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Columbia College Chicago

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Columbia Chronicle

Volume 17, Number 11

Monday, March 2, 1987

Columbia College, Chicago

Ideus resignation mutual

Memos shed light on problems

Dr. Harvey Ideus, former director of placement, has confirmed that his controversial resignation was, in fact, an agreement between administrators and himself that was a culmination of months of turmoil.

"It ended up being an agreement for a resignation. I was not encouraged to stay, but there was also an agreed upon resignation," Ideus said. "I think everybody has learned a lot from it. I take my share of the blame."

Dean of Student Services Hermann Conaway would not comment on any details concerning the resignation.

But, according to Ideus, the agreement stemmed from a number of problems he had encountered with administrators.

"Way down deep there were some differences," Ideus said. "There is a morale problem. The institution is growing and there has to be more sensitivity from management to achievements and personnel policies."

The problems Ideus cites appear to be illustrated in a series of memos, obtained by the *Chronicle*, between he and Conaway.

The memos concern the formation of a staff development committee that Conaway requested Ideus and Financial Aid Advisor Janet Graves chair. The purpose of the committee, according to a memo dated May 29, 1985, was to make recommendations to Conaway on how to enhance staff training and professional development.

According to an August 5, 1985 memo from Ideus and Graves to Con-

away, two meetings were held in which proposals and suggestions were created. This memo listed nine suggestions for improved communication within student service departments.

The final memo, dated December 31, 1986, came less than two weeks before Dr. Ideus' resignation. In this memo from Ideus to Conaway, Ideus expressed confusion as to why Conaway had never acted upon any of the suggestions that had been submitted by the committee more than a year earlier.

In this final memo, Ideus stated, "Attached are memos and suggestions from the staff development committee you appointed on May 29, 1985. . . . You did not like the proposal and/or were not ready for suggestions. . . . The staff development committee has been dormant since you never answered our proposal. Janet Graves resigned. . . . The other members initially felt that you were not serious about staff morale and staff development."

In defense of his handling of the staff development committee, Conaway said, "I think the committee did its jobs in making recommendations. However, some could not be implemented because they went beyond the scope of the immediate area. . . . Many of their proposals had institutional implications as well as budgetary concerns and within that context they were beyond the scope of what I personally could respond to. They (the directors of student service departments) were informed about it."

However, Ideus said, "He (Conaway) wanted a memo on how we could

increase morale and this had to do with the entire sixth floor, not just my shop. This had to do with student services in general. He appointed me to a staff development committee but he never bothered to acknowledge its existence."

One staff member, who asked not to be identified fearing repercussions, expressed views that seemed to concur with the findings of the staff development committee.

"There is a lack of collegiality among staff members. We are generally a pretty demoralized and disaffected bunch," the source said.

A number of past and present staff members were asked to comment on their feelings concerning job security and how they viewed the alleged communications and morale problems, but would not, fearing administrative repercussions.

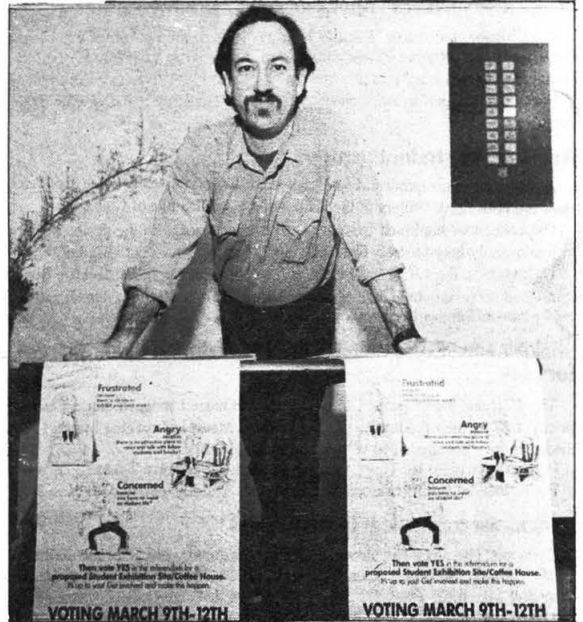
However, Conaway said he sees no reason why staff members should fear for their jobs.

"I don't think those fears are legitimate," Conaway said. "It's unfortunate they felt they were inhibited from communicating the apparent distress."

Another area that has some staff members distressed is the alarming turnover rate in the placement department. Two directors and at least four coordinators have left the department in the past four years.

Among the current coordinators Monica Weber-Grayless has the most seniority with 15 months on the job.

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Wayne Draznin, one of the student representatives on the Ad/Hoc Committee for the proposed exhibition site is expecting a large voter turnout.

Fate of gallery hangs on votes

By Greg Canfield

All students will have the opportunity to ratify or reject a referendum for the establishment of an exhibition site/coffee house when voting on the proposal begins on the first floor of Columbia's main building March 9.

The Ad/Hoc Student Committee for an Exhibition Site/Coffee House will also conduct voting in the main building March 12. Ballots can be cast on the first floor of the Wabash building March 10 and on the first floor of the 11th street building March 11.

Students will be asked to choose one of the following options: "Yes, I support the proposed student exhibition site/coffee house and agree to the introduction of a student activity fee" or, "no, I do not support the proposal or the introduction of the fee."

Columbia's Executive Vice President Bert Gall has estimated the student activity fee would be \$10 for full-time students and \$5 for part-time students. The fee would be used for maintenance of the exhibition site/coffee house which would be constructed in the empty space on the south side of the first floor in the Wabash building.

Should the proposal be ratified, the student activity fee will be mandatory, according to Wayne Draznin, one of the leaders of the Ad Hoc Student Committee.

"The fee would be added to the tuition charges so it can be covered by financial aid," Draznin said. "It will be an earmarked fund solely for the maintenance of the site. Determination of how the funds would be spent will be in the hands of a student board," Draznin said.

A memo from the Ad/Hoc Committee to students states the fee will raise

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Inside

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Sports

Hawks can't check inconsistency

New aid director chosen

By Dean P. Golemis

After a two-month nationwide search, Columbia College has hired a new financial aid director from Triton College in River Grove, IL.

John F. Olino, formerly director of financial aid and veteran's affairs for six years at Triton, assumed his duties here last Monday.

Olino replaces Hermann Conaway, dean of student services, who temporarily headed the financial aid department after the former director, Ray Pranske, left last December.

After receiving approximately 50 applications for the position, Conaway and Bert Gall, Columbia's executive vice president, selected Olino because of his "keen familiarity with state and federal financial aid programs."

Of all the applicants considered for the job, "Olino's knowledge was the best of the rules and regulations of financial aid. He is also familiar with students' sensitivities," Conaway said.

Gall also cited Olino's position at Triton as an important factor in the new



John F. Olino

director's hiring. "Olino came from an institution larger than Columbia and used to manage a process that was larger," he said.

Triton, one of the largest community colleges in the country, has 26,000 students, 5,600 of which receive some form of financial assistance, according to Cellie Banks, the school's assistant director of financial aid.

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News Briefs

Getz Theater hosts "Kiss Me Kate"

The Columbia Theater/Music Department is currently presenting the Cole Porter musical "Kiss Me Kate" at the Emma & Oscar Getz Theater, 72 E. 11th St., through March 8.

Performance dates and times are: Thurs. - Sat. at 8 p.m. along with a Sunday matinee at 3 p.m.

For ticket prices and further information, call 663-9465.

New Tax Law Discussed at Library

"The New Tax Law: How Will It Affect Me?" will be the topic of a noontime discussion on March 5 at the Chicago Public Library Cultural Center, 78 E. Washington St.

Donna Plowman, Tax Payer Specialist with the Chicago office of the Internal Revenue Service, will focus the discussion on the new tax laws and how they can affect individuals. A question and answer period will follow.

For more information, call 269-3097.

"Pacific Overtures" opens at The O'Rourke Center

The Chicago premiere of "Pacific Overtures" will be presented by the Pegasus Players at The O'Rourke Center for the Performing Arts, 1145 W. Wilson, on Wednesday, March 4 at 7 p.m.

For additional performance times, ticket prices and reservations, call 271-2638.

Art Institute students present "Bang"

A collection of sculpture and paintings titled **Bang** is currently being shown in the Columbus Drive Gallery of the School of the Art Institute of Chicago.

The collection, presented by four students concerned with the power of our technologically-based society over individual sensibility, runs until March 14.

The School of the Art Institute is located at Columbus Drive and Jackson Boulevard and is open to the public Mon.-Sat. 8:30 a.m. - 4:30 p.m.; Tuesday until 7:45 p.m. and Sunday from noon to 5 p.m.

Shakespeare Company announces reduced ticket prices for play

The Chicago Shakespeare Company has announced reduced student ticket prices of \$7 for their production of "Measure for Measure" opening March 11 at the Immediate Theatre, 1146 W. Pratt, in Rogers Park.

Performance times are Thurs. - Sat. at 8 p.m. and Sunday at 7 p.m.

For further ticket information and reservations, call 871-8961.

Cartoonist to speak at library series

Cartoonist Nicole Hollander will be the next featured speaker for the Chicago Public Library "Writers In Conversation" series to be held at 12:15 p.m. on Thursday, March 12.

The free discussion, followed by a question and answer period, will be held in the theater of the Chicago Public Library Cultural Center, 78 E. Washington St.

For further details, call 269-2891.

Goodman Theatre series continues

The world premiere of Frank Galati's "She Always Said, Pablo" will open at the Goodman Theatre on March 9 and run through April 4.

Performance times are Wed. and Thurs. at 7:30 p.m.; Fri., Sat. and Sun. at 8 p.m. and a Sunday matinee at 2:30 p.m.

For tickets, call the Goodman Theatre Box Office at 443-3800.

Scholarships Opportunities/Contests

ACADEMY OF TV ARTS & SCIENCES (ATAS) SUMMER INTERNSHIPS: All internships are in the Los Angeles area, on site at member production houses, studios, etc. Twenty-two (22) categories available with a \$1200.00 stipend for this (8) week internship. Information available in the Placement Office. **Deadline** is March 31, 1987.

CITY OF CHICAGO COOPERATIVE EDUCATION PROGRAM: Variety of paid internships in City government available. See Job Board on the 6th Floor Main Building for details.

THE CONGRESSIONAL ARTS CAUCUS: Full and part time internships designed to orient the intern to the legislative process in relation to the arts. Grad students or extremely successful undergrads may apply. Send resume, (2) writing samples and at least (2) references to: Arts Internship Program; Congressional Arts Caucus, House Annex #2, Rm 338, Washington, DC 20515. **Deadline** is April 1, 1987.

Composers who have not reached their 30th birthday by March 15, 1987 may apply for ASCAP Foundation Grants for Young Composers. **Deadline March 15th.** Info: Frances Richard, Director; ASCAP Foundation Grants to Young Composers; ASCAP Building; One Lincoln Plaza; New York, NY 10023.

"Movies on a Shoestring/29th International Film Festival" (May 1-2, 1987) in Rochester NY. Competition is open to 8mm, super 8, 16mm, 3/4" beta, VHS. Fee: \$7. For entry forms contact: "Movies on a shoestring"; PO Box 17746; Rochester, NY 14617.

CENTER FOR NEW TV/Regional Fellowship Program/Film & Video Production grants up to \$53,000.00 Application forms in Placement Office/Rm M607.

INTERNSHIPS: Theater Bay Area, San Francisco, CA is accepting applications for Fall '87 semester (Aug. 31-Dec. 18, 1987). Will work in administration, production and management. Contact: Internship Coordinator, Bay Area Theater, 2940 16th Street, #102, San Francisco, CA 94103. Stipends available. **Deadline:** May 1, 1987.

Theater de la Jeune Lune, PO Box 3265, Minneapolis, MN 55403. Internships in stage management, production, set/costume design, lighting, crew. Contact Emily Stevens.

Green opts for future with Chicago magazine

By Kathleen Misovic

Laura Green, a former *Sun Times* reporter and freelance writer who joined Columbia's journalism faculty last semester, has accepted a senior staff editor position at *Chicago magazine* and will no longer serve as Columbia's internship coordinator.

Green will still teach "Magazine Feature Writing" here, but will no longer teach News Reporting.

Green's duties at *Chicago magazine* will involve reviewing articles submitted to the magazine, but according to Green, won't involve writing.

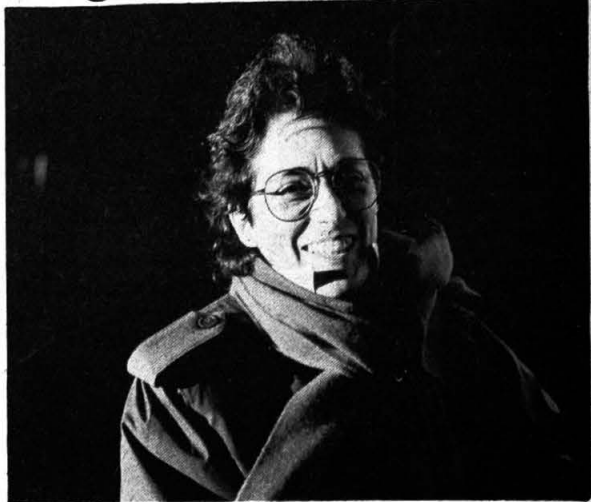
"My primary responsibility is as an editor-not a writer," said Green. "I don't see myself doing any writing in the near future."

Although she enjoys her new position, Green says she regrets not being able to spend more time at Columbia.

"There are a lot of great people at Columbia, whom I really respect," said Green. "I'll miss working with them."

Eric Lund, acting chairperson of the journalism department, said of Green's new position, "It's an opportunity she couldn't pass up. I'm sure Laura will be a great addition to *Chicago magazine*."

Before coming to Columbia, Green worked for several different publications. She co-authored "Chicago Happening," a restaurant and entertainment column for the *Chicago Daily News*, from 1969 to 1972. From 1971 to 1972, she edited and commissioned articles for *Health Right News*, a monthly publication put out for the Medical Committee for Human Rights. Green was also responsible for all of the magazine's edi-



Chronicle/Jennifer Wolfe

Laura Green, former journalism internship coordinator at Columbia, has joined *Chicago magazine* as a senior staff editor. She does continue, however, to teach magazine feature writing here.

torial and graphic content, as well as its design.

From 1972 to 1984, Green was a reporter and feature writer for the *Chicago Sun Times* where she specialized in social and medical issues, social trends and the women's movement. She also worked on two columns: "On Men, On Women," a weekly column, and the "Domestic Papers," an occasional column on working mothers.

The time and energy Green spent at these publications resulted in several awards. She has won two second place AP Illinois Awards, the latest one in 1984 for her series on the impact of public housing on children. The *Chicago*

Sun Times Living section, which she was a major author of, won the 1981 Penney-Missouri Awards for the best feature section of the year.

Besides teaching at Columbia, Green taught magazine writing and a graduate course in basic writing and reporting at Northwestern University from 1984 to 1986. In winter of 1984, she taught undergraduate feature writing at Mundelein College. Green was assistant director for the National High School Institute in journalism in 1985. Her duties as assistant director consisted of giving course lectures, designing and teaching workshops, as well as arranging tours and guest speakers.

Visiting Artists Program explores new avenues

By Yvette Shields

Three artists: black painter Bob Dilworth, Latino artist Neraldo De La Paz, and sculptor Margaret Wharton are participating in the art department's Visiting Artists Program this semester.

It is no coincidence that the three artists speaking this semester each represent a minority group in the art world.

"I wanted to hit on these art concerns that no one really sees," said the coordinator of the program, Hollis Sigler, an instructor in the department, whose work is now on display until March 20 at the Chicago Public Library's Cultural Center.

Dilworth, who spoke February 24 is also an instructor in the art department and founder of the Afro-American Council, a group of black artists. His knowledge of black artists in Africa is extensive, according to Sigler.

De La Paz is a painter, sculptor and designer, who is scheduled to speak March 24 on the fourth floor.

Raised in Chicago after his family raised in Chicago after his family

left Cuba when the Communist regime took over, De La Paz went on to attend Northern Illinois University and to teach at the Chicago Art Institute.

De La Paz is respected for his work in the mid 1970's, some of which was showcased in the window displays of Stanley Korshak's. De La Paz says he saw the displays as an opportunity to bring art to the general public.

Internationally-known sculptor Margaret Wharton, whose work has been displayed in Europe and South Africa will be the program's final speaker April 21.

Sigler considers getting Wharton to participate in the program quite an accomplishment since Wharton almost never gives workshops or lectures.

"I called her up and begged," Sigler said.

After graduating from the Art Institute, Wharton became one of the original members of the women's gallery, Artemesia of Chicago. Her latest work involves the "reconstruction" of chairs.

"She transforms chairs," Sigler said. "They become fuel for her artwork. She has done every conceivable thing with a chair."

What Sigler hopes to accomplish with the program, now in its second semester, is to supply the entire student body with a well-rounded, hands-on view of art with a concentration on Midwestern artists.

"The Midwest is really coming into its own," Sigler said. "It's a place where artists stay and can make a living."

Sigler is ambitious about the program's expansion in the future. She would like to work with other departments to form a more efficient program working to bring speakers to the school and to obtain more funding from organizations such as the Illinois Arts Council that provided partial funding for the program this year.

Sigler said she would work hard to bring a muralist, a sculptor and a "big name" painter to speak next year.

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Dancers leap away with top honors at festival

By Penny Mateck

A performance by four Columbia dance students was one of eight works honored in a dance festival held at Indiana University in Bloomington recently. "Playing by the Rule" choreographed by Chicagoan Bob Eisen, was honored as "Best of the Festival" during the 1987 Midwest/Central Midwest Region American College Dance Festival held January 14-17.

Eisen, a part-time faculty member at the Columbia College Dance Center, has taught the Dance Department's Student Choreographic Workshop and was asked by Chairperson Shirley Mordine to create a piece for the festival.

Looking for the best choreography and dance technique, two adjudicators (judges) watched sophomores Darryl Blackman, Carl Jeffries, Earl McComb and senior Michael McGinn perform a piece described as modern, highly energetic and athletic.

Over 40 works from 28 schools were

adjudicated and given verbal critiques by Lee Connor, director of the dance program at the University of New Mexico-Albuquerque and Joanna Friesen, head of the dance program at the University of Houston-University Park.

Connor and Friesen then selected the eight works they judged at "Best of the Festival" including Columbia's "Playing by the Rule."

At a gala on the last evening of the event, the eight works were presented with the Columbia performance receiving a standing ovation from an audience of over 2,000.

"It was just icing on the cake to be appreciated so overwhelmingly for something we all really liked doing," stated McGinn.

According to Ed Thomas, Technical Director for the Dance Center, it was indeed a great honor to be chosen to perform.

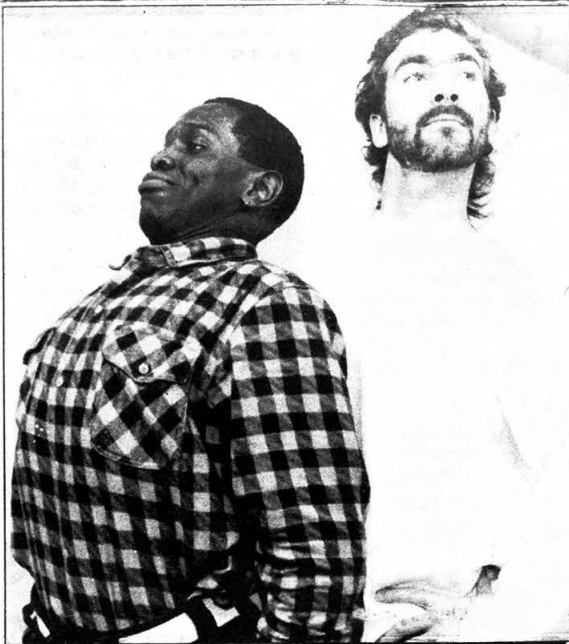
"Forty eight pieces were auditioned from various colleges in the midwest.

Out of that eight were chosen for this (gala performance) with our group being one of them. It was a very prestigious honor," he said.

Another honor bestowed recently, was the fact that all four Columbia dancers were nominated for summer scholarships after submitting forms while at the dance festival in January.

In a letter sent to Dance Center faculty member Tim O'Slynn, the dancers were told they received the support of their adjudicators Connor and Friesen, and will be notified in April if they became finalists.

The scholarships offered are designed for students to participate in classes and summer programs at the Nikolais-Lewis Foundation for Dance Inc. in New York and Jacob's Pillow Dance Studio in Massachusetts as well as dance studios and universities across the country.



Dance students Earl McCombs and Michael McGinn, two award winners of a dance festival held at Indiana University recently.

Chronicle/Robb Perca

"Faces of Africa" profiles tribal traditions

By Adrienne Hawthorne

"Faces of Africa" an exhibit of African masks from prominent Chicago collections is currently being exhibited at the Columbia College Museum of Contemporary Photography through March 14.

The masks are all originals donated by 18 private collectors as well as the Art Institute of Chicago, DuSable Museum of African American History and the Field Museum of Natural History.

"The masks are estimated to be over 100-years-old and some dating back close to 1,000 years," guest curator Wilbur Tuggle said. Tuggle assisted museum curator Denise Miller-Clark in

putting together the exhibits of African art and photography.

"There will be eighty pieces shown, worth \$1.25 million, each piece having a history and spiritual meaning," Tuggle said.

"The masks are from 25 tribes in West Africa. They are not thought of as art forms but are considered a part of their tradition and culture," Tuggle said. "In East Africa, the culture is different, the people express their art forms through woven materials like rugs, beaded jewelry, animal skins and hats. The masks are not considered an important part of Eastern society," Tuggle said.

"Many of the tribes still exist but the

tribal customs are slowly changing," Tuggle said.

"African art is very expensive and more popular with Europeans than Americans. Americans tend to favor modern art form, but don't realize that modern art is an extension of African art stolen and revised by European artists. For example, Picasso is a form of African art," Tuggle said.

Tuggle has traveled extensively throughout Europe collecting different pieces of African art.

"I never traveled to Africa but would like to some day," Tuggle said.

"I really don't have a favorite piece,

because they are like your children, you just love them all," Tuggle said.

Tuggle says he would like to see Americans learn more about African art. He would like to see African art become more accepted in American society as a respected art form and not viewed as a third-world art.

"Art belongs to the entire world and not just one group of people," Tuggle said. "It should be appreciated for its beauty, power and change."

The exhibit will also feature photography by Hans Schaal. Schaal's photos show present day natives masquerading in elaborate tribal costumes representing their tribes.

Tuition increases don't keep pace with cost of living

(CPS) — Tuition nationwide will again rise much faster than the inflation rate, early announcements reveal.

While the Consumer Price Index — the measure of what people pay for certain products — has risen about two percent for goods and services during the last year, colleges in recent weeks have announced they'll raise their prices anywhere from four percent to, in one case, 20 percent for the 1987-88 school year.

Though tuition hikes have outstripped inflation every year since 1978, administrators say they need to keep imposing huge increases to help pay faculty members more, to compensate for lower state and federal funding, to repair their campuses and even to bring in new computers.

In September, the College Board predicted tuitions will rise an average of seven percent per year through the rest of the 1980s.

Whatever the reasons, during the last few weeks schools as diverse as Ricks College in Idaho, New Hampshire, Princeton, Yale, Washington, Michigan State, Baptist College in South Carolina, Maryland, all the University of Missouri campuses, and Baylor and Duke announced they'll charge students from four-to-nine percent more next school year.

But those increases may be bargains. Cal State is raising "fees" — its version of tuition — 10 percent. Alabama-Birmingham students will pay 12.7 percent more to attend classes next year.

while tuition at Loyola - New Orleans will rise 12.5 percent.

Oklahoma students may get "only" a 15 percent hike, although Gov. Henry Bellmon initially wanted an 88 percent jump, which would have been the highest in the nation.

Community college students however, may face the largest increases.

Parkland Community College in Illinois, for example, will hike prices 20 percent next year.

Parkland's Vice President of Business Affairs, Don Moran, says the college's board of trustees had to tap "new sources of revenue" — students — because of a decline in Illinois' farm property value.

Moving into the computer age costs money

But some schools were raising tuition for other reasons, one major observer says.

"Some of our colleges," U.S. Secretary of Education William Bennett said last November, "charge what the market can bear."

Bennett continued saying, schools can raise tuition because they know students can get federal loans to pay it, press aide Tom Lyon recalls.

If students can't get loans as easily, they may be less likely to tolerate hikes of these magnitudes, Lyon adds. "If students begin to assume the cost bur-

den themselves, there will be pressure on the schools (to lower their prices) from consumers.

Perhaps because they feel they can borrow money to pay for the increase, students are not, in fact, protesting the new round of big hikes very often.

"I can't see myself protesting," says University of Alabama at Birmingham sophomore, Beth Baker.

But Bennett's conclusions that colleges are charging as much as they can just because they can are "just wrong," contends Dr. Richard Rosser, president of the National Association of Independent Colleges and Universities.

Schools' inflation rates, he argues, will always differ from the family consumption patterns measured by the Consumer Price Index.

In addition, campuses have suffered "dramatic price increases in books and periodicals for their libraries," at the same time they've added new services, like career planning and placement services and, "unfortunately, security forces," Rosser notes.

"And moving into the computer age costs money. These are very real additions," he says.

Nationwide, Rosser adds, "Faculty salaries are still about 26 percent below the purchasing power they had in 1976."

Higher tuition also flows back to students in the form of campus-based financial aid.

"Schools with higher tuition are putting even more into financial aid when federal aid is cut," Rosser claims.

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Ideus

Continued from page 1
James Daniels follows with 13 months service and Russell Koehler has worked here for seven months. The departments' administrative assistant, Cathy Delfino, was hired only three months ago.

"We need to bring stability and consistency to the department," Koehler said. "In spite of the problems we've had we've been able to generate a really positive effect in this department and I think people should know that."

I'm the first to admit there is a greater need for stability in that office," Conaway said. "As manager my job is to keep the environment conducive to productivity."

According to the terms of his resignation, Ideus will remain on the payroll of the college until April 15.

"I put in a very intense two-and-a-half years. All those connections I made are now lost. Someone will have to start all over again and that is very hard on the students to see people coming and going," Ideus said.

According to Conaway, a search committee, consisting of himself, Executive Vice President Bert Gall and an undisclosed third member, will be reviewing applications for a new candidate to replace Ideus. Conaway said a new placement director is expected to be appointed within 60 days.

Greg Canfield, Sally Daly and Brian Kulpin compiled this story.

Gallery

Continued from page 1
approximately \$80,000 a year. It also explains the money would be used to hire a professional manager and student aids, fund exhibits and shows, hire professional speakers and fund other activities the student board proposes.

"If students are already paying \$4,000, I don't think \$5 or \$10 more is going to make that much of a difference," Ad Hoc Committee member Joe Zajac said.

"If the school paid for it, it would have to run it," Zajac said. "The fee lets students have complete control over it. We get the final say."

Students from all departments will be allowed to display work on the site. Di-

rector of Academic Advising Mark Kelly has also said the area will provide students and faculty with a place to relax, study and talk without distractions. The Ad/Hoc Committee expects coffee, tea and juice to be served.

"This would be a place for students to actually see what is going on," Zajac said. "Everything we do is kind of hidden. Nobody sees the results of what we've learned."

Voting will occur at all sites from 11 a.m. to 6:30 p.m. Students will be required to present an I.D. bearing their social security number. Students are only eligible to vote once.

"We'll be using a check-off system," Draznin said. "We will have a computer sheet and checking off names as the students vote. We have found a very favorable response. I'm expecting a very good turnout."

Director

Continued from page 1
administration from Loyola University. He is currently pursuing a master's in business administration.

Besides his six-year position at Triton, Olino was principal for 12 years at elementary and junior high schools in the Southwest and has also taught high school.

Olino is also a member of the Midwest and national branches of the Association of Financial Aid Administrators and is active in lobbying efforts for the promotion of higher education in America. "I want to help people avail themselves to an education," he said, describing his overall goal here.

When asked about President Reagan's proposed \$14 billion education budget for fiscal year 1988, which is \$5.5 billion less than fiscal 1987, Olino said, "Investment in students is very important because they are the future. Jobs in America are more specialized today and students have to be better educated and need an opportunity to become highly qualified."

Washington clears first hurdle Field opens up

As the April 7 general election for mayor approaches, the candidates are gearing up for, what promises to be, a fierce fight for public support.

Although Harold Washington is an early favorite, winning over Jane Byrne with a 53 percent to 47 percent margin in the primary election, the general election appears to be a likely "free-for-all."

In addition to Washington, the race will include Ald. Edward Vrdolyak (10th), Cook County Assessor Thomas Hynes and Northwestern University business professor Donald Haider.

Vrdolyak, running as candidate of the Illinois Solidarity Party, and Hynes, of the Chicago First Party, are attempting force one another to drop off the ballot by marking each other as potential "spoilers."

Haider, the Republican candidate, says he is not going to back out of the general election and that he is not waiting for any sort of deal urging him to withdraw.

Vrdolyak and Hynes are both longstanding Democrats. But without the Democratic Party nomination, both of them, as well as Haider, must be viewed as underdogs.



Chronicle/Shawn J. O'Malley



Chronicle/Robb Perca



Chronicle/Linda Hecht



Chronicle/Robb Perca

Next mayor must halt city racism

The primary is over. Only five more weeks of back-stabbing, name calling, debates, polls and predictions until the general election.

Now is the time for the city to embrace the ideals that the candidates spoke of last Tuesday: Jane Byrne in her concession speech, Harold Washington and Don Haider in their victories.

"You and I and all of Chicago at the end of this will still have to get back to the fact that we must unite the city," Byrne told supporters at the Holiday Inn Mart Plaza.

Similarly, Washington said in his victory speech, "I say to Democrats all over this city: It is time we come together. It is time we walk in unison, not necessarily in lockstep, but in rhythm toward the common goals."

Republican mayoral candidate Donald Haider said Tuesday, "Chicago has been in chaos for 10 years. Its growth stopped. Its people fled. Its economy shrunk. Its politics consumed by fighting over the past. Neither of the candidates in today's Democratic primary come to grips with this."

The papers called the speeches a "traditional appeal for unity" and a signal of what's to come for the next five weeks. In other words they were meaningless campaign tactics.

But why? Because the candidates, especially those elected to office, don't strive to improve racial relations in the most segregated city in the country. We also tie with Detroit as the most racist city.

The two previous mayoral administrations stalled in the racial quagmire that has kept the city from moving forward.

During Jane Byrne's first term, the city's blacks boycotted Chicagofest. When Harold Washington had his foot in the door in 1983, white Chicagoans panicked and almost elected Bernard Epton mayor.

And even though Washington's '83 campaign slogan was, "For all Chicago," during his first term the City Council was dubbed "Beirut by the Lake."

Racism has held the city hostage for long enough. The sad nickname of "Beirut by the Lake" only illustrates the seriousness of Chicago's racial divisions.

Before the other issues facing the city - taxes, crime, corruption and unemployment - can be dealt with, racism must be halted in its destructive tracks.

The city has been polarized along racial lines too long. Chicago voters are currently frozen into black and white voting blocks. But with the race war they call the primary over, it is spring and the city's racial climate must begin to thaw.

Beat apathy - vote

You may have heard the old line, "I could care less about voter apathy," and for college students, no truer words were ever spoken. We consistently fail to vote in local and national elections. People say we just don't care.

But here's your chance to change that reputation. Columbia is holding a referendum on an issue that affects every student here: the proposed Student Exhibition Site/Coffee House.

The proposed exhibition space will present visual work, readings, performance pieces, films and videos for Columbia and the community. According to the Ad-Hoc Committee proposing the idea, the site would provide students, faculty and guests a place to relax and talk in a calm, attractive environment.

The committee plans to house the Exhibition Site in the unused area on the first floor of the Wabash building.

All they need now is money and that's where you come in.

To cover costs, they are proposing a student activity fee of \$10 per semester, \$5 for part-time students.

Columbia students must approve the proposed fee via a referendum to be held March 9-12 on the first floor of each building. All students enrolled for the spring semester are eligible to vote, and identification is required.

It couldn't be any simpler. This is your chance to have a say in how the college spends your money. Encourage others to vote so that the referendum will be a true representation of how the Columbia student body feels about this issue. You know what they say about apathy, it can be contagious. Let's not spread the epidemic to Columbia.

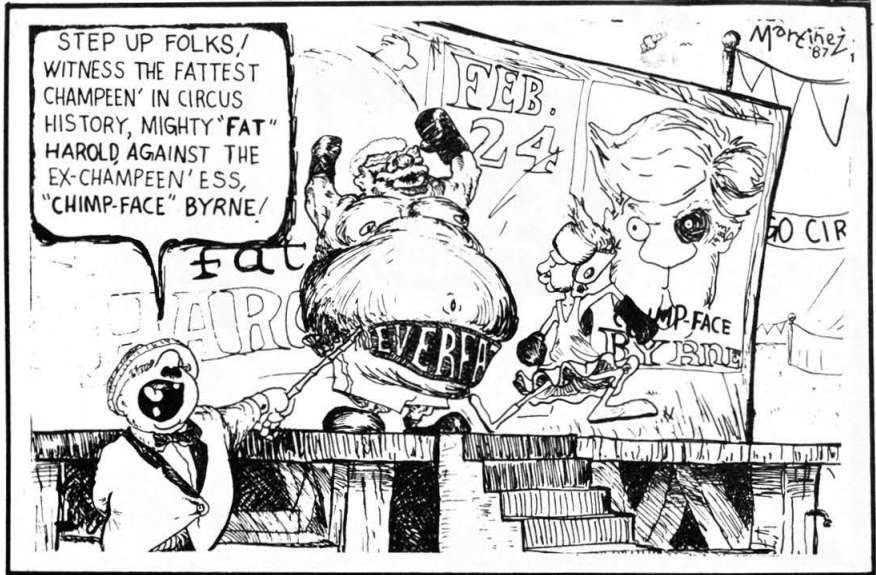
Columbia Chronicle

600 S. Michigan Ave.
Main Bldg. B-106
Chicago, IL 60605

Advisor	Les Brownlee
Editor In Chief	Sally Daly
Managing Editor	Greg Canfield
Editorial Page Editor	Anne Marie Ligas
Associate Editorial Page Editor	Brian Kulpin
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The Columbia Chronicle is a student-run newspaper published weekly and released on Monday. Views expressed in this newspaper are not necessarily those of the advisor or the college.

All opinions meant for publication should be sent to the Chronicle in the form of a typewritten letter-to-the-editor.



Letters to the editor

To the Editor:

As a special event and public relations company which welcomes interns, we would like to contact students who may be considering an internship through your newspaper. In our experience, we have found many advantages students gain from an internship, and we would like to point out some of them from the business viewpoint. Perhaps you can utilize some of this information in an article on internships.

Professional Credibility: Potential employers recognize that any student who takes an internship is willing to invest time to improve job skills and build contacts. These are essential attributes in any communications field, and highly desirable traits to any employer.

Exposure: Interns see the day-to-day operations of a company. They see firsthand that some work seems glamorous but is often tedious and is usually essential. Sometimes they find that a field that seemed appealing in school isn't the best career choice, and can redirect their efforts to another area. For some, internships can be the first introduction to a regular work schedule and an easy way to establish good business practices.

Experience: Especially in a smaller company, interns work on projects that wouldn't be assigned to entry level employees. For example, magazine or newspaper interns may be assigned to write bylined articles, or electronic media interns could get air time. Any projects interns contribute to are valid additions to a portfolio or resume.

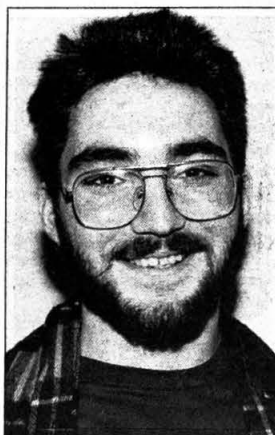
Nothing studied in school has the impact of on-the-job experience. Professionals say that employees learn more the first morning on the job than in any class. Interns approach the post-college job search already exposed to the professional world, with work habits and job history well-established.

At the Event Connection, we find that interns bring fresh approaches and new ideas, and we all benefit from their contagious enthusiasm. For communications students considering an internship, we strongly encourage them to make the most of this professional opportunity.

Evelyn M. Caprel
President
The Event Connection

Photo Poll

Should condoms be advertised on television?



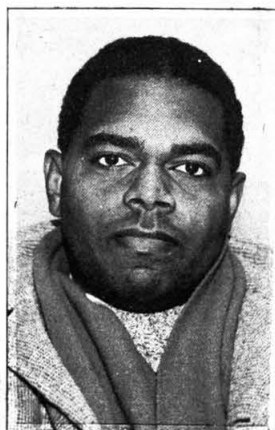
Elias Zimiantis
Sophomore
Photography

"Yes. With all the other stuff that's on TV, why shouldn't condoms be on there? It's just as bad as anything else. With AIDS and everything coming up now, people should use condoms."



Jessica Pearlmen
Art
Senior

"Yes, why not? If people can see it, maybe they'll use them. Get it out in the open. Even Phil Donahue is throwing condoms at his audience. Yes, I definitely think so."



John Marsh
Freshman
Advertising

"I believe they should because TV is somewhat responsible for the promiscuity going on now, with their sexy commercials and sex in the soap operas. So I don't see any reason why they shouldn't have condom advertisements."



Alvia McNeal
Freshman
Radio

"Yes I do. With the AIDS syndrome, for protective reasons against diseases, it needs to be advertised now. Because (AIDS) is nothing you can get rid of, I think it definitely should be advertised."



Networks should adjust focus on condom issue

The advertising of condoms on television is literally a matter of life and death.

U.S. Surgeon General C. Everett Koop is pushing television stations to air condom ads to help in the ongoing battles against AIDS and teen preg-



Brian Kulpin

nancy. Two epidemics of which threaten the welfare of Americans in ever-growing numbers.

But ratings-conscious networks are turned off by the idea. So far only a handful of locally owned network affiliates have broadcast condom ads.

ABC has agreed to air a public service announcement March 2 featuring Koop describing how condoms are the most effective means, besides abstinence, of preventing the spread of AIDS.

CBS recently agreed to accept condom advertisements, but is not ready to air them. NBC is allowing its affiliates to make up their own minds about the ads.

While network executives debate about how viewers will be offended by the ads and how ratings could falter, if they take a stand, people are dying.

According to the Centers for Disease Control in Atlanta, 31,000 men, women and children are reported to be suffering from AIDS. Some experts claim that including the number of unreported cases would put that frightening statistic at 62,000. At any rate, researchers agree that the number of people infected with the AIDS virus will double every year.

That dire prediction underscores the

most important fact of the condom advertising issue: the use of condoms is the most effective protection against AIDS outside of foregoing sexual intercourse altogether. By agreeing to help promote their use, the most powerful communication medium in the world has a chance to do something that could limit the damage done by AIDS. All network executives have to do is air a few ads. So what's stopping them?

Ratings.

Network executives are afraid that the controversial ads could drive away viewers who don't believe in birth control. If a station loses viewers, its advertising rates decrease and the station loses money. In other words, network executives are worried more about cashing in on healthy viewers than helping the ones who are cashing out because of AIDS.

Continental Broadcasting System — CBS — doesn't want people calling it the "Condom Broadcasting System" and refusing to watch its programs. Joe Ahern, president and general manager of WLS-Channel 7, Chicago's ABC affiliate, claims his station is not ready to air condom ads because a significant segment of the population would be offended by them.

That "significant segment" is the conservative Roman Catholic population of Chicago, led by Cardinal Joseph Bernardin. Ahern and his fellow network executives fear the response the condom ads may generate from that large, rosary-rattling bunch of television viewers. But if clergy and their parishioners would be offended by a few condom ads, their stained glass windows must be inhibiting their view of television and the world.

Isn't there a passage in the Bible about letting whomever is without sin cast the first stone? Well, if this group of Catholics are going to protest condoms, they had better be prepared to give up watching "Dynasty" to see who Joan Collins is sleeping with every week and "Dallas" to see who J.R. is blackmailing into bed. They'd better give up

those nasty soaps that fill their clean minds with impure thoughts.

Confessionals are going to get pretty crowded when all those devout Catholics who are "against" condoms line up to purge themselves of all the sins they have willfully witnessed every day on their Sonys.

As for the network executives, isn't it ironic that after all these years they have suddenly become worried about "offensive" ads? Aren't these the same people who brought us inoffensive commercials such as the one featuring the pretty young gymnast acrobatically explaining how her brand of tampons is more absorbent than others? What about the ad with the sweaty male athlete complaining about how his crotch itches, or the young woman walking through the flower-laden field happily telling us about her douche with the new nozzle?

Between these classic commercials we have watched programs dealing with incest, homosexuality, rape, and, on a dull night, just plain old conventional sex. Yet now networks are hesitant to air condom ads. While they and religious groups waste time debating, lives are going to waste as AIDS spreads.

In the name of fairness, and for the sake of mankind, television owes it to its viewers to air advertising for condoms. For years sex has been used to increase ratings and to sell everything from cars to jeans. But the impressive public has yet to see TV take responsibility for the climate of free sexuality it helped create.

The sexual revolution on which television capitalized has left us with teen pregnancies and a disease that could become the Bubonic Plague of the 20th century. Condom ads won't stop AIDS, but at least they will inform millions of people that if they are going to be sexually active, there is a way to diminish their chances of catching the killer virus.

How many more people have to die before television executives realize that condom advertising is about life and death, not ratings?

Mini-series wins big for America

The controversial mini-series "Amerika" may not have won the ratings war, but it scored a timely victory for the real America.

The 14-1/2 hour drama tried to portray life in this country as it would be after a Soviet takeover. But it isn't important to this nation if the producers presented a realistic picture of what life would be like in the United States under Communism. What is immensely important is that in the bicentennial year of the United States Constitution, "Amerika" demonstrated what the real America is all about.

ABC withstood intense pressure from the governments of the world's two superpowers as well as liberal and conservative factors from around the nation and aired the program.

The Soviet Union threatened to expel the entire ABC News bureau in Moscow if the network aired the program. U.S. government officials labeled the program as "preposterous." Citizens groups started petitions and organized picketing against the program. Letters were sent to ABC affiliates all over the nation condemning the nature of the mini-series.

But the show went on, not for patriotic reasons, but for profit. ABC made a great deal of money on the controversy generated by "Amerika." For ABC the threats and protests only served as free advertising.

The "Amerika" controversy may have made a healthy profit for ABC, but more importantly it demonstrated that the foundation of this country, the Constitution, is alive and well.

Throughout the controversy surrounding the mini-series, people used their constitutional rights in an effort to achieve their purposes. Citizens across America used their guaranteed rights of free speech and assembly to protest the program. Unidentified government officials made comments but stopped short of trying to use their position to halt the show because of constitutional guarantees against censorship. ABC's decision to air the mini-series despite the storm of protest only highlighted this nation's freedom from censorship.

And, through it all, individuals had the freedom to turn the channel or turn off the TV if they did not want to see the program. People had a choice and that is what the 200-year old Constitution is all about. Freedom and choice — without them America would be Amerika.

Spirit non-existent

Columbia College lacks a student government. Consequently, we do not sponsor team sports or school dances, and we lack most importantly, "school spirit." "School spirit" is a derivative of student activities, a harmonious staff and student body, and a camaraderie that stems from students working toward a common goal. In order to initiate this type of progress, we need effective student leadership as a base from which to govern and flourish.

Columbia has the potential for spiritual growth and leadership equivalent to other academic institutions, but the lack of student initiative is hindering this growth. We cannot continue to employ this passive attitude concerning school issues. We are the sole supporters of our school. We must have a word in its bureaucratic decisions. A great deal of money and effort is applied in obtaining your education. What you do with this valuable opportunity affects not only your success, but the success of the student body as a whole. You, as a participating student or as a future graduate, are representative of the level of education and unity at Columbia College. Perhaps you will be one of our graduates this spring; have you contributed to the betterment of your school?

I am embarrassed to say that we have no student government or student functions at Columbia. With a student body that consists of 5,000 students, there is no justification of this. Granted, we are a commuter school and extra-curricular activities cut into our personal lives. We are not unique in this, but what is ever achieved without personal sacrifice?

Our school's administration has welcomed a student government, but as Hermann Conaway, dean of student services, stated at the recent "town meeting," "We cannot do it for you."

This town meeting, held late last semester, was designed to give students a chance to voice their opinions on school policy. Ten students attended, two of which were from the school press. Where were you?

We're missing out on a valuable opportunity at Columbia College by not initiating student activity programs. College is notably a place for students to grow academically, though it is spiritual growth and friendships that remain with us the rest of our lives.

"School spirit" is more than a football game or a pep rally, it is a unifying force that instills confidence in our school. It is what makes us proud to say, "I am a Columbia College student." This "spirit" at present, is almost non-existent.

We do need school dances and extra-curricular clubs (as corny as it might seem to some) because we need to build camaraderie, and this can only be achieved through unifying forces.

We, the students, are Columbia College. If you are not satisfied with the present registration procedures, or if you have something of interest to say, channel your thoughts productively through the administration or through your future student government. The chance is "now" to contribute to the development of a student government, thanks to a small group of caring students. Understandably, we cannot all be chiefs in our school, but Indians, and those with desire, can bring about change — that is if they are willing to try.

Bureaucracies control a large part of our lives. In taking only a passive interest in their proceedings, in or out of academia, we allow bureaucratic reins to be drawn tighter.

By Karen Brody

The Chronicle will reserve space each week for reader commentary. Letters should be 250 words or less.

Performers keep musical in tune

By Steve Taylor

"Kiss Me Kate," the venerable Cole Porter musical, is one of those shows that is so familiar and formulaic that each production invariably succeeds or fails entirely on the merits of the cast.

Everyone knows the songs, and the silly story line revolves around the odd-ball relationship between a hammy, egocentric actor and his shrill ex-wife who happen to be starring together in a musical version of Shakespeare's "The Taming of the Shrew."

Cole Porter's songs, when sung with the wrong phrasing and emphasis, can come off as glib or too cute, and as is usually the case with musicals, the story is subordinated to the songs. But the production of "Kiss Me Kate" which opened at the Getz Theatre February 22, was able to avoid these built-in pitfalls thanks to the inspired and eccentric performances of the ensemble cast.

The hokey "she hates me -- she hates me not" plot is entirely predictable. We know full well how everything is going to turn out, but somehow it doesn't seem to matter much.

Director Estelle Spector, a teacher at Columbia and the former head of the Goodman School of Drama's theater movement department, has fashioned a production that takes advantage of the strong personalities who have been cast in the lead roles.

Chris Garbrecht, a Columbia graduate who played the role of Petruchio in the Shakespearian "Taming of the Shrew" at the Steppenwolf Theater last summer, gets a chance to have some fun with the same character in "Kiss Me Kate."

Garbrecht plays the slimy Fred Graham, pompous actor who plays Petruchio as a prancing, preening, prima donna. He is also lecherous, untrustworthy and a rotten actor who is more

Musical example of fun

concerned with his easily bruised face than some of the predicaments he gets into.

When Garbrecht struts about and lets his deep, resonant voice boom across the auditorium he comes across like Robert Goulet's evil twin. Unlike Goulet, however, Garbrecht can actually carry a song through to the end without warbling off key. When Chris Garbrecht sings, all characters come to an end and the voice takes over.

"Wonderbar," a particularly schmaltzy duet, was given a gentle and understated treatment by Garbrecht and Stephanie Galfano.

Galfano, a senior who, like the other four lead players, is a veteran of last

summer's Musical Theater Workshop, is a strong singer whose clear vocal style blends wonderfully with Garbrecht's when they are together.

Later, in another number that could have been unbearable in the wrong hands, Galfano adds some hilarious new twists to the role of the tempestuous Katherine in "The Taming of the Shrew."

She plays "Kathy the Cursed" with the kind of venomous zeal usually associated with women's wrestling. When she sings about the flaws of the male gender in "I Hate Men" she huffs and puffs and blows the house down in a number that is an audience favorite.

Columbia artist-in-residence, Bradley Mott, makes a memorable cameo appearance as an especially erudite gangster. A short scene where he suffers palpitations upon meeting his favorite actress is the stuff good comedy is made of. He mugs, swoons, and makes ecstatic sounds that defy description.

Aleece Kadane, a St. Louis native and junior Theater/Music major, is simply delicious as the flirtatious and sexy Lois Lane. Her rendition of "Always True to You In My Fashion" is straightforward and nicely avoids the kind of cuteness that this tune can evoke.

A real sleeper in the cast is young Darius DeHaas, a freshman Music major with an impressive list of professional credits that include the Chicago Theater



A pair of gangsters played by professional Chicago actor Bradley Mott (left) and Columbia College student Daniel Tomko (right) surround Lilli, played by Columbia student Stephanie Galfano, in Columbia's Theater/Music department production of the Cole Porter musical, KISS ME KATE. The musical opened Feb. 22 and runs through March 8 at the Getz Theatre, 62 E. 11th St.

Company's "In De Beginning" and "That Apple Sure Don't Shine." He is a nimble dancer and an accomplished vocalist with exceptional range. His appearance as Hortensio, despite its brevity, is one of the show's highlights.

"Kiss Me Kate," running through March 8, is an example of the kind of gleeful, simple minded fun that can happen when actors are allowed to turn

themselves loose. Yes, the show is stupid. To borrow from the title of one of the show's songs, "I Am Ashamed that Theater Goers Are So Simple."

But we theater goers are a simple lot and we enjoy productions like "Kiss Me Kate" because we feel that the performers are having as much fun as we are.

Video artist channels into television courses

By Geneva Bland

Internationally known video artist Rita Myers will be teaching three courses in Columbia's television department this spring as part of its Visiting Artists Series.

The courses Myers will be teaching are "Video: The Television Short Form," "The History Of Video Art," and "Video Art Production."

In the "Video: Television Short Form" class, students will produce video tapes as well as look at previous tapes.

In the "History of Video Art," the class will cover how television can be used as an art form, the relationship to contemporary arts such as sculptures and paintings, Myers said. The relationships between video art and political and spiritual issues important to us today will also be examined in the History of Video Art course, Myers said.

Myers says she is interested in attempting to use it (the course) "as a way of focusing on spiritual values and meaning."

The most competitive course for Myers is going to be the "Video Art Production" course. "It's going to be a challenge," Myers said.

There are 12 faculty members in the television department that will work together with Myers to produce an installation. What's challenging for her is working on a piece with 12 other people that she considers her "equals."

The works of art will be exhibited at the ARC Gallery, 356 W. Huron, June 5-12.

Myers explained that, "Video installations are pieces of art where video monitors are used with the television, T.V.'s aren't used alone." She described an installation piece as an environmental experience, because you as an individual are actually in the piece.

Myers started doing videos in 1972, and completed her first installation piece in 1975.

She got her B.A. at Douglas College, a part of Rutgers University in New Brunswick, N.J. "I went there thinking I'd be a lawyer," Myers said. But she changed her mind after taking an art class and finding out she had to declare a major.

Myers changed her mind because, "With art you can go out and learn anything that is of interest to you. You're always making a discovery," and that appealed to her.

The Whitney Museum of American Art, The Museum of Modern Art, and the New Museum, all in New York, are just a few of the places where Myers' work has been shown. "The Gate", one of Myers' installations, will be included in an upcoming show in Cincinnati called "Standing Ground" which is a survey of sculptures by American women.

Though Myers has done about 16 or 17 different installations since she began in the field, they all have one thing in common: cost. Myers said it costs anywhere between \$30,000-\$50,000 to produce an installation.

"Installation pieces require a big amount of time in fundraising," Myers said. She also said that there is never really enough money, and then you have to worry if you're going to get the piece right after spending all this money."

Despite the high costs, Myers has received grants from various foundations to complete her pieces. Among her accomplishments she is a member of the Douglas Society for Distinguished Alumna.

Myers will attend Rutgers University in the fall of 1987 as an artist-in-residence where she will be working on the preparation phases of a new work.

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New this semester...

Documentary on Ireland screened at Council Forum

A videotape documentary by Columbia College television instructor Michael Niederman was screened at the council forum of the Chicago Council on Foreign Relations January 19 at 116 S. Michigan Ave.

"Voices from Northern Ireland," a half-hour film about life in Northern Ireland, was shown at the council forum titled "Northern Ireland: Division and Struggle Remain."

Niederman's videotape was produced in Belfast and Londonberry under the sponsorship of the Irish Children's Fund and The Center for New Television.

Film features Dauchau experiment

Columbia photography instructor Peter Thompson finished "Universal Hotel," a documentary film concerning two political prisoners involved in a medical experiment which happened at Dachau in 1942.

This January, he received a letter from Barbara Distel, director of the Dachau Memorial Site and Archives, requesting permission to show the film to international study groups visiting the Dachau Memorial and Archives on a regular basis.

Video artist instructs new television courses

This spring, internationally noted video artist Rita Myers is teaching three interdisciplinary courses in Columbia's television department.

The courses offered include: "Video: The Television Short Form," "The History of Video Art: Video Installations" and "Video Art: Production."

Chosen work produced from these courses will be showcased at ARC Gallery, 356 W. Huron, from June 6-12. The exhibition will be co-sponsored by Columbia's television department, the Center for New Television and ARC Gallery.

Instructor teaches course in Advertising

Stephen Neulander is teaching "Advertising in America" at Columbia this Spring semester.

He has most recently established his own marketing research/promotion company, Stephan Edwards Associates, which specializes in the publishing business.

Neulander is actively involved in the International Newspaper Promotion Association and the Direct Marketing Association.

New publishing program established

Arthur Plotnik and James Idema are teaching courses which are part of a new magazine publishing program established at Columbia by Nat Lehrman, former Playboy Publishing president.

Plotnik teaches "The Special Interest Magazine" and Idema instructs "Introduction to Magazine Editing."

Both Plotnik and Idema have extensive experience as writers and editors in the magazine world.

Free-lance writer teaches reporting course

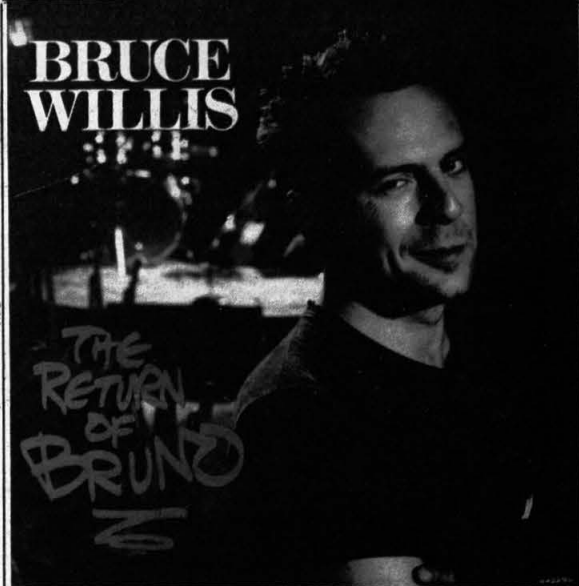
Free-lance writer Christopher Chandler is currently teaching "News Reporting I" at Columbia.

Chandler, who has taught journalism at the college before, was formerly director of Public Information for the Chicago Public Library, deputy press secretary for the city of Chicago and a reporter for the Chicago Sun-Times.

Instructor performs in "The Mound Builders"

Larry Arancio, an instructor in the Interdisciplinary Arts Education program at Columbia, will appear in "The Mound Builders," which opened in February at the Next Theater Co.

He recently completed filming a special on Operation Greylord which will be aired early this year.



"The Return of Bruno," Bruce Willis' first album, reveals an inconsistency in style that doesn't seem to agree with the abilities of Moonlighter's bad boy.

"Moonlighter's" debut disappointing

By Judy Bluder

Bruce Willis, whom many people know as wild and crazy David Addison on the television show "Moonlighting," has just released his first album entitled "The Return of Bruno."

The album, produced by Robert Kraft, gives the listener a feeling of inconsistency: Willis depicts different styles from tune to tune. This may work for some artists, but the style changes Willis uses do not agree with his musical ability.

He does an upbeat version of "Secret Agent Man/James Bond is Back" and attempts to use a "funk" kind of feeling that just is not his style. Willis should definitely stick with his "down and dirty" sound. "Young Blood" is the essence of this kind of expression. It has the "feel" of the 50's and is sprinkled with short saxophone solos.

Willis attempts a version of "Under the Boardwalk" and, with the help of the Temptations, gets away with doing

this vintage tune. He has a very plain-sounding voice that really needs some "enhancing."

The best tune on the album is, by far, "Jackpot (Bruno's Bop)." Willis sets this song on fire with a first-rate harmonica solo.

Many of the songs on "The Return of Bruno" are basically monotonous. If they were broken up with more solos, like the guitar solo in "Flirting with Disaster", the tunes would be easier on the listeners' ears. Also, the soloists are not given enough freedom throughout the album to really let go and let their talent shine.

"Respect Yourself," the hit single from the album, fell into the number 12 slot on Billboard's Top Pop Singles of the week ending Feb. 21.

Willis' musical ability on the harmonica far exceeds his ability to sing.

The album does a good job of depicting Willis' "bad boy" image and will probably attract people who enjoy listening to Rhythm and Blues.

Classifieds

Help Wanted

Tutors needed for Columbia College Tutoring Program, part-time, Spring semester. Experience preferred, but will train persons with good writing/editing skills. If interested, contact Rose Blouin, 623 S. Wabash, Room 700N; or call 663-1600, x513.

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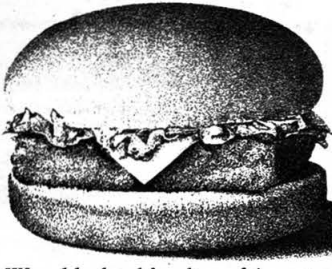
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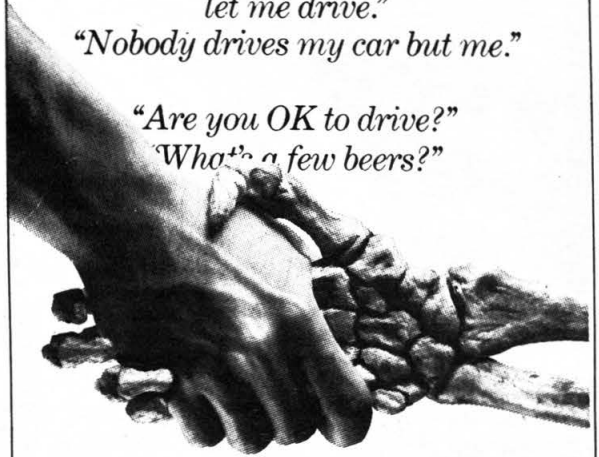


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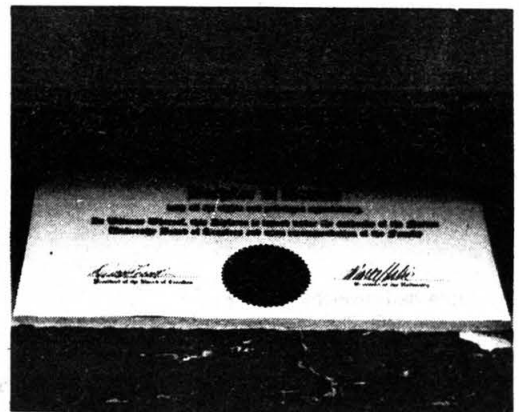


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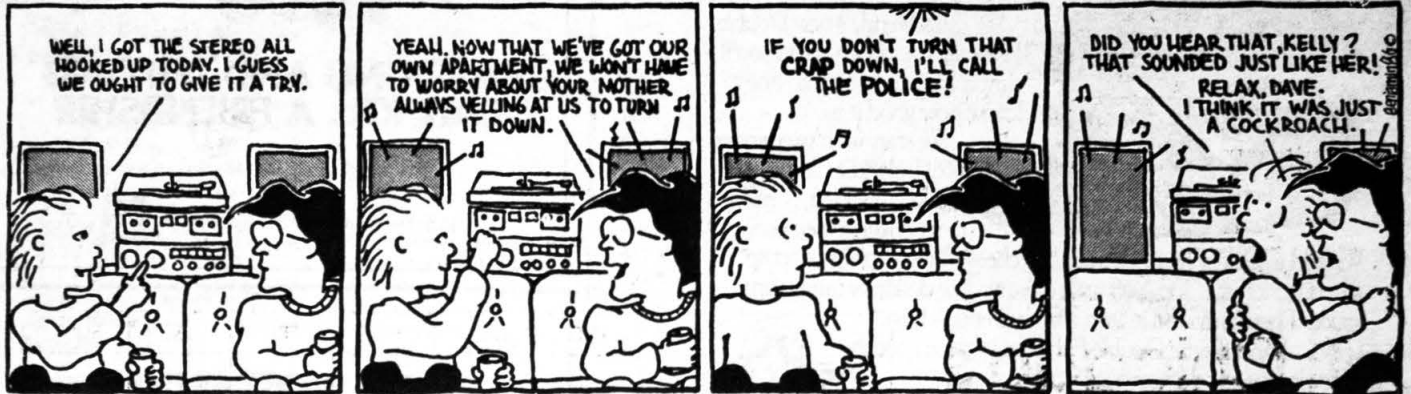
Buster

by W. Richard III



Derby Street

by Ben Utley



Mod Mick

by Rich Goodfriend



Hunters

by W. Whitney



Loyola

Continued from page 12
 championship gives the Purple Aces a first-round bye in the conference tournament. The Ramblers, who have won five of their last seven games, will be Evansville's stiffest competition.

Andre Moore's 24 points and 16 rebounds against the Aces put him into tenth place on Loyola's all-time scoring list and sixth place among Loyola's all-time rebounders. Offensively, Moore was the only bright spot for the Ramblers against Evansville.

"We didn't get our offense going," Sullivan said "Moore obviously had a good game but I don't think anybody else did."

Guard Bernard Jackson managed to turn in 22 points but hit on just eight of 21 shots. Guard Keith Carter was equally poor from the field, making just five of 17 shots.

Both coaches thought Dawson was the key to the game. The 6-foot-1-inch guard from Highland Park was given the starting role when Curtis Jackson sustained a gash on his head before the game. Dawson responded with a career-high scoring performance.

"Normally that kind of thing (Jackson's injury) can unnerve a team but they went out and played with courage," said Sullivan.



Chronicle/Robb Pera

Loyola coach Gene Sullivan wasn't asking the referee over for supper at this point in the Evansville game.

"He played excellent," Crews added "I thought he showed very good tempo in terms of knowing when to pull the ball up, when to take it to the bucket. He got the ball to the guys we wanted."

Evansville continually ran screens and picked Loyola's man-to-man defense in order to get Simmons and Haffner open for the shots.

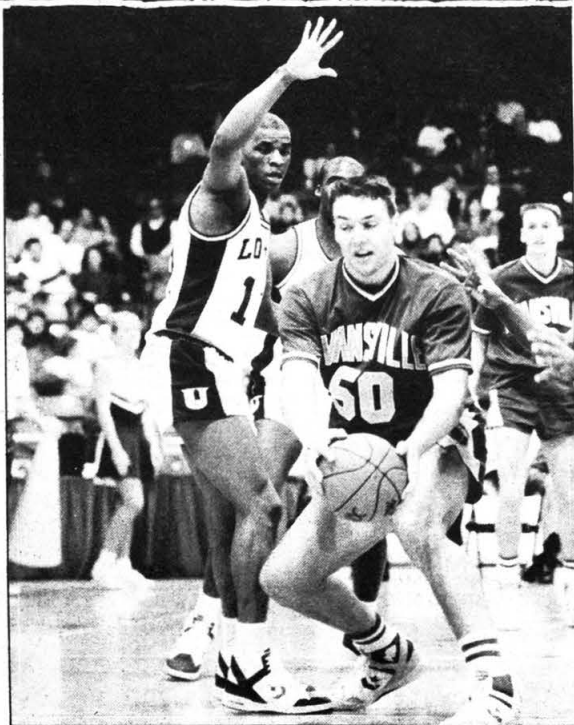
"Evansville averages 49 shots a game," Sullivan said. "Haffner and Simmons take half of them. Everybody else is setting the screens for them. It makes it a real challenge to guard those two."

Guarding them can also bring fouls.

The three players who had to guard them, Jackson, Bobby Clark, and Dave Klusendorf combined for 12 fouls. Still Sullivan thought Jackson and Haffner kind of neutralized each other.

"Jackson and Haffner sort of chased each other around the gym and tired each other out," Sullivan said. "They're both good shooters, but they negate each other."

Both teams have good chances of being invited to the NCAA tournament and the way both are finishing, they could be dark horses. After all, the "experts" who picked them to be average MCC teams can be wrong, can't they?



Chronicle/Robb Pera

Marty Simmons, a transfer from Indiana, scored 29 points against Loyola and was a thorn in the Ramblers' side.

Woof! Chicago's call of the wild

I attended a Bob Seger concert a few weeks ago. He and his Silver Bullets were, as Billy Crystal would say, "marvelous." After returning for his second encore, Seger gazed out at the audience with an exhausted yet appreciative look on his face. He approached the microphone and answered Chicago's unique brand of cheer, with a smile. *Woof! Woof!*

time they had the entire city trained to do the same. So now we have the uncontrollable urge to bark every time we see something we like.

It all fits right in with our image. Chicago, the feisty city that always finishes second and loves it. We're tough, streetwise, and we never back down from a fight. No city is like ours. Los Angeles is a place where pompous movie stars congregate and old people retire. Any place called the "City of Angels" is definitely no place for an undomesticated dog.

New York, a city nicknamed after a fruit, may have a few dogs of its own, but they hardly have the wolf pack-type unity we have here. Besides, one by one, its teams are fleeing to the doormat of the city — New Jersey.

Chicago is, as Carl Sandburg wrote, "Hog butcher for the World, tool maker, stacker of wheat, player with railroads and the nation's freight handler: stormy, husky, brawling, City of the Big Shoulders."

That is Chicago. "Come and show me another city," he wrote, "with lifted head singing so proud to be alive and coarse and strong and cunning." Don't you feel like barking? Go ahead let it out!

The spirit is in each and every one of us. The spirit of Chicago, Second City, the toddling town, City of the Big Shoulders.

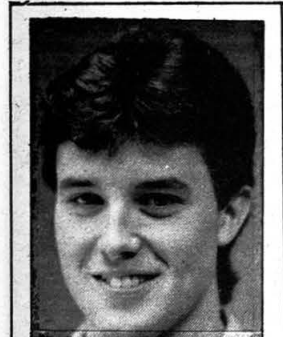
The Bears rekindled the cocky attitude of this city, and now we have a new nickname: "Dog Pound of the Nation."

We are not all the same breed of dog, just as the Bears are not. Duerson said he and Wilson are the Dobermans. Singletary is a Pit Bull, and Duerson described Steve McMichael's bark to be that of Cujo, the rabid St. Bernard from the Steven King book and movie by the same name.

Yet they all are in the same pound, the same pack, with one goal: surround the opponent and go in for the kill.

They ignited the character of Chicago. And we've become just as aggressive, entertaining and unique as them. And now we have a language we can call our own.

	MON.	TUE.	WED.	THUR.	FRI.	SAT.	SUN.
HAWKS			WINN. 7:30			At N.J. 6:30	N.Y.I. 7:30
BULLS		LA Clip. 7:30	At DET. 6:30		N.Y. 7:30		DAL. 1:30
STING					L.A. 7:30		DAL. 1:30



Locker Room Lines
 By
 Jim McArdle

We have become a city that speaks the language of canines. You can go to a Black Hawk game and see Eddie Olczyk score a goal and hear it come to life. woof! woof! woof! woof! woof! woof! The same is true of any other sporting event in this "second" city. So when did we all start yapping away?

It all started with last year's Bears, who dared to be a Chicago team that won. They started it in Dallas. Ah yes, Dallas. 44 to nothing. When the score was in its adolescence, 24-0, Dave Duerson and Otis Wilson began barking at poor America's Team. The urge to bark soon inflicted the others.

"It was our signal that things were under control," said Duerson. "We were barking at their huddle. They started looking at us. They might have thought we were crazy, but you'd have to say it took away from their concentration."

They continued to bark at teams all the way down to New Orleans, and in

Race team makes tracks



At the Columbia Racing team's last race at Mercy Hospital, Dean Lya Rosenblum (front left) finished first in her age group, and co-captain Barb Yanowski (front right), an instructor in the television department, finished second in her age group. Rosenblum was pleased with the race saying, "my shelf needs a few more trophies."

The team, in its second year of competition, competes in six races a year as a division of the Chicago Area Runner's Association. Every Tuesday and Thursday the team meets informally at 4:45 p.m. to run from one to six miles.

"We welcome anyone associated in any way with Columbia to join us," said co-captain Brian Read (top left), an instructor in the television department.

Though the team has 22 enrolled members, including Irv Meyer (top right), only five to ten usually compete in a race, Read said. The school, which has been fully funding the team in the past, will now only provide half the funds.

Read encourages anyone interested in joining the Racing Team to contact him in the Television Department for more information. The team will compete in the Shamrock Shuffle, a five-mile race on St. Patrick's Day, May 15 at Oz Park on the North side.

Loyola loses MCC dark-horse war

By Jim McArdle

When the season began the Loyola Ramblers and Evansville Purple Aces were predicted by most "experts" to finish somewhere lost in the middle of the Midwestern Collegiate Conference standings in awe of St. Louis and Oral Roberts. When the two teams met Feb. 21 at the UIC Pavilion, the winner would have the inside track to the conference championship.

Evansville came up with an impressive 86-83 victory behind the 29 points

of forward Marty Simmons and flawless free throw shooting at the end of the game. The Purple Aces scored their last 21 points off free throws in just 25 attempts.

"We wanted to keep them off the free throw line because they've got some excellent free throw shooters. We did it in the first half. We didn't do it in the second half. There were some at the end, of course, when we had to foul, but we put them at the line too often," said Loyola coach Gene Sullivan.

Sullivan is not at all surprised at the way Evansville (16-9) has come on in the end of the season. They have won their last eight games after an 8-9 start.

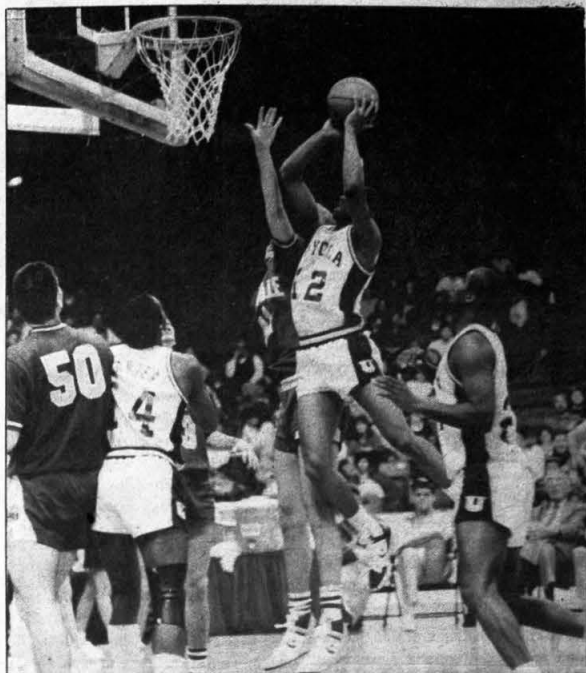
"They've got a lot of blue-chip players. Marty Simmons was player of the year (high school) in Illinois, he started at Indiana (under Bobby Knight) as a freshman. That's not chicken little. (Scott) Haffner was a great (high school) player at Indiana and played at Illinois," said Sullivan.

Simmons, Haffner, and guard Veltra Dawson are all coming off red-shirt years after transferring. Dawson came from the 1985 national champions, Villanova. The three of them turned in 29, 23 and 19 points respectively. Evansville coach Jim Crews, a former assistant under Bobby Knight, praised his team's patience and determination to climb to the top of the MCC.

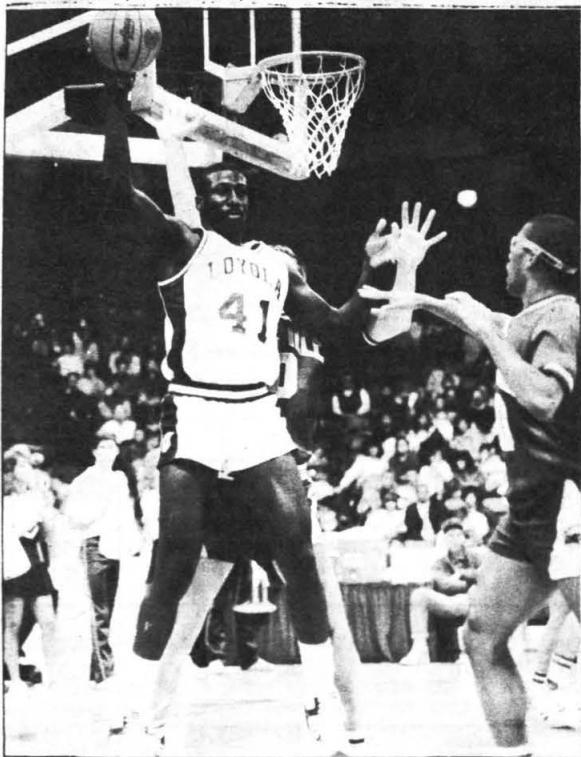
"Our kids have done a good job," Crews said. "When things were bleak about a month ago they hung in there, they believed in themselves and kept working. They've been improving."

The victory was Evansville's second of the year over the Ramblers. They won the earlier contest 72-71 on their home court. Winning the conference

Continued on page 11



Bernard Jackson (12) turned in a subtle 22 points and was neutralized by Evansville guard Scott Haffner.



Chronicle/Robb Perea

Rugged Andre Moore moved into tenth place in Loyola's all-time scorers and sixth place in Loyola's all-time rebounders against the Purple Aces.

Cellar attracts Hawks' tepee

By Steve Taylor

Every time the Chicago Black Hawks seem ready to take that giant step toward climbing out of the cellar of the NHL Norris Division they slip and wind up back in the basement.

As January came to a close, the Hawks showed signs that they might be ready to make a strong push toward playoff contention. On Jan. 28, they shut out the divisional rival Toronto Maple Leafs 5-0 ending a losing streak against the Leafs that began in 1985.

A come-from-behind tie three days later in St. Louis netted the Hawks their first three-point week in a month. This is ordinarily not considered much of an accomplishment, but the Hawks have the worst inter-divisional record in the Norris Division.

The rest of the NHL beats Norris Division teams with ease, but in their first 22 meetings with teams in their own division the Hawks were 8-11-3.

Powerful clubs like the Edmonton Oilers, however, bring out the best in the Hawks. Feb. 1, the Hawks rocked Chicago Stadium when they struck for five goals in the final nine minutes, giving the league's most potent offensive club a taste of their own medicine.

Another come-from-behind home victory, a 5-4 decision over another Norris foe, the Detroit Red Wings, pulled the Hawks to within two points of second place and within striking distance of first place.

Then came the slip, and it was back to the basement.

On Feb. 7, the Hawks went into Pittsburgh with a taste for Penguin and came home with a healthy serving of crow. Once again playing at the level of their competition, the Hawks were beaten 4-1 by the Penguins in a lethargic contest that saw the Hawks able to muster only 23 shots on goal.

The next night the humble Hawks made a spectacular 40 save performance by goaltender Murray Bannerman, losing to Buffalo 7-4 while surrendering a staggering 47 shots on goal.

Mercifully, the Hawks had a week off while the NHL All-Stars crossed international sticks with the Soviet National Team in the Rendez-Vous '87 series in Quebec.

After the layoff, the Hawks played poorly at home against the Quebec Nordiques but won 6-4 when Nordiques goaltender Marios Gosselin appeared to lose his concentration after a goal was kicked in by a teammate. Gosselin was beaten on several soft shots and the Hawks skated away breathing a collective sigh of relief.

In the second of three consecutive home games the Hawks played one of their better games, scrapping to tie the game late in the third period only to lose 5-4 to Hartford on a goal that deflected

in off the Whalers' Dave Tippett with 20 seconds left.

If any game in this up and down stretch can be said to be a potential turning point in the season, it has to be the 5-2 victory over the New York Rangers Feb. 19 at the Stadium.

It was one of those rare occasions when all of the important elements that have been lacking in the Hawks play of late finally came together at the same time. The much maligned penalty killing unit, bolstered by the addition of Mike Stapleton, was perfect, the poer play showed signs of life and perhaps most significantly the Hawks got another strong performance from goaltender Murray Bannerman.

Relegated to a backup role this season by the steady play of Bob Sauve and by his own propensity for allowing bad goals, Bannerman has been sharp in his last few starts.

"I always seem to play well against New York, through," Bannerman cautioned.

A return to the form that made him the star of the 1984 playoffs for the Hawks is a must if the Hawks expect to make the playoffs. "It's a long season. One goalie can't do it all anymore, so I'll get my chances. . . I'll stay ready," Bannerman said.

Against the Rangers, Bannerman was tested infrequently in the first two periods. The Hawks bombarded Ranger Goalie Bob Froese with 18 shots in the first period. Froese was brilliant, stopping 20 consecutive shots including a breakaway by Darryl Sutter before Al Secord tipped in a shot from the point early in the second period.

The Hawks dominated play throughout the contest. Only the spectacular play of Froese kept New York in the game. When Froese was ejected from the contest for arguing too vehemently about a goal that resulted from a goal-mouth scramble, the Hawks' Curt Fraser and Troy Murray greeted relief goaltender Doug Soetart with quick goals and broke the game open.

"We played solid," said the characteristically soft-spoken Hawks coach Bob Pulford. "We controlled the play and won."

Asked if he saw the victory as a good sign heading into the playoffs he replied matter-of-factly, "I hope so."



Chronicle/Steve Taylor

Murray Bannerman's performance Feb. 19 against the Rangers was reminiscent of the 1984 playoffs.

Sports Trivia

- Who was the last NHL player besides Edmonton's Wayne Gretzky to win the Hart Memorial Trophy as the League's most valuable player?
 - Guy Lafleur
 - Bryan Trottier
 - Mike Bossy
 - Bobby Clarke
- What former DePaul player won the NBA rookie of the year award?
 - Mark Aguirre (Dallas)
 - Dave Corzine (San Antonio)
 - George Mikkan (Minneapolis)
 - Terry Cummings (San Diego)
- Match the following actors up with the sports movie that they starred in.

3. James Caan	a. "Bang the Drum Slowly"
4. Robert DeNiro	b. "Pride of the Yankees"
5. Gary Cooper	c. "Brian's Song"
6. Anthony Perkins	d. "Fear Strikes Out"
- What team did the 1980 U.S. hockey team beat to win the gold medal?
 - Finland
 - Czechoslovakia
 - U.S.S.R.
 - Sweden
- When the Cubs traded Hall-of-Famer Billy Williams back in the middle 70's, who was the front-line player they acquired?
 - Rick Monday
 - Bill Madlock
 - Manny Trillo
 - Jose Cardenal
- Who did Bjorn Borg defeat in 1976 for his first Wimbledon championship?
 - Ilie Nastase
 - Jimmy Connors
 - John McEnroe
 - Arthur Ashe
- Who won the gold medal in the Giant Slalom at the 1980 Olympics in Lake Placid?
 - Heini Hemmi (Switzerland)
 - Franz Klammer (Austria)
 - Ingemar Stenmark (Sweden)
 - Phil Mahre (U.S.A.)

Answers: 1.(b), 2.(d), 3.(c), 4.(b), 5.(b), 6.(d), 7.(a), 8.(c), 9.(a), 10.(c)