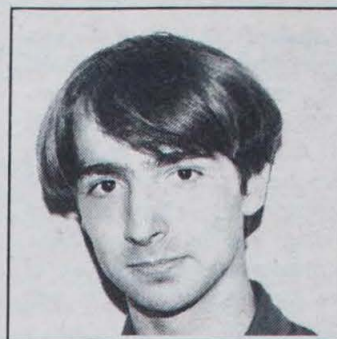
Some of Rich's other projects include an educational tape on farming, and a report on the history of Soldier Field that he did for the History Fair at his school. Both of those videos placed in the state video fair.

One of the projects that he worked on was a documentary of a film crew from California making a documentary of the Curie video program. He kept in touch with the filmmakers and when he went to visit colleges in California, they introduced him to someone who runs a sound effects studio. He told Rich that he is welcome to a part-time job when he comes back to California.

Rich will go back this fall to attend Columbia College in San Diego. It is a Liberal Arts college with concentration on film and video.

Rich eventually wants to make action movies or "movies that are more of less realistic." He has worked primarily with documentaries, but he is working on a script which he hopes will bring him one step closer to becoming the next Steven Spielberg.

Joshua Kolden
Senior: Lincoln Park
Actor



"I always wanted to be a scientist. My Mom had been into drama and made me audition for a part in a play because I was so timid. I couldn't relate to anyone who I didn't know. She wanted to break that."

After that, Josh got involved with a children's theater group in Arkansas. Because his parents were split up, he spent the summers in Chicago. His interest in drama grew as he grew.

"I have a lot of interests. I've always wanted to have 16 majors in college...I realized that wasn't going to work, so looking at drama I saw that I could at least play the character of a whole bunch of different things. I'd be able to experience a lot of characters and lifestyles."

After he stayed in Chicago for the school year and entered high school, his enthusiasm started to really kick in. "I was always scared of being ridiculed (for being a bad reader or bad athlete). I found that when I got the confidence I wouldn't make any mistakes. So I thought, 'Why be timid?' It was an instantaneous feeling after the first rehearsal. I thought, 'Boy this is great I can do things now!'"

He did lighting and small parts for shows. But he didn't get a chance to become a part of the drama program at Lincoln Park because it is a four year program that he heard about too late. Josh arranged his program so that he would have study halls in which he could sit in on drama classes.

Joshua says the teacher Robin Robinson is very enthusiastic and bounces around when she introduces a new play to the students. Josh is considered part of the class and often works on assigned projects.

"Some people think, 'I can go into drama and do nothing,' which is entirely false."

In his classes there are three types of actors: those who use drama as a blow-off class, those who concentrate, but have other projects that require their time and those who are into drama 110 percent. Josh feels he's part of the second group. "In order to be a good actor you must diversify yourself."

I asked if there were any tension between the groups. "The students who are very good don't have any conflicts with people. They worry about doing their own thing." He says the groups stay pretty much segregated.

Josh took a year hiatus from acting and worked on lighting. "Acting was tiring. Six weeks on one character, off and on for five years; I had to devote all of my time to that character. I started acting like the character outside of the play. It was very difficult." But he says as much as it was difficult it was also fun.

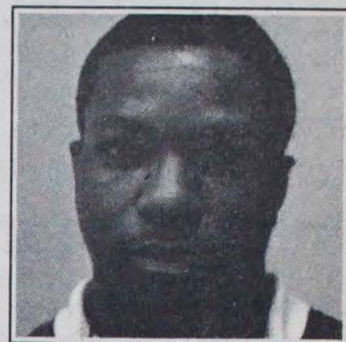
He describes acting as a fun escape from reality and as a natural high that lasts weeks after a performance. "After a per-

formance I say 'I did that character, I know that character. I can do anything!'"

Next year Josh plans to major in film at Columbia College.

He's working on getting an agent so he can get parts in local theater and in any movies that pass through town.

"I'm very confident. I know I'm not great now, but if I continue on the same course, I'm so committed, I know I'll make it."



Alfonso Jamison
Senior: Collins HS
Artist

Alfonso's paintings are very realistic. He likes to draw exactly what he sees. His works are untainted with emotion. Figure drawings are his favorite because he wants to be a medical illustrator.

"I spend three to four hours late at night studying and drawing from my anatomy books."

He studies at night so he isn't disturbed. Jazz music keeps him company and helps him work.

"I like to be busy and feel like I'm doing something. I'm not an indolent person..."

"In grade school I wasn't interested in school." But after reading the autobiography of Malcolm X he adopted a different attitude. "He said, 'Education is the password to the future.' Malcolm X was letting me know art is an important thing, but the most important thing is to seek an education."

When Alfonso isn't painting he is reading. James Baldwin and Richard Wright are two of his favorites.

His favorite artists are the Realist Rockwell, and the Impressionists Degas and Renoir. He says his brother, a cartoonist, influenced him, but he was more of a Realist like his sister who also paints.

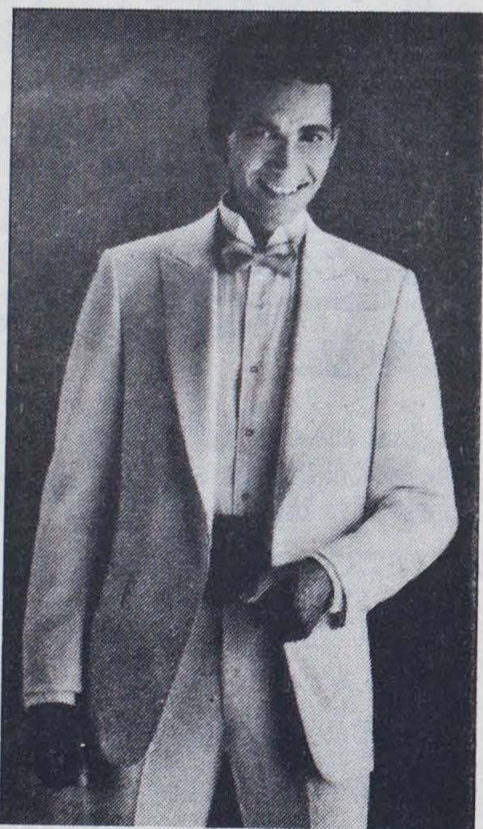
"My Mom used to encourage me to play guitar. She always knew I had some artistic talent, but it took awhile to figure out what it was exactly...I feel comfortable in what I'm doing now. When my pictures were displayed in the Art Institute of Chicago I was crying with joy inside."

When asked what he would do if art wasn't a part of his life, he said, "I'm a fast learner...I'd easily do something constructive. I'd be a carpenter or a mechanic."

Those options don't seem likely, however. Alfonso has surrounded himself with art. He is taking several college level courses at the Art Institute and advanced art at Collins. He is looking forward to going to the Cleveland Institute of Art next year.

He says art has helped him find out about himself. "I know who I am and what I can do. Art has built character in me."

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Arts Supplement 1988

(Continued from Page 11)

CHICAGO VOCATIONAL HIGH SCHOOL
PHONE: 933-8100
CONTACT PERSON: Rodney Baker

When Rodney Baker attended Chicago Vocational High School years ago and went through their commercial arts program and graduated, little did he think he would be going back to CVS. But he did go back, and he now teaches the best commercial arts program in the city at his old alma mater.

The commercial arts program at CVS has won a citation from Mayor Sawyer for outstanding achievement. Six students graduating from the program at CVS this year have won scholarships. In 1987 a student at CVS won a national advertising campaign

for Lufthansa airlines. Student works have been in state and national competitions, including six gold keys this year, the highest rating in the Scholastic Art Awards Competition at the Art Institute. The program also has won major awards at a competition at the Museum of Science and Industry.

Only upper classmen are allowed to take the commercial arts program at CVS and they must demonstrate an aptitude for commercial art to the teacher, Rodney Baker. The work is highly concentrated. Students spend up to four periods a day using specialized equipment like air brushes and silk screens.

"It's good practice for the rest of their lives," said Rodney Baker. "When they leave here they can go right into a commercial art job, even without college, although

we encourage college," he said. "It's an excellent course. We've won many scholarships and awards. I graduated from this program and I know how to do (commercial arts). I'm showing my students how to go out and get those scholarships, so they can pursue commercial arts for the rest of their lives," he said.

METROPOLITAN HIGH SCHOOL
PHONE: 347-7500
CONTACT PERSON: Del Yarnell

Transmatics isn't a word you'll find in the dictionary. Transmatics, as defined by teacher Del Yarnell at Metro, "is the art of change." Del Yarnell teaches a course at Metro based on his transmatic definition, where he is primarily concerned with "chang-

ing the ordinary into the unordinary" to get our people to be "more creative, to be leaders and to not be followers of the status quo."

Some of the things the Transmatic class at Metro does are to have theater games, where students act out feelings and ideas. "Sometimes I take them (the students) outside and they act in front of the public," Del Yarnell said. The class also engages in "Imaginative Journeys Through Music And Sound", where students sit back and relax in class while music plays. They must then let their mind take them on a journey. Later students will do a project on it. "Some may write music or poetry, but most do an art project. A drawing, painting or collage," Del Yarnell said. Students may work in groups or as individuals.

The Transmatic class counts as a full art credit at Metro. The class is usually only open to upper-classmen. According to Mr. Yarnell, Transmatics is a necessary class to "give them (students) the art of change. To allow students to be flexible, to let them open up and express themselves in various ways," he said.

Another unique program at Metro is the English-Science Class. This is a monthly program done in accordance with the State Rangers at the Indiana Dunes. A Science and English teacher accompanies students on hikes at the Dunes. For a while, the students might study the geology of the land and rock formations. Then later they might go to a quiet place and write a poem or story on something they have seen in nature that day.

Area Artists Say...

Arts Career Begins with Broad Education

By Nancy Johnson

Do you enjoy painting, sculpting, or drawing? Do you like to organize materials or write creatively? If so, you may want to prepare for one of the many stimulating careers in the arts.

Career paths for students who enjoy artistic work are not limited to the 'fine' arts like painting, sculpting, and photography. New career options in the commercial aspects of art are be-

coming attractive alternatives. Some careers in commercial art include teaching, writing, art consulting and many others.

Professionals and educators in the arts will tell you about their own professional lives as artists, but more importantly, they will give you tips on how you can prepare now for a career in the arts.

"I've done casting, education, and research for the past eight years," said Steve Scott, an artis-

tic associate at the Goodman Theater. As a high school student Scott acted in school plays. However, while in college at the University of Kansas and the University of Denver, he discovered that he enjoyed directing plays more than acting.

Scott offered words of wisdom to high school students who are interested in careers in theater arts. "Work in as many aspects of theater as possible. Act, build sets, and do practical things like

selling tickets," said Scott.

However, a more broad-based liberal arts approach to one's studies is essential, he said. "Study history, so that you understand how people in other ages worked. Take physical education classes like gymnastics, because actors must know how to work their bodies. Read plays in literature classes. Study psychology, because drama is all about how people think and behave."

The dream of many young artists is to exhibit and sell their original works of art, as well as work in a managerial capacity. Such a desirable balance was achieved by LeRoy Winbush, who is the art director of his own company, Winbush Associates.

"I do multimedia presentations for companies. We exhibit graphic displays for financial corporations like First National (Continued on Page 15)

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CHICAGO

THE SOUND OF DREAMS

By Angela Harris

Leonardo was looking from his balcony at the city of Florence. The crowds of peasants and nobles were chattering up and down the streets, gazing into merchant shops. Along one building a group of ladies stood looking into a clothing store. They were debating going in or returning home, for it was getting very late. Among them in the crowd was a young lady named Christinia. Leonardo thought her beauty shined much above the rest. It was a deep infatuation, a desire just to come in contact with her, that caused Leonardo to distress.

She was a descendant of a noble, therefore she was very prosperous. Leonardo wasn't anyone special, just the son of a merchant, a fellow of not much splendor. His talents were undeveloped, except for his skill in music. He was taught by a customer of his father, as payment of a bill. He was able to play the lute and was voice trained.

These skills were still not enough to fill his change purse with coins, especially not enough coins to take a wife of Christinia's quality. This was the main reason Leonardo was scared to speak to her. He felt she would surely look down on him.

Leonardo watched the procession of ladies. Off from the roadside a coach near them. From inside, a man was obviously very wealthy, walked towards the ladies, towards Christinia directly. Leonardo knew of the man. His name was Michael, and he was courting Christinia. He was impressing her with his elegance in order to set up the right moment to propose marriage to her. Leonardo didn't know if Christinia was actually in love with Michael, but still felt she'd prefer Michael over him.

The ladies were invited aboard the coach and soon were swept off to their homes. Leonardo left the window, scooped up his lute and played a tune to himself.

Early the next day Leonardo met his friends out in the square. As he was speaking with them, he noticed Christinia across the way walking with friends. Leonardo glanced at her, making eye contact and smiled. He felt she had returned the smile, but was distracted when he saw Michael approach her. Leonardo walked away with his friends, leaving Christinia to be awed by Michael's wealth.

Later in the afternoon, Leonardo walked towards the Brook Gardens, a quiet place filled with flowers and flowing water. Christinia was sitting there in the shade of a tree. He knew that Christinia patronized this place every sixth day when not troubled with friends. His intention was to come to the garden out of her sight and play his lute. He was going to draw her towards him with sweet songs and melodies.

Leonardo sat upon a rock close by, but out of sight, and looked towards the water and began to play. His song started off, quiet and meek. His voice told a tale of the beauty of a woman (Christinia's beauty). His music flowed freely as the lament of the song grew.

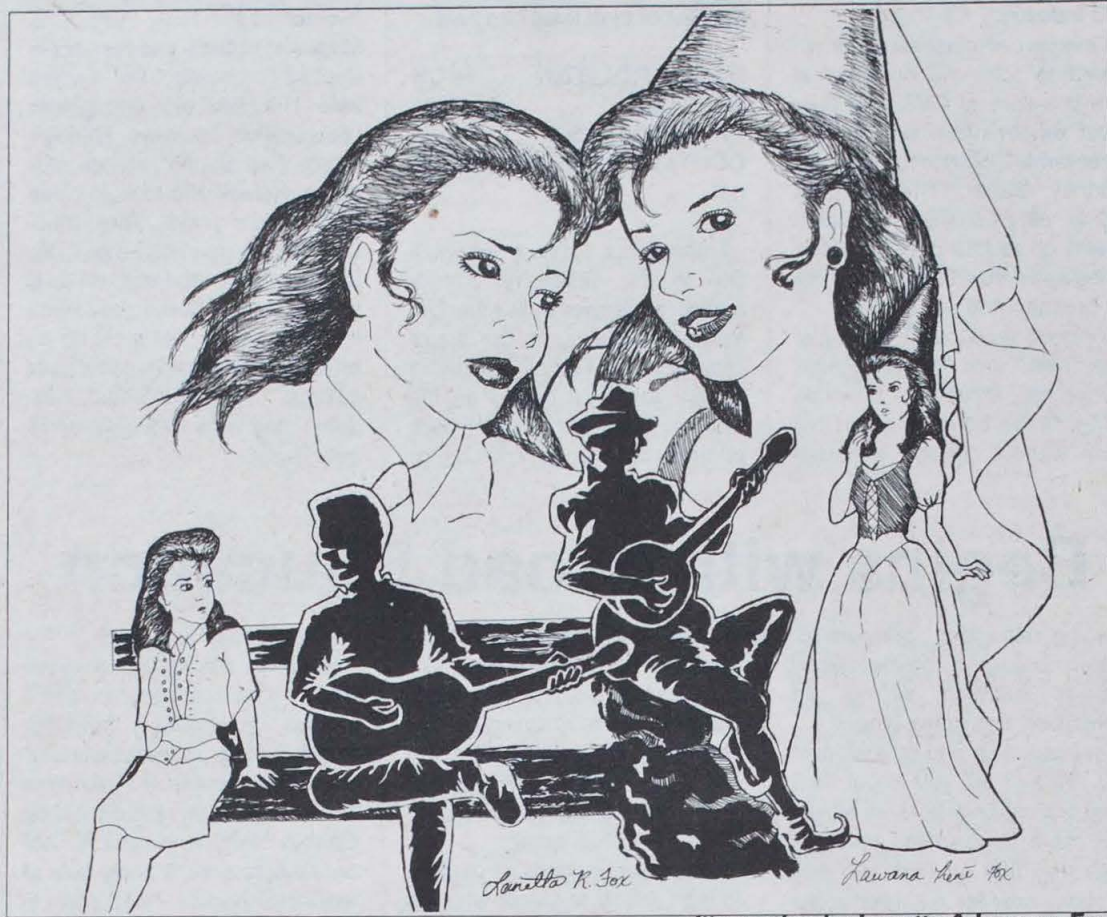


Illustration by Lanetta & Lawana Fox

Christinia had heard the very start of the song and at first thought she heard the voice of a something more than human. A god perhaps? The sound was so beautiful. She walked towards the music and to her surprise it was just a mere man. He was a gentleman she'd seen often around the square. She'd seen him cheerful at one moment and then sad. His appearance now was forlorn. His clothes were grey and bland and his face was lined with a thin beard.

Leonardo felt that once she'd gotten close enough to see him she'd be disappointed. He looked up and saw Christinia's beauty. She'd looked at him with a smile. She came closer as he continued to play.

She was so near he could almost hear her heartbeat. It's rhythm was slow, unlike the rapidness of his own. His music stopped as he stood up. He leaned forward touching her skin and then kissed her. So sweet was the feeling that it lasted longer than he intended it to.

The gravity of his gesture suddenly overwhelmed him. He rushed off just slow enough to ask forgiveness for his actions. As he ran he heard Christinia's voice mumble, "I never knew he loved me."

Leonardo woke up from his dream. It was similar to the dreams he'd had before about a girl named Christine. He was infatuated with her. Leonardo glanced at the clock. It was two minutes before he had to get ready for school. "God, why do I have to keep thinking about Christine," Leonardo mumbled to himself.

He glanced over at his guitar standing in the corner of his room. He felt like playing, but knew the rest of the house was still asleep. All of a sudden, Leonardo heard footsteps move past his door. He put on his "mock slippers" (old gym shoes) and went to see who was up. It was his Dad.

"Hey, Dad," Leonardo whispered, trying not to wake anybody up. "Do you have to be at the factory early today?" he asked, seeing his Father

in his work uniform.

"Yeah, Leonard. What are you doing up so early?"

"Well, I was just..."

"You should start getting ready for school now, huh? If you keep up that good work in school you'll get yourself a ticket to that higher education I missed," said his Father while sorting his lunch box to make sure he had everything.

"Don't worry about me, OK? My grades will stay up to par."

Leonardo watched his Father leave in his tired state and felt sorry for him. Leonardo secretly wanted to go to college on a music scholarship, but knew his Father didn't have much faith in the music industry. He praised his son's academic achievements, but whenever he told his Dad about a song he was working on he would say, "Hey, those guitar lessons my friend Jackson gave you really worked out. I've always said a guy needs a hobby to break up the monotony of working. Just remember not to get too caught up in that stuff so that you'll forget about school. OK, son?"

He'll never understand, thought Leonardo.

Leonardo got ready for school, humming a new song he'd been working on. He'd written the song to sound like something from 17th Century Italy. He'd written rock riffs, jazz riffs, but classical music was a challenge he'd been inspired to take.

It was Christine again. Somewhere in his mind he'd contrived a plan to have Christine fall in love with him. He wanted to serenade her in the park. He hoped his song would cause instant love. Actually Leonardo didn't believe he'd ever follow through with it. It was just part of the dreams he lived when he was asleep.

Leonardo was still thinking of his song when he arrived at school. As he headed towards the entrance he stopped to watch Christine coming out of a car. The car was the property

of a popular, football player, Mike Sheffield, the third. Mike was after Christine. Seeing Mike had driven Christine to school, Leonardo wondered if Mike already had her.

At this point Leonardo realized he had to confront Christine, now. Leonardo waited to talk to her in chemistry, the only class they had together. He could possibly, just casually, ask her out while the class was independently working on an experiment.

Leonardo walked into chemistry class just a few seconds before the second bell. He was unprepared and nervous. Christine was busy at her work as was the rest of the class. Leonardo got a worksheet and headed towards his seat by route of Christine.

"Christine?" whispered Leonardo behind her chair.

"Hey, Leonard, what is it," she replied.

"I need to talk to you," Leonardo said, whispering and hoping she would too. He hoped he didn't sound desperate.

"What about?" Christine asked.

Just then two of Leonard's friends in the class looked up. Christine's friend, Martha, was aware of something too. The chemistry teacher, Mr. Rudolph looked up. Leonardo bent down closer to Christine, "Can I just meet you outside near the east entrance at your lunch period. I'll tell you then."

Christine looked suspiciously at Leonardo for a moment and said, "I guess so Leonard. I mean, if it's really important."

Leonardo went to his seat thoroughly uncomfortable as everyone stared at him. He tried to concentrate on the worksheet. He had a feeling everyone who had ever been in doubt was sure he had a thing for Christine now. He only talked to her casually.

Now he'd crossed the barrier and would have to reveal his true feelings to her. Maybe it wouldn't be that bad, but unfortunately, after

class he found out that even his friends had no confidence in him.

"Leonard," called Jose. "You're crazy. She's with Mike. I saw them."

Leonardo ignored Jose and walked off with his hands in his pocket toward his old music teacher's classroom. Mrs. Petre has always been a good friend.

"Mrs. Petre," Leonardo approached her desk.

"Yes, Leonard. How have you been?"

"I'm fine, but I need a favor. Do you still have that guitar you usually play for the class today?"

"Yes, of course. Why do you ask?" she replied.

"Uh, can I borrow it for one period?" asked Leonardo.

"What for?"

"Well...uh...there's this girl I wrote this song for...and...I wanted to play it for her during lunch, near the east entrance and..."

Mrs. Petre gave Leonardo a knowing look. "Mmmhmm. This girl must be pretty special. Have you been going out long?"

"Umm, well, we actually haven't been out or anything but I...uh..."

"It's in the music office, but I need it back for my eighth period class."

"That's fine. I'll bring it back by the end of seventh."

Leonardo rushed to his next class. He counted the seconds until seventh period. As soon as the bell rang, Leonardo ran to the music office and grabbed the guitar from its case.

It took him a few minutes to get to the east entrance after he checked his hair in a mirror. Leonardo wasn't really dressed up. He had on a sweat shirt and a pair of faded jeans. He wished he had dressed better, but then figured that Christine should accept him as himself.

When Leonardo reached Christine she was sitting on a nearby bench. He caught her attention.

"What was it you wanted?" she asked.

Leonardo swallowed twice. "I want you to hear a song I wrote for you," he said.

Christine was confused. "Why did you write...I...can I hear?"

Leonardo smiled and began his bittersweet serenade with a distant dream echoing in his head. His fingers picked each note perfectly, it was his best performance yet. He began to sing the lyrics as Christine listened enraptured. A few kids outside heard the music and watched from far away. Leonardo sang quietly so they would not hear too much.

Leonardo finished his song and waited for Christine's reaction. She looked troubled.

"I'm sorry, Leonard. I never knew," said Christine. "I'm sorry, but I'm sort of going steady with someone."

Leonardo felt the gnawing inside of him become still with dread. It almost hurt. "I know. Mike, right?" he asked.

"No, he just lives around my house. We're not really involved or anything. Joseph, my boyfriend goes to another school."

Leonardo looked toward the sky and managed a weak smile.

"I'm sorry too, Christine. I hope I

haven't caused you any embarrassment."

"It's okay. I loved your song, though. You've got lots of talent."

"Thanks...um...I need to take a walk and I know I'm keeping you from lunch. So, I'll see you later or tomorrow. No hard feelings."

"Sure. I really am sorry Leonard."

"That's okay."
Leonard walked off on a trek around the building, holding the guitar over his shoulder. He began humming. It sounded like a song. Leonard began to strum the guitar.

"Hey," Leonardo heard all of a sudden. He saw a girl he slightly recognized.

"Mrs. Petre says she needs the guitar back," the girl called.

"OK." Leonard walked over to her. She was really cute. He was trying to think if she had French or drafting with him.

"Of course, Mrs. Petre said not to

bother you if you were with some girl."

"Ah, thanks."

"I hope you don't mind, but I heard you playing."

"Yeah?"

"You're good. My name's Denise. I sort of write music."

"Really? I write music too. Maybe you could help me with some of my stuff and vice versa."

"Umm, sure. That sounds pretty good. What's your name? Leonard right?"

"Yeah...Denise."

"Yeah. Well I'm supposed to bring the guitar to Mrs. Petre back in class. She's trying to explain resonance to us."

"Okay. I'll see you later." Leonard handed Denise the guitar. He waved to her as she entered the building.

Leonard was glad he had met Denise. "Maybe I can finally stop dreaming of Florence," he thought.

Arts Careers

(Continued from Page 13)

Bank, Northwest Federal Savings and Loans, and Northern Trust," said Winbush. Some of his past accomplishments include a stint with Ebony magazine, graphic work for Consolidated Manufacturing, and the Christmas display at O'Hare airport.

Although Winbush opted to begin his art career immediately after high school, he advised students interested in an art career to take a four year art sequence in college as well as at the high school level. "Art should be a main subject in high school and the entire curriculum should be restructured and upgraded," he said, discussing the current state of arts instruction.

"Students should become proficient in computer graphics and

analyze every phase of the field," he added.

After several years of experience as an employee, many people in the arts move into their own businesses as free-lance artists. Judy Hoffman, a free-lancer, loads film into magazines and directs independent films for the Community Television Network. On a regular basis, she conducts video seminars for political and community organizations.

The practical skills Hoffman has learned from her video work have proven to be as valuable as her studies at the University of Illinois in English Literature. "I suggest that high school students not only take video courses, but that they get a very broad based education. The important elements of this work are writing, editing, conceptualizing, and thinking critically."

On a more practical level, Hoffman suggested that students take video courses at the Chicago Cable Access and become certified to use the equipment at the facility. According to Hoffman, the Community Television Network offers teens an invaluable opportunity to produce programs that can be eventually shown to the community.

Educators in the arts like Dorothy Duddy, the art chairperson at Senn High School, agreed that a broad education was im-

portant for a successful arts career. "Students interested in the arts should be academically capable of reading, interpreting, and expressing ideas," said Duddy. In terms of career choices in the art field Duddy suggested that students explore the numerous possibilities of "interrelated" fields in the arts arena.

Jack Mitchell, a field superintendent for high schools, lauded the value of good teachers, who motivate aspiring artists. "I had a teacher, who was a fanatic about Renaissance art. Although I became interested in photography, her enthusiasm inspired me," said Mitchell.

He explained, "Each teacher does become a consultant. Their impact includes more than just giving information in the classroom."

Every artist knows how much work goes into creating art, but many young artists don't realize they can use their art to help find work. For every artistic genius laboring alone in an art studio, there are countless other artists employed in a large variety of occupations that bring the knowledge, beauty, and magic of art into the everyday lives of us all. You can find art-related work in existing industry, but, according to the professionals New Expression contacted, you must start preparing now.

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...And Now a Word for Our Sponsors

And now, dear Readers, a word for our sponsors. We'd like to take the opportunity to thank all those people out there whose newsworthy words and actions gave **New Expression** a good excuse to create untidy messes in the halls of Chicago schools. In gratitude for giving us something to write about, we'd like to mention a few of those people.

High up on our list are the Supreme Court judges, whose ruling in the Hazelwood case placed strict limits on "student expression" and turned serious student journalism into an endangered species. Although initially we at **New Expression** were slightly worried at this ruling (for a moment it seemed to threaten the newspaper) we have to admit that it helped us cover two whole editorial pages. That's always something to be thankful for.

One issue that's less easy to be funny about is the rise in teen violence over the last year. Recently, we covered the death of a Du Sable student, a clash between Asian groups on the North Side, and a dangerous trend towards violence for the sake of stealing leather jackets, to name just three stories. Aside from those

events, violence is a daily feature at many schools, and is escalating rapidly.

The Citywide Student Council ended its first year, which was a pretty shaky and confused one. It is unfair (and unrealistic) to expect the CSC to make any sensational breakthroughs in the very beginning. But now that the CSC is organizing itself into committees and has elected a president, Antonio Washington, it can only be expected to cement a firm foundation for the coming year.

Social clubs burst into the limelight this year, sparking a heated discussion about whether they're snobbish, stupid, occasionally even dangerous or whether they're just a way to have a little fun. Some schools like Percy Julian even banned social clubs, thus depriving their students of the unique educational experience of watching a dozen identically dressed

girls performing dance routines and cheerleader-type chants in perfect synchronization.

Board of Education officials took their minds off their boring routines by devising a strange new system of attendance by which students who miss one class (even a study period) are granted only half a day's attendance credit. The system is supposed to crack down on cutting so that students will not miss the excellent education that is being offered in study halls. More importantly, it also tightens the educational budget that the public schools get from the State of Illinois.

All kinds of other things happened, too. Teens began talking away a lot of money on 1-900 numbers which supply them with conversation, poetry recitals, sexual anecdotes and even pet elephants (just kidding).

The Supreme Court struck down a controversial law which had required that the parents of a pregnant teen be notified before she could have an abortion, and Spike Lee's "School Daze" sparked a debate within the black community (see page 8).

These were only a few of the sponsors who helped in making the year a busy one for the **New Expression** staff. We have high hopes that an equally large number of people will sponsor us next year. There are some people we already know we can count on.

An election year is upon us, and it will be interesting to see what the new President does about

education. The same goes for the new Mayor, who will be elected in 1989.

This year, the Mayor's office proudly unveiled a massive school reform program which has yet to get underway, but which should provide next year's staff with untold numbers of editorials. And considering how awkwardly things were left at the beginning of this year, next year's staff may be able to re-use a time honored and well worn editorial here at **New Expression**...you know, the one about the teachers' strike. Best wishes to the staff of 1988-89, and all our loyal readers.

Good-bye from the Class of '88; Good Luck to the Staff of 1989

(Right: Left to right) Top, Frieda Johnson, Latonya Shelly; Bottom, Sharon Dickens, Henry King.

(Bottom: Left to right) Top, Leslie Casimir, Cassandra Chew, Scott Spilky, Paul Pinkston, Bennie McDonald, Adolfo Mendez, Alex Chaparro; Bottom, Sonya Young, Lorraine Reyes, Vanessa Howard.

(Absent) Roberta English, Dave Ratzlow, Smita Lahiri



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Entertainment

Movies

Big

"Big," the new Tom Hanks movie is a delightful tale of a boy that wished hard for something, got it, and ended up regretting it. Tom Hanks plays Joshua, a 12-year-old boy who is humiliated in

front of the girl of his dreams by a roller coaster attendant because he is too small to ride in a roller coaster. This really hurts Joshua so he goes to "Zoltar," a fortune telling machine and makes a



wish. He wants to be big. Zoltar's eyes roll around and out of a slot a card comes out and it reads, "Your wish is granted."

Joshua, not convinced, goes home and when he wakes up the next morning, wouldn't you know it, he's big. Thirty years old "big" to be exact.

From there, the movie takes off from one funny scene to another. "Big" has all the potential to become one big classic movie. In one scene—after Joshua has been working at a toy company for a while—he goes to a toy store and meets the company president and the two of them dance on a giant keyboard with keys that light when they jump on them.

There are other wonderful scenes in "Big," which was directed by Penny Marshall (Laverne from "Laverne and Shirley"), but I don't want to spoil your fun.

"Big" has a good supporting cast and Tom Hanks is great in his portrayal of a preteen in the body of an adult. His performance as this funny and intelligent child who suddenly becomes a man is real right down to the shy way he walks into his adult girl friend's apartment. He is a believable Joshua without being insulting to 12-year-olds or boring to 18-year-olds.

"Big" is most definitely worth spending six bucks on. You won't be disappointed.

Karriema Thomas

Music

The Lion and the Cobra Sinead O'Connor

In a music world filled with monotonous singers and songwriters, Sinead O'Connor is a shining star.

Her debut album, *The Lion and the Cobra*, proves to be energetic, passionate and well-crafted. The album which is self-produced, is a combination of warm ballads, funky dance tunes, and everything in between.

The album illustrates the many facets of O'Connor's vocal range. Mellow vocals are aided by acoustic guitars and violins to create hypnotic songs which are juxtaposed against sharp and gripping choruses supported by rhythms that make the listener want to get up and dance.

"Troy" is an example of O'Connor's vocal strength and technique. The song slowly sere-

nades and when it is least expected explodes with emotion.

O'Connor possesses the same kind of spontaneity that the Beatles exhibited in songs like "A Day in the Life." She establishes a pleasant mood, then adds an element of tension and takes the song to a sonic climax.

O'Connor's songs make it possible for the listener to visualize the ideas that the lyrics are conveying. The lyrics mainly describe her discovery of her self-worth, being in love (sometimes being in love with love), and relationships in general.

O'Connor uses her voice to accentuate the appealing qualities of the music. The melodies tear at the heart strings, inducing different and distinct feelings.

O'Connor has already received lots of recognition on progressive and college radio stations. They realize that every few years it is necessary to have someone shake-up modern music and turn it around and Sinead O'Connor may be the kind of singer who can accomplish that.

Rowna Crawford

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- 3.) All applicants will be notified by June 20 if they have been accepted. For more information call 663-0543.

Entertainment

Lovesexy Prince

Lovesexy isn't the first Prince album on which he has appeared naked. He was naked behind a guitar on his very first record, naked on horseback on his second and naked in bed on his third and fifth.

So the cover of his 10th album doesn't surprise me. Not even his joke in the tulips surprises me. But the music is a surprise. Each of his albums draw from a different style than the previous one while still remaining characteristically Prince.

His music continues to defy categorizing. As with most of his transformations, the new Prince style at first seems foreign, not something easy to relate to, but then we get into it and realize that Prince has introduced us to a new creative style of song-making.

"Alphabet St." has a mock 1960's Motown Sound, but breaks off in the middle to start a slightly different mood. This unformulated style of song-making is characteristic of Prince.

Another characteristic of Prince music is silly lyrics. The chorus of "Glam Slam" is "Glam Slam, thank U ma'am/U really make my day...I pray U'll always stay."

Yet Prince's unique guitar style and concluding organ solo keep the song on a level well above any other artists' works.

"Anna Stesia" is a lot like

"Anotherloverholenyohead" and "When Doves Cry" in that its melody is close to a monotone. On *Lovesexy* Prince proves again that he can turn silly lyrics and simple tunes into kick-ass songs through the tension of his voice and the underlining musical tapestry.

Silly lyrics are fun, but occasionally Prince makes an effort to produce great poetry like "It's time 4 new education, the former rules don't apply / We need a new power structure that breeds production instead of jacks who vandalize."

This lyric comes from "Dance On" which in *Lovesexy* serves as his all too sparse social commentary.

"When 2 R In Love" comes from Prince's steamy *Black Album* which wasn't released for various disputed reasons.

"I Wish U Heaven" is a perfectly constructed pop song that I don't think I'll get tired of any time soon.

But there are moments when Prince can be accused of over orchestrating, as on "Lovesexy," "I Know" and "Positivity" which also represent the same happy-go-funky mood.

The message behind these songs and ultimately the whole album is that love for the heavens is equal to if not more important than love for a person.

To me that translates into a philosophy which I share. Prince tells me to hold on to my dreams, welcome my future and maintain my personal sense of morals

even if some things get in the way. Dreams and faith are more important than sex and other similar distractions.

This is an interesting message for his teen audience, if heard. Even if it's heard, it's probably confusing for them considering Prince's image as a "bad boy." Prince equates his philosophy with basic realities: "Rain is wet/ Sugar is sweet...Everybody know/when love calls, you gotta go."

"When Doves Cry" escorted me into high school and through its increased concentration on sexuality. Later that year I found myself saying, "Baby, what's it gonna be / Is it him or is it me?" from "The Beautiful Ones."

Around the World in a Day came out at a time when I was feeling very lonely and dreamed of a "better way" as Prince did.

I felt that I had too many relationships that were based solely on how we felt about the newest

way no other has before or since.

Prince came back from his *Purple Rain* success with a totally different style. He has a sense of change, growth and experimentation that he has carried over to his newest album.

He didn't produce the album that people expected, but he still desired to remain popular. I felt that the pop oriented songs "Raspberry Beret" and "Pop Life" were the worst examples of his need for acclaim so I was determined to do what I wanted instead of what was expected or popular.

Around the World in a Day is a part of my history because the music evaporated my feeling of loneliness. Being popular isn't as important as being good.

I felt nostalgic as I was writing this review so I listened to his old albums.

Purple Rain with all of its cracks and scratches that show how much time has passed sounded as fresh as ever. I remembered the Homecoming Dance Freshman year when I danced nervously with my favorite girl to the title song. I cried when I thought of the history behind the record. I really did. That's the kind of effect Prince's music has on me and always will.

I think many other people my age may have felt the same kind of synchronicity with Prince as I did. Few performers can be said to speak for an age.

Perhaps Prince will be remembered as one.

David Ratzlow



Amid all of the silly lyrics is a powerful message.

For me Prince's music has always served as a soundtrack to my recent life. The stories and emotions represented in his songs mirrored my stories and emotions.

Prince song. I listened to "Condition of the Heart" whenever I had a case of the blahs. The song comforted me by telling me that I wasn't alone in my feelings of loneliness. The song mirrored the tension that I felt and that album communicated to me in a

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Entertainment

Michael Jackson "The Bad Tour"

The day was Tuesday, April 19th and the time was 8:22. The concert was starting late. The lights around the auditorium were off and colored lights were focused on the stage. In the center stood Michael Jackson in a black suit, studded with silver objects and weighted down with belts. His stage performers—dancers and musicians—and fans were looking on.

The smoke thickened on the stage leav-

ing a sweet smell in the Rosemont Horizon and a performance of "Wanna Be Startin' Something" was suddenly in gear. Throughout the rest of the night the fans went wild as Michael gyrated, moonwalked, quivered, and sang the songs of his career.

One of the big concert attractions was the show's special effects, including smoke bombs, glowing circles on stage, gusts of wind and moving strobe lights appearing over the stage. Some effects were done just during specific songs. A moving platform floated over the crowd during "Beat It" while glowing costumes were worn amid a whirlpool of purple laser beams streaked across the stage during "Thriller."

The "Thriller" performance was complete with dancing ghouls, precise choreography, and glowing costumes. Jackson also wore a mask and his famous jacket when returning to the stage. Jackson performed "Thriller" much like his music video of the song.

"Beat It" included a platform that hovered over the crowd with Jackson on it. There was a fight with knives between the dancers as they performed the song just as in the video. The choreography was the same and so were the costumes.

Jackson changed outfits only three times during the show. His hair was styled in a loose ponytail.

Jackson's dances dazzled every spectator and with each song he put more and more energy into his performances. His dancers caught up on some of that energy. The concert also had its share of frolics (mostly on Jackson's part) during each of its 15 songs.

The most emotional songs of the evening were "Human Nature" and "She's Out of My Life." Jackson had every female fan moonstruck as he worked through these songs.

But the best performance he accomplished came during "Smooth Criminal." At the beginning of the song a voice came over the speaker explaining the setting and the events that were about to occur.

It was a street outside of a hotel where gangsters lingered. The shadows of Jackson and two dancers were cast on large objects. The crowd was still. Jackson and his concert crew danced their way through an extended version of "Smooth Criminal." At the end of the song he pretended to shoot and kill all of the gangsters, then strutted off stage as the lights faded. The crowd was in an uproar.

The stage blackened again. Then a figure appeared on stage taking off his gloves. And then the beat of "Bad" began. Jackson invited some children on stage to join him—one of whom was the boy from

his recent Pepsi commercial. Still singing "Bad," Jackson said good-bye to his fans. He and the other performers danced off the stage and all of the lights went out.

The fans stood around with their lighters flashing, not believing the concert was over. Some people began to leave.

But then there was movement and faint sounds of music from the stage. The fans went wild and people ran back to their seats. And after a short pause the lights came on and Jackson appeared on the stage for an encore performance of "Man in the Mirror."

I found the concert to be very satisfying because it never had a dull moment. Even when Michael left the stage for a short period there was always the excitement of finding out what he would do next. The crowd was always on their feet, dancing, singing, and crying along with Michael.

He would strut from each corner of the stage singing to a part of the crowd one by one, dazzling them with each step. No performance was the same. Michael and his dancers gave their all and that is what made the concert great.

Kimberly Holt



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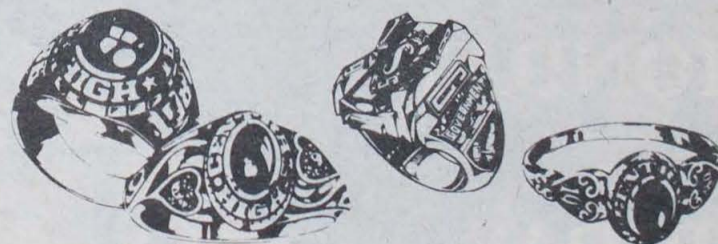
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