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Columbia College Chicago

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The Columbia Chronicle

VOLUME 24 NUMBER 14

COLUMBIA COLLEGE, CHICAGO, ILLINOIS

MARCH 18, 1991



Workmen block the Wabash Street entrance to the Harrison Parking Garage, site of a partial building collapse Nov. 10. Jill S. Dolan for *The Chronicle*

Tale of a troubled building

Chronicle probe of parking garage sparks snap inspection by city building inspectors

By Nancy Thart
Staff Writer

Chicago building inspectors on Thursday paid a surprise visit to the Harrison Parking Garage, just days after the *Chronicle* asked the city for a progress report on the troubled building.

The inspectors showed up late in the afternoon to examine the garage, at 605 S. Wabash Ave and the Harrison Hotel, at 65 E Harrison St.

"We don't want them to clean the place up if that's not something they normally do," said Joe Beal, district director for the Department of Buildings. "We don't want them putting up needed locks on doors because they know we are coming."

The two buildings have a history of city building and fire code violations dating back to 1986, building department records show. But the worst incident occurred last Nov. 10, when pieces of the facade came crashing down from the 13th and 14th floors onto Wabash Avenue.

Columbia was holding its an-

nual Fall Open House that day, and close to 1,000 people passed by the building. Three people—two students and one prospective student—were injured by the falling debris.

Chicago police and fire

**'The two buildings have
a history of city
building code
violations and fire code
violations dating back
to 1986.'**

departments were on the scene within minutes. Wabash Ave was closed off between Harrison Street and Balbo Drive, and the street in front of the garage didn't re-open until Wednesday of the following week.

Eleven days after the incident, city inspectors cited the two buildings for 23 violations of the city's building code.

Allen Toma, the manager of

the garage, was reluctant to speak to the *Chronicle*, but he did say that workers arrived two days after the accident to repair damage on floors 13, 14 and 18, although he said the 18th floor was not cited for violations. But city records tell a different story.

The violations are as varied as they are numerous, ranging from leaky water tanks, to ceilings and sidewalls in need of replastering, to the absence of fire extinguisher throughout the building.

The building violations were followed by construction violations on Nov. 27. City documents show that repair work on the building was being done without a building permit and that no architectural or engineering reports were submitted to the city.

Beal said that if building managers didn't produce the reports at Thursday's inspection, the city would have to take the case to court.

But Ferrell Daste, a chief construction inspector for the building department, said the Harrison

See Garage, page 2

WCRX won't rap with Unit III

By Jerry E. Pott
Staff Writer

The student-operated radio station at Columbia College is denying accusations of racism and censorship brought forward by a Chicago record promoter.

According to Lewis Pitzele, WCRX-FM—specifically Program/Music Director Jay Dewberry—was prejudiced in its decision not to air a recording by the Chicago-based rap group UNIT III titled "What Are We Fighting 4?"

Pitzele, the manager and promoter for UNIT III, said he felt the station's decision was made partly because he is white and Dewberry is black.

WCRX General Manager Karen Cavaliero vehemently denied Pitzele's accusations. "He's trying to create something that isn't there," she said. "There

were no racist or bigoted reasons behind our decision."

The problems started last month when Pitzele approached the station about airing the record.

According to Pitzele, the host of WCRX's weekly rap show met the group, listened to the song, and told them it was the type of record that should get regular play on the station.

Those types of programming decisions, however, fall under the jurisdiction of Dewberry, who decided not to air the record after determining it didn't fit the station's format.

"It was an okay song, don't get me wrong," said Dewberry. "But, it was in the war-related category."

Contrary to Pitzele's accusations, Dewberry was merely adhering to a programming decision WCRX had established last year.

That decision, outlined in a let-

ter to Pitzele, stated that due to the Persian Gulf crisis WCRX had decided "to remain neutral in its on-air positioning by not playing any politically-oriented music."

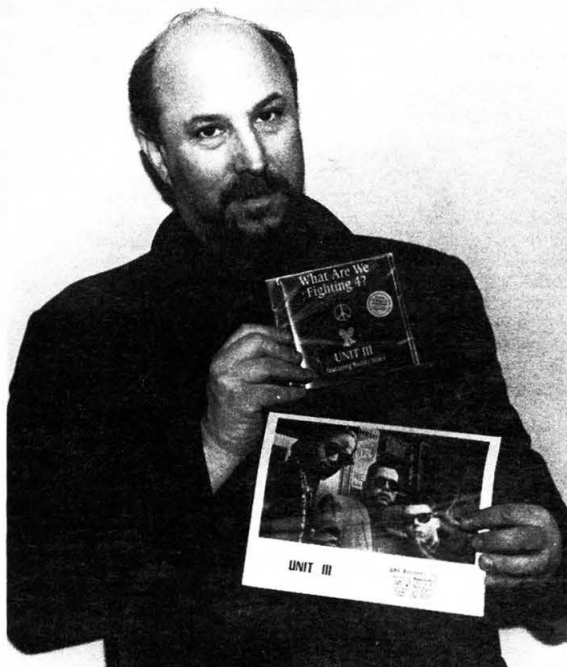
The letter went on to say that WCRX has provided news-related coverage about the Middle East, but they "have not played any pro or con war-related records."

Pitzele and UNIT III insist their song is neither pro or con war but merely a vehicle to "make people think about the wars fought everyday in America."

In a letter addressed to the student body of Columbia College, the three members of UNIT III claimed their song makes "no reference to the war in the Middle East," and is "not about the war going on in the gulf."

A closer look at the record and

See Rap, page 2



Lewis Pitzele, promoter of UNIT III

Omar Castillo for *The Chronicle*

Columbians 'sign on' for innovative classes

By Stephenson B. Carver
Chronicle Correspondent

When Patricia Branz's students enter her classroom, they are asked to enter a new world. They are there to learn a new language. They will need patience and practice, but most notably, they will need to be silent.

Branz teaches American Sign Language II, one of several new classes being offered by Columbia during the Spring 1991 semester.

Branz is deaf—the first class began with hand-outs that described what the students were

to expect: "You are entering the deaf world," the hand-out states, "you are leaving the hearing world."

Branz teaches sign language by the direct experience method, which requires both class participation as well as practice outside of class. Part of the sign language experience is the absence of the voice. During Branz's class, no words are spoken, and only the body is used to communicate: fingers, hands, arms, facial expressions and physical contact. Mime, gestures and drawings are also implemented instead of verbal com-

munication, and as a last resort, students can write their thoughts on paper. Branz occasionally uses the blackboard to communicate with the class.

Students from the class cited different reasons for taking the class.

Cristina Sannasardo, a freshman, has a personal interest in the subject. "My cousin is deaf and I think it's unfair that we took it for granted that he knew how to read lips," she said.

Kenneth Hayes, a junior, said the course helps him "to understand what it's like for the deaf." He felt that learning sign lan-

guage is no different than learning French or Spanish, and anyone interested should "just give it a try," he said.

Most of the students in American Sign Language I said that they planned to move on to American Sign Language II.

Artists in Society is another class being offered for the first time this spring. The course poses questions that relate to the purpose of art, and the function of art and artists in other cultures.

Joan Erdman, who teaches the course, has studied in India, and earned her doctorate in anthropology from the University of

Chicago. She plays the tablas, which are a pair of tuned drums, and authored "Patrons and Performances in Rajasthan," a book on Indian dance that is used in the class.

Art major Darrick Elia, a senior, said that the course explores the artist's role in society from an historical perspective. "The class has 'put a new twist' on how he looks at his own art, he said.

One of Erdman's chief goals in the class is to prompt student artists to consider their role in

See Classes, Page 7

Certification of Master's program expected soon

By Karen Sobus
Staff Writer

The Illinois Board of Education is expected in April to approve a Masters of Arts in Teaching program at Columbia. The program will train graduate students as elementary and high school teachers in interdisciplinary art, English, and physical science teaching.

"Everybody is very excited about the program. We've been working on it for a long time," said Lya Rosenblum, vice president and dean of Columbia's graduate program.

According to Rosenblum, Columbia gave the Board a detailed proposal for the program two and a half years ago. Since then, there has been a lot of waiting and reviewing to perfect the program.

In 1976, the State Teacher Certification Board approved Columbia's teaching program in speech and theater instruction for grades six through 12, but declining enrollment caused Columbia to dissolve the program in 1979. Since then, Columbia has been working on the MAT program, according to Rosenblum.

"The curriculum has already been made, right down to the course descriptions," Rosenblum said.

Columbia must meet certain state requirements before it can add the MAT program to its cur-

riculum. Detailed program outlines and descriptions, as well as the availability of a suitable library and audio-visual equipment help to decide whether a school is approved by the Board.

"The Board basically wants to know how well equipped Columbia is to be a school for everyone," said Marilyn Turkovich, acting chairperson for educational studies.

In addition to meeting the Board's requirements, the programs are also "designed to meet the need of the unique students at Columbia," Turkovich said.

Students who apply for the MAT must have a bachelor's degree in English, science, art, or art history, and must meet specific graduate requirements in each department. According to Turkovich, the MAT program is designed to enrich the students' expertise in their field, but the emphasis is on a "strong education core to produce excellent teachers."

After completing the MAT program, graduates must pass a state teaching certification exam.

At least 50 students, outside of lists from the departments offering the program, have expressed an interest in the MAT program, Turkovich said.

"It's a Catch 22 situation. People are interested but we have to hold them off until the MAT program is approved," Turkovich said.

Columbia currently employs teachers who have taught similar programs at other colleges, and are qualified to teach in Columbia's program. According to Turkovich, enrollment in the program will determine Columbia's need to employ more teachers.

The Educational Studies Program is slated to be moved to the 14th floor of the Torco building in July 1991, to accommodate the extra space needed for the program, Turkovich said.

The MAT program in elementary education trains graduate students to teach history, music, art, theater, physical science and English.

Teaching art, which was cut back in Chicago's public grammar schools in 1974, started back up again a few years ago, according to Suzanne Cohan, chairperson of the interdisciplinary arts education department.

"There is a good market for art majors who want to teach. A generation of art teachers are retiring," Cohan said.

Many MAT programs, unlike Columbia's proposed program, do not include art as a discipline.

"I checked into other MAT programs, but it is rare to find one in art," said Melissa Foster, who is presently working on a Masters in interdisciplinary arts, but plans to switch to the MAT program if it is approved.

"It is unusual to have a good blend of education and art," Foster said. "It's good that the art department is getting a creative program, because that's what you really need."

Physical science gives students a choice of concentration in teaching chemistry, physics or geology, and those students interested in teaching high school English can choose a concentration in literature, poetry or professional writing.

"We already have about 100 students interested," said Phil Klukoff, chairperson of the English department.

"I'm definitely interested," said sophomore Wendy M. Joice, a fiction writing major. "I was thinking of transferring until I heard about the program."

"It solves a lot of problems for me," said sophomore Kelly Curry, an English major. "I can stay at Columbia."

Courses available to students preparing for the MAT program are Educational Culture and Society, Educational Psychology, Psychology of the Exceptional Child and Children's Literature.

Columbia is not interested in using the MAT to compete with other schools; it just wants to be able to accommodate students who are interested in teaching, Turkovich said.

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Garage

from page 1

Garage case has already been sent to court. On Feb. 18, one of the garage's managers appeared at an administrative hearing to answer charges on the construction violations. The case has been continued.

Renovations to the garage's fire escape began last week. Once again the Wabash Ave entrance was closed during the repairs. As of Thursday, city officials said they had issued no building permits for the work.

But Bryan Sall, owner of Accurate Welding, told the Chronicle that his company didn't need a permit. He called the repairs "minor."

The city will issue its official report on the results of the inspection next week. Watch the Chronicle for further developments.

Rap

from page 1

its promotional material, however, calls the group's claims into question.

A Jan. 30 press release from Pitzele specifically states, "The song 'What Are We Fighting 4?' is about all of the wars in our hearts and minds. It is about the gulf war, gang war, drug war, the racist (sic) and wars that will come and go."

The jacket of the record is decorated with a yellow ribbon, which has of late come to be seen as a symbol of support for the troops in the Middle East.

The jacket also bears a dedication to "all the troops fighting for freedom, the POW's, and the families who miss them ..."

The chorus of "What Are We Fighting 4?" is actually a new version of the familiar protest song "War," by Edwin Starr.

In addition, there are Gulf War references that, according to Pitzele, try to relate the fighting and hatred in the Middle East to the fighting and hatred that occurs in gang and drug wars in the U.S.

Some of the song's lyrics reflect the sentiment of the Gulf War protesters, "People cry it's blood for oil in this lost society." And, "Oil, two, three, four, what the heck are we fighting for?" Another line refers to the Iraqi president, "Sadam (sic) is geneside (sic), straight out suicide (sic)."

Following along the guidelines set by the station, the song definitely falls under the war-related category—and that is the sticking point for WCRX.

It doesn't matter to them whether the song is for or against the Persian Gulf War, the fact that

it is war related—any war—puts it at odds with their neutral on-air policy.

Pitzele is unwilling to accept that explanation and he is convinced the station made its decision without ever really listening to the song.

"The kids that are into rap music that listen to the record know what these kids are saying," Pitzele said, "because it's their lives we're talking about."

According to Cavaliero, though, everyone at WCRX not only listened to the record but "we all agreed that it was an anti-war song."

Pitzele is also at odds with the station's policy of having a limited playlist of Chicago artists.

He says that kind of attitude is city-wide and is responsible not only for the migration of successful groups like Styx and Chicago to the West coast, but for the lack of a major recording label in the city of Chicago.

The letter from WCRX states that they only plays a small percentage of music by Chicago artists, and those artists are well-established in the field.

Pitzele and UNIT III feel a college radio station should be open to supporting and promoting local talent in order to give artists such as Columbia students something to shoot for.

"What Are We Fighting 4?" has received considerable air play from the radio stations at Kennedy-King College, Northwestern, and the University of Chicago.

Pitzele was quick to praise what he called the "freedom of speech" approach to UNIT III's message by the stations that chose to play his record.

Staffers at WCRX were quick to point out, however, that those rights also allow a station the option of choosing not to play that same record.



The Myron Hokin Student Center

Monday, March 18, 1991

THE
SIMPSONS

two episodes from the current season! 1:00 pm

*Bart gets hit by a car
*Homer bites the dust

Tuesday, March 19, 1991

The Best of the Hokin 1990

come witness a video replay of what makes the Hokin center so special

12 noon

Wednesday, March 20, 1991

Robert Carter and Company

A Hokin Favorite! A little jazz, a little soul
a lot of talent!

5:30 pm

Thursday, March 21, 1991

Parenthood

Steve Martin confronts the joys
and pains of lifes unpaid occupation.

4:00 pm

Columbia tuition ranked lowest among area private schools

By Art Golab
and Julie Sachi Moriki
Staff Writers

Columbia students may be getting more bang for their educational buck.

If you thought Columbia was expensive, you may be relieved to find that tuition here is a good value when compared to other area institutions.

An informal survey of area colleges and universities conducted by the *Chronicle* also found that Columbia stands out because of its open admissions.

A look at five local institutions: Columbia, Roosevelt, DePaul, Loyola and the School of the Art Institute—shows that Columbia, at \$5,828, has the lowest annual tuition among the private schools.

Only the University of Illinois at Chicago, a state-supported school with a yearly tuition of \$2,790, costs less than Columbia.

Other tuition figures (see chart) ranged from \$9,300 (School of the Art Institute) to \$5,928 (Roosevelt).

By comparison, DePaul University is not only harder to get into, but once a student is accepted, their tuition of \$8,814 is 51 percent higher than Columbia's.

DePaul students have endured tuition increases totalling 32.4 percent over the past three years, making the annual cost of their education the second highest in the area.

DePaul officials said that smaller class size is one of the benefits of increased spending. Jose Mendoza, cashier at DePaul, said, "Classroom size runs 35-40 students, whereas freshman classes at U.I.C. may be over a hundred."

Columbia does not keep formal statistics on class size, but the English Department here said that its classes averaged around 20 students.

DePaul's most popular major is accounting, but the University's Goodman School of Theater, acquired in 1978, is na-

tionally known. DePaul also owns the Blackstone Theater location around the corner from Columbia College.

Melissa Meltzer, the Goodman School's director of theater admissions, said, "We don't consider ourselves in competition with anyone else because there is no one else like us. We are the only school that offers a bachelor of fine arts degree in acting."

In addition to being less expensive, Columbia's open admis-

Most of the other schools also have some flexibility in their requirements.

All of the schools surveyed draw the majority of their students from the Chicago area, and though all have available dormitory space, most of their students commute.

Loyola, though it attracts many of its students from the same geographic area, said it is not competing with Columbia for students. According to Loyola's

competitive with Columbia's, according to Dean of Admissions Barbara Gianneschi.

Of the schools surveyed, Roosevelt had the most students from outside the Chicago area. "About 15 percent of our students come from foreign countries," she said.

Roosevelt's \$5,928 tuition is only \$100 more than Columbia's, and a good value, school officials said, considering that many judge Roosevelt, with its landmark

pensive school surveyed, not just anybody can get in. According to Gockel, entering freshman should have ACT scores of 15 or better and be in the top 30 percent of their class.

At \$10,800 per year, the Art Institute is the most expensive, and most specialized, school in the area. Tuition is 85 percent more than Columbia, making Columbia the art school of choice for students on a budget.

An ACT score of 21 or better in English is required along with a portfolio and an essay of intent.

Ellen Cropp, director of administration said, "We are unique in that we focus exclusively on design arts. We have an open curriculum where no one has to declare a major to graduate."

The school of the Art Institute believes that art cannot be graded. According to Cropp, "Grades are given only upon request, we have an open grading system."

Cost and admission requirements are not always the most important factors influencing students' school choices.

Columbia is best known for its arts and communications curriculum and attracts students interested in those fields.

Columbia's special blend of resources is the main appeal for students. Many come to Columbia because they can't find what they are looking for anywhere else.

"I looked at the classes at Columbia and they seemed more interesting," said Visual Arts Management major Derwin Umani. "Business classes here apply more to art. Other schools concentrate more either on art or business but Columbia does both."

Milan Vujnovic, a senior majoring in sound engineering, said about Columbia, "It's the best school in the Midwest for the arts. It's the only school around here that teaches sound engineering."

In interviews with students around Columbia, this "one of a kind" theme was constantly repeated. Students feel that they are getting something unique here. It looks like they are getting a good value as well.

School	Tuition	Admission requirements
Columbia	\$5828.00	High School Diploma
University of Illinois at Chicago*	\$2790.00	ACT: 15+, Top 30% of high school class
Roosevelt	\$5928.00	ACT: 18+, or entrance exam
DePaul*	\$8814.00	ACT: 23+, Top half of high school class
Loyola*	\$8380.00	ACT: 23+, Top 25% of high school class
Art Institute	\$10,800.00	Essay and portfolio
*Admission requirements and tuition may be higher for certain schools and colleges within the University. Tuition figures may not include all fees.		

Chronicle graph by Mary L. Kensik

sions policy is unique among the area's schools.

"Other schools simply don't have anything like our open admissions program," said Columbia College Registrar Marvin Cohen.

All of the colleges beside Columbia had some minimum admission requirements beyond a high school diploma. Loyola University, with an annual tuition of \$8,380, requires incoming freshmen to have a B average and be in the upper quarter of their high-school graduating class.

In addition, potential students must score 23 or better on the American College Test. "These aren't hard and fast requirements," said Greg Hamill, Loyola's assistant director of admissions "But, we consider them guidelines and we'll make exceptions if, say, someone's class rank isn't high but their test scores are."

Hamill, "Our most popular undergraduate major is biology. A lot of our entering freshmen consider themselves pre-med or pre-law."

Many students who wind up at Loyola also apply to U. of I. at Champaign-Urbana. "Students may come here because it's convenient and costs less to commute from home," Hamill said. "We have the resources of a major research university but we also have a more personal touch which is reflected by small class sizes and the fact that we don't use TA's (teaching assistants)," he added.

Admission requirements at Roosevelt are not as high as Loyola's. Applicants need at least a C average in high school and a score of 18 on the ACT or 885 on the Scholastic Aptitude Test.

Roosevelt University considers its journalism and communications programs to be

building and library, to be slightly superior to Columbia.

U.I.C.'s tuition of \$2,790 is the least expensive of the institutions surveyed, but because it is a state-supported institution, the tuition only represents 7.2 percent of what the university actually spends per year on each student. Thanks to the taxpayers the U.I.C. student gets a pretty good deal. Unfortunately, class sizes at the lower levels can number in the hundreds.

"Our main competition is Urbana," said Marge Gockel, assistant director of admissions at U.I.C. Chicago. "But many of our students also apply to Northeastern, Loyola, DePaul, and Columbia," she added. "What's unique about U.I.C. is that you can get a great education in the middle of the city at a reasonable cost."

Though U.I.C. is the least ex-

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Hello?

Is anybody out there?

Here's what happens: Every week, we come up with a few story ideas, some good, some not so good. We assign the stories to our reporters, who then venture out into the great unknown and try to get faculty members and administrators to talk to them.

Occasionally, the bigwigs talk. More often, they don't.

The reporters write the stories, deftly working around the chorus of "no comments." The editors edit them, the copyeditors copyedit, and after several drunken nights, we paste it up and ship it out. Such is life on a college newspaper!

We try to gauge the news—what's hot, what's not—and write stories that we think our readers will care about.

When the paper comes out, the silence is deafening.

Oh we do get the occasional reaction to the photo opinion, or maybe a letter or two from a teacher. But from our main body of readers—the students—we hear zip, nada, zilcho.

Here are a few stats for you. So far this semester we've received six, count them, six letters to the editor. Five came from students, the sixth from a teacher. Six letters from 7,000 souls. And if it weren't for the secretary in the Fiction Writing department, we'd only have four.

Your opinion counts...

For all we know, everyone might love the *Chronicle*. But we doubt it. Newspapers are meant to offer a little something for everyone. You don't have to want to read every article. That's the beauty of it. Take what you want and leave the rest.

The trouble is, we don't know what you want—or don't want.

We're not even sure if you exist.

So listen up! Here's the plan.

Take a moment to fill out the suggestion box on this page. Tell us what you like, what you don't like and what you'd like to see in this paper. And tell us why. Be creative. Let loose. Go wild. Be all that you can be.

We'll read every response, no matter how, er, out of the ordinary. Better yet, we'll try to act on them.

And if you're really feeling bold, stop by the office and ask the obvious question: "Just what the hell do you guys do in here anyway?"

You will validate your existence, at least to us. And after all, that's what we ask—to know that you exist. Not only that you exist, but that you have opinions about what you want to read in the *Chronicle*.

Of course, we can't force you to respond; that would be too simple. So, we've resorted to begging. Please, please, oh pretty-please-with-sugar-on-top-and-a-cherry show us that you exist.

Columbia is well known for its creative students. And we're asking for creative input. So let's make a deal. You respond and we'll stop begging.

If we don't hear from you, we'll have no choice but to assume that everyone loves the *Chronicle*. But, we're smarter than that. How about you?

The Columbia Chronicle 600 S. Michigan Avenue Chicago, Illinois 60605

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The *Columbia Chronicle* is the official student-run newspaper of Columbia College. It is published weekly during the school year, and distributed on Monday. Views expressed in this newspaper are not necessarily those of the advisor or the college.

"DANNY" IS 25. AT AGE 4, HE'D POLISHED OFF HIS FIRST DOZEN. BY 19, HE WAS HEISTING BAKERIES NOW, HE'S BECOME A FULL-FLEDGED

DONUT SLUT

A STORY OF AMERICA GONE WRONG

BUT TOO MANY OF THEM WILL NEVER LAND A MINIMUM WAGE JOB IN ONE OF THE DOUGHNUT CHAIN STORES THAT OBTAIN THE "JIP." NOT LONG AFTER THEY ARRIVE, THEY MILL ABOUT THIS SERVICE ROAD OF BROKEN DREAMS, PLYING THEIR TRADE FOR MARRIED MEN, MARRIED WOMEN, MARRIED MEN WHO ARE GETTING DIVORCED FROM MARRIED WOMEN, AND JUST ABOUT EVERYONE ELSE.

NEW BUT IT'S BEEN HERE FOR A FEW YEARS AND HAS A DOZEN BRANCHES.

FOR A POWDERED DOUGHNUT FROM A MEDIOCRE CHAIN STORE. PASTRY JUNKIES LIKE DANNY WILL DO JUST ABOUT ANYTHING. FOR A COUPLE CRULLERS, HE'S YOURS FOR THE NIGHT.



IT'S A SIDE OF OUR CULTURE WE'D JUST RATHER NOT SEE. THE SPECTACLE OF SUGAR-ADDICTED YOUTH TURNING TRICKS FOR THIRD RATE PASTRIES, BALLOONING TO FANTASTIC SIZE AND DROPPING DEAD OF SUCROSE OD-ITS TOO MUCH FOR EVEN THE MOST CYNICAL OBSERVERS TO TAKE.



THE STRIP.

THEY COME FROM TOPEKA, FROM KANSAS CITY AND LAWRENCE AND WICHITA. HORDES OF YOUNG MEN AND WOMEN FROM AMERICA'S HEARTLAND ARE DRAWN TO THE STRIP'S BRIGHT LIGHTS, EASY ACTION, ALL NIGHT PARKING AND MOST OF ALL... THE DOUGHNUTS.



WILL DANNY EVER KICK HIS \$2.99 A DAY HABIT? HE'S ATTENDING DOUGHNUT BUTTS ANONYMOUS. HE'S BEEN CLEAN FOR 3 DAYS. AND HE'S TELLING THE NEW ARRIVALS TO GO STRAIGHT, TO STICK TO SAFER STAPLES LIKE CRACK. BUT, AS LONG AS WE LET OUR KIDS NIBBLE ON COOKIES AND BROWNIES, WE'LL HAVE MORE DANNYS... AND THE HUMAN WASTE WILL CONTINUE.



Is anybody out there?

We care about what you think, so we're giving you a chance to sound off. Please answer the following questionnaire, and send your response via carrier pigeon, incontinent puppy, or drop it in the box at the *Chronicle* office, Room 802, in the Wabash Building.

Tell us what you love about the *Chronicle*:

Tell us what you hate about the *Chronicle*:

If you could torture the *Chronicle* staff, what method would you employ?

Complete the following sentence: If I were editor, I would:

Name three alternative uses for the *Chronicle*:

Dare us to publish three stories:

Any final snide remarks, slings, arrows or barbs?

Letters to the Editor

To the Editor:

While I generally enjoy both the quality and the content of the *Chronicle*, I was greatly disturbed to stumble, unavoidably, upon the full-page anti-cocaine image which was page six of last week's issue.

If the picture represents the attitude of the *Chronicle* on the issue of drugs in our society, it does an exceedingly poor job of explicitly communicating that position. A much less ambiguous approach, as in a well-written editorial or discussion page, would have more effectively expressed the *Chronicle's* agenda regarding the necessarily political issue, assuming it was the intent of the paper to present any stance at all.

The ambiguity of the intent of page six was a far cry from the informative discussion I would have hoped to find. Rather, it represented a clumsy, heavy-handed and glaringly propagandistic approach that would be more likely to alienate cocaine users at

Columbia who read the *Chronicle*. It is precisely the same method which is used in professional media—one which neither elucidates the problems at hand nor sparks discussion of the associated issues.

Next time, try a thousand words instead of a picture—perhaps a review of the recently released controversial film, "New Jack City." Please live up to the standards that you have maintained in the past.

Brock Craft
Junior
Undeclared

To the Editor:

I was more than pleased to read that two of our students interviewed in the *Chronicle* ["Photo Poll"] last week indicated a need at Columbia for two courses that the English Department, in fact, already includes in its curriculum. We do offer "Tutoring English," and we have offered over the past two years

similar courses that teach students how to tutor elementary and high school students. As a result of these efforts, Columbia currently has some 40 students who are tutoring in the Chicago public school system and receiving academic credit for their community service. In the fall of 1991, we will expand the program through several "English Composition II" sections to embrace tutoring efforts in other community service programs. Students who are interested in receiving academic credit for participating in these outreach courses/programs offered by the English Department should feel free to contact me at Extension 251.

We have also been offering on a regular basis "Topics in Literature: Native American Literature" (52-3153-01), taught by Karen Osborne.

Philip J. Klukoff
Chairman
English Department

Don't just stand there, Columbia, participate!

By Cynthia T. Dopke
Staff Writer

We want you!

No, this is not Uncle Sam, it's the message from the Myron Hokin Center's Student Advisory Board. The board announced its need for new members at a meeting on March 5.

The board is looking for students to help with programming and activities in both the Hokin Center and the Annex.

"I think there is a general lack of understanding of what the board is," said Michael Gold, advertising major and chairperson of the executive board. "No one really knows what we do here."

The board has one of the largest student budgets at Columbia—about \$35,000 for programming this semester, according to the latest budget report.

The money comes from all of the student activity fees which every student must pay in addition to tuition. The students decide how the money is spent.

For example, Gold said, the board provided about \$15,000 for "Celebration! Karamu!" last December. The board books student bands as well as professional bands costing anywhere from \$500 to \$1,000 a show.

Dean of Students, Hermann Conaway attended the meeting and assured the board that no cuts were planned for this semester even though enrollment is down.

He also announced that Woodie White, Dance Center director, is the new administrative appointee to the Hokin Centers.

The Myron Hokin Student Center was originally opened in Sept. 1987 to give students a place to perform, display art work, and socialize in a gallery atmosphere. But the center was often too crowded and noisy, which led to the opening of the Annex last November. Along with the additional space comes the need for more board members.

Ideally, the board wants to recruit one or two members from each department to bring in new ideas.

"I would like to have programs in conjunction with the departments, with themes to coordinate with them," said Bobbi Stuart, Hokin coordinator. She mentioned hosting an Indian powwow during Earth Day Week, which would involve dances, stories, poetry and music.

The board's goal is to have members find out what students and faculty in their departments want to see happen in the centers and represent their interests, Gold said.

"We've got to get the departments more involved in the way the centers are run, especially in the Hokin Center," Gold said. "It's the perfect place for students to utilize."



Keith Strickland for The Chronicle

The Hokin Board:

Front row: Abdul Morton, Ryan E. Daniels and Rob McKay. Back row: Mike Gold (chairperson), Drake Simmons, Bobbie Stuart (director), Jorge Ortega (vice-chairperson) and Tim Ryan.

Gold said he feels students don't understand the potential the centers have; students can essentially use the centers however they want. Members of the board don't need approval from administration to book bands, speakers, and other such activities, said Andre Roy, sound major and Hokin treasurer.

The board is made up mostly of students with majors in management, television, and

sound. There is no set number of board members, because with each semester, the number of students willing to volunteer changes.

The three executive board members, vice-chairperson Jorge Ortega and management major; Gold and Roy plan to graduate this spring, and their positions will have to be filled.

"We're very concerned about the board being kept up and run

the way it needs to and having the centers run with as much student input as possible," Gold said.

The meeting was the first of the semester and continued with discussion about events planned for this spring, including an outdoor festival on Wabash Ave. The board is waiting on approval from the city to block off the street.

Students interested in joining the board can get more information at the Hokin office.

'Torco' tenants, Columbians, adapting to new surroundings—but not without some friction

By Leslie Roller
Staff Writer

There's something missing at the Torco building. Students seem satisfied, for the most part, with the marketing department's new home, but they don't have a place like the Hokin Center to meet with friends or just hang out between classes.

"The students feel a need for a place to congregate in this building," said Mary Bopp, the manager of the marketing department. "I suppose they miss having a central place to gather and talk."

Standing in the hallway on the eighth floor with a can of pop in one hand and a donut in the other, Public Relations student John Boysen said, "They don't have a student lounge, so I have to stand here and eat."

Columbia vice-president, Bert Gall, said the school has plans to add a student lounge to the Torco building, but he is not sure when it will be possible.

Gall said that although Columbia owns the building, leases are still pending with the tenants who occupied the building before the purchase. Changes cannot be

made until the space is available, and currently, all spaces are filled.

"The intent is to convert the food service facility into a lounge," Gall said.

Joe's Place, a mini-cafeteria on the sixth floor, offers food and beverages, but cannot accommodate a large number of students.

Aside from the need for a lounge, the students are happy with the new building and the other tenants.

Although there was some concern at the beginning whether Columbia's students would fare well with other tenants, after six months of occupying the same building, there have been few problems.

Currently, Columbia shares the building with the Torco Oil Company and the Illinois Department of Public Aid.

"It's interesting to see a lot of young people," said Helen Kennedy, vice president of Torco Oil.

Kennedy admits the atmosphere there has changed from a business-oriented environment to a busier, younger crowd. But she said, "It hasn't affected us in any way."

The only problem the tenants

did have was the display of Columbia's posters in the lobby, but Kennedy said her company realizes that the signs are necessary.

"In the beginning, there were a couple of tenants who were not so crazy about the assortment of signs and posters in the lobby," Gall said. "We both did a little compromising, and it has worked out remarkably well."

Columbia's faculty feels just as comfortable with its new neighbors.

"We're fairly separate from

them since we don't share any floors," Bopp said.

The students seem almost indifferent to the other tenants.

"They don't seem to pay much attention to me, and I don't pay much attention to them," Boysen said.

Most students said they favor their new location over the old one on the eighth floor of the Wabash building.

"It's much easier to get to the marketing instructors, since they're all located on the same floor," said Dave Jimenez, an ad-

vertising student.

Although the marketing department is separated from the other departments, students said they do not feel isolated.

"I think the proximity is relatively close enough to the other buildings so that everything I need is close at hand," Boysen said.

Gall said there are no plans presently underway to move any other departments to the Torco building, but if the need occurs, plans will be made to expand the buildings resources.

the hokin
ANNEX

Tuesday, March 19, 1991

TANGLED UP!

Groove digg'n', funk'd-out, jazzed up, rock band

12:30 pm

Wednesday, March 20, 1991

Chautauqua!!!!

If you come to see only one show this semester come to see this one!! Chautauqua is one of a kind, blending 'smokin' New York jazz with Cambean, African and European flavors!

12 noon



Two views (above and right) of the Cleo Parker Robinson Dance Ensemble, which played to a packed house at the Columbia Dance Center, Saturday, March 9.



Dancers weave enchanting, captivating web

By Art Golab
Staff Writer

The performance area at the Columbia College Dance Center is 46 feet deep by 44 feet wide and is larger than the audience seating area. Nevertheless, the space overflowed last weekend with the energy of the 12 dancers in the Cleo Parker Robinson Dance Ensemble.

The acclaimed African-American dance company from Denver played to a sold-out audience that laughed almost as much as it applauded during the Saturday night performance.

Robinson, who has studied with Merce Cunningham, serves as artistic director for the company she founded 20 years ago.

She choreographed the first number, "Scattin'," a lively, up-tempo piece set to a jazzy samba-like version of the old Abba tune, "Dance with Me."

Dressed in white, the company combined classical ballet, modern, and break-dancing styles. A playful sexual innuendo occasionally broke out between dancers.

Sometimes they performed in unison, at other times groups splintered off, producing the effect of a three-ring circus. Extending their arms backwards as they leaned back and strutted legs high in the air, the dancers at times seemed impossibly graceful.

This happy mood shifted into the macabre with "Araignee," choreographed by Gary Abbott.

This piece began with a woman alone performing a karate type exercise to out of this world electronic music. She was gradually transformed into a black widow spider who tantalizes, then kills her mate. The shadows of the two performers cast eerie spider-like silhouettes against a rear-projected web for a truly spine-tingling effect.

The chills were driven away by laughter, however, in Donald Byrd's mini-ballet, "Pronouncement and Conclusion," which was the hit of the evening. In it, couples and groups were milling about when they spied an unseen object offstage. Their shocked and hilarious reactions to what only they saw left the audience

wondering, "What the hell is that?"

As "it" got closer, the dancers feigned indifference, then showed fear. "It" turned out to be three strangely garbed dancers whose bodies combined to form a bizarre multi-legged creature. They split apart, danced and recombined in even more outlandish forms, much to the amusement of the other dancers and the audience.

The performance ended with "Raindance," a whirling, rhythmic piece by Milton Myers.

If the Cleo Parker Robinson ensemble's performance is any indication of the caliber of talent presented by the Dance Center at Columbia, I can recommend

without reservation that you check out future performances.

The facility is state-of-the-art. The lighting and sound were wonderful.

The price is right too; John Q. Public must pay \$12, but if you happen to be a Columbia student, you get in for only \$5. The Dance Center of Columbia College is located at 4730 N. Sheridan Rd. Parking is available across the street. Next up at the Dance Center: San Francisco's Margaret Jenkins and Rinde Eckert perform March 21, 22, and 23. Showtimes are 8 p.m. For tickets and information call (312) 271-7928.

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Writin' Center will fix up your grammer good

By Karen Sobus
Staff Writer

Your particples are dangling, and your infinitives have split. Your subjects and verbs have filed for divorce because they can't agree.

If these are your problems, the Writing Center is on a mission to improve your writing skills, and no appointment is necessary.

In a nutshell, the center offers tutoring on a credit or non-credit basis for students who wish to take advantage of the service.

In Mark Withrow's class students are required to take at least one hour of tutoring a week.

"Students feel better about writing and their potential. It really gives them confidence," said Withrow, who teaches developmental writing. "A lot of growth also comes through the sessions."

But that's not all, the writing center also offers tutoring in reading comprehension and reading and writing in English as a second language.

"At first, students are afraid there is a stigma related to using the center, then they realize everyone needs help writing," said Garnett Kilberg, director of the writing center.

Fall enrollment is always greater because of freshmen English classes, she said.

"Freshmen are not comfortable with college writing and expectations," Kilberg said.

Approximately 390 students visited the center last fall, more than half came on a regular credit basis. The rest came regularly for non-credit help or just dropped-in. This spring, an estimated 270 students use the facility on a regular basis, Kilberg said.

Although Kilberg said she did not have time to find the exact numbers, she said that "satisfac-

tion with the center has increased the number of students. They spread the word."

There are different types of tutors to meet the diverse needs of students. The center advertises in newspapers such as the Chicago Tribune for tutors to teach reading and writing of English as a second language and for those with learning disabilities.

The center requests that applicants have prior experience or a bachelor's degree. Other tutors are Columbia students who have been recommended by teachers, or have done exceptionally well in English courses. The center mails letters to prospective tutors to recruit them into the program.

About 30 tutors are available to assist students; six holds bachelor's degrees. A training course for undergraduate tutors covers all aspects of tutoring and writing. Tutors as well as students come from a wide variety of majors.

The Center can greatly improve some students writing ability, but not all.

"Students who have personal problems, such as being young mothers, are preoccupied with raising their child," said tutor Michael Fisch, who earned his B.A. in English from the University of Michigan.

"Some students have other emotional problems or don't show up," Fisch said. "It's difficult to make a person improve who isn't there."

Other students make big breakthroughs at the center.

"They write more clearly, with more confidence and control over words than before," Fisch said.

Double sessions, tutoring two students at a time, can make it difficult to give each student enough attention.



Tutor and Columbia student T.S. Faul (right) explains some of the finer points of English composition to fellow student Gina Hardjadesma at the student writing center

Jill S. Dolan for The Chronicle

"It is difficult when you have two students with different skill levels," Fisch said.

Scheduling conflicts cause students to sometimes share a tutor. But students who have widely disparate skill levels may encounter problems with dual sessions, Fisch said.

"What do you do when you have them in a double session? They get better, but it's a lot to ask."

Double sessions are okay if the students can work together, said tutor Deann Schuler.

"If students can't work together, sessions aren't as productive," Schuler said. "One hour isn't always enough for one person, let alone two."

Freshmen Kimberly Kelly, graphic arts major, said double sessions are fine with her. "You can still get individual help;

you're not constantly talking during the session."

Schuler, who gets feedback from teachers about grade improvements, said most students learn a lot.

"It is gratifying if students come back the next semester, especially for non-credit, when they don't have any English classes," Schuler said.

Students have mixed feelings about the center, but seem basically happy with what they gain from the experience.

"I've learned a lot, but I learned more last semester with my other tutor," said freshman Tommy Lee, art major. "My tutor now is good, but the other one was better."

Lee said he started coming to the center last fall for help in freshman English, and continues to get tutoring for his

other classes.

"I think I'm more familiar with the words, I even catch my own mistakes," Lee said. "I would recommend the tutoring to others. Definitely come; chances are good that you will improve."

The center can also discipline students in other ways.

"It helps me get my work done. You have to do it, there is nothing distracting you," Kelly said.

Switching tutors for different feedback could be helpful, Kelly said, "but having the same tutor makes the students more comfortable."

English teacher Sarah Roller called the writing center the best thing that has happened to Columbia.

"It gives a support service that is essential throughout the entire school," she said.

Classes from page 1

society. Randy Norris, a senior and graphic designer, said that Erdman wants them "to look at their art like a clean sheet of paper, without the western culture bias that we have."

Another new liberal arts course is Psychology of Creativity.

The class is the upshoot of a doctoral thesis that teacher Kim McCarthy wrote while attending the University of Oregon. McCarthy said she came to Columbia because of its emphasis on the arts. She was attracted to the college because it allowed her to use her psychology and arts background simultaneously. "I really wanted to work with students who are interested in the arts," she said.

Cultural diversity was also a reason why she chose Columbia. She felt the school's open enrollment policy allows students with various backgrounds to become involved in their fields of interest. Her class studies creativity using the theories of several prominent psychologists, including Carl Jung, B.F. Skinner and Abraham

H. Maslow.

One of the objectives of the class, said McCarthy, is to analyze the creative process and its ability to solve problems, both personal and societal. As an example, she cited Maslow's theory on the creative attitude: "Education through art may be specially important not so much for turning out artists or art products, as for turning out better people."

Like Erdman, McCarthy employs the Socratic method, asking her students: What is creativity? Are we born being creative or is it learned? How do we distinguish the creative from the mundane and how can creativity be fostered in ourselves and others?

McCarthy said these questions are particularly relative to many Columbia students.

George Gerdow, who is now working on his Ph.D. in history at Loyola University, is teaching two new classes under the heading Topics In History: Mexico and Central America and The Hispanic Experience in America.

The Hispanic Experience in America class traces Hispanics' social, political and economic

roles in American life. Gerdow brings his lectures up to date by relating events in history to present circumstances in the U.S. and in Chicago.

Joseph Rios, who is taking Hispanic Experience, did so, in part, because of where he lives. "I live in a virtually Hispanic neighborhood. I just wanted to see a comparison of the literature to what it's really like," he said. The course also explores present stereotypes that have been tracked as far back as the late-1800s, Rios said.

Leslie Van Marter, chairperson of the Liberal Arts department, said a conscious effort is being made to offer these kinds of cultural experience classes. "With the number of Hispanics in the college and the city, it is useful to have courses taught through Hispanic eyes," he said.

Other classes new to the curriculum are: Topics in Literature: Literature of the Holocaust; Gay/Lesbian Literature; Chicago Politics: Behind the Investigations; Topics in Humanities: Functional French II, Creative Approaches to Teaching Science, and Chemistry and Art: Textiles and Dyes.

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**NEW RESTAURANT
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MUSIC: The Cabaret Metro, 3730 N. Clark, welcomes the return of dance club favorites **Book Of Love** on Fri., March 22 for an all ages performance. **Book of Love** is back with their new Sire/Warner Bros. release entitled **Candy Carol**. Their current single, "Alice Everyday," is already making its way up **Billboard's** alternative charts. Tickets are available through Ticketmaster.

DANCE: The Dance Center, 4730 N. Sheridan will present **Margaret Jenkins** and **Rinde Eckert** in concert. The duo will perform on Thursday, Friday and Saturday at 8 p.m. For ticket information call (312) 271-7928.

THEATER: "The Two Gentlemen Of Verona," by William Shakespeare will be presented at the Center Theater, 1346 W. Devon Ave. In this classic comedy, a gentleman's fickle emotions test his friend's respect and admiration, as well as his lover's patience. The pastoral setting, disguised identities and love triangles provide plenty of comic situations. The play will officially open on Sunday, March 24, but there will be special previews today at 7 p.m. and on Thurs., March 21 and Fri., March 22 at 8 p.m. For ticket information call (312) 508-5422.

Music, Meetings and Miscellanea

By Laura Ramirez, Calendar Editor

The Court Theater, 5535 S. Ellis Ave., will present "**Fuente Ovejuna**," on Thurs., March 21 at 7:30 p.m. "Fuente Ovejuna," is a stirring drama by Lope de Vega about rebellion and brotherhood in a small, 15th-century Spanish Village. For ticket information call (312) 753-4472.

MEETINGS: Norman Mark, Channel 5 Arts & Entertainment Report will speak on Mon., March 18 at 10:45 a.m. in room 817-W. The lecture is sponsored by the Journalism department. The Marketing Communications department will kick off its **Career Week** on Tues., March 19 with a panel discussion featuring professionals from the areas of advertising, public relations, marketing, sales promotion, market research and the media. The discussion is scheduled for 11 a.m. in the Ferguson Theater; lunch will be served. On Wednesday, business owner, **William A. Robinson**, will discuss interviewing skills, and give tips on resume writing. Robinson is scheduled to speak in Hokin Hall at 4 p.m. Career Week continues on Thursday with an information fair. The fair will give students the opportunity to meet professionals in the field of

marketing communications and communication support organizations. The fair is scheduled to run from 10 a.m. to 2 p.m. on the 14th floor of the Torco building.

The Interdisciplinary Arts Education department will feature **David Kane** for a lecture entitled, "Computer Composer." The lecture is scheduled for Mon., March 18 at 6:30 p.m. in Room 211 of the 11th Street building. The Counseling Services Office will present this week's workshop, "Armed and Ready," on Tuesday at 12:30 p.m. in Room 317-W. The workshop is designed to help seniors prepare for graduate school.

Adult Children Of Alcoholics will meet every Thursday at 2 p.m. in Room 202-W. **Alcoholics Anonymous** will hold weekly meetings on Tuesdays at 11 a.m. and Thursdays at 4 p.m. in room 202-W. The School Of The Art Institute will host speakers **Dee Dee Halleck** and **Bob Hercules** as part of the school's series of lectures entitled, "Art Out There: Toward a Publicly Engaged Art Practice." Halleck is the founder of the Deep Dish TV Satellite Network, a national public access network that investigates social issues. Hercules is a

member of the committee for Labor Access, a Chicago based organization of labor activists and media workers who use video to represent the perspectives and struggles of working people. Halleck and Hercules will discuss video and public broadcast opportunities as vehicles for political activism. The lecture is scheduled for Monday at 6 p.m. in the auditorium.

Marlon Riggs, Emmy Award-winning video artist, will speak at Gallery 2, 1040 W. Huron St. of The School of The Art Institute on Thurs., March 21 at 7 p.m. Riggs' work deals with personal and political issues facing African-American gay men. He will present a screening of his critically acclaimed work, "Tongues Untied" and his most recent work, "Anthem." A discussion will follow.

MISC: **ATTENTION:** 1991-92 financial aid applications are now available in the Financial Aid Office. The office will accept the documents beginning April 1, 1991. Apply early to meet grant deadlines. **Soupline Productions** will continue auditions this week for their talent show. Audition dates are Fri., March 22 at 5 p.m. and Sat., March 23 at 10 a.m. Auditions will be held in Room 307 of the 11th St. building.

Face Value:

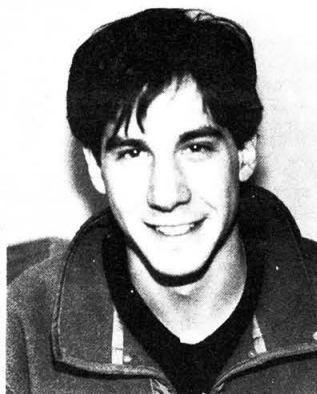
What's your favorite restaurant/fast food place in the Columbia vicinity, and why?

By Jill S. Dolan
Staff Photographer



Jason Williams
Sophomore
Liberal Arts

Burger King, because I like fast food.



Pete Podolsky
Junior
Sound Engineering

Chicago Carry-Out, because it's greasy and inexpensive.



Tamar Becker
Senior
Television

The Underground Cafe, because it's better than all the junk food that's around. It's clean, fast and inexpensive.



Jamal Robinson
Sophomore
Liberal Arts

Docks, because seafood is better for you than red meat. I love to indulge myself with fish.

Science/Health Update

The obsolescence of corpulence

By Kathleen Troher
Science Writer

Imagine entering your doctor's office and being presented with a dazzling array of medications, each one with the potential to make you any weight you want to be. According to one expert this fantasy may soon be a reality.

"Within the next 10 years people will be able to choose what weight they want to be," said John Brunzell, professor of medicine at the University of Washington, in Seattle. "We're working on ways to fool the brain into thinking the fat cells are already big."

When you eat, the food entering your body is used for energy, any extra is stored as fat. The more you store, the fatter you are.

According to Brunzell, when a person doesn't eat, the fat cells shrink, and something tells the brain that the cells are too small. Fearing starvation, the brain instructs the cells to store more fat, causing the body to gain weight or remain at an unhealthy level. If the brain could be tricked into believing

the cells were already big, this problem would be solved.

Because so much research is currently being done to uncover the relationship between the brain and fat cells, Brunzell is convinced that medication will be developed soon, and on the market in the near future.

"Somehow, somewhere, someone will solve this problem and when they do, it will translate into big bucks," he predicted.

If you think acne is a problem that only affects teenagers or people who eat too much chocolate, think again.

Acne affects millions of adults and there is no evidence that diet plays any part in the formation of pimples.

"No one has ever found any age difference in terms of the basic processes that go on," said Peter E. Pochi, professor of dermatology at Boston University School of Medicine. He added that environmental factors, cosmetics and drugs can provoke acne but the chocolate consumption theory is nothing more than a myth.

A pimple is the end result of a process that begins deep

within a pore. Dead skin cells sometimes accumulate there, blocking the flow of sebum, the oily substance secreted by the sebaceous glands in the skin. When this happens bacteria feed on the oil and multiply, forcing the wall of the pore to break. The bacteria then works its way up to the surface of the skin, producing those ugly zits.

Pochi said that acne will almost always clear up by itself, but it may take a long time. For those not eager to wait, treatment is available.

An effective over-the-counter drug is benzoyl peroxide, which penetrates pores and kills the acne bacteria. It does have minor side effects, including dry, red or peeling skin.

Another effective acne-fighting agent is Retin-A. This drug, available by prescription only, loosens up the skin fragments and prevents the pores from clogging.

If patients do not respond to these medications, oral antibiotics are available. However, they can result in major side effects, including defects to a developing fetus.

If you are willing to wait for the acne to clear up by itself keep a few things in mind. Don't scrub you face excessively since it may cause weak pores to break. Try to avoid touching your face too often, especially with unclean hands. And finally, listen to your mother. She was right when she told you not to pick at your acne. Popping your zits can cause more inflammation and increase the risk of scarring.