

10-24-1988

Columbia Chronicle (10/24/1988)

Columbia College Chicago

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Columbia Chronicle

Volume 21 Number 3

October 24, 1988

Columbia College, Chicago

Dukakis receives student backing in marketing poll

By Matthew Kissane

Massachusetts Gov. Michael S. Dukakis is the students' preferred presidential candidate according to a recent poll conducted by three market research classes supervised by Marketing Chairman John Tarini.

As of the first week of October, 193 (73 percent) of the 264 students polled were registered to vote and only 57 percent replied they will definitely vote on Election Day, Nov. 8.

The ratio of students who said they definitely will not vote was six percent, while 28 percent answered they probably would vote.

Asked who their choice would be if the election was held the day of the poll, 59 percent

avored Dukakis, while 33 percent chose Vice President George Bush and eight percent were undecided.

Although he received a barely passable rating, Democratic Vice Presidential candidate Lloyd Bentsen was chosen by a 27 percent margin to be more qualified than Sen. Dan Quayle if presidential duty calls.

Andrea Dukakis campaigns for father across the country
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Asked to rate the number two men on a scale which showed 100 percent equalling full qualification for the presidency, the students felt Bentsen was 66 per-



John Tarini
cent qualified and Quayle only 39 percent qualified.

Doing surveys was a requirement for the Introduction to Market Research classes taught by Tarini, Julie Bretz and Marge Simon.

The survey had an 11 percent error margin, according to Simon.

"It was a convenience sample," Simon said. "It was not a truly random sample. They did not reflect them on a systematic basis."

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Retreat focuses on educating minorities

By Richard D. Rudnik

Multi-cultural diversity was the focus of the annual faculty retreat held at Alpine Valley Resort Oct. 14, 15 and 16.

The goal of the retreat was to sensitize the faculty to the problems minority students may face in a higher education classroom and how teachers can deal with those students.

"For example, if you have a black student who speaks 'black English,' is it possible for that student to make a significant contribution to a class though he is handicapped as traditional society would say?" liberal arts instructor Glen Graham said.

"Are the teachers sensitive to the student's ability; and while they would encourage that student to get assistance in terms of learning standard English, do they [teachers] recognize that the student may contribute to the class using the language he or she has?"

Six experts in the minority education field gave lectures and held workshops to discuss the problem nationwide and at Columbia College.

"I thought this was one of the best retreats I ever went to," Janet Ganet Sigel said. Sigel is the director of the graduate dance therapy program and a veteran of at least six faculty retreats. "I thought it was information that was very valuable to me in working with students."

Although most faculty feel that the weekend was productive, some feel that it was not enough.

"Some of it does carry back to the classroom, but it could have been more concrete in actual strategies and things we can do to improve the situation," Rajashree Sen, of the Science Department, said.

"It's a very important topic and to try and give it the depth and breadth of discussion that it really needs, a weekend just won't do it," Michael Niederman, a television instructor, said. "It's something we have to talk about from this point on. If

Continued on Page 3

New IBMs modernize Wabash typing room

By Jeff Copeland

A hefty school investment last summer has replaced several of the typewriters in typing room 501 in the Wabash building which have infuriated students in recent years.

Twenty-four IBM PS-25's, four PS-30's and four printers have been installed replacing more than 20 typewriters.

As of now, the new computer lab will be used for several journalism classes, including every typing course, and will remain open during certain hours for those students who are enrolled in any of these classes and wish to practice their Word Perfect skills.

The idea to purchase the new hardware, which cost the school more than \$31,000 came from Nat Lehrman, journalism chairman, and was carried through by Don Carter, academic computing chairman and Executive Vice President Bert Gall.

"I'm pleased with the school administration to spend that much money on something I think we really need," Lehrman said. "The computers will give students practice on a similar system to what used in the real publication world. They'll be learning to type on a computer keyboard, which is what they're going to have to learn anyway. Nobody uses typewriters anymore."

Carolyn Hulse, a second-year Columbia instructor who teaches

News Reporting I and Interpretive Reporting in the new lab said the computers could be

somewhat of a hinderance at first but ultimately will do much more good than harm.

"The computers could be a handicap initially, but I think they'll be well worth it," Hulse said. "As much as I can see, it's going to be a wait-and-see process. But they're all going to have to learn the system some

day, so they might as well learn now."

Gloria Wilson, a fourth-year typing instructor, said her students have been "very enthusiastic" about learning on the computers, and the transition from typewriters to computers has been smooth.

"This is a tremendous improvement," Wilson said. "My first couple of classes have been no problem at all. Most of my students seem to have some sort of computer background, so it's been easy for them to grasp."

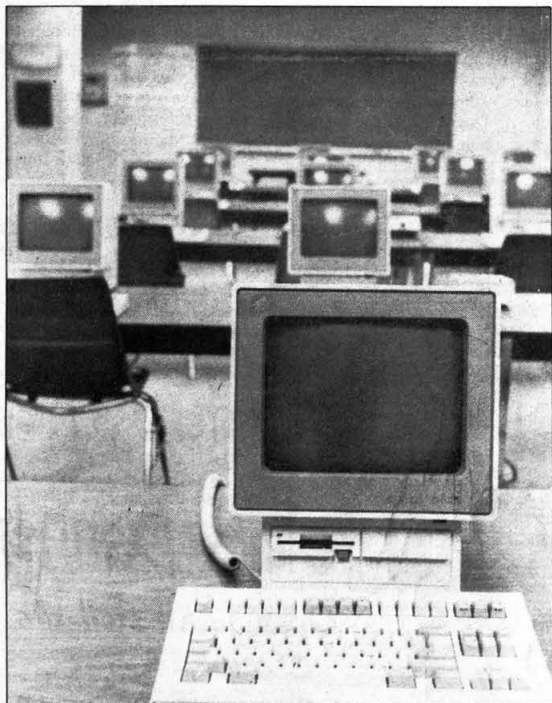
The change over to computers is sweetest for students who have experienced the typewriters' wrath during recent years.

Gayle Mitchell, a fourth-year journalism student, said the new computers have been an answer to her prayers.

"Last semester, I thought the typewriters were pathetic," Mitchell said. "And when I found out the whole room was to become computers, I said 'Amen'."

If there's no longer a demand for typewriters in the near future, Lehrman said, typewriters in room 503 might also be replaced with computers.

For now, however, students who are not enrolled in any journalism classes but want to work on their computer skills, are encouraged to take advantage of the new computer labs on the fourth floor of the Wabash building.



Chronicle/Glenn J. Guichard

The Journalism Department keeps up with technology by adding new IBM computers, replacing the manual typewriters.

News Briefs

Museum of Contemporary Photography shows new exhibits

Three new exhibits will be featured at the Museum of Contemporary Photography beginning Oct. 28.

Shoji Ueda: In Search of a Subject will be in the East and West galleries. It includes 152 silver gelatin prints and photographs made by printing black and white negatives on color paper.

In the North gallery will be Catherine Wagner: Photographs From American Classroom Project and The George Moscone Site. The exhibit highlights 10 images from American classrooms and 10 images from the George Moscone Site in San Francisco.

Photographs from the Permanent Collection of the Museum of Contemporary Photography will be in the Upper Level gallery in a show entitled "Flash of Light".

These exhibits are free and open to the public.

Learning disability specialist joins Writing Center staff

Randy Partridge, a learning disabilities/reading specialist has joined the staff at the Writing Center. In addition to tutoring at Columbia, he is completing his Ph.D. dissertation at Northwestern University. His work examines semantic processing and integrated brain function in the reading of dyslexics. Partridge will be available for tutoring from 9 a.m. to 6 p.m. on Tuesdays and Wednesdays at the Writing Center.

New York conservatory auditions actors for scholarships

A representation from the National Shakespeare Conservatory, Howard Rodgers, will be auditioning actors in Chicago Nov. 12 for the Philip Meister Award. The award winners will receive up to \$1,000 toward studying in the conservatory's two-year program in New York City beginning Jan. 23, 1989. Actors interested in auditioning should call 1-800-472-6667.

Career Opportunities

The Institute of International Education announces the Oct. 31, 1988 deadline for the Lusk Memorial Fellowships and the Miguel Vinciguerra Fund. The Fellowships are available for the study of the creative and performing arts. Both provide a maintenance allowance, travel and insurance. Contact the Institute of International Education, US Student Programs Division, 809 UN Plaza, New York, NY 10017.

Don't miss the series of workshops presented by the American Film Institute on Saturday, Nov. 5, and Sat. Nov. 12 here at Columbia College. For more information see Julie Mittman in Career Services, M607.

The Japan Foundation, New York, NY announces the Nov. 15, 1988 deadline for its artists' exchange program -US. Contact the Japan Foundation; 342 Madison Ave. Ste 1702, New York, NY 10173 (212/949-6360).

Walkers Point Center for the Arts announces the Jan. 30, 1989 deadline for proposals for innovative work in performance art, site installation, and new music. The Center is dedicated exclusively to contemporary art and the presentation of new art forms including experimental music, video, performance, film etc. Send slides, tapes, written proposal and resume to Walker's Point Center for the Arts; 438 W. National Ave., Milwaukee, WI 53204 (414/672-2787).

Cite International Des Arts is an artist's center which allows foreign artists and musicians to study and work in Paris for (1) year. Applications are being accepted in November and April. Contact Cite International des Arts, 18 Rue de l'Hotel de Ville, 75004 Paris, France.

(The above information has been provided by the Office of Career Services. For further details concerning internships and opportunities, contact Monica Weber Grayless in the Career Services office, Room 607, Michigan building.)

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The Columbia Chronicle is the official student-run newspaper of Columbia College. It is published weekly 21 times throughout the school year and released every 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.

Instuctor's documentary portrays public housing

by Allison Mohr

Raising social awareness while providing professional outlets for students is what Jim Martin, director of the Urban Culture and Documentary program has accomplished in "Fired-Up! (...Public Housing is My Home)."

In Martin's documentary, public housing's bad reputation is debunked and a rebirth of the residents' hope, cooperation, progress and power to take charge of their communities through a tenant management program is shown.

Martin put nationally-recognized tenant management consultant Bertha Gilkey on a saint-like pedestal as she rouses residents in thunderous rallies and puts faith and leadership power into the hands of management trainees.

"There are 5 million [United States residents] in public housing," Martin said. "Ninety-six percent are women and children. These are real people, not numbers and statistics. They have real hopes and dreams except they are trapped."

"Tenant management changes the idea that public housing is temporary but their neighborhoods remain. It shows them how to improve their environment from within so they can be proud of their community," Martin added.

This theme is graphically displayed in "Fired-Up!" when management trainees from Chicago's Cabrini Green, Ida B. Wells and Washington Park projects visit Cochran Gardens in St. Louis.

That they were amazed is an understatement.

Cochran Gardens, a project which was more unliveable than Cabrini Green, was once tagged "Little Nam" and scheduled for demolition in 1976. It is now a thriving, clean, virtually crime-free neighborhood with groomed parks, health clinics, community and day care centers—and to the astonishment of the visitors—working elevators.

Using his 20 years of documentary experience, a \$25,000 grant from American National Bank, sponsorship by the Metropolitan Planning Council and the help of Columbia College students, alumni and faculty, Martin was able to capture the com-



Chronicle/Laura Byes
Director of the Urban Culture and Documentary Program Jim Martin recently completed a documentary on housing projects which is scheduled to air on Channel 11 in December.

munities in a two-year evolution.

With additional funding from Kraft, Columbia and the Sopia Fund, the final budget rose to \$120,000.

"Fired-Up!" developed from an idea to an hour-long documentary that will air on WTTW-Channel 11 Dec. 20.

Before Director of Photography Michael Goi could capture this evolution on film, extensive research was done by students Connie Smith and Lisa Jesson to provide background information on the history, society and culture of the people in public housing.

Through 25 shoots after filming began, not one mishap occurred in any of the buildings.

"They were always cooperating," Martin said. "They were thrilled, responsive, articulate and they treated the students and whoever was on site like one of the family."

Goi, who is a Columbia graduate and co-owner of Cepheid Film Productions, added, "Having been born and raised in Chicago, all that I heard about the projects was what I got on the news. It was such a difference to see that it wasn't all bad. Recording intimate interviews and details really gave me a good feeling."

Martin's techniques and attention to positive issues are extremely different than a network news documentary format that borders on sensationalism with stories on crime, murders and gang violence.

"I make documentaries narrated by the subject, not a third person," Martin said. "I cut out all the questions. It's like story-

telling with a point of view taken from a subject that lets them tell their own story."

Goi shows their stories on 16 millimeter film using a steady hand-held technique with equipment rented or owned by Columbia.

"I enjoy working with Jim," Goi said. "He sets up parameters and lets me know what's important and then gives me free reign. Jim also does the editing right along with me which also helps."

Also helping in the editing process was Martin's student aid Holly G. Jones, a film/video major.

"I learned a lot about editing documentary techniques," Jones said. "It's a different way to edit as opposed to feature films."

Jones' other responsibilities included keeping camera logs, being a production assistant on three shoots and transferring unused footage to storage reels.

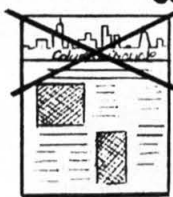
Although she had never worked on a documentary before, she commented, "I felt I could take the responsibility. I didn't know what to expect so I didn't have any expectations to be apprehensive about."

Students working on the project did not receive any credit hours but something more important—paid professional experience in their fields.

In "Fired-Up!" Gilkey summed up Chicago's public housing condition by saying, "I see a rebirth. In Chicago you've got sleeping giants. What we are doing as a team is walking those sleeping giants."

Martin said he would like to do a sequel and document the sleeping giants in an awakened state.

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Daughter explains life on the campaign trail

By Anne Marie Obiala

Andrea Dukakis has found the campaign trail to be a rough ride as she speaks to groups across the country drumming up support for her father's bid for the presidency.

Speaking to college newspaper reporters Oct. 15 at the Chicago Dukakis headquarters, 330 S. Wells St., she said although campaigning for her father has been a valuable learning experience, "The hardest thing for us is that we're separated and when we're together it's for a short period of time."

Since Michael S. Dukakis, governor of Massachusetts, spends half the week in his capacity as governor, the rest of the family has campaigned for him across the country, including his mother.

Andrea Dukakis, 22, the second of three children, graduated in June, 1987, from Princeton University and just completed a summer internship at a publishing company. She sat forward on a couch, sleeves pulled up and emphasized points with her hands as she explained life as a presidential candidate's daughter.

She said she never felt like she was in a political family. "My sister and I are surprised we're so immersed in the campaign," she said, adding it was always her brother, John, who was involved in politics while her sister, Kara, and she shied away from it.

Dukakis said she also is active in the campaign because there are a lot of topics she feels strongly about. "There's a lot of issues that directly affect students and students are starting to feel concern for issues that don't directly affect them," such as the homeless, she said. "Students are starting to care about those things."

The issues affect her and she said she dislikes the way the pre-

sent administration is handling them. Other concerns students have voiced are about education and racial tension, she said.

Students are looking at the Equal Rights Amendment and the Civil Rights Restoration Act which got them involved in the campaign, she said. "We're at a crossroads and we have to make some serious changes."

"About three weeks ago Dad felt he was only seeing hotel rooms and reporters," and he needed his family, she continued. Each of the children join him a few days a week to "help energize him," Dukakis said.

A typical week for Dukakis includes three days traveling and campaigning at colleges and campaign headquarters. A few days are spent with her father and a day or two at her apartment.

Dukakis said she feels guilty because while she is at her apartment her father often calls to take a break from politics and find out how she is doing. She said she usually turns the conversation back to politics and tells him about the people she has met.

When asked about the rumored dispute she has with her father about a Gay Foster Care program, she responded, "It's the only program I've questioned him about. He's not saying gay people shouldn't be foster parents," but that couples wanting to adopt should be given priority. Dukakis said it is not the care of the adoptive parents she is concerned about but the teasing the child might receive from other children if the adoptive parents were gay.

"There's not many issues I fundamentally disagree with [him about], but sometimes we do have vocal discussions," she said.

The new Dukakis television advertisements are effective she said. "The new ads give people a chance to see Dad talking

about things he cares about," she said. "Dad is seen as the cold technocrat. He's not. He's someone who knows the issues and cares about them."

Dukakis sat with her mother, Kitty, during the second presidential debate Oct. 13. "I was frustrated by the first question," she said. Dukakis was asked if he would still oppose the death penalty if his wife was raped and murdered.

"The candidates are anticipatory and you get a question that hits you in the emotions," she said, emphasizing the point with her hands pointed to her stomach. Michael Dukakis knows what it is like to be a victim of a crime, she said, because his brother was killed by someone the family thinks was a drunken driver. "He knows what it's like to be a victim of a crime, but the death penalty isn't a deterrent to crime. I thought it was an unfair question," she added.

"If our family were all separately asked, we'd probably all agree learning about campaigning is meeting the people," Dukakis noted. "Seeing the amount of time people were willing to dedicate," was an experience. "From this experience, I'll always be involved in campaigns. The amount of time people have put in has been inspiring for me," she said.

During the campaign, Dukakis has traveled more than she ever has before. Instead of counting how many states she has visited, she said, "There are about 15 states I haven't been to."

"There's a difference at different points of the country," that Dukakis has noticed in her campaign travels. However, the concerns at different locations are similar. "Kids at colleges in California are asking the same questions as kids at Southern Illinois," she said.

Smoking bans prompt national controversy on campuses

(CPS)—Students at the University of Wisconsin-Eau Claire and Metropolitan State College, a commuter school in Denver, may have to walk a mile for a Camel, a Marlboro or a Kool if proposed bans on campus cigarette sales are approved.

Smokers at Yale University, moreover, may find themselves puffing outside this fall if state-mandated restrictions banning smoking from some university buildings are extended to dormitories.

The tougher measures and banning of cigarette machines suggest that many colleges, like shopping malls, airports, office buildings and other public places, also seem to be tightening their anti-smoking rules this fall.

"It's simply a matter of health," said Elliot Garb, assistant chancellor for student affairs at Wisconsin-Eau Claire, which will most likely remove cigarette vending machines from campus. "The university is just reinforcing what the surgeon

general has already said about smoking."

"I'm not asking people not to smoke," said Metro State book center director Gretchen Minney. "I'm saying I don't want to be providing cigarettes. It's the same reason I don't sell drugs."

Scores of colleges, including the universities of Illinois, Washington, Minnesota, Nebraska, California-Davis and Maryland, already have restricted smoking or banned it entirely in campus buildings.

Georgia State University, for example, banned on-campus cigarette sales in 1986 and then last May set new limits on where students can smoke. The limits went into effect in September.

In March, Stanford University even went as far as banning smoking outdoors when reserved seating is provided for events. Nassau Community College in New York removed cigarette vending machines from campus two years ago.

Resistance to butt bans remains strong at other colleges, however.

"If I do not have sex, I do not have the right to ban the sales of condoms," said Metro State student legislator Patricia Carris during a campus debate. "We cannot set a precedent that says: 'If I don't like something then I should ban it.'"

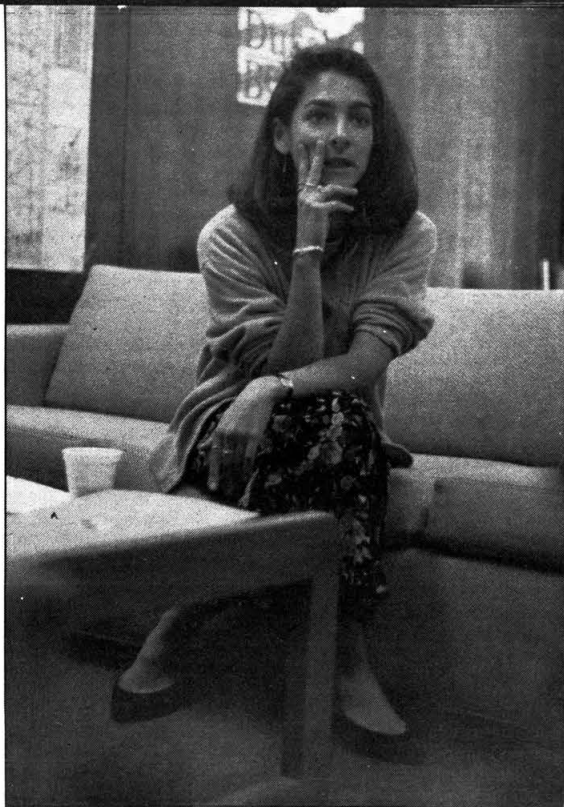
"I'm 45-years-old and I find it appalling that things are being decided for me," echoed student trustee Lois Kaness.

Nevertheless, the Metro State student government endorsed the ban.

Wisconsin-Eau Claire officials say the proposal to remove cigarette vending machines will also most likely be approved.

Opposition to smoking restrictions remains haphazard at best at Yale, but it doesn't mean smokers like the idea.

"It makes the college a more foreign place," student smoker Ken Wilson said, "if you have to watch what you are doing so carefully."



Daily Northwestern/Eric Chu
Andrea Dukakis chats with college reporters about her experiences as a presidential candidate's daughter during a campaign stop in Chicago.

Marketing poll

Continued From Page 1

Tarini believes the students favored Dukakis because of the urban setting. "Most of our students are Chicago residents, not upper-middle-class," he said. "There is a correlation between lower middle class and the Democratic population."

"Dukakis is probably going to win fairly big in the major cities," Tarini said. "He's going

to have the majority anywhere there is an urban, working class environment."

The survey covered an even range of student class years and genders, with a 52-48 male-to-female ratio. Seniors represented 36 percent of the pollsters, juniors 34 percent, sophomores 16 percent and freshmen 14 percent.



Chronicle/Doug Merwin
New officers elected to the Columbia College Faculty Organization are (l-r) Margaret Sullivan, vice president, Louis Silverstein, president, and Phylliss Johnson, treasurer.

Faculty

Continued from Page 1

there was a problem with the weekend it was that there just wasn't enough time to do the topic justice."

There are indications that the situation may be addressed further.

"I think that the Afro-American Cultural Experience Committee, which was the main body planning the retreat, is going to meet and make some recommendations to the college," Graham, a member of the com-

mittee, said. "What we want is the issue not to die."

The Columbia College Faculty Organization elected its officers during the retreat. Former Vice President Louis Silverstein is the new president, replacing Michael Rabiger, who did not run for re-election. Former CCFO secretary Margaret Sullivan is now vice president. Incumbent treasurer Phylliss Johnson retained her post and John Dylong was elected secretary.

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Photo Poll

What was the most stupid thing you've ever done on Halloween?



Kevin Kasper
Junior
Film

"I drove around and threw toilet bowl cleaner in people's swimming pools."



Ehly Kowalkowski
Sophomore
Fine Arts

"When I was young, I went as a punk rocker. I later became one."



Diane Willis
Sophomore
Sound Engineering

"I dressed up as Little Red Riding Hood, the Big Bad Wolf and the grandmother all at once. I also went as Mohandas Gandhi throwing around flowers and beating a bongo."



Jay Hagstrom
Junior
Photography

"One time my friends buried me up to my head in dirt."

New book distorts Lennon's legacy

Twenty-five years after the Times of London gave the official name to the phenomenon "Beatlemania," John Lennon, a man who has been dead almost eight years, is still in the news. Children born after the Beatles' breakup are wearing Lennon buttons and searching second-hand stores for the group's original releases.

It is a shame much of Lennon's legacy is notoriety rather than popularity, especially through the writing in Albert Goldman's book "The Lives of John Lennon." It seems Lennon and the Beatles were a huge tree for the critics to cut down.

The Beatles could not please the critics after the "Rubber Souls" release in December, 1965. "Sergeant Pepper's Lonely Hearts Club Band," the strong but heavily opposed favorite as the best music album of all time, was considered "pop schmalz" by most critics upon its 1967 release. With the rough-riding Rolling Stones and Yardbirds on one side and the undeniable danceable Mowtown, Stax and Atlantic recorders on the other, Beatles' lower-class, broken-family origins, the slums of Liverpool and the Hamburg red-light district era through which the band dressed in black leather and played '50s R & B.

After the Beatles overwhelmed the world writing the rules of rock and roll and creating a monopoly of radio, the critics went looking for leather-clad "bad" bands and R & B musicians.

Having reached the pinnacle in 1965, the spoiled band followed a series of stages led by Lennon's quest for what their press agent, Peter Brown called, "the next big thing" was LSD, which influenced the bizarre "Revolver" album. "The next big thing," was an increased interest in non-rock instruments such as the sitar and symphony orchestra, influencing "Sgt. Pepper's."

The Beatles finally went back to their roots with the "white album" in 1968, "Abbey Road" in 1969 and 1970's "Let It Be."

Among Lennon's "next big things" were Yoko Ono's avant gardeism, peace, the New York underground and the house-husband stage.

Critics like Goldman accused Lennon of being a media ham who soaked up publicity every time he shocked the world. Lennon was really a highly-creative person who became bored after his creation became popular. But every "next big thing" became more positive than the previous. Lennon took advantage of his following and started trends of peace-mongers and house husbands throughout the world.

Lennon's drug addiction, egotism and violent temper were well-known to the world before Goldman's book. Lennon's most influential songs "I'm a Loser," "Help," "In My Life," "Sexy Sadie," "Julia," and "Cold Turkey" among others were confessions of a man torn apart by his evil side. The public does not need Goldman to expound those subjects.

Lennon was so influential if he was alive today maybe "the world will live as one," as he had once publicly imagined. But he is not alive and just as an exhibited painting in the Art Institute last spring proved, we cannot keep Goldman from disrespecting the dead publicly.

We can only ignore him just like we can ignore those who praise Lennon.

Goldman is just a jealous guy.

Street hazards hit close to home

Rick descended down the Dearborn subway stairs looking forward to his comfortable bed and remote-controlled TV. He hardly noticed anyone around him as he fantasized about the luxuries of comfort he would soon attain after his 35-minute train ride home.

For a moment he glanced ahead to the ticket booth until he felt his body flung against the cold cement wall. A six-inch blade rested uneasily against his sweat-filled cheek.

"They're going to kill me," he thought.

He looked into the assailants deep, dark eyes. They were long tunnels filled with neither compassion or mercy.

"We're not going to kill you, we just want your money," said the stranger, abruptly.

The assailants hurriedly emptied his pockets as his body became paralyzed with fear. Then, they disappeared up the stairs as quickly as they had appeared.

This account can be read in newspapers everyday, but what makes this account so sobering is the fact that it happened to a Columbia student just a few blocks from school only a week ago.

The recent assaults and murders on the CTA have brought stronger public awareness, but many students may not be fully aware of their vulnerability in their own school community.

According to the most recent attainable Chicago Police Department report, 639 robberies were reported in our district, 50 sexual assaults, 311 aggravated assaults and three murders in one year.

Students who register for night classes and take public transportation are most vulnerable.

After taking public transportation myself for two years, a few incidents involving a man cornering me in the subway to attempted theft forced me to drive and pay a fortune on parking garages. However, not many have the choice other than taking public transportation.

There must be a concerted effort by all students to take precautions during all hours of the day. Whether you take a longer, safer route or walk in a group, you must always be aware of possible dangers.

Rick was lucky that only a few possessions were stolen. Next time, his life could be stolen from his family and friends.

By Susan Tengesdal



Leave this man alone, please...

Bush's past gives foe edge

The first autumn of my high school career, Americans were being held hostage in Tehran, Iran, and an oil embargo squeezed gasoline prices to a record high. Daniel Ortega's communist Sandinistas were attempting to rebuild Nicaragua while holding off capitalist rebels and the USSR was penetrating Afghanistan. Inflation was at a record high and John Gacy was still on trial.

Enough Americans had visions of Ortega raising his flag in downtown Brownsville to let former California Gov. Ronald Reagan walk into the White House without obstacle.

During my high school career Reagan initiated his form of economics that cut foreign spending, lowered taxes and loaded real estate in the American West with defensive missiles. The country was comfortable and safe for the educated upper-middle class.

During those four years my tuition rose from \$1,300 to \$1,850. The condition of the Chicago Public School system forced me to work to pay for my parochial education.

I graduated in 1984 with a GPA and ACT score high enough to choose any highly-selective university, but not good enough for a scholarship or any substantial government aid. I was forced to remain in Chicago and work my way through school.

The American economy has not helped me in the past eight years. It is easier for a teenager to find a job if he wants to work for \$3.35 an hour. Spending money on arms to defend undefeatable arms that will destroy the earth several times over has not helped me feel safer. Neither has the fact that record number of people have been killed by handguns. Neither have our straining relationships with Central America and the Middle East.

I also do not feel safe under a president who befriends a person like Margaret Thatcher, who allows her troops to enter domestic cities with rubber-filled rifles and a shoot-on-sight policy. The president who cuts back on foreign spending, but freely trades with tyrants like Pieter Botha of South Africa and Manuel Noriega of Panama, makes me wonder about his judgment, especially when he puts faith in a vice president who once ran the world's most active espionage ring, the CIA.

But we live in an America brainwashed to believe evil communists are lurking over our shoulders and the CIA is a group of righteous vigilantes.

That makes George Bush an American hero. According to Miles Copeland, the original director of the CIA who bragged in a 1986 Rolling Stone interview about his deceitful and violent actions, Bush was the best spy the United States has ever had because he could judge enemies from allies and, above all, could cover up anything.

Where was Bush when arms were being dealt to Iran? Could he have been keeping his mouth shut like a loyal spy?

Fourteen years ago Congress and the American people forced a president to resign because he lied to the nation. He was replaced by his vice president. January 20, 1989 will be a sad day if I wake up to realize Indiana Sen. Dan Quayle is vice president.

Prosperity should be attainable by all people willing to work for it, education must be easily available and the world should be safe for travel.

Michael Dukakis plans to steer America in that direction. He is the man on the ballot who is looking to the future.

I don't need a better reason to endorse Dukakis than that I distrust George Bush and the Reagan record stinks.

Matthew Kissane

Frankly speaking:

WCRX head expands station for audience, students

By Anne Marie Obiala

Jim Modelski is program director and operations manager for WCRX.

Do the students receive "real world" experience at WCRX?

Working at WCRX pretty much simulates what it's like out there. The newscasters, the disc jockeys, the sportscasters are on air talent. They have to go through the same process that any other real life disc jockey would go through. They have to come in an hour before the show, I'm talking about disc jockeys now, and prepare, get their cards ready, get their music ready, and know what they want to do on the air.

The sportscasters have to know what's been going on all day in sports. They check the news wires, check the newspapers, make a couple phone calls, to the sports phone, the Blackhawk hotline and the Bears hotline.

Newscasters do the same thing. They come in, check the wires and see what's in the news, check WBBM, monitor WBBM and what's going on. That's what goes on out there and what we try to do at WCRX is create a mini-internship. That's the way I like to put it.

How do the students become involved with the station?

They'll usually see me in the hallway, I'll be working studio time or something like that, and they'll say do you have any disc jockey spots open or promotions spots open. What we'll do is

give them an application. From there we try to treat it as professionally as possible.

They have to fill out the application; they have to hand in a resume, they have to hand in a cover letter, and if they're going for disc jockey spots or sports or any top on air spot type work they have to turn in an audition tape. What this does is it creates a professional environment because if you're a student and you want to get a job at a professional radio station, you have to go through that same process that you do here at school.

So what we're doing with WCRX is trying to create the same type of environment that you go through if you want a job at WBBM, WLUP or any of those stations that are commercial stations. That way, when you go out and get a job you're prepared and you know what the process is like. You try to create that type of experience for them too.

Who is your audience?

Mainly black and Hispanic people from ages 17 to 25 with a small percentage of whites. Our format is urban, contemporary, dance music, something you'd find on WGCI. Because we're a 100 watt radio station and the location of our transmitter, our audience coverage is North, South, Southwest and a little West Side, so we've got the Hispanics and blacks as our main audience.

It's been said the format isn't geared toward Columbia College students. Is it?

It's a double edge sword if you think about it. We've got

our FCC license, which means that we have a duty to serve our audience. Our audience is made up of 17 to 25-year-olds. We do have high school listeners so we can even drop it a little lower, 14 to 25.

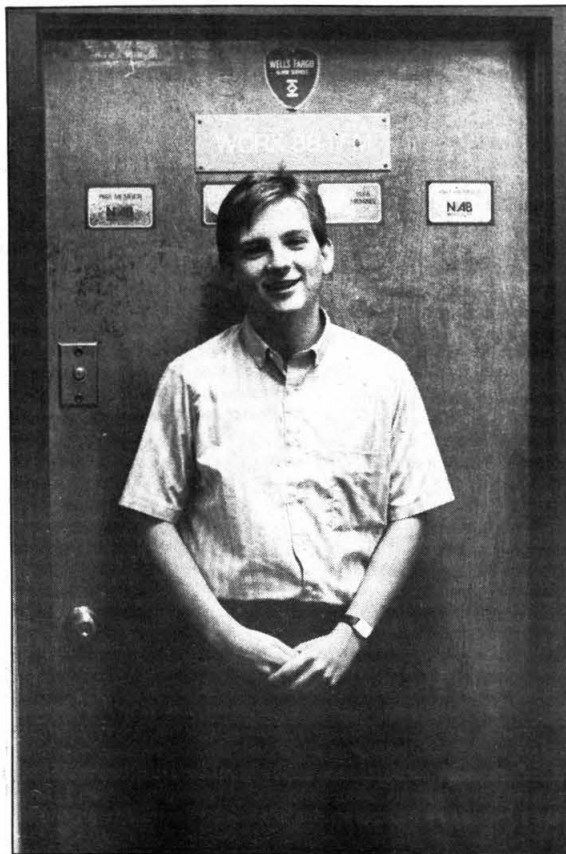
Our audience, when they call in and make requests, request those type of songs, that's how we base our format. I'm sure if the radio station was piped through the school we would get feedback from the students.

This year it's amazing how many students are sitting outside the radio station, pulling up chairs out of the classroom and sitting underneath the speakers, listening to our format and what we're offering.

Now on the other hand, we have a duty to serve the school and that's getting people in the radio station working, trying to get as much experience for themselves as possible.

I would say it is geared to those listening outside. There are a lot of students here at Columbia College who listen to our radio station. It's noncommercial and we jump on a lot of music first. A lot of times they'll be songs that WGCI and WBMX won't jump on because they might be leary about what they audience reception might be.

We can take that chance because we've got nothing to lose. We don't have any advertisers on our station so we can jump on a song that some other station might be leary about jumping on. We jump on a new artist, a local talent and see what the audience reception is. We've got a lot of leeway and that's



Chronicle/Laura Byles
Jim Modelski, operations manager and program director at WCRX has continued to strengthen the radio station by getting more students involved and adding to the format.

what our station should shoot for too.

How did you get both titles?

We tried splitting the job up back when I first took over in January but a lot of people that are involved at the radio station are involved with a lot of outside activities and we were falling behind a little bit so we made a switch late in the spring semester. I've been holding that title since then.

I mainly deal with the disc jockeys. I have Don Dockman, who's the music director, and Levoid Wilson, who's assistant program director and assistant music director handle all the music. They're like my right hand men with music. They'll deal with choosing the songs and making moves on the play list whereas I'm more concerned about what goes over the air total-picture wise, what the jocks are saying and what kind of programming we're having.

What are the inner workings of WCRX under you?

As operations manager I'm in charge of the entire radio station, all of the departments, what's going on in those departments and so on. On thing that I changed when Jeff was operations manager was give more responsibility to each different department head.

News director has to deal solely with the news department; sports director deals solely with sports department. I try not to muddle with what they do.

If they come up with an idea, for example if the sports department wants to do football play by play, someone comes up with the idea, comes up with the pro-

gram, lists each step and what he wants to do and goes through the process completely. He approaches me with the idea and I see that everything has been planned out, almost perfectly, then I give him the okay to do it. So I let the department heads come up with their own ideas and hire their own people, as long as they keep me informed of what's going on and if I have any changes to be made, I'll let those department heads know about them.

Another thing that changed since Jeff has left is that we've increased the amount of student involvement at the radio station. It's doubled since Jeff has left with 20 disc jockeys, I would say about 11 newscasters, 10 sportscasters, about four people involved with the public affairs, three people involved in the sales, two people in promotions, about three people involved with production and that includes the director of each department. We've got about 60 right now working at the radio station, as compared to maybe 30 back in December of 1987. That's a big change, probably the biggest change.

So the department heads work under you?

I like to say nobody works under me. I like to say they work with me. I don't think that I'm higher than anybody. I just work with them. I just happen to be lucky enough to be appointed or hired as operations manager when Jeff left. I would rather work with the news director, work with the sports director, promotions director, sales director and so on. I'd rather work with them than say, 'Hey, you've got to do this and you've got to do that.'

Game show a hit despite late start

By Anne Marie Obiala

In one minute, contestants drew a picture depicting an event, saying or object with teammates trying to guess the words for a chance to win prizes.

If it sounds like the game show "Win, Lose or Draw," that is because it is. Television student Tom Olson simulated the popular game show for a class project in Advanced Studio Production Oct. 12 in the Michigan building.

Before the show, Olson said he wanted the taping to be as professional as possible. Colorful posters were put up around both the Wabash and Michigan

buildings, about 13 to 15 in all, to attract a studio audience.

"People said they'd be there and didn't [show up]. When I was recruiting it was not a problem, it was harder to get the faculty, but the faculty showed up," Olson said, referring to the low number of people in the audience at the time the show was supposed to begin.

The show, pitting students against faculty, was scheduled to begin at 10 a.m., but at 10:30 a.m. fewer than a half dozen people were in the audience.

"It is not surprising when you have a house production," Ed Morris, Television Department chairman, said, referring to the

number of people in the audience. Morris said students were invited but he understands that people have classes and added, "We weren't disappointed. I didn't really expect a large turn out."

Technical difficulties delayed the shooting. "It was pretty much havoc upstairs: in the control booth, Olson said. "If everyone was on time, it would have been ready."

Olson, a junior, said everyone in the class had a job to do, his was to direct the shoot. The idea for "Win, Lose or Draw" was given to him the first day of class by instructor Ron Vasser. "He makes you work fast," Olson said.

"It's a cross section of TV," Vasser said. "Everyone gets a chance to work all kinds of shows."

Dan Jacobsen, theater, played the part of host Bert Convey, in the actual show. Faculty contestants included Ed Morris, instructor Bryan Read and assistant internship co-ordinator Linda Roberson.

As of 11 a.m. the studio was still missing its live audience; however, students from an interior design class entered and soon the studio was filled with an anxious audience. Shortly afterwards, following a few takes of the introductions, the pates rolled and the show began with a voice saying, "Heere's Dan Jacobsen."



Dan Jacobsen, (l) theater, stands next to TV Department Chairman Ed Morris as he hosts "Win, Lose or Draw," a student project for Advanced Studio Production.

Ghoulish events highlight weekend

By Susan Tengesdal

Looking through racks of outlandish costumes for Halloween can be a pain-staking process, but finding somewhere to wear your "Elvira," "Reagan," or "Pee Wee" costume can be even more frustrating.

After all, rental prices range from \$35 to \$100 depending on how elaborate the costume. Even home-made costumes can be costly with materials and make-up. After spending all that money and looking ridiculous, there better be somewhere to go to show off that costume.

ACM Siggraph, a special interest group for computer graphic artists, is showcasing the latest technology at the Lime-light, 632 N. Dearborn, on Oct. 27.

A 3-D laser animation show will be featured along with interactive installations and a video graveyard. One installation allows someone to view his face as a distorted monstrous figure. Another allows someone to physically alter the scenes of animation shown on the screen.

Some Columbia students' work will be shown in the video graveyard. Television screens mounted on tombstones allow the viewer to see modern creations using the latest computer graphic technology from several universities including The School of the Art Institute of Chicago, Loyola University and University of Illinois-Chicago.

If sailing for the open seas sounds interesting, join Rosa's 2nd annual Halloween Blues

Cruise on the Chicago Princess, Saturday, Oct. 29 from 4 p.m. to 8 p.m.

This year's cruise features J.W. Williams and the Chitown Hustlers, food and cash bar, prizes for costumes, and surprise blues guest artists.

Last year, costumes included a mermaid flopping in a fisherman's net and a blues fan caged and carried by a seven-foot gorilla.

Boarding time is 3:30 p.m. on the Princess, southeast corner of Navy Pier where parking is available. Tickets are \$25 in advance or \$30 at the dock. Call Rosa's at 342-0452 or TicketMaster for tickets.

The headless horseman rides again at the Coach Horse Equestrian Center.

An original dramatization of "The Legend of Sleepy Hollow" will be performed Oct. 28 through Oct. 31 within the haunted forest created especially for Halloween. This Halloween event has become a tradition as have several production sponsored by the center.

Tickets are priced at \$10 for the show, but wandering through the haunted forest until the midnight hour will only cost \$3. Tickets are available through the

center box office by calling 266-7878.

It was 50 years ago, Halloween 1938, when the alarming news flashes and sound effects of Orson Welles' "War of the Worlds" original broadcast sent the nation in hysteria believing martians were invading the world.

On Sunday, Oct. 30, Howard Koch's updated version of the science fiction radio thriller will prod the memories of listeners as the anniversary special airs on WBEZ (91.5 FM) from 7 p.m. to 9 p.m.

Finally, genuine terror will run through the body during the viewing of "Phantom of the Opera" on Oct. 30 at 7 p.m. at the Centre East, 7701 N. Lincoln in Skokie.

This classic, silent film is accompanied an by eerie, live orchestral score. The ominous grandeur of the Paris Opera House sets the scene for a downward spiral through catacombs, lavish interiors and ghoulish torture chambers.

The film tells the story of the Phantom's twisted attempt to capture the soul of Christine, a young maiden. After the movie, the theater hosts a "Come Dressed as Your Favorite Ghoul" contest.

by Chris Basis

Headzone



Tickets are available at the Centre East box office or by calling 673-6300 or TicketMaster at 902-1500.

These highlighted events are ensured to be a ghoulish complement to all Halloween festivities.



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The Admissions Office is looking for students to work the Annual Fall Open House - Saturday, November 19 (8:00 a.m. - 4:00 p.m.)

Criteria: GPA: 2.5 or above Sophomore status or above
Articulate, Outgoing, Responsible

Contact: Brenda Mabry-Scott, Admissions Office (M605)
for initial sign up - Interviews will be scheduled in mid-October.

New soundtrack reveals U2-style rhythm and blues

By Matthew Kissane

Four years ago, U2 was musically an ocean and a racial barrier away from B.B. King and Billie Holiday. Though the band expressed universal brotherhood, their music was definitely white. But you couldn't tell them that without a lecture on labels, "Rattle and Hum," their latest Island release, lays that philosophy out in black and white.

Lead singer Bono's comments at the 1987 Grammy Awards about "soul music" caused many conversations that are resounded by this album. Without deeply reading those comments, a listener would expect the silkiness of "Let's Get It On" or a Ray Charles piano pump-up, but the closet "Rattle and Hum" that may get to the R & B charts is the ode to Holiday, "Angel of Harlem." The song displays Bono's smoothest vocals backed by the brass wall

of the Memphis Horns, but lacks the urbaness of black radio.

Even with the "soul" comments visible on the album, the style, like the band, transcends categorization. After all, Bono called Willie Nelson a soul singer.

During the live cut "Silver and Gold," Bono calls to the guitarist, "Edge, play the blues!" The Edge answers with a patented guitar solo that sounds much like the blues as Nelson sounds like Marvin Gaye. The listener immediately gets the message that U2 is playing its own interpretation of the blues, which is what the album is all about.

U2 makes no effort to appeal to black listeners, although the lyrical themes include Dr. Martin Luther King Jr., South African liberation and urban plight.

Only five previous U2 songs appear as live cuts, which will cause purists to believe they

have sold out on songs established by superstars like the Beatles, Bob Dylan and Jimi Hendrix (whose actual live version of "The Star Spangled Banner" is on the album). But U2 interprets those covers with a deliberate attempt at establishing how music should not be categorized.

The unusual list of tributes include: Elvis Presley, whose legendary Sun Studios was the recording site of many of the new U2 tracks: Billie Holiday, the "Angel of Harlem"; John Coltrane and Miles Davis; B.B. King, who plays and sings on one cut; John Lennon "God, Part II," which includes a stab at Albert Goldman; Dylan and Hendrix "All Along the Watchtower"; Dr. King and Bishop Desmond Tutu; and exiled Irish poet John Boyle O'Reilly, whose poetry "wasn't very good."

The covers bring up the purpose of the original songs. U2



Chronicle/Glen J. Guichard

U2's new album is slated to be the new soundtrack for a movie of the same name expected to be released Nov. 2.

reminds us that "Helter Skelter" was written by Paul McCartney before the Manson murders, not about the event. "Charles Manson stole this song from the Beatles," Bono said at the opening of the album. "We're gonna steal it back."

They reclaim the dignity of songs whose purpose have long been forgotten through notorious associations, such as "Watchtower" and "Star Spangled Banner."

The weakness of the album lies in the new tracks, on which U2 seems to be trying too hard to express their interest in America.

History is made on the album with the second track, "Van Dieman's Land." The Edge

becomes the first band member other than Bono to sing a full song on a U2 album, but the song is uncharacteristically long and folksy, if you can imagine "Mastery of War" slowed down to 17 rpm. The cut is lyrically fascinating, however, as it tells the story of poet O'Reilly's exile to Australia.

Lectures remain at the forefront of U2's work. Hendrix's "Star Spangled Banner," precludes a live recording of "Bullet the Blue Sky," during which Bono smartly says, "Am I bugging you? I didn't mean to bug you." That follows an angry lecture on televangelism, worldwide strife and greed.

If the lectures bug you, then you shouldn't be listening to U2.

Powerful "Accused" confronts moral and legal issues

By Jeff Cunningham

The Accused

"The Accused" is a powerful yet disturbing film. It opens with a young woman named Sarah (Jodie Foster) running out of a bar. She has been raped. We soon hear it was a gang rape. After receiving medical attention at a hospital, she is approached by Kathryn (Kelly McGillis), a deputy district attorney. The two go back to the bar so Sarah can identify the three men who raped her and have them prosecuted.

Although all three men are tracked down with little effort, problems arise when Kathryn finds out more about Sarah. She has a police record, and the night of the rape she had been drinking and had smoked a little pot. When Kathryn is unable to get any witnesses to the crime, she knows they have no chance of winning the case, despite her belief that Sarah was raped.

Kathryn does manage to scare the defense lawyers into a plea bargain, in which the three men are charged with "reckless endangerment" and each receive a sentence of two and a half years.

Sarah feels she has been cheated; in the public's mind, no rape ever occurred. Here, the plot takes a twist. Kathryn wants to put the spectators of the rape on trial, on the belief that they encouraged the act. If these men are prosecuted, the rape will go on record.

During the final trial in "The Accused," we learn that witnessing a crime and not reporting it is not illegal. Just recently, in Chicago, a woman was raped while others looked on. The incident was given a lot of attention by the press. Viewing this movie may make those people who watched the rape occur think twice. A couple of questions come to the viewers' minds, such as: How would I have acted in their situation? Do we as citizens have any obligation, if not by law then by morals, to call for help or report such a crime?

Although the gang rape scene does not occur on screen at the beginning of the film, it is shown in a flashback at the trial. On one hand, it is necessary for the audience to view it. The scene is very powerful; it is ugly, harsh

and most of all, very real. Sure, we always read in newspapers about rapes, but now we see it actually happen.

However, the gang rape scene may give the audience an extremely unpleasant feeling. They are supposed to feel that way, but not to this extreme. Not to the extent that walking out of the theater crosses their mind. Director Jonathan Kaplan is bordering on overkill. The primary aim is to stir emotions, to evoke compassion for Foster's character. This compassion, though, is nearly overshadowed by a feeling of disgust and depression.

Thankfully, that grueling scene does eventually end and the focus returns to the trial, where the story builds to a stirring conclusion that will leave a lasting impression in your mind.

Foster gives a strong performance as Sarah, a character with many imperfections who we still care for and McGillis is fine as the determined prosecuting attorney.

For those who feel they can handle the uneasy subject matter, "The Accused" is recommended.

New anthology flushes out science fiction creativity

By Richard D. Rudnik

Writers or the Future Volume IV, Bridge Publications, 1988, \$4.95

The book "Writers of the Future" belongs on the toilet. Not in the toilet but on it or somewhere else in the bathroom, on the "L," in a waiting room or anyplace else that a science fiction fan has a couple of minutes to spare.

This collection of 16 short science fiction stories is the culmination of the fourth of the late L. Ron Hubbard's writers of the future contest, a competition to find new and amateur writers of science fiction and fantasy.

The stories are thought provoking, easy to read and short enough that they can be read at one sitting (the longest in 35 pages). In less than an hour,

readers can find themselves traveling in a universe with no sense of time, fighting for survival on post-nuclear war earth, dealing with witches and princes in a tangled web of love and duty or fight wars on different planets with the growlers or the zombie corps.

The stories are not great works of fiction but they are creative and entertaining, which in itself is a good reason to check out the book.

There are also five short articles written by writers to writers about creating science fiction stories. Different opinions, theories and advice are given by published authors of science fiction in an effort to enlighten the next generation of authors, but, their message is somewhat ambiguous.

All in all, the book is worth adding to your lavatory library.

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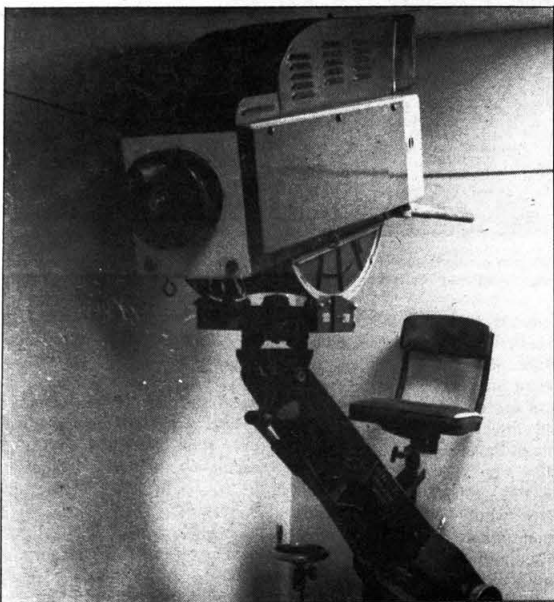
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Student productions seek wider viewing audience



This outdated camera stands as a reminder of the developing technology in the television industry.

INTERNSHIP: YOUR KEY TO THE FUTURE

By Linda Roberson

As a former intern and now the Assistant Intern Coordinator, I've had the opportunity to hear some great stories of interns' adventures. Many of them are similar to my own experiences as an intern. Jennifer Tragas, a television major, received her first internship this past fall at American Cablesystems. Although I never interned with American Cablesystems, Jennifer and I share a similar adventure. Here is how Jennifer's went:

American Cablesystems is a cable television company located in the northwest suburbs. It serves six communities and 36,000 subscribers. My internship was in the production department at channel 19, LOTV (Local Origination Television).

At the beginning of my internship I felt I was not prepared technically. I soon learned that I was more than knowledgeable about what I was doing, and I could put all of my classroom experience into real application.

Our first intern meeting was held on the Friday I was there. We were assigned our projects which were to be completed by the end of the internship. The major project was to complete a half-hour program "Northwest Venues." This is a magazine format show consisting of three segments: a person, a place and a restaurant. This was to be produced, shot and edited by myself with the aid of the other interns. I worked on this project the entire semester and in between I helped with all of the studio and remote productions.

For my "Northwest Venues" project, I had some technical difficulty. My partner and I had gone to a location and had all of our equipment set up and ready to go with the person we were interviewing. Just as we started to roll the tape, red lights started blinking and we received and "RF" signal. We checked all of our connections and still couldn't find our problem. We called the studio, someone ran another video recorder over and for some reason it has a power failure. That shoot was a total bust. We had to reschedule. That experience had me in a frenzy at the time. I learned however, that getting upset and worried would do me no good. I had to calm down and put myself into a leadership position. I had to explain to my guest that there was a technical problem that couldn't be fixed. Fortunately, he was more than willing to have us come back for the interview.

The fall semester in school I took Video Tech I, and Directing II. My internship put me ahead of my classmates in a lot of ways. I already know some of the problems that can arise on a shoot and also something about lighting different situations. I also learned how to edit during my internship and that has been invaluable.

All in all for an internship, American Cablesystems is a great place to get hands-on experience. They taught me about the equipment and gave me that opportunity to try out different ideas of my own. I would recommend this internship to people who want a chance to learn the cable side of television and also just to learn about television in general. I'm glad that I had the opportunity to work with them and take advantage of all of their knowledge.

As you have read, and Jennifer and I learned, having an internship with "hands-on" experience can be a real adventure. With real life experience, training here at Columbia, and confidence in your abilities, the key to a successful future can be yours.

There are many wonderful internships available in all areas of the industry: corporate, broadcast, production houses and of course, cable. For further information on television internships, call Barbara Yanowski or myself at 663-1600 ext. 267 or 433, and make an appointment.

Isn't it time you had an adventure in the real world? We are waiting to hear from you.

By Ben Hirsch

"600 South" and "Behind the Screen," two shows produced and written by Columbia College students, will air on local cable television.

Lamarr Scott, studio coordinator, supervises the news show "600 South." He said the idea for the show came from a student's class project. The student wanted to produce a news program of the day's events. Amazed by the difficulty of producing a daily news show, it took the student a month to finish the project.

Inspired by the perils of the disillusioned student, Scott proposed the idea of an ongoing news program to the Television Department to organize the project to start in the fall of 1987.

Scott said two new classes, TV News Field Production and TV News Practicum and an existing class TV Studio News Production were combined to produce the show. Each class performs a different task.

"Behind the Screen" also started in the fall last year as part of an ongoing program to improve the Television Department. Lucas Palmero of the department said the faculty saw a need for a Columbia TV show. Ed Morris, Television Department chairman, suggested a soap opera. The result was "Behind the Screen."

"It is a great opportunity to be part of something that is so new and innovative," said student Sharyn Elman. Elman is a small part utility actress in "Behind the Screen."

If a mistake occurs when making "Behind the Screen," the entire scene must be redone. "Anyone can put together a drama with post production editing," said Palermo. "If you know how to put one live on tape, then you could do it blindfolded."

Two scenes from "Behind the Screen" are shot every Monday night. Each show has eight scenes. The final product can be seen every fourth Friday night starting Nov. 18 on Chicago Cable Access channel 19, according to Palermo. Reruns are being shown every Friday night on the same channel until the new season begins.

"I am really pleased with the way this has blossomed," said Scott about "600 South." He also said he is "looking forward to the future of more students getting involved and as a result getting a job" in the television news business.

"600 South" is shot twice a month on Saturdays. The program can be seen on Chicago Cable Access channel 21. Auditions for anchor people were held on Wednesday, Oct. 18. Two coanchors and one alternate will be chosen. Last year 13 people applied. Scott said this year more than 30 tried out.

Although the viewing area of Columbia's shows is limited to Chicago, plans to expand into the suburbs are underway, according to Palermo.

Calendar

Monday, Oct. 24

Three members of the artist activist group, "The Guerrilla Girls," will confront issues of racism and sexism in the art world at 7 p.m. in the auditorium of The School of the Art Institute of Chicago.

The 24th Chicago International Film Festival will premiere at the Chicago Theatre at 7 p.m. The series will provide a diverse collection of films, videos and seminars. A ten-film pass is available for \$55, with a \$10 discount for students. Call 644-3400 between 9 a.m. to 5 p.m. for more information.

Tuesday, Oct. 25

Chamber Music Chicago, featuring performances from violinists Gidon Kremer and Tatyana Gritenko will open its season in the Intimate Auditorium, 50 E. Congress. Ticket prices from \$16.50 to \$30 are available by calling 242-6237.

Comedian Ron Darian headlines tonight at Catch A Rising Star, 151 E. Wacker Dr. Tickets are available from \$8 to \$10.

Wednesday, Oct. 26

Warren Seelig, a fiber artist known for his spare and angular woven wall reliefs will speak about his work at 7 p.m. at The School of the Art Institute of Chicago.

City Lit Theater, 4753 N. Broadway, will open its season with "Edith and Anton." This show will run through Dec. 4.

Pat Benatar performs at the Holiday Star tonight. Ticket prices will be \$18 for the 8 p.m. show.

Urge Overkill, God Bullies and Fang Beach will be performing at the Cabaret Metro. Tickets will cost \$5 for the 7 p.m. show.

Thursday, Oct. 27

Mary Shura Craig, author of mystery and historical novels, is speaking as part of the Chicago Public Library's

series "Writers in Conversation" at 12:15 p.m. in the theater of Cultural Center, 78 E. Washington St.

ACM Siggraph's "Hellen-tronic Halloween" will be featured at the Limelight, 632 N. Dearborn. A laser show, interactive installations and a video graveyard will be part of the entertainment.

Friday, Oct. 28

Catherine Wagner, a documentary photographer who focuses on cultural issues embodied in architecture, will speak at the Museum of Contemporary Photography at 7:30 p.m. Her lecture coincides with her exhibition.

Lily Tomlin's "The Search for Intelligent Life in the Universe," will start its extended engagement tonight at 7:30 p.m. at the Shubert Theatre.

Julie Laffin, performance, Richard House, readings and Edward Scott, film will be featured in Gallery 2 at 7 p.m. at The School of the Art Institute of Chicago.

They Might Be Giants perform at the Cabaret Metro at 9:30 p.m. Tickets will cost \$6 in advance and at the door.

Saturday, Oct. 29

Philip Caldwell will perform his compositions with Rachael Milder and Leah Nelson at the Sherwood Conservatory of Music, 1014 S. Michigan, at 3 p.m. There is no admission charge.

In a special Halloween/All Souls program called "I'm No Linguist," Chicago performance artist Brigid Murphy will appear as hostess and emcee featuring open-mike performances. The show beginning at 8 p.m. will cost \$6 for admission at the Randolph Street Gallery, 756 N. Milwaukee Ave.

"Firechild" by Robin Seidman, a drama about a man's confrontation with his mother's aging and his own mid-life crisis will be performed at the River West, 1105 W. Chicago Ave. at 8 p.m. For reservations call 633-0630.

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