Students to dig deeper as budget bind tightens

By Nancy LaLuntas

GSU students can look forward to a tuition hike by fall, and should plan on the likely increase in mandatory fees, as well.

The increases are ramifications of statewide belt-tightening, as Illinois lawmakers set about to reduce deficits while simultaneously funding for priority programs and critical needs.

Governor Rod Blagojevich went forward with his proposed fiscal year 2006 (FY-06) budget in mid February, and the budget now resides with the House and Senate, who must come to a majority agreement before final passage.

Despite recommendations from the Illinois Board of Higher Education, which called for minimal increases in state funding, at least sufficient to keep pace with inflation and cost of living increases, Blagojevich held flat all funding levels for public universities at their current (FY-05) dollar figures.

"We're very sensitive about the impact increased costs will have on our students," says Bruce Friefeld, chairman of the GSU Board of Trustees. "But what we are most sensitive about is the university's ability to provide quality education and quality degree programs."

Meanwhile, the costs of providing for quality education in a quality environment continues to rise. These include salary increases for everyone from educators to support personnel to building operators, prices for equipment and expendable supplies, and the spiraling cost to just remain current with technological advancements.

The state of Illinois has reduced every public university's operating budget since FY-01. In GSU's case, operating funds went from $28 million during the 2001-02 school year, to its current budget of $24.2 million. That is a 3-year total reduction of $3.7 million.

Adding insult to fiscal injury, all state universities were further saddled with new assessments, and were asked to "give back" or "recede" portions of their shrinking operational funds, according to Jeffrey Slovak, director of Budget and Institutional Research here. He cites, for example, that beginning in FY-01, state universities were now being assessed for a portion of employee health care, which would come out of the institution's already-reduced funds.

"These assessments and "recessions" have reduced GSU's budget another $1 million per year," says Slovak.

The bottom line is that students at public universities statewide are finding themselves paying higher tuition and mandatory fees to help foot the bills.

While the precise amount of the per-credit-hour increase at GSU had not yet been determined at press time, the increase will go into effect beginning this fall.

All graduate students, non-resident undergraduates, and newly enrolled students will be affected by the higher tuition rates.

Undergraduate students who are Illinois residents and who began studies at GSU between Fall-04 and Spring/Summer-05 will not be affected. They will continue to pay the current rate of $127 per credit.

These people fall under a recent law that dictates a four-year-fixed tuition pattern for undergraduates who are Illinois residents, according to Slovak.

Similarly, a resident undergraduate who begins coursework at GSU this fall can expect his or her per-credit-hour rate to remain "fixed" for the next four years, although at the higher (new) amount.

Student mandatory fees are also expected to go up this fall, for all of the reasons listed above. These include flat fees for student activities, student center, career counseling/services, and technology; as well as the per-credit-hour fee for academic strategic initiatives.

"Just like the costs involved in providing a quality education for our students," says Slovak, "the costs for providing quality services go up each year too."

According to GSU bylaws, the issue of increasing the five mandatory student fees must be presented to the students in a referendum. Students will be asked to vote whether they favor or oppose a proposed increase in fees.

The final decision, however, resides with GSU's Board of Trustees. They will take the student voters' expressed desires into account, but must weigh them against the current state of fiscal affairs. That said, an increase in mandatory student fees by fall appears to be inevitable.

"While times continue to be hard, I don't see them as a crisis. We cannot do everything we would like to do," says Slovak. "But we will not let that deter us from our primary purpose -- to teach well."

"GSU provides a wealth of mind-expanding experiences," says Konya Pierce, undergraduate Communications major. "I'm delighted with the quality of instruction and my professors' capabilities. I couldn't fathom receiving my B.A. degree at any other institution."

"Sometimes we have to make tough calls, but we will do what we have to do to ensure GSU is providing quality education and a quality environment for learning and sharing," says Friefeld. "We're fortunate to have a student body that understands that's the most important consideration."

Anaya Hughes contributed to this article.

As the plot thickens:

Register and pay up by new deadlines, or get dropped from classes

Spring/Summer 2005 Registration and Payment deadlines

For students who register Between March 21 and April 7: Payment deadline is April 7

For students who register Between April 8 and April 28: Payment deadline is April 28

For students who register After April 28: Payment Deadline is 5 pm on the following business day

Beginning in the Spring/Summer trimester, GSU students must pay all applicable tuition and fees, or have made arrangements to pay, or be approved for financial aid by the appropriate due date listed (green, at left) before registration is complete. Students who do not fully complete all steps in the registration process will be dropped from all classes.

This procedure is being implemented to address the problems of budget reductions and the resulting reduction in class offerings. With fewer available openings in classes, GSU needs to ensure that the available seats are not being "reserved" by students who aren't serious about using them (for example, students who intend to take only one course but have registered for three). This procedure is also intended to eliminate the problem that arises when students register and then do not drop classes until after registration has closed (typically, the 100% refund date) and, consequently, prevent others from enrolling in those classes.

The policy is consistent with that of community colleges and other universities in the area.

If a student has not completed all steps in the registration process, including payment or payment/financial aid arrangements by the appropriate due date, that student will be dropped from all classes.

Registration will be considered complete for students who have not yet been approved for financial aid by the due date but who have submitted a completed financial aid application with all required documentation and have signed a payment plan agreement.

Financial aid arrangements can be made in person in room C-1310. Payment plan arrangements can be made at www.govst.edu/payplan or at the Cashier's office in C-1336.

Students will be notified by U.S. mail if their registrations are not complete and their classes have been dropped because they have not completed this process.

Students who are dropped for non-compliance will have the opportunity to re-register until the last day of registration (May 14, 2005 for Spring/Summer). However, there is no assurance for students who re-register that seats in the classes( of their choice will still be available.

Students can check the status of their registration on the Web at www.govst.edu/online or by calling the touch tone registration system at 708-235-8887.

If you have questions regarding registration, call the Registrar's office at 708-534-4500 or send e-mail to gregis@govst.edu.
Opinions

Why are we giving ‘dope’ to ‘dope fiends’?

Commentary by John Madden

Some people think state and federally sponsored drug rehabilitation programs are a waste of scarce tax dollars. They talk about the high dropout rate for substance abusers, whether alcohol, crack cocaine, or what's seen as the greatest monster of them all - heroin. Is it to better ignore these 'deviant' substance abusers, banish them from our families, or punish them in jail until they finally 'hit bottom' and grovel their way back to productive, meaningful lives?

Many rehabilitation programs for heroin addicts are just 'legalized dope for people who refuse to halt their degenerate, criminal behavior,' so it's been said. Some think heroin addicts care more about dope than they do about families, friends, jobs, and responsibilities as productive members of society.

"Throw the book at them," "They deserve what they get," and "Why should charity or my hard-earned tax dollars be used to help them stay high," are some of the cries. I've even heard it said that AIDS and hepatitis B are God's punishment for these wretched creatures.

But there's another, more humane way to help these same creatures, whom I prefer to call "suffering" rather than as 'wretched.'

The concept of 'harm-reduction' is a fancy way of saying we choose the lesser of the two evils. In other words, as a person who believes in 'harm reduction,' I'd like to see people taking methadone, rather than stealing from people (or dying of disease in county hospitals) to support their drug habits. Maybe not the same thing as saying I'd like to see people addicted to opioids drugs. I speak it as a means for reducing harm to the person and to society.

Opiod, and particularly heroin, are brutal drugs that are overly addictive. Some of the addiction is psychological, or emotional. Some of it is environmental, or behavioral. And like all addictive drugs, including alcohol, some of the addiction is physical, or biological.

I think it's safe to say that not one addicted human being ever set out with aspirations of becoming an addict. Perhaps he or she was lured by curiosity, excitement, relief from boredom, or just to 'fit in.' Perhaps the subconscious mind wanted an escape from feelings of anger, inadequacy, loneliness, or despair.

Perhaps the evil lure of addictive substances lies in the fact that the drugs' perceived powers to rid oneself of feeling the hopelessness of life.

In the beginning, a heroin user (like all other substance abusers) feels he has everything under control. "Just one time," or "never with needles," or other good intentions abound. But the powerful grip of its addictive properties soon grabs the unsuspecting 'casual user' and quickly gains a choke hold.

"Now the addict needs to stay high most, if not all, of the time. He loses his job (if he had one), and needs money to get back to 'feeling good.' His family and friends want no part of him. The drug that once beckoned with promises of euphoria (or escape), now threatens devastating repercussions if the need is not fed. For those who are physically addicted, the need has mutated to a compelling demand to subdue the sickness after-effects of the drug. It is truly a life of despair, according to the recovering addicts I've spoken with. Now something must be done.'

From what I've learned, it's virtually impossible to quit heroin and other opioid drugs 'cold turkey.' So they turn to a medication that helps take the 'edge' off the effects so the addict doesn't feel so bad and can manage dirty needles to prevent him from being deadly sick. That medication is methadone.

It is relatively inexpensive, about $50 per week's supply of 40 milligrams per day. The recoveree's progress on methadone is measured by the doctor and clinic staff to determine how the dose is 'holding' them. In other words, is the addict still suffering from physical withdrawal after taking the initial dosage? If so, the dosage is adjusted and monitored carefully each day until the addict no longer feels 'dope sick.'

Under this regimen, the addict is still 'medicated,' but can maintain a normal life. He or she is capable of going to work everyday, raising their families, and going about life's tasks in a normal fashion.

What do heroin addicts look like? Your neighbors, your boss, your sister, your alderman, your minister, your kid, and many others. No, they don't all belong on Skid Row.

Problems come in to picture when 'normal' people don't understand addiction or recovery, and have heard sentiments like, "methadone is just legal dope," and "he'll never get better until he hits bottom;" then twist these sentiments to fit their religious, moral, social, or individual beliefs about what is deemed 'proper.'

What these people fail to see is that we all are human, and some of us have more problems than others. An enlightened society, and an enlightened individual, would reach out to those who are suffering, to help ease the pain so they find hope, self-worth, and value.

On a personal level, I just completed a wonderful and educational experience at a methadone clinic for my graduate internship in Addiction Studies. I learned so much there, and realized that methadone is a wonderful treatment for those afflicted with opioid addiction. If the patients stay on their methadone regimen, they can lead normal, functional lives, and are productive members of society. They need a hand up to get there, and the combination of methadone, individual and group counseling, and a supportive environment work together to promote healthy and meaningful change.

The bottom line is that addiction in any form SUCKS. The addict did not want to become an addict or an alcoholic; life just worked out that way. We as human beings, at the very least, should be grateful that we're not the ones suffering from this physically and spiritually debilitating disease. From there, hopefully we can realize that those who are afflicted need our help. It is not for us to force them to 'hit bottom' or help them along by deepening their personal hell.

And if we don't know the truth, and the whole truth of additions and recovery? Then we need to get out of the way and let those who do know something do their jobs! If we want to help them, either be supportive or send the alcoholic or addict a silent prayer or blessing that their afflictions will soon be subsided.

If you have a loved one who suffers, and you don't know about additions or the recovery process - or even if you just 'THINK' you know - I suggest you learn more.

Unraveling methadone

By John Madden

Methadone is used mostly for treatment of people who are opioid-dependent. Oxymorphone, heroin, morphine, codeine, fentanyl, and methadone, itself. The methadone treatment goal is to return addicts to healthy, productive lives, free from both street and prescription opioid drugs.

Methadone is used to "take the edge off" the adverse effects of opioid drugs: moderate to severe nausea, cramps, sweats, runny nose, etc., aka being 'dope sick.' Usually a single dose of methadone will 'hold' a person for about 24 hours, staying off the overwhelming physical need for opioid drugs. It does not reset the original drug use.

Methadone blocks the euphoric effects of street opioid drugs, which, in turn, reduces the incidence of such unsafe practices as the use of 'janset needles,' or the use of street drugs by addicts with questionable purity or strength.

Myth: It's harder to kick methadone than the actual opioid addiction.

Fact: Kicking methadone is different from kicking heroin. Some find it harder to quit because the withdrawal lasts longer, while others feel the withdrawal is milder than heroin.

Myth: Methadone is worse for your body than heroin itself.

Fact: Methadone purity and dosage are regulated by the FDA, and administration of the drug is prescribed by a medical doctor. It is taken orally. Heroin, on the other hand, can be 'cured' with anything from powdered sugar to rat poison.

Many people have overheard on heroin because they did not expect the level of potency they obtained in a particular street purchase. The potency and presence of other toxins can be deadly.

Diseases like HIV and hepatitis B often enter the bloodstream by the use of contaminated needles.

Myth: Methadone harms your liver and immune system.

Fact: The body effectively metabolizes methadone, and it causes no damage to the immune system.

Myth: Methadone causes drug-seeking behavior.

Fact: People taking methadone feel better than people who don't take methadone.

If a recovering patient on methadone tests positive for other drugs, this is not due to drug-seeking behavior. If so, the recovering patient is removed from the methadone program, and additional testing is conducted to determine the medical cause.

The phoenix became a symbol of resurrection: burning in the fires, yet arising newborn from the ashes. In our ever-changing world of uncertainty and fear, the Phoenix still burns brightly as a symbol of resurrection, from the ashes, and of the indomitable strength of the human spirit.

"Life is either a daring adventure or nothing. To keep our faces toward the change and behave like free spirits in the presence of fate is strength undeveloped."

-Helen Keller

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We are located in Room E-1500.
The family as ‘doctor’

First thing -- do no harm

A parable by Nancy LaLuntas

I lay on a gurney in the emergency room, bleeding to death. Well, maybe not to death. But I needed a tourniquet, anyway.

The doctor was attempting to tie a band of white gauze round my arm to halt the spurting blood. It had a kind of glow to it - an aura, if you will. The doctor seemed to know what she was doing, but I was in such pain, I instinctively curled into a tight ball to shield myself from further assault.

"Don't do that," she smiled warmly. "We have to stop the bleeding." I tried to open up and stretch out my arm to her.

A nurse stood at the tool cabinet, disinfecting a scalpel. Another polished the power saw.

In the emergency room, clinical people have to be prepared for any actuality.

I wished my husband was here, holding the hand attached to my still-good arm. But I could hear he was busy yelling in the hall. For some reason it seemed no one heard him. He just kept yelling, gettingadder and madder.

In rushed my family, all dressed in white. They pushed their way past nurses and jostled orderlies out of their path.

"Out of my way, doc; I've got the Band-Aids," shouted one of the family men.

What little progress the doctor had made was promptly undone. She was hustled aside, and the gauze round my arm sprang like an over-stretched rubber band, then dangled limp over the gurney's edge.

A woman, her presence large in the room, hung back, hugging the wall. In one hand, she clutched a tiny brown bottle with a label so faded and stained, it was now impossible to read. Her other hand was raised valiantly, wielding a tiny glass wand that glistened amber against the harsh light. Her dress had brown drip stains over the gurney's edge.

She was Band-Aid please call all over the floor as the man of the family toiled fervently at his mission. "This is so exhausting," he huffed, as he popped open another square tin.

Now he was sticking flesh-toned dots on my left foot, and the doctor managed to squeeze back into place at my side. My arm continued spurting, but the intensity and frequency waned as she wrestled again to properly knot her incandescent gauze.

A young woman murmured, "She was my favorite," and a bear seeped from her eye. "It's such a shame."

An older woman snatched the first white cloth in her path as she raced to erase the wet trail of caring. "There, there, baby. It's all for the best," she said. "She was really quite hopeless from the start." She plucked a trifle of red lint from the young woman's sweater, and plumped her white collar, which had gone limp.

My arm resumed spurting at its furious pace. "Hold it up high," said the doctor, as she ruffled through drawers for more gauze. I reached toward the heavens.

A man in blue appeared in the doorway and began singing. Now I sincerely dislike Shania Twain, but I wasn't pleased when the blue man started brandishing his finger and crooning, "I'm gonna git ya, git ya, git ya." So I focused on elevating my arm.

"I think that's supposed to be for the guy in 4-C, bed 2," said the woman with brown stains. "Same name. Try upstairs."

And the blue man was gone as rapidly as he had appeared.

My arm had nearly stopped spurting this time. "You're doing great," said the doctor, securing the knot once again. The gauze seemed denser, almost like muslin, and emitted a much brighter glow. Was it embedded with crystals or infinitesimal diamonds to refract and magnify the light?

"Just keep hanging in there," came a whisper from nowhere - or everywhere, so it seemed.

Now the white rabbit, in swim cap and trunks, and dangled all over the floor. He drew deep from his diaphragm as his lips clenched the neon whistle that hung round his neck. It thrilled three times. "This patient is a no-show for physical therapy," he boomed.

The woman with stains, clutching bottle and wand, nudged a molded platform with her toes through the sea of peels to center stage.

"Step up here," she directed Coach Rabbit.

"And be louder about it, so all can hear."

She scurried to the gurney and whispered back and forth with the man.

"All hands get on deck," he suddenly ordered. "And you, get that chain saw up here right now."

To distract myself from the throbb in my arm, I began counting all in the room. For some reason, I didn't count people. I counted lungs. It occurred to me that, with all these lungs in the room, it had become difficult to breathe.

"Could I please get some air," I asked meekly.

Everyone was breathing so loudly, I don't think anyone could hear.

I don't think any of them saw either, as the hand from my good arm clutched tightly the knot. And I slipped, gauze trailing, from the room.

An open letter to my family from everyman, everywoman in recovery

1. Please allow me to own my substance abuse problem and my recovery:
You are not responsible for my substance abuse problem. It is MINE. It belongs to ME, not you.
You are not responsible for my recovery. It is MINE. It does not belong to you. IT BELONGS TO ME.

2. Please allow my treatment team to work with me as they see fit, without trying to second guess them or augment their efforts.
In the course of recovery therapy, my counselors have come to know me in deep, intimate ways, as I come to know myself. These are dedicated, trained, and skilled professionals who can help me understand the processes of addiction and recovery their life's work. Their task is to make me feel safe enough to explore deeply into my emotional, my spiritual growth and belief in myself. They help as I begin to build and restore my shattered self esteem, and guide me in finding alternative thought patterns and practices to return to or begin? a healthy life. It is a holistic process, addressing my physical, emotional, psychological, social, behavioral, and spiritual matters.

3. Please recognize that recovery is a process. It is never an accomplishment.
I ask that you try to avoid passing judgment on me or punishing me in any way based on your expectations or your timetable. My progress in recovery is an assessment for my treatment providers to make -- not yours.
People, places, things, and events can trigger slips -- which, if unchecked, can lead to relapse. The recovery process involves identifying triggers and ways to avoid or counteract them.

4. Please recognize that recovery is a process. It is never an accomplishment.
I ask that you try to avoid passing judgment on me or punishing me in any way based on your expectations or your timetable. My progress in recovery is an assessment for my treatment providers to make -- not yours.
People, places, things, and events can trigger slips -- which, if unchecked, can lead to relapse. The recovery process involves identifying triggers and ways to avoid or counteract them.

5. Please know that I need my family's support in recovery, we offer ourselves to the task of understanding issues and feelings that leave us raw, vulnerable -- even fragile, if you will. Our counselors have the formidable task of working with us to address these issues and feelings when they present themselves. Please respect the process, and value and valued during this process. But the counselor cannot do this alone.
Perhaps my actions have hurt you in the past, and it is hard for you to trust me or believe in me. Your patience, love, understanding, and support would mean so much to me in this difficult time.
GSU grad student takes center stage at The Center

By Nancy LaLuntas

Du Shon Brown surprised even herself when she stepped into a GSU spotlight that hadn’t shone on her before.

Unknown to the audience, one of GSU’s own graduate students would assume a crucial role in the Victory Gardens Theatre performance of “Shoes” at The Center for Performing Arts here Sunday, March 6th.

“It was kind of surreal,” says Brown, a grad student in School Counseling. “I parked my car and walked into the building, just like I was going to class. And then it hit me. I was coming here with new eyes.”

“It didn’t matter how busy I was. My soul needed nourishing too.”

Brown debuted in “Shoes” as Miz Lottie, grandmother to the lead character, Carol, who journeys through snippets of her life in search of her seemingly lost, long-covered shoes. The play was inspired by the true story of four young girls killed in the 1963 bombing of a Birmingham Ala. church during the Civil Rights movement of the 60’s.

Her Center performance was not Brown’s acting debut per se, but rather, her debut with this particular role and drama. The 36-year-old student, educator, and mom is a veteran actor on the Chicago stage.

A member of Actors’ Equity, she has spent the last 13 years transforming herself into a myriad of characters on such prestigious stages as the Goodman, Steppenwolf.

School counseling student Brown in the researches in the GSU stacks. (Photo by Nancy LaLuntas)

Drury Lane, Lookingglass, Appletree, ETA, Bailwick, and the Chicago Theatre Company. She also works as a voice over artist, and you may have heard her pitching Kraft foods or shopping at Jewel. She even has a made-for-TV movie to her credits.

“Shoes” had completed its 6-week run at the Victory Gardens Theatre, and the original actress who portrayed Miz Lottie, eternally young, resonated with all the subtle nuances and depth of a venerable, wise, precious, and blessed woman with kindness for eyes.

“I so enjoyed this opportunity because I hadn’t performed in two years, and my soul really missed the theatre. It didn’t matter how busy I was. My soul needed nourishing too.”

Du Shon’s performance was flawless and rich, and The Center audience would never have guessed it was a first-time event. Miz Lottie is a lovingly woven, delightful, and blessed character who bakes the finest cakes and pastries in town — made with “sweet cream butter — please no oleo margerine.” Brown’s Miz Lottie, eternally young, resonated with all the subtle nuances and depth of a venerable, wise, precious, and blessed woman with kindness for eyes.

As Brown was delivering her lines, the audience would never have guessed it was a first-time event. Miz Lottie is a lovingly woven, delightful, and blessed character who bakes the finest cakes and pastries in town — made with “sweet cream butter — please no oleo margerine.” Brown’s Miz Lottie, eternally young, resonated with all the subtle nuances and depth of a venerable, wise, precious, and blessed woman with kindness for eyes.

“I so enjoyed this opportunity because I hadn’t performed in two years, and my soul really missed the theatre. It didn’t matter how busy I was. My soul needed nourishing too.”

Du Shon’s passion for acting is often saddled with “the challenge of double guilt,” over her two highest priorities right now, she says. What with 12-hours of graduate coursework, and 18-month-old daughter Zoe at home, “I feel guilty for running out of energy both ways.”

Du Shon excels in all her endeavors, devoting long hours to her studies, while still making sure she’s there for Zoe to provide for her every need. “When it comes to the baby, the book goes down,” she says.

She embraces her child, quickly trading technical journals and dry psych texts for the colorful characters of children’s fairy tales. Zoe is blessed, too, by her mother’s talents, and she revels in the voices and animation of the fanciful souls mom conjures up as she reads.

Zoe helps mom with her student tasks, too. “When I’m working at my computer, she waits by the printer and proudly delivers each page with her smile,” says Du Shon. “She’s used to late night studying, and has no time for sleeping until I can lay down with her.

“T’ve never known graduate school without being a mom,” she continues. “I was two weeks into grad school when I found out I was pregnant.

“I couldn’t have done it without my parents, who she calls a major force in her success. “Making sure I’m happy and all ways been a priority with them. They’ve taught me never to be ashamed to ask for help when I need it. And they’re always there for me,” she says.

Brown’s also indebted to a family friend, a retired school teacher (Barb Milosevich), who watches Zoe during the day throughout the week. Du Shon calls her “Angel.”

As if her full-time-plus student load, being a mom, and pursuing an acting career isn’t enough, Brown works three jobs.

Two of her jobs draw directly on her passion for the theatre and her love for being an educator. (The third, as a waitress, is purely a matter of making financial ends meet.)

Brown is the “Outreach Coordinator” for the Chicago Theatre Company, which takes its dramas local area schools. Actors, directors, and production personnel discuss the works and their artistic choices with the students.

At Urban Gateways, she has the same title. This program has Brown working with educators and students to teach literacy skills through drama.

“We try to reinforce what the kids are learning in school,” explains Brown. For example, in one school, the students were learning about tornadoes. She spent six-week in residency with the school. They broke into small groups and created a TV spot, a trivia game show, and a TV drama about a boy with a speaking impairment, who couldn’t say the word "tornado.”

Both jobs are highly rewarding for the school counseling major and lover of theatrical arts.

Brown obtained her undergraduate degree in psychology from the University of Illinois in Champaign-Urbana, where she minored in performing arts.

This summer, she will complete her graduate degree requirements, carrying another 12-hours load which will include interning in school counseling.

How on earth she makes time to pursue an acting career with all her other responsibilities is not even an issue for Du Shon Brown. She just does it — and does it all so well!

(See “Shoes” review on page 7)
Are you really too busy for you?

’t she’ conference a celebration of women

By Marina Huizar

She was terrified as she walked onto the set of Comcast TV for an interview. When she realized she wasn’t even going to be prepared – no script, no advice, no nothing, she found herself paralyzed with fear.

She resolved that she MUST put that fear aside for something so important as getting out the word.

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(Answers on page 8)

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Mar 24-26, 2005

Wyndham Hotel Chicago

This year's annual Third World Conference will bring together a diverse group of participants for its intercultural and interdisciplinary exploration and exchange of ideas, based on the theme, "Power, alliances, and social change: building alliances and partnerships for a post 9/11 world." The conference is designed for students, educators, policy makers, researchers, community leaders, and others interested in the concepts and development of global social change.

Keynote speakers include Carol Adams, Ill. secretary of the Dept. of Human Services, and Joyce Mpanga member of Legislative Council (1960) the first minister of Women in Development.

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Roosevelt Summer 2005

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Rhonda Washington is Carol, and Warren Jackson is Cephus in Victory Gardens Theatre presentation of "Shoes."

Review by Nancy LaLuntas

"I got shoes. You got shoes. All God's children got shoes." So says the traditional Negro spiritual.

But young Carol arrives at heaven's gate barefoot and bewildered as to how she got there. At the tender age of 14, she's overjoyed to receive her long-coveted first pair of high heels. Now they are somehow now, yet connected in time.

Highly symbolic throughout, "Shoes" is packed with powerful words and explosive performances. Linara Washington capably carries us from Carol's wide-eyed innocence and preschool naivete along her journey of discovery as the scenes flash back through her modestly comfortable, but very rich life.

The play may have been inspired by the tragic events of Birmingham, but the playwright has not paint panted the typical portrait of a victim. Rather, she honors the memory of the wondrous life she enjoyed. Her companion Cephus marvels at all the "things" American children, and specifically Carol, are blessed to own. And the audience marvels at the jewel-toned and densely-woven fabric of a southern black community entwined as one in the family of man.

The ever-present and ever-escalating struggles of the '60s civil rights era are part of Carol's life -- but they are not the sum of her life.

For example, we flash on Carol in grammar school. If asked personally by President Kennedy, what is the one thing she would do for her country? She stammers through a run-on sentence as she reluctantly delivers her report. "...what I would do, is I would buy a new pair of shoes for everyone, because I think everyone, no matter if you are rich or poor, you should have a new pair of shoes every year, so that when you look down and they look back at you, clean and bright and new....."

"Tight shoes make people feel mean. Can you think when your feet hurt? With a new pair, we could all think better, and, because shoes mean going places, doing things, and making things happen in this world! For example, in 1956, in Montgomery, Dr. King, and Mie Rosa Parks led a bus boycott in Montgomery. Everybody walked for a whole year, until the buses were desegregated. So I think shoes for everybody would be a good social program for our country."

Cephus, meanwhile, gives his report to Carol (the others can't hear or see him). "There were shots. People running. I was laying in the dirt, blood filled my mouth. Dirt and blood and bodies... I could not move. I could not open my eyes..."

"They threw me on a pile. Another body was thrown on top of me! And then another! There was no air... The last thing I remember... Dirt! Blood! Anger... Empty promises... No air!"

Throughout the journey in search of her beloved shoes, the play is punctuated by the perfectly harmonious, yet clearly discordant spirituals, blues, and gospel music of the 3-member choir. The technique is haunting and beautiful. All of the actors are clearly skilled, and the ensemble too is in perfect harmony.

Warren Jackson is particularly compelling in living out Cephus -- a young boy who adores all things chocolate, but who has seen the world through the eyes of centuries of suffering.

Despite my devotion to the theatre, I don't think I have ever seen or felt a more compelling performance than that by Linara Washington in the moment of Carol's final discovery of how she found herself in heaven, and why she has no shoes.

"There is a ...light... bright! Hot... My scream is swallowed by sound... My bones shudder inside my flesh... My skin begins to melt... I am a candle. I burn. The cross bends. Jesus' face explodes. I fly up out of my shoes. Oh God, somebody save me... Where is the Breath of (God)... Ok God... I'm not finished..."

The play is an important work, steeped in traditional theatrical drama, yet taking on elements of stylistic and minimalist theatre. It is telling that the scenery is all modular, transforming itself from church, to front porch, to the town itself. All but the child's traditionally depicted bed room. Her empty, delicately-fluffed sleeping place whispers to us throughout.

See related article on page 4.
WHAT'S HAPPENING

Monday March 21
Last day to withdraw from Block 1 courses without assignment of a grade.

Tuesday March 22
Distinguished Lecture Series
Congressman Jesse Jackson, Jr.
The Master of Public Administration Club will host Congressman Jesse Jackson, Jr. at 7 p.m. in Engbretson Hall. Free and open to the public. Call 708-534-4490 x 5363.

Tuesday March 22
"How to Use My Skills"
The Office of Career Services will present the workshop "How to Use My Skills" at 6 p.m. Room B-1215. Open workshop for students and alumni. More info call 708-235-3974.

Wednesday March 23
Provoest's forum
Talk one-on-one, and get answers on all the hot issues from university deans and administrators and student leaders during this town meeting style gathering from 1 to 3 p.m. in the student commons (A-2140).

Wednesday March 23
BOG Portfolio Workshop
Learn about developing a portfolio of prior learning to apply toward your Board of Governors degree requirements at the next Portfolio Workshop scheduled for 7 p.m. March 23 in the Hall of Honors. The two-hour session will include an explanation of the process and what will be expected of you. Registration is required, and can be arranged BEFORE COB March 22 by contacting Tiffany Malvaz in 708-534-4092. Cost for the workshop is $50, and includes materials to get you started.

Thursday March 25
Resumes and Job Search Correspondence
Get the inside scoop on business etiquette in this Career Services' workshop on the art of writing resumes and job search correspondence. Free, at 6 p.m. in B-1215. For students and alumni. More info at 708-235-3974.

Saturday March 19
An American Songbook
The Kingston Trio, Glen Yarbrough & The Folk Reunion, and The Brothers Four
Honor the legacy of 60's folk music with original groups of the era, including The Kingston Trio, Glen Yarbrough and The Folk Reunion (pictured), and The Brothers Four. Thanks to a hugely successful PBS series and the Hollywood mock-documentary, "A Mighty Wind," these pioneers of the folk movement are enjoying a renewed popularity. The Center for Performing Arts at 8 p.m. Tickets are $46 - $55.

Tuesday March 29
University Blood Drive
Eat a good breakfast and/or lunch, bring a photo ID, and show up to donate the gift of life between 2 and 7 p.m. in the E-lounge. Walk-ins welcome, or schedule appointments by calling Melissa at 708-267-1280. Sponsored by the Student Senate.

Wednesday March 29
How to Interview Workshop
The Office of Career Services presents the workshop "How to Interview" at 5 p.m. in Room B-1215. The workshop is open for students and alumni. For more info call 708-235-3974.

March 29 thru April 11
Poema Graduate Art exhibition
Digital collage photography by master's candidate Catherine M. Cosek is on display in the University Art Gallery off the E-lounge. Reception is from 6 to 8 p.m. Wednesday March 30.

Saturday April 3
Illinois Philharmonic Orchestra
Guest conductor Victor Yampolsky joins the Illinois Philharmonic Orchestra at 8 p.m. at The Center for a romantically inspired program featuring the lovely sounds of France. 1.) Camille Saint-Saens Marche Militaire Francaise from the Suite Algeriennes; 2.) Jean Franais L'Horloge de Flore (The Flower Clock), Adrian Gram, Oboe Soloist; and 3.) Hector Berlioz Symphonie Fantastique. Tickets $25 - 45.

Sunday April 3
Chicago Shakespeare Theatre presents
A Comedy of Errors
Pandemonium ensues when two sets of twins, separated in a shipwreck with babies, meet up twenty-five years later. Mistaken identities create farcical confusion in one of Shakespeare's most hysterical comedies. 10 a.m. performance of the Center for Performing Arts' in Education program. All seats $9.

Sunday April 17 at 4 p.m.
American Canteen
A musical tribute to the great American Canteen USO shows. Glenn Miller and the legendary Andrews Sisters feature unfor­gettable favorites like Boogie Woogie Bugle Boy, Mr. Sandman, Jeepers Creepers, Don't Sit Under the Apple Tree, and more! 4 p.m. at The Center for Performing Arts. Tickets $29-34.

Monday April 4
Masters of Public Administration Club Honors advisor for a club or organization
Outstanding student
Service awards
Nominations due by Friday March 18, Forms in Rm. A-2160, 708-534-6555, t-baibel@gsi.illinois.edu

 turkeyinton for Student Life for the 2004/5 school year

Submit nominations to Student Life for the 2004/5 school year

Outstanding club or organization
Outstanding advisor for a club or organization
Outstanding student
Service awards

Phoenix March 16, 2005

This week:
HBO film: "Iron Jawed Angels"
In celebration of Women's History Month, come to the Hall of Governors this week and view the HBO original film "Iron Jawed Angels." Recently released, the film is an account of the struggles of suffragists who fought for the passage of the 19th Amendment in 1920. Showings Wednesday at noon and 5 p.m.; and Thursday at 11 a.m. and 4:30 p.m.

Now thru July 8
Thompson Center Art exhibit
"Where Animals Dance"
Taking a class at the Thompson Center? Stop by the Gallery to experience the art and wonder of African animal-inspired sculpture and textiles. Includes works created for performance and masquerade by people of ethnic subregions in West Africa. Gallery located in Suite 2-100, open 9 a.m. to 5 p.m. Monday thru Friday.

Wednesday March 16
Last day to withdraw from Block 3 courses to rate 100% refund.

Thursday April 7
Chicago Shakespeare Theatre presents
A Comedy of Errors
Pandemonium ensues when two sets of twins, separated in a shipwreck with babies, meet up twenty-five years later. Mistaken identities create farcical confusion in one of Shakespeare's most hysterical comedies. 10 a.m. performance of the Center for Performing Arts' in Education program. All seats $9.

Plan ahead for Tee time in May
The Masters of Public Administration Club is hosting a golf outing slated for May 25 at the University Park Golf Club, just across from the college. There's slots for 144 golfers in total. Funds raised from the outing will be used to host speakers for the club-sponsored Distinguished Lectures Series. Contact Paul Burns, Golf Committee chair, at 815-693-9658.

King Crossword
Answers

GNEO NSUG USHEH CELEW UBBH UNEH CBYH ETVL TBEY ANIN BNBZ GTBZ DGBZ

Theatre; Barber Concerto for Violin, Opus 14; and Ives Symphony No. 3 "The Camp Meeting." FREE!

Wednesday April 6
Roosevelt Univ, Chamber Orchestra
The Chicago College of Performing Arts returns to The Center with an all-American program at 7:30 p.m. Stephen Squires, conductor; and Yang Lia, violin. Walker Lyric for Strings; Copland Music for the Theatre; Barber Concerto for Violin, Opus 14; and Ives Symphony No. 3 "The Camp Meeting." FREE!

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