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Columbia College Chicago

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The Columbia Chronicle

VOLUME 24 NUMBER 15

COLUMBIA COLLEGE, CHICAGO, ILLINOIS

MARCH 25, 1991

Here's a sampling of the most recent violations at the Harrison parking garage.

- **Window frames:** All window frames rusted, 18th floor front window frame loose. Dangerous and hazardous.
- **Window panes:** Broken, missing or defective window panes. Dangerous and hazardous.
- **Parapet:** Front parapet out of plumb. (Fortification out of line with front wall below.)
- **West wall:** Bricks loose, pulling away from building.
- **Lintels:** All building thresholds rusted.

Source: Chicago Department of Inspection Services.

Chronicle graphic by Mary L. Kasak

Harrison buildings fail inspection

By Nancy Thart
Staff Writer

The fate of the Harrison Parking Garage now rests with the courts.

On Thursday, Chicago building inspectors cited the garage, at 605 S. Wabash Ave., and the Harrison Hotel, at 65 E. Harrison St., for 28 violations of the city's building code.

The case will now be turned over to Housing Court because the owners of the buildings failed to submit structural engineering reports at last week's inspection, said Joe Beal, district director for the city Department of Buildings.

A court date has not yet been assigned but is expected in about three weeks, a spokesman for the corporation counsel's office said.

"The three week period gives

the city time to file complaints and serve the appropriate parties involved," said Marilyn Johnson, a deputy corporation counsel.

City records show that the garage and hotel are owned through a blind trust at the Cosmopolitan National Bank. But a 1989 Housing Court suit against the building lists Harold Nyberg as a co-defendant, and Ralph Nyberg, who may be related to Harold, is listed on the city's inspection records.

Ralph Nyberg could not be reached for comment, but Harold Nyberg was reached by phone at his Lincolnwood home and at his office in the Harrison Hotel. When asked if he owned the building, Harold Nyberg said he was "the operator."

The buildings' owners could face fines of up to \$200 per viola-

tion, per day, until they are resolved, Beal said.

The time given to comply with the violations, and the fines levied, if any, are up to the discretion of the judge assigned to the case, Johnson said.

Some of the violations cited on Thursday may be the same problems that appeared on the inspection report issued last November, a little more than a week after the garage's front facade fell from the 13th and 14th floors onto Wabash Avenue.

Three people who were attending a Columbia Annual Fall Open House were injured by the falling debris.

When asked if he was aware of the incident, Harold Nyberg said, "I'm not familiar with it, but I've

See Harrison, page 2

We're outta here!

Cynthia Horvath
Staff Writer

The number of bookworms turning into beach bums bound for break may be less than a bus full this spring due to war and recession repercussions experienced by students.

Only 28 students have signed up for the economical vacation getaways to Florida, according to Campus Marketing Inc. agents, Sandra Flor and Tom Ptak.

Two trips are being offered by CMI this spring. Students can travel to Daytona Beach or Panama City Beach. Trips include bus fare and deluxe accommodations at oceanfront hotels available. The price for a full week stay runs \$239 in Panama City Beach and \$279 in Daytona.

According to Jan Berry, representative for CMI, "The war and recession have inevitably had some effect on students' travel plans this year." Berry attributed some of the decline to a lack of resources available to unemployed students.

"Resources such as Christmas money, monetary gifts from parents and grandparents for vacations and early graduation just aren't as plentiful this year. Money is tight for many people right now."

"Despite the decline, students have been known to rush in and sign up at the last minute for the Florida trips," said Berry. The deadline is Mon., March 25. She also expects an increase in enrollment now that the war is over.

Vince Kelly, junior, film major, attests to this idea and said, "I wouldn't miss going to Florida for the world! It's a great time, I'd recommend it to everyone!" Kelly went to Daytona through CMI last year and added, "The cost of the trip is dirt cheap for everything you get."

Students were upset with last year's trip because CMI didn't provide information regarding attractions like Disney World, said Ptak, a senior majoring in film, and hotel accommodations were not good.

But things should run smoothly this year, he said. "CMI was pushed to get students into the best hotels and say they will."

Like many students, Ptak and Kelly work part-time to meet their vacation expenses. They estimate the total cost will be somewhere around \$600 each.

Kelly admitted laughingly, "What I should spend and what I could spend are two different things. If I run out of money, I'll just whip out the old credit card and worry about the bill later!"

But Karol Kuehn, a senior majoring in journalism, said, "I'm staying home this year—there's too much work to do before graduation."

Evaluations have no method to their madness

By Tim Berry
Staff Writer

"Use number two pencil only. This instructor grades fairly. A. Strongly Agree B. Agree C. Disagree D. Strongly Disagree. I would advise other students to take this course. A. Yes B. No."

You've probably, at least once, slammed some lame teacher on the student evaluation form. But there he was again next semester. You had to wonder: Does anybody actually read those things?

Whether student evaluations of teachers are a necessary barometer of faculty performance or a futile ritual marking the semester's close, the impact of those evaluations is questionable and ambiguous.

According to Nat Lehrman, journalism department chairman, student evaluations do not directly affect salaries, promotions or

hiring or firing practices. Evaluations are primarily done to give the department head some sense of how the students are reacting to the teacher, he said.

Probationary full-time faculty are evaluated by their students once a year; other full-timers are evaluated every three years. No set schedule exists for evaluating part-timers.

After students complete evaluations, the results are collated at the dean's office into a single form and sent to the appropriate department head, who then discusses the assessment with the instructor. The discussion can range from a pat on the back and a "nice job," to an in-depth analysis of what the teacher is doing right or wrong. When a teacher is doing well, Lehrman said, "I just say, 'You're doing great, the kids love you, keep it up.'"

A committee headed by Dr.

Samuel Floyd Jr., academic dean of student affairs, is currently examining the effectiveness of the evaluation system. The committee includes Betty Shifflett, of the fiction department, John Mulvany, chairman of the photo/art department, Leslie Van Marter, chairman of the liberal education department and Chappelle Freeman, of the film/video department.

According to Mulvany, the committee ensures that evaluation is accomplished and provides feedback on how the process might be improved.

"We're taking the temperature of the college on the evaluation process," Freeman said.

One problem the committee will examine is the standardized form on which students evaluate full-time faculty. Not all questions are applicable to all departments and issues important to some

departments are not addressed.

For instance, the form has no questions about writing assignments, obviously an area critical to the English and fiction writing departments but perhaps not essential to evaluating a music teacher.

Some of the committee members expressed concern with the difficulties inherent in a single questionnaire. "We need to see if we can get more in that form," Shifflett said. "I don't think we're getting all the student feedback we need."

While the standardized form must be employed in all full-time faculty evaluations, department may come up with their own questions.

The absence of a school-wide policy for the evaluation of part-time faculty will also be examined by the committee. Under the current system, this is left to the discretion of department
See Evaluations, page 2

Andy Szeszol takes advantage of the warm weather during Hackey-Sac Spring Training in preparation for the season opener.

Jill S. Dolan for The Chronicle

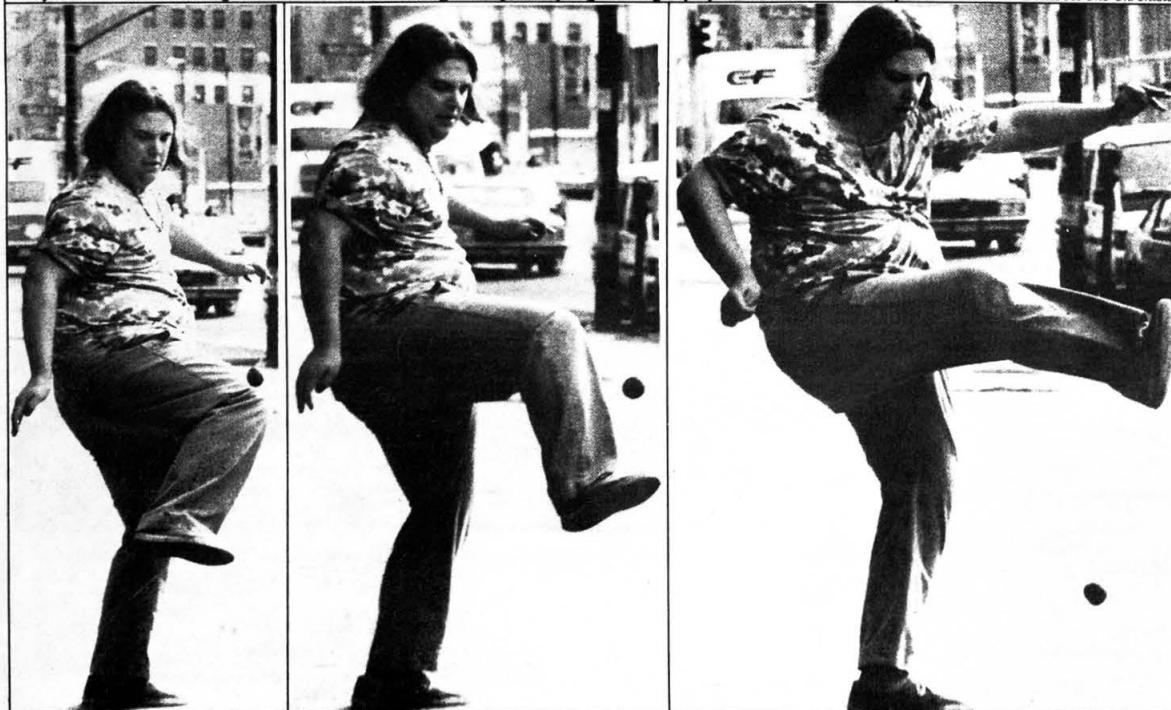


Photo museum: amateurs need not apply

By Tim Berry
Staff Writer

To most students, the Museum Of Contemporary Photography may seem to be a quiet, unobtrusive tenant of the 600 S. Michigan, but the behind-the-scenes action is just as interesting as the photographs on display.

According to Denise Miller-Clark, director of both the museum, which Columbia owns and the Columbia College Art Gallery, choosing which photographers to exhibit is a complex process. "Photographers come to us directly through portfolio reviews. They send me things in the mail," she said.

"If I see a book or publication and I'm interested, I seek the photographer out. I go to galleries. I talk to dealers. I talk to other curators around the country. I get suggestions from the faculty and the students."

Students also may be unaware of the museum's permanent collection, which consists of approximately 3,500 images by more than 350 photographers. The museum built up the collection through the support of Columbia College, patrons, artists, collectors and private foundations, as well as numerous grants.

The collection is stored in a temperature-controlled vault, and students who wish to view pieces from the collection must call for an appointment. The museum

staff is willing to help out.

"Students can come in and say, 'I'm interested in color photography,' or, 'I'm interested in architectural photography,' or landscapes or portraits, and we can pull together some interesting things for them to look at," Miller-Clark said.

The museum's role goes beyond exhibitions. It also features lectures and video programs, Miller-Clark said. The museum has published 10 catalogs about various photographers to accompany the exhibitions.

Founded in 1984, the museum's purpose is to "educate people on contemporary photography through exhibits and the permanent collection," said John Mulvany, chairman of the governing board for the museum.

Rather than exhibiting the work of student photographers, the museum is meant to serve as a "visual resource" to all students interested in photography, Miller-Clark said. The museum gears its exhibits toward student needs, she said.

"For example, we might have an exhibition that deals with documentary photography, while another show might deal with professional or commercial applications of the medium. Another show might include photography in tandem with another form of art, such as painting," Miller-Clark said.

Only the work of professional photographers is exhibited at the

museum. Some of the more famous photographers whose work has been displayed are Victor Skrebneski, Dorothea Lange and Helmut Newton.

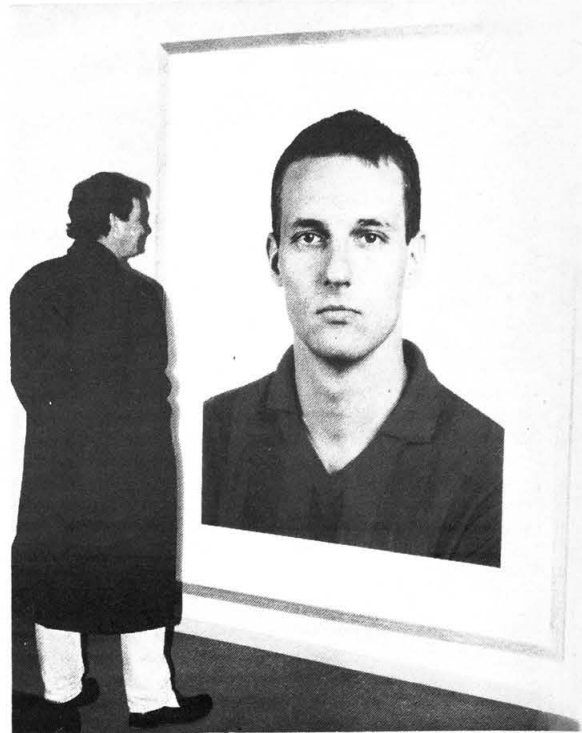
Faculty members occasionally have exhibitions. Often, their work fits into a theme the museum is doing, or, on occasion, the museum will celebrate their work alone.

William Frederking, who teaches Studio and Lighting/Photography III and Advanced Studio Lighting, was the most recent faculty member to exhibit work. He did a show on the museum's small upper level, called "Facing the Consequences of Our Actions."

The museum serves not only those interested in photography. Anyone curious about the day-to-day operations of a museum or gallery can take Miller-Clark's class, Museum and Curatorial Practices.

Museum officials said they do not know how many visitors the museum has attracted, but with 750 members, it has not gone unnoticed. The museum is used extensively by people inside and outside the school, according to Mulvany, and outreach programs bring students in from other local schools to see the exhibits.

"I visit virtually every exhibit they have," said Andrew Balazs, a junior photography major. "I think a lot of people go to see the exhibits—it's convenient. If you've got an hour between classes, you



Thomas Ruff photo exhibition.

Laura J. Novak for The Chronicle

can go in and check it out."

According to Miller-Clark, future plans include "opening up our program to even more of a global arena, to have a lot of international interchange. We'll be bringing in people to give lectures."

For instance, the museum is planning an exhibit for January, 1992 by 16 contemporary Spanish photographers, to

celebrate the 500th anniversary of Columbus' discovery of America. A Spanish scholar who will be writing an essay for the catalog book to accompany the show, and one of the exhibiting photographers will lecture.

The next exhibit is "Irving Penn Master Images", and will open Saturday, March 30. The museum will host an opening reception on March 29 from 5 until 7 p.m., open to the public.

Evaluations from page 1

chairs.

"I think it would be good if the school had a standard policy where (all teachers) do the evaluations, or nobody does," said Stuart Feiler, a part-time instructor in the journalism and liberal education departments.

According to Christine Sorokville, associate academic dean, part-timers make up about 75 percent of Columbia's faculty.

At its last meeting on March 11, the committee considered asking students for their opinions on the evaluation process. "That's definitely a better way," said Christina Serafini, a freshman at Columbia. "I think stu-

dents would be more honest in their opinions if there are peers around."

Shillett said she thinks the group discussion idea will be implemented, but nothing has been finalized.

Student evaluation of a teacher's in-class performance is just one part of a larger picture. According to the Columbia College Chicago Faculty Handbook, faculty members also are judged by their professional activity outside the school and college/community service.

But Mulvany said student opinion is the heart of the system.

"Ultimately, they're the customers," he said. "You can't ignore what they're saying."

Harrison from page 1

heard of it."

The 17 violations for the parking garage include falling plaster on walls and ceilings and exit doors that are welded shut. The 11 violations at the hotel include rotting and rusted metal on fire escapes and water damage in rest rooms.

The sidewalk in front of the Wabash Avenue entrance to the

garage was closed last week pending repairs to the building's front fire escape.

City officials said the building's owners would need a barricade permit for the work. "You need a permit when you do work on a public way such as a sidewalk," said John Pukivito, a spokesman for the city Permit Department. City officials said they could find no evidence that such a permit was ever issued.

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Columbia tutors tackle teaching at elementary level

By Karen Sobus
Staff Writer

Ron Reynolds isn't a teacher, but when he walks into a typically busy classroom at Henry Suder Elementary School, he has all the students' complete attention.

While some Columbia students sit in classrooms listening to lectures, Reynolds, a junior broadcast journalism major, takes class participation to the extreme by tutoring fourth and fifth graders at Suder.

The Tutoring English course offered at Columbia gives students first-hand experience tutoring elementary school children in Chicago public schools.

"Students are willing to learn," Reynolds said, "but before I came, some of them didn't do their homework. You have to motivate them. I dress like them, eat with them and talk to them."

One way Reynolds teaches students is by doing class work with them, not just correcting them. When tutoring reading comprehension, Reynolds reads a paragraph and tells the students what he thinks it is about. Students take turns doing the same thing.

"I try to take part in it. I try not to be different, so I put myself in the position of the student," he said.

Although Reynolds' tutoring is mostly restricted to four students—two fourth graders and two fifth graders—in reading, writing and mathematics, all of the students get excited when he walks into the classroom. Reynolds tutors the rest of the students once in a while to try to be fair.

Fourth graders Greg Campbell and Eric Crensha both said they are lucky to have Reynolds as their tutor. They said

he is more than their tutor; he is their friend.

Belinda Howard, Suder's intensive reading improvement coordinator, who supervises Reynolds, said she is very pleased with him. Howard said the school has enough teachers, but students can always use more help to give them that extra push.

"Students look up to (Reynolds). He is their role model. He is young, energetic and has a different view than the teachers," Howard said.

Some Columbia students took the tutoring class because they want to be teachers, while others signed up just for the three hours of credit. Whatever the reason, many of them are glad they did.

"You feel like you're doing something for the kids, like you're their little savior," said Wendy M. Joice, a sophomore fiction writing major, who tutors at St. Thomas of Canterbury

Elementary School.

Students are required to tutor four hours a week. English Composition I is the only prerequisite for the class.

Rose Blouin, director of the Literacy Outreach Program at Columbia, teaches the class with Phil Klukoff, chairperson of the English department.

"Students enrolled in the class have been wonderful," Klukoff said. "I couldn't have selected students myself that could do a better job."

Blouin said she has never had a problem with inexperienced tutors. Elementary schools teach basic skills that all college students know, she said. Tutors who have a rocky foundation in some skills can still teach lower grades.

The class was developed three years ago as part of Columbia's fight against illiteracy in Chicago, Blouin said. Columbia sends letters to Chicago public

schools asking if they are interested in having tutors at their school. According to Blouin, approximately 20 schools responded positively. Tutors can also work at other schools if the administrators are amenable.

"We need to create a better world. You don't have to be part of a movement or fund, it can simply be done by sitting down with one person and teaching them to read," Blouin said.

One out of every four adults in Chicago is functionally illiterate, Blouin said. Offering tutoring is a way students can volunteer to help those that need extra help.

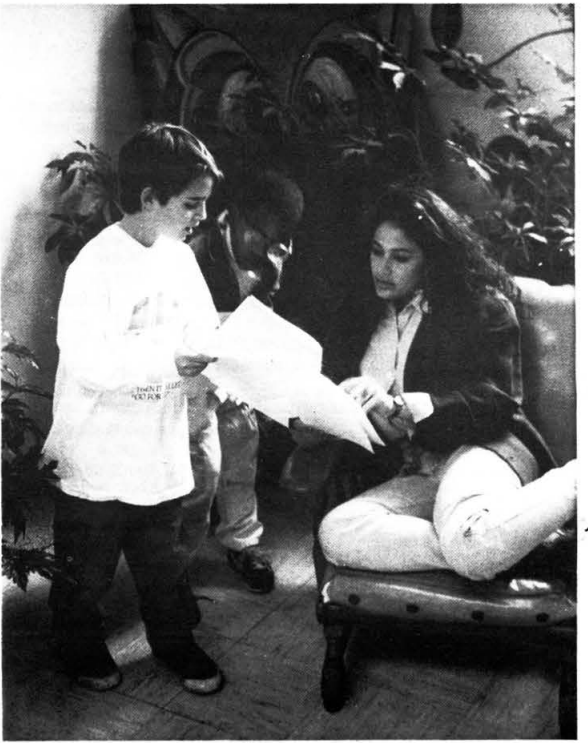
"They didn't really prepare us for tutoring, they just told us to go out and talk to them (children)," said Joice. "You're thrown into it. You think to yourself, what do

See Tutors, page 7

At right: Columbia junior, Dawn Wolf, tutors two Franklin Arts Academy students in drama.

Below: A Franklin Arts Academy class practices sign language with teacher Mary Bonnet.

Jill S. Dolan for The Chronicle



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Perspective:

Shouldna' done it

By Mary A. Johnson
Managing Editor

I can vividly recall the exasperation in my mother's voice after I had walked off my latest job because of some injustice I had suffered. "Girl, you would cut off your nose to spite your face," she would say.

And though I never admitted it, her words would ring in my ears as I pounded the pavement looking for a new job, usually for less money and a new set of injustices.

Those same words should ring in the ears of local black politicians with the unveiling of Gov. Jim Edgar's lean and mean 1991 budget.

Proposing to cut \$500 million from state programs, mostly from aid for the poor, elderly and disabled, Edgar is serving up a stew that black leaders should have known was on the menu.

And if they didn't know, maybe it's because they were too busy trying to repay the Democratic Party for kicking the rival Harold Washington Party off the ballot in the November 1990 elections.

That was when Judge R. Eugene Pincham lost the Democratic primary for Cook County Board President to Richard Phelan and became the Harold Washington Party candidate for the office.

The Democratic Party went to court to bar the HWP from the ballot. Angered by the Democratic Party's treatment of blacks, Pincham urged his supporters to withdraw their support from Neil Hartigan, the Democratic candidate for governor, and support Edgar.

The Illinois Supreme Court stepped in at the last minute and got the HWP back on the ballot. But influential black leaders pushed African-Americans to punish the Democrats for their insulting behavior. And they did, giving Edgar unprecedented support and effectively denying Hartigan the governor's office.

While I agree that African-American Democratic politicians have a right to be mad as hell when they are shut out of the ball game in their home park, their constituents shouldn't be left to pay for the ticket.

In this case the price is extremely high.

Edgar's budget leaves nearly two-thirds of the low-income people now receiving General Assistance ineligible. The program currently provides temporary allotments of \$165 a month to 84,000 Chicagoans.

Hospitals and physicians, already squawking about low and slow government payments for health care services provided to the poor, would suffer a 5 percent reduction in reimbursements. Some hospitals may be forced to close, which means that more people will have to rely on the already overburdened Cook County Hospital.

The average citizen may be ecstatic about Edgar's promise not to raise our taxes, but many black Americans know that taxes are like death - you don't know when, but you know they're coming.

So what are black leaders saying now that Edgar has laid his cards on the table? They are strangely silent.

But the problems in the community scream out for attention.

one-third of the African-American population lives well below the poverty level.

the black population is aging, producing a whole new class of elderly in need of social programs.

adequate medical care is still out of reach for a large segment of the community, and preventive medicine is practically non-existent.

Maybe, next time, black voters won't just get mad, they'll get even.

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? _____

Here's what you said—no kidding!

What you love:

1. It's free.
2. It comes out once a week.
3. Love is a strong word.

What you hate:

1. No original cartoons!
2. Way too formal, way too boring! Loosen up!
3. It has no classified section.

Three alternative uses for the *Chronicle*:

1. Bird cage liner.
2. Kindling.
3. Hair spray deflector for women with big hair.

Stories you'd like to read:

1. Interview Grant Park bums.
2. Co-ed mud wrestling.
3. Write a story about music/theater majors because we get no recognition whatsoever at 11th Street!

Advice for the editors and staff:

1. Insert student art.
2. If we wanted real news we'd get a real newspaper. This is a student paper; have fun!

Creative tortures:

1. Place (the staff) in the Har-

risson Garage, bound and gagged, for three days.

2. Put a funnel in each staff members rectum and dump hundreds of thousands of red ants into their anal cavity, then duct tape their hands and buns.

Other comments:

1. You have a tough job trying to please this transitory student body—must be difficult. This is the only communication I have had from the school other than letters from the financial aid office.

Off with Saddam's head!

By Tariq Ali
Chronicle Correspondent

As a boy, I lived in Dhahran, a city in eastern Saudi Arabia. It is a very flat city. There are no tall buildings or huge shopping malls, but, there is a bustling seaport where ships dock carrying everything from cars to clothing.

Like thousands of others, my dad S. Shujaat Ali, and a family friend, Waheed Ahmed, were lured to Dhahran by the bustling oil industry, to the country with its promise of a better lifestyle. Ahmed and my father became foreign nationals, and soon began calling Saudi Arabia home.

Ali, 48, came to Dhahran from Pakistan, to work for the Saudi Aramco Oil Company in 1973 as a analyst in the petroleum engineering department. He is originally from India. Ahmed (who is much like an uncle) arrived three years later as a licensed civil engineer for the same company.

Since coming to Chicago, I have often returned to Saudi Arabia, where, as a child, I learned the ways of Islam. It was a different world there. The streets were tranquil and you could walk outside in the middle of the night and feel completely at ease.

During the Persian Gulf War, I spoke to my father and Ahmed weekly. Although they were

about 200 miles away from the theater of operations, they could hear the exploding Scuds, and were reminded daily by the presence of uniformed allied soldiers that Saudi Arabia, once a haven of safety, was threatened.

A week after the war ended I spoke to both my father and Ahmed about post war conditions. They were eager to talk about Saddam Hussein.

"Saddam should be captured and punished for committing war crimes," said Ahmed. But apprehending the besieged ruler will be difficult, he said. "Any punishment should come from the Arab judicial system," my father added.

The Arab judicial system is based on the Islamic religion. Unlike America's legal system there is no separation between church and state. If appropriate Islamic punishment is sought, Saddam could lose his head for his crimes. And Islamic justice is extremely strict.

A convicted murderer can lose his head. A thief can get his hands chopped off. The punishment for sex crimes is just as severe.

Hussein could possibly be executed for bringing destruction upon his country under the guise of a *Jihad* ("holy war"). Saddam violated Islamic laws when he attacked Kuwait, my father said. To engage in *Jihad* leaders must follow a course of action dictated by

Islamic law.

The Arab coalition believes Saddam was guilty of ignoring this basic Islamic teaching, when he plundered Kuwait and fired Scuds at the Saudi capital of Riyadh, and the coastal city of Dhahran where my family lives.

According to my father, one way to ensure Saddam pays for his crimes is to convene an international court.

An international trial would involve all of the Arab coalition countries. Since the majority of Arab leaders follow the teachings of Islam, this would presumably satisfy all concerned that Saddam would be tried in accordance with the Arab judicial system.

"Since the allied forces collaborated to defeat and punish Iraq, it would be a workable idea for them to join forces again to try Saddam for his crimes," Ali said.

Whether or not Saddam is brought to justice, Saudi Arabia has been changed forever. I used to think it was the safest place on earth, but the Persian Gulf War woke us up.

"People here are concerned about the future, realizing that with today's technological advances in arms production, no place on earth is perfectly safe from the threat of war," Ahmed said.

Tariq Ali is a sophomore at Columbia College majoring in Television Broadcast Journalism.

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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.

Correction: Last week's page one photo of Lewis Pitzle should have been credited to Laura J. Novak.

Frankly Speaking:

Peter Gorner

By Timothy Bentevis
Chronicle Correspondent

Peter Gorner always had a craving for scientific knowledge. But it took self-motivation to effectively utilize his talent.

At the age of 15, Gorner began his extraordinary career with the City News Bureau, where he remained for seven years, working his way through high school and college. After receiving his bachelor's in science from Northwestern University, Gorner joined the Chicago Tribune. He subsequently worked as a critic, reporter, editor, feature writer, and science correspondent.

In 1987, Gorner, along with close friend and colleague Jeff Lyon, won a Pulitzer Prize for their Tribune series on gene therapy. Since then, Gorner has produced many science stories and is completing a new book with Lyon entitled, "Altered Fates: The Promise of Gene Therapy."

Besides interpreting science for the public, Gorner also teaches Columbia students the fundamentals of science writing. His underlying message to students who are motivated to learn the structural basics: You can do it if you're willing to work.

Much of your writing focuses on science. What generated your interest in this topic?

For many years I was a general feature writer for Tempo. We had to generate our own stories. There was no time to wait around for assignments. Therefore, I started to write about science, because feature writing about science in the '70s was a new field. Tribune Tempo writers were the first to have the luxury of time and space that we could devote to science subjects. Back then, Tempo was into the soft sciences. We would cover psychology, psychiatry, child welfare and human relations. Today, we cover more of the hard sciences. There's more emphasis on health and medicine, and then extending that to biology and the life sciences.

How many science writers are currently employed by the Chicago Tribune? What branches of science do they cover?

Basically, there are four of us who cover science: Ron Kotulak, Jon Van, Mike Millenson, and myself. We overlap sometimes, but cover different areas. Jon Van covers technology and is very interested in computer science and physics. Ron Kotulak covers health and medicine, and is particularly partial to astronomy and cosmology. Mike Millenson is into the nitty gritty of healthcare policy. I tend to specialize in life sciences, natural history, and write a lot about animals.

What separates science writers from other journalists?

I don't think they are different from any other journalist. Any

specialty writing involves a certain culture, and you have to learn the rules of that culture and the people who are in it. You would also have to know the kind of literature that is applied to science writing. This would hold true for a sports writer, business writer, movie critic, etc.

Do you believe that science intimidates people?

Yes, especially editors. They're all afraid of it. They know that it's important, but it scares them. Also, the more specialized science becomes, the more it's gotten away from the public. So our work becomes much more difficult because we have to simplify things tremendously. What we are to the public is interpreters who are grounded enough in the sciences that we're covering. We are not scientists, but we can relate to scientists and understand what they're saying so that we can get it out to the public more plainly.

Aside from winning the Pulitzer Prize with Jeff Lyon in 1987, what would you say was your most significant achievement in life?

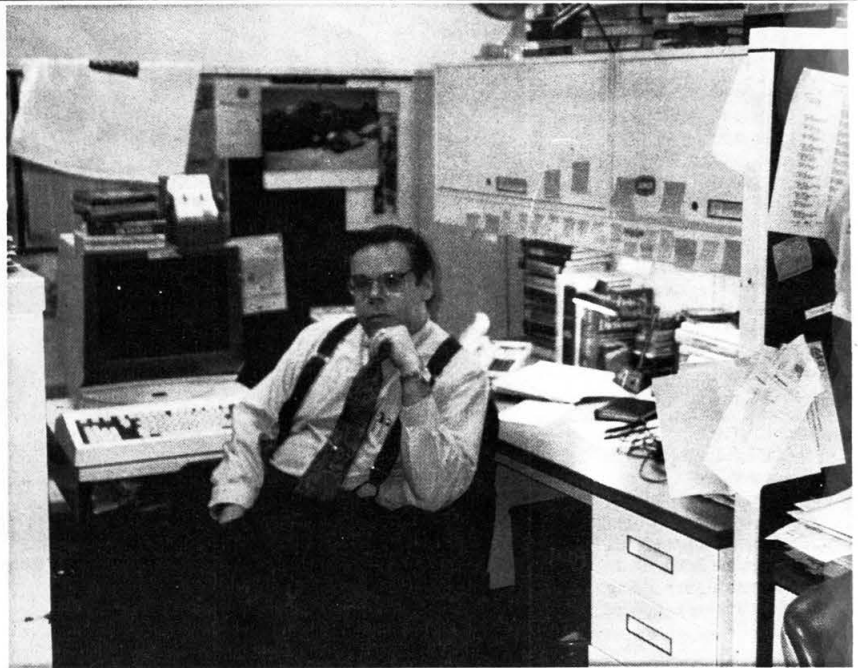
Professionally, the Pulitzer. But my kids are a significant achievement. You can't compare one with the other.

Winning the Pulitzer is old news. It's a lovely award and I think that everyone should win one. But I don't think you gear your life or your career by winning prizes because most of them are like shots in the dark. It's like being hit by lightning. I think that some people who deserve to win, do win. And other people who should win, don't. There's no explanation for it.

What are some of the requisites that an aspiring science writer must master in order to succeed in this growing field?

Let's put it this way, I want my kids to be artists. I don't know if I can make them artists. But the first step in becoming an artist is to become a professional.

There are things that I can show my students about writing and covering science, because I do it everyday. I view myself as a coach, a mentor. I've always worked with a small group of no more than 10 students. For a large class you would need a more experienced teacher like Carolyn Hulse. I've seized upon what their other teachers are doing. I set them up in an intimate situation - one that can be very tense. I expect my students to be journalists first, and science journalists second. I've tried it both ways. I've had as interns two young scientists from the American Association for the Advancements of Science, who are unskilled journalists. It's much easier to take trained journalists and teach them how to write about science. Whether my students become science journalists or not, I hope they will be better journalists and won't be afraid to tackle a science



Pulitzer prize-winner and Science Writing Instructor Peter Gorner

Tim Bentevis for The Chronicle

story, because they understand the rules.

In your opinion, what area of science is the most laborious to write about?

Learning molecular biology, biochemistry, and genetics is very hard. This area of science is the most exciting of our time. You just can't walk into a genetics lab and start talking intelligently to scientists. Journalists are perpetual students, and we were lucky enough to be taught by some of the top people in the world - including Nobel Prize winners. This wasn't because we were such bright people, but because we were from the Tribune and we were willing to learn. There's nothing to see, nothing to touch, nothing to hold. It's all intellectual. This is because genetic engineering is made up of atoms, molecules, enzymes, proteins, chromosomes and genes. But scientists are dealing with secrets of life. If I had to do it all over again, I would probably be a molecular biologist.

Do you feel science writing should become part of the core journalism curriculum at Columbia? Or should it remain an elective?

It should be mandatory. Science has become an important part of our lives. Journalists should know how to cover it.

A chasm exists because journalists are reluctant to go into an area that requires deep understanding and research as science journalism does. Journalists as a rule are not science types. They don't take a lot of science in school. They take a lot of humanities, history, politics and journalism courses. I think science, throughout society, has become a religion, and I think that it's important to understand who the priests are and what we logically can expect from them. There are science stories everywhere - on the smallest paper, in the smallest town. But you have to acquire a familiarity with this subject in order to be comfortable writing about it.

What does your course

"Science Writing" entail?

The course is a year long. In the beginning, I give my students scientific studies to analyze and write about. This is the kind of audition that students will encounter when they apply for jobs, if they claim to be science writers. What I'm most interested in is a student's ability to look at a study and see if it's newsworthy or not. I try to keep the topics current, so that they can hear about it on the radio the following day, or see it on television. I also try to make them as savvy as possible about what they cover. This is because every science has its own language and its own jargon.

During the second semester, I make my students come up with their own stories. We read them aloud in class and edit one another word by word, idea by idea. Whether these students become science writers or not, I don't know. But it's definitely a tool that they can carry around in

their tool box. I give my students credit for coming into class and struggling over science journals and trying to make sense out of them. These students are covering the hardest stories in journalism.

You and Jeff Lyon are working on the final chapters of your book, "Altered Fates: The Promise of Gene Therapy." Tell me about it.

It's an outgrowth of a series we did in 1987. We predicted gene therapy would come on line in three years, and it did. The first human experiments are underway at the National Institutes of Health for an immune system disorder, and for terminal cancer patients. The book is a history leading to the first experiments and how this revolutionary therapy will soon be applied to many other major diseases.

Summer Employment Opportunities

The English as a Second Language Program at Northwestern University is looking for college students to act as residential assistants for forty high school students.

The program teaches English to non-native speakers using learning activities involving drama and music. Positions are available for college students who are studying music, drama, speech, or dance.

Residential assistants live in the residence hall with the students, work with the program faculty, and coordinate learning and social activities.

Compensation includes summer room and board, salary and expenses, and one course tuition scholarship.

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Tiny transmitter fails to dim local enthusiasm for WCRX

By Theresa Volpe
Staff Writer

Despite a transmitter that's dwarfed by many home stereos, radio station WCRX (88.1 FM), has a small but devoted following of young, mostly black and Hispanic listeners. Unfortunately, few of them are Columbia students.

Even though Columbia students appear unenthused, this tiny but ambitious station has reached beyond its natural audience to find a niche with listeners outside the college.

Last year, when the radio station tried to get students to listen, they responded by ripping the speakers from the walls of the lounge in the Michigan building, said Karen Cavaliero, general manager of WCRX.

"Students kept ripping down the speakers in the lounge, apparently because we play dance music (rap, house and mixes), and it's not your typical XRT or Loop sound," she said.

When WCRX's chief engineer, and Columbia's administration discovered that students didn't want to listen to their own station, they took the speakers out of the lounge.

Some students don't even know Columbia has a radio station.

"What station?" asked Anishi Sanghvi, a sophomore. "If I knew the frequency and what type of music it played, I might tune in."

"I'd like to listen to the station just to see what it's all about," said sophomore Laura Craig. "But I can't get the station either here or at home. And I only live five blocks away."

Students may find it difficult to pick up WCRX's signal because its transmitter, located at the University of Illinois' Chicago campus, on Halsted Street, is a paltry 100 watts.

"We would love to have more students listen to the station; they just don't want to," Cavaliero said. "But there are some students very interested in the station. Sometimes they come over to talk to us about the job we're doing."

Cavaliero said that she hears primarily from students who want to know why the station doesn't take on a format like the one at Northwestern's station.

WCRX started out with a dance music format in 1982, when UIC gave Columbia the frequency and the transmitter. In exchange, Columbia agreed to allow UIC students to participate at WCRX. The UIC students receive credit for their participation from their own school.

Instead of being a typical alternative college radio station, such as those at Northwestern or the University of Chicago, (where basically there is no format, and DJs play all types of music), Columbia decided to take a different approach. The station looked at the Chicago radio market and found that there was a hole where a dance music station could fit in.

"It's ironic that within the last year or so this format has become very popular with the commercial stations," Cavaliero said. "We had no way of knowing that it would be so big."

"We can't just let our DJs play around and do whatever they want. We are training our students and want them to be prepared professionally," she said. "Out in the real world somebody is going to set a format and pick their music for them. They won't be playing whatever they want."

WCRX's operations manager and news director, Jennifer Keiper, a junior, said the station has more people in the general public listening to them than Columbia students. "I don't mind that students do not listen. It's gratifying enough to know that at least one person is out there listening to us, whether they are students or not," she said. "As long as we're on the air getting the experience, that's what counts."

With only a 100-watt transmitter, WCRX's broadcasts don't reach large portions of Chicagoland. "Our listeners are predominately young and black or Hispanic. We have the ethnic audience because the music tends to appeal to them," said Cavaliero.

If a DJ doesn't particularly like to play dance music, WCRX offers him a weekly chance to change it. Every Saturday, the station breaks from its regular dance format and has a variety of shows. There is a countdown show of Chicago's 30 top pop songs, a jazz and blues show, and an alternative music show.

"Radio majors know they are welcome to submit proposals for shows with the type of music they are interested in," Cavaliero said. They would have to really take an interest in the music, and prove they have enough records to carry that show out."

Maybe it's not the station's music, however, that keeps student listeners away. It could be that WCRX isn't well publicized around campus.

"I don't think students realize we even have a station here," said



Columbia junior and DJ Tom Carballo at the 'board' of Columbia's WCRX.

Omar Castillo for The Chronicle

Derrick Loftin, a broadcast journalism major, who said he occasionally tunes in to CRX. "The station should advertise more; maybe put a sign up or something."

Loftin said he likes the station because you can hear mixes that aren't played on more mainstream stations. "CRX is different because they don't play the same songs over and over. They take a chance on playing new and different artists. But you can tell they are amateurs," he said. "There are a lot of stutters and pauses."

"I listen to it," said Nick Bartolo, a junior, "because I'm curious to see what it's all about. The music is all right but sometimes they play pretty bad stuff."

Here's an example of what the station has to offer. Tom Carballo, a junior, is a DJ at WCRX and also works at Chicago commercial station B96. He was offered the B96 job, as an evening-show producer and weekend fill-in jock, after interning there for only two months.

Carballo makes his WCRX

show different by doing humorous bits that occasionally get him in trouble. "I got suspended only once—for using a bit involving Bart Simpson. I had a guy in here and he kept saying the same joke over and over. Every time he said the joke, I would play the drop that said, 'Watch your mouth smart ass!'"

Carballo said he still thinks the suspension was unnecessary because to him, challenging limitations is what college radio is all about. "We have to push it here because when we get out in the real world, we're going to get fired for doing stuff like that," he said.

If it were up to him, Carballo said he would change the music at CRX to something more mainstream, to appeal to the students.

"I think there are a lot of people here who want to hear alternative or rock music. Maybe a few nights out of the week we could cater to them. But I would

rather play Madonna all the time," he said.

Carballo is known to his B96 listeners as "Peeping Tom." Since B96 is located in the same building as Channel 2, Carballo said he was given the name when his co-workers said they caught him peeping at anchorperson Linda McClennan while she was putting on her makeup. "I wasn't, but I'd love to," he said.

A call-in WCRX listener, Aracelia, 16, said she listens to the station because it plays all types of music. "Some stations just play new music, but CRX plays all of them, old and new," she said.

Perhaps if WCRX opened radio positions to all students, it would gain a broader listenership.

"We won't just put anybody on the air," Cavaliero said. "The board is incredibly complex if you don't know what you're doing. We're being broadcast to the real world. We're not just going out to dorms like a typical college station would be."

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Movie Review:

Don't bypass Townsend's five rhythmic 'Heartbeats'

By Art Golab
Staff Writer

Robert Townsend's new film is destined to become a classic. "The Five Heartbeats" traces the triumphs and trials of a fictional vocal group that sings like the "Four Tops" and dances like the "Temptations."

The story is as old as Newton's law of gravity: What goes up must come down. It's the oft-told showbiz parable of success followed by heartbreak. But this time, Townsend overcomes the clichés by blending music, dancing, romance, comedy and tragedy to deliver a wonderfully uplifting film.

This movie fulfills the promise Townsend demonstrated in his 1987 credit-card financed film "The Hollywood Shuffle." In that movie, he effectively satirized Hollywood's deplorable tendency to cast African-American actors in stereotypical roles playing pimps, pushers and gangsters.

The characters in "The Five Heartbeats" are real. They love, they laugh, and they aren't perfect. We don't get to see that many multi-faceted black characters in movies today.

When we first meet the Heartbeats in 1965, they are a talented, but unpolished and undisciplined group. They can't even win the amateur night in the sleazy local lounge.

The Heartbeats are going nowhere fast until Jimmy Potter, a savvy manager played by Chuck Patterson, spots the group

and offers to take them on. Potter hires a choreographer, Sarge, (played by the legendary tap-dancer Harold Nicholas) to sharpen up the Heartbeats' dance moves.

With Sarge's help, the Heartbeats soon have a stage show that would give James Brown a run for his money. This, combined with their great songs and sex appeal, wins them a local following and they sign with a charming but unscrupulous record company owner, "Big Red."

Soon after, they have a hit record. But their happiness at being successful is tempered by humiliations the group undergoes as they tour the segregated south. The Heartbeats are further disillusioned when they discover that their album cover doesn't have their picture on it. "Crossover sales, you know," explains one of Big Red's minions.

When they return, Big Red greets them with five brand-new Cadillacs wrapped in ribbons, but brushes off questions about record royalties.

But with great fortune comes even greater tragedy. The Heartbeats have to fire Eddie, their lead singer, because of his involvement with drugs, while Potter, who has discovered that Big Red is ripping them off, meets with a mysterious accident.

However, it is not tragedy but large egos and jealousy that are finally responsible for the Heartbeats' breakup in the late seventies. But the film ends with a touching reunion and reconciliation of all the Heartbeats.

merchandising major, tutors first and sixth graders in drama. She and her students at Franklin Fine Arts School read scripts aloud and act them out.

"You feel really good about yourself when you leave," Wolf said. "It is immediate gratification. You feel like patting yourself on the back and saying 'Wow! I taught them that.'"

Wolf said she never thought about being a teacher, but could see why people would want to be. She also said she looks forward to tutoring every week.

"The little kids are a lot smarter than we give them credit for," Wolf said. "In first grade you wouldn't think they would know words like 'information' and 'lovingly' for instance, but they do."

Tutors

from page 3

I do to get the kids to talk to me."

The class meets weekly to review tutoring strategies and discuss the students' tutoring experiences. Each child has different needs. Some need extra help in English, while others need help in mathematics.

"One boy I tutor is very quiet. He was a hard kid to get to open up to me," Joice said. "He likes art, so I'm trying to connect art with English. He draws a picture and I have him write a short story about it."

Tutoring is done on a one-to-one basis, or in small groups. Columbia reimburses tutors for transportation costs. Tutors get background information on the students from their teachers before tutoring begins.

"Teaching now is different than what I learned as a kid," said Kelly Curry, sophomore English major, who tutors second graders at South Loop School. "They write outlines for their stories. These kids are at a higher level. They're really smart."

Teachers fill out an evaluation sheet for each tutor, detailing their progress with the children. These forms are given to Blouin and Klukoff. Blouin said she has never had a bad report.

Dawn Wolf a junior fashion



Robert Townsend and co-stars in his latest movie, The Five Heartbeats.

Despite all the heartbreak in this film, Townsend displays a sure eye for comedy throughout. The antics and sight-gags of the Heartbeats as they performed are a joy to behold. Townsend's satiric view of the record industry is also good for more than a few chuckles.

Songs are an important part of any musical, and this film is no exception. In addition to Motown favorites performed by the Four Tops, the Dells, and the Del-tonics, The Five Heartbeats introduces 13 original songs - many of them mimic the style of that time so well that only a check of the credits reveals that they were written today.

The music wasn't the only thing Townsend got right in this film. The cars, the processed hair, the sharkskin suits, and a hundred

other details convincingly depict a bygone era.

Townsend himself turns in an fine performance as Duck, the introspective songwriter who is the essence of the Heartbeats.

Of the other Heartbeats, Michael Wright's performance as Eddie was particularly outstanding.

Especially harrowing is the scene where Eddie, now a homeless and broken man, confronts the Heartbeats in a parking lot after a concert. He begs to rejoin the group, and starts singing their old hits in a pitifully raspy voice. The Heartbeats can only slip him some cash and say Stay in touch, Eddie.

The many supporting actors in this film also acquitted themselves well. Among them is Hawthorne James, who almost steals the show with his bigger-than-life

portrayal of Big Red, the crooked record company owner. Smooth and charming at first, he later displays a nasty streak a mile wide, making him one of the most villainous characters to ever set foot on a screen.

Townsend directs the film with a frenetic energy, never letting up on the pace, and never allowing a dull moment. He has an eye for the interrelationships of his characters that is reminiscent of Frank Capra. Like Capra, his movie has a lot of details which can only become apparent upon subsequent viewing.

But it takes only one viewing to see that Townsend has cemented his reputation as a talented director and storyteller. Go see this movie. I'm sure this film will steal your heart as it did mine.

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MUSIC: *Crawlspace* and *Mo Fuzz* will perform Tues., March 26 at the Avalon, 959 W. Belmont. Showtime is 10:30 p.m. On Wednesday, The Avalon welcomes *No Romeo and Ript* for a 9-30 p.m. show. Thursday night's lineup includes an Indiana band, *The Mad Ants*, plus *Plug Uglies* and *Quaker Youth Ensemble*. The Cabaret Metro, 3730 N. Clark, will welcome *Crashblack Big Orange*, *Women's Librace* and *I Speak Live* on Wed., March 27. Thursday, The Metro presents smash recording artists, *Crunch-O-Matic* in a special performance in honor of their just released "Caution, Do Not Play" which features the songs "AntiPlastik" and "Caution." Showtime is 10 p.m. The Edge of the Lookingglass, 62 E. 13th St. will present San Diego artists *Crash Worship* on Sat., March 30, at 9 p.m. *Crash Worship* incorporates tribal rhythms, religious rites, eerie instrumentation and post industrial trance dance into their unique performance. Also appearing is *Illusion Of Safety* and *Hamas*.

DANCE: Chicago Dance Medium will present Timothy Buckley's new work, *Breakfast With Bartok*, set to Bela Bartok's Sonata for Two Pianos and Percussion. The performance will also include works by Sarah Petronio and Bob Eisen. The performance will be at the Dancespace, 410 S. Michigan, suite 833 on Fri., March 29 and Sat., March 30. For more information, call (312) 939-0181.

THEATER: The Interdisciplinary

Music, Meetings and Miscellanea

By Laura Ramirez, Calendar Editor



Robin Robinson, from Fox 32 News, and Mary Ann Childers, from Channel 7 News, will speak to Columbia students this week.



Arts Education Department will present "Frida: The Last Portrait" by playwright Donna Blue Lachman on Thurs., March 28 at 7 p.m. at the Studio Theater, 72 E. 11th St. Afterwards, Lachman will discuss the inspirations for and methods of her work.

MEETINGS: The journalism department will present a series of discussion with prominent journalists this week. On Mon.,

March 25, the department will feature WFLD Fox 32 News Co-Anchor **Robin Robinson** for a morning presentation. Robinson is scheduled to speak at 11:15 a.m. in room 817-W. On Tuesday, Women in Communications, Inc. will present Channel 7 News Anchor **Mary Ann Childers**. Childers will talk about her experiences covering the Persian Gulf War, she is scheduled to speak at 1 p.m. in the Hokin

Hall. On Wed., March 28, the department will feature Gera-Lind Kolarik, co-author of "Freed To Kill," the true story of Larry Eyler. Kolarik will discuss what led to her independent investigation of the serial murder case. Kolarik will speak at 1 p.m. in the Hokin Auditorium. All students are welcome to attend any of the discussions.

Tom Ward, public relations instructor at Columbia, will present a seminar entitled "PR Power Pyramid," at the Publicity Club of Chicago's 35th annual Practical Public Relations course. The seminar is scheduled for Tues., March 26 at 6 p.m. at Roosevelt University. The Museum Of Broadcast Communications, 800 S. Wells, will present "An Evening with Mike Leonard," on Tues., March 26 at 6 p.m. Leonard, who travels the country looking for off-beat stories for NBC Nightly News and the Today Show will talk about his singular reporting style, including an investigative report on the disappearance of socks in laundry machines.

The Counseling Services office will present a seminar entitled "Legal Eagle Flight Plan: How to Enter Law School," on Tues., March 26 at 12:30 p.m. in room 317-W.

MISC: **Stage Fright Productions** is holding auditions for the First Annual Columbia College Spring Festival on Wed., March 27 at 10 a.m. in Room 703-W and on Thurs., March 28 at 6 p.m. in room 705-W. Singers, musicians, dancers, comedians and performance artists are welcome to audition. For information call X652.

By Keith Strickland
Staff Photographer

Face Value:

What are you doing for spring break?



Sweetie Goodwin
Junior
Broadcast Journalism

Over the spring break, I plan to go visit some very close friends at Western Illinois University. I haven't seen them since Christmas, and we plan to party.



Bobby Perez
Junior
Television

I'll be in Boca Raton soaking up some rays, not even thinking about school.



La Zeric Freeman
Sophomore
Fiction Writing

I will spend it honing my writing skills with hopes of completing a book at the end of the year.



Jane Preston
Senior
Music/Theatre

I'll be working most of the time. However, I also plan to do some studio work, singing demos and singles.

Science/Health Update

Don't mix aspirin and alcohol, UV and skin

By Kathleen Troher
Science Writer

With spring break just around the corner many students are dreaming of vacationing in sunny locations and returning to Chicago flaunting their bronze bodies. But before spending next week's paycheck on a fluorescent pink bikini, it may be wise to remember that there's no such thing as a healthy tan.

"There's nothing terribly healthy about getting to the tanned state since that means cellular damage has taken place," said Dr. Allen Lorincz, professor of dermatology at the University of Chicago.

A suntan is essentially the body's attempt to defend itself against the sun's harmful ultraviolet (UV) rays. Upon exposure to the sun, the melanocyte cells release melanin, the pigment that gives skin, hair and the iris of the eye their coloring.

As melanin increases it produces a protective layer in the form of a suntan. Repeated exposure to the sun, however, can result in more than just a tan. It can cause wrinkles, dark patches and, ultimately, skin cancer.

According to the American Cancer Society, three types of cancer will cause 600,000 cases of the disease in 1991.

The majority of those cases will be basal-cell or squamous-cell, cancers, which seldom become life threatening. The rest of the cases will be melanoma, the most serious type of skin cancer, which will be diagnosed in 32,000 people this year and result in 6500 deaths.

Melanoma begins in the melanocyte cells, with a strong tendency to spread to other parts of the body. Early warning signs include changes in the size, shape or color of a mole and the presence of sores on the skin that do not heal.

Because of the possible link between severe sunburn early in life and an increased risk of cancer in later years, the American Cancer Society warns that today's sun worshiping can become tomorrow's nightmare. They recommend that individuals stay out of the sun as much as possible, especially between 10 a.m. and 3 p.m. when UV rays are strongest.

If exposure cannot be avoided, wear a broad brimmed hat, sunglasses that block UV rays and sunscreens with a Sun Protection Factor (SPF) of at least 15.

Dr. Lorincz said that although no sunscreen can totally block all harmful rays, those blocking UVA and UVB rays are the best. Consult a druggist for available products.

UV rays and skin cells are not the only things that don't mix well. Aspirin and alcohol, combined, can also produce harmful effects that students may not be prepared for.

In a study reported in the Journal of the American Medical Association researchers determined that blood alcohol concentrations (BACs) were altered in subjects who received aspirin before drinking.

"Some people think they know more or less how much alcohol they can tolerate," said Dr. Enrique Baraona, one of the researchers who conducted the study. "What we found is if people take aspirin before they drink they may actually be able to tolerate less alcohol because the aspirin intensifies the alcohol's effects."

Baraona and his colleagues studied five men who were each given a meal either with or without two tablets (500 mg) of aspirin. One hour later each of the men drank the equivalent of seven ounces of wine. Blood tests revealed the men who received the aspirin absorbed significantly more alcohol into their bloodstreams and experienced greater physical impairments.

Baraona said the results of the study should make people aware of the unexpected effects of taking aspirin and consuming alcohol. He warned that individuals who do not expect to become intoxicated may attempt tasks such as driving cars or operating other machinery which require a high degree of mental and motor coordination.