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Columbia Chronicle (05/22/1989)

Columbia College Chicago

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columbia chronicle

Volume 22 Number 14

Columbia Chronicle

May 22, 1989



Chronicle/Douglas Yul Holt
Members of the Student Organization Council met with students in the Ferguson Theater on May 17 to discuss school policy concerns.

Fashion program to hit school in fall

By Mary Stockover

Beginning this fall, a fashion design program will be added to Columbia's curriculum.

"This new career-oriented concentration in fashion design will offer students the opportunity to integrate studies in fashion design, fashion photography, art and liberal arts within one comprehensive educational program. Students completing the program will receive a bachelor of arts degree with a concentration in fashion design," John Mulvany, chairperson of the art and photography departments and director of the new program said.

Construction for the facility, located on the 13th floor of the Michigan building, will begin June 6.

According to Mulvany, the primary courses will concentrate on design and construction, and will include areas such as clothing construction, pattern drafting, tailoring and textiles. Classes will

also be offered in fashion illustration, fashion design, history of fashion and contemporary fashion.

To prepare for the major, Mulvany studied the practicality of a fashion design major at Columbia. "This isn't the kind of venture the college goes into lightly. It's expensive and a major commitment. I wanted to find out the feasibility of such a major commitment. I studied the salaries of fashion designers as well as the job opportunities."

Mulvany found numerous students interested in the major. "We didn't have this major and it was the most frequently asked for major in the Art Department. Now we've implemented it."

Mulvany also said it will be the only fashion design program in the area where students will receive a bachelor of arts degree in a four-year program. "We intend to contribute the most educated, creative and spirited individuals to Chicago's apparel and fashion industry."

Book buybacks offer cheap returns

By Joe Gilleran

Textbook costs are increasing dramatically. Continued updating of editions, due to improved research, has also increased prices. Students may recover some of their costs, however, by selling them back to the school's bookstore for up to 50 percent of the retail purchase price.

"I'm selling my books back because I have no use for the texts, except the ones that I'll keep from my major," Cathy Bentevis, a 20-year-old journalism student, said.

Follett's Bookstore manager Michael Smith explained the buy-back policy.

"We will buy back any books at half price if we are using them in an upcoming term, or we'll give wholesale quotes," Smith said. "Let's say a student bought a book for \$10 in the spring term and it will be used for an upcoming term—we will give back \$5. It also has to be a current edition. Since we are a profit-motivated organization, I do

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Students meet despite small forum turnout

By Carla Jones

Approximately 25 people, including 10 members from the Student Organizations Council board and one administrator of the college, attended an open forum meeting on May 17, sponsored by SOC.

As a result of this meeting, SOC and concerned students are planning to meet with the administration within the next week to voice their concerns.

Some of the main student concerns included computer classes and labs, the phone system and vending machines, and registration, the most common complaint.

The forum, held in the Ferguson Theater, was developed to give students a chance to let off some steam about problems that they have encountered here at school.

It was hoped that, as a result of this forum, there might be an understanding about the problems in the school and how they might be rectified.

Senior television major Ray

Saleh, who's also the vice-president of the Television Arts Society, suggested criteria that could be used to develop a smoother registration process for next semester.

"Why can't registration be in one room? Maybe it could be condensed," Saleh said.

His ideas included mailing admit cards early, registering for classes ahead of time and making sure students' personal information is correct.

Another student, David Abzug, mentioned a proposal that he and a group of students tried to organize when he was at the University of Illinois-Champaign Urbana.

He said they drafted a proposal which suggested a pre-registration by mail. There would be a due date if students wanted to register for classes in the fall. If they didn't register early, they would have to wait until the regular registration.

Students who needed to see

their bursars could do so the week before, or the week of classes, so if a problem arose, it could taken care of, and not block the registration process.

Most of the students in attendance seemed to be pretty content with the outcome of the meeting and upcoming plans for action.

Marla Shone, president of Columbia's Women in Communications, Inc. chapter, said "Students weren't organized. There seemed to be a lack of commitment, though now students are slowly but surely coming together."

"Overall it was a good turnout," Saleh said. "I just wish more students had been [at the forum] so we could have had more ideas."

SOC was formed last semester, and comprises one representative from each of the recognized clubs in the school. A club is recognized through the Dean of Student Services office.

WCRX radio tunes in to new student management staff

By Debbie Wells

On June 2, WCRX, Columbia's student radio station, will have an all-new managerial staff. Junior deejay Jay Michael Elliot will become the program director, as Jim Modelski steps down as operations manager/program director.

Eight out of nine station managers will be graduating this year. Karen Cavaliero, general manager and faculty advisor spent the 1989 school year selecting candidates for the open positions.

The new managers were selected at the beginning of the spring semester. "I tried to make the selection process as professional as possible," Cavaliero said.

Applicants were required to apply for the positions as if they were applying for actual positions in the radio industry. They were asked to submit a resume, and a cover letter stating their goals and reasons for wanting the positions. Then they were interviewed. "I looked for managers who could be

tough, yet understanding," Cavaliero said.

The new managers began training April 1, and assumed their new duties May 1. "This is the first formal training program the station has experienced," Cavaliero said.

All previous personnel changes were gradual, when one or two seniors graduated.

One of the biggest changes the station had to adapt to is the loss of operations manager Modelski, who began the position in Decem-

ber 1987. During his career at WCRX, he instituted new radio programs and encouraged many new students to join the staff.

"The station is a step up from the classroom—a laboratory for [students] to experiment and learn," Modelski said. He added that WCRX has responsibilities to both their listeners and more importantly, Columbia students.

"The new managers have done well in their new positions," Modelski said. "I have confidence

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Chronicle/Laura Byes

The graduation of WCRX Operations Manager Jim Modelski left the station's faculty advisor feeling like a mother losing one of her children.

Career Opportunities

SOUND ENGINEERING INTERN: Must be Junior or Senior with 3.0 GPA plus department approval to work at SPARROW SOUND DESIGN STUDIOS, 3501 N. Southport, Chicago, IL 60657. Send cover letter and resume requesting interview. (Credit may be deferred until summer.) Attention: Bradley Parker Sparrow, CEO.

PUBLIC RELATIONS/PROMOTIONS INTERN: To work with JAM PRODUCTIONS, 207 W. Goethe, Chicago, IL 60610. Direct cover letter and mail resume to Peter Weiss, coordinator at JAM. No phone calls--will accept resume only. Credit may be deferred until summer with department approval. (Jr. & Sr. only--3.0 GPA.)

BUSINESS INTERN: CHICAGO ACCESS CORPORATION seeking qualified Jr. or Sr. with 3.0 GPA and basic accounting knowledge to work in busy access office. Computer basic is necessary requirement. Credit can be deferred until summer with department approval. Write cover letter and send resume to Merideth Hall, Business Manager, Chicago Access Corp., 322 S. Green St. Chicago, IL 60607.

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

Book

Continued from page 1

have to have a profit margin, which is 25 percent and pretty reasonable."

The Follett Bookstore, located in the Wabash building lobby, has to take what the wholesaler offers. Science, mathematics and radio texts are more expensive than English texts because they are specialized.

Journalism student Julia Rossler, when asked if she would sell her books back, said "No. One major reason is they are offering less than half for the books, and I keep them for reference anyway."

"For the four years I've been here, I've been completely unsatisfied with the bookstore's buy-back policy," interior design student Lisa Joy Kepkin said. "There has been some improvement since the new management took over."

Follett's took over the Columbia bookstore, which was run by the college until two years ago.

Follett's runs more than 225 college and university bookstores across the nation.

Smith acknowledged that many students sell their books to other students to get more money.

"Everybody is in it for the money. That's free enterprise," he said. "It's profit incentive for [students] also."

Smith said wholesalers' prices vary with the law of supply and demand. When demand is down the book will be worth less. The publishers keep changing editions, making older editions obsolete. Smith said editions are changed every four years.

Students can sell back books at wholesale prices any time. Books that will be used for future semesters will be repurchased at up to 50 percent of the retail cost, granted they are in good condition with no markings in them.

Smith is getting book orders from the faculty to decide which books will be used for the upcoming summer and fall terms.

Columbia Chronicle

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

Editor-In-Chief

Managing Editor

Senior Editor

News Editor

Editorial Page Editor

Arts Editor

Copy Editor

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Sports Editor

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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.

Illinois MADD founder speaks as a victim of drunk driving

By Jeff Copeland

Marti Page will never forget the evening of March 21, 1964.

"I was 15-years-old, and my father was taking me to a dance," she recalled. "On the way there, a drunk driver came over a hill and hit us head-on. I went through the windshield, came back through the broken windshield, slit my throat and was trapped under the dashboard.

"My injuries were such that I was drowning. All the blood from my throat was going into my lungs. I had a lot of facial lacerations, a broken femur and a broken hand.

"I was in the hospital for three months and in a coma for more than three days. Initially people would faint when they'd see me. It was pretty grotesque. They had to take all the mirrors out of my room so I couldn't see how I looked."

Page's father also suffered severe facial lacerations, along with a shattered kneecap, a broken hand and a fractured arm. But no physical injury could match the hurt her father felt in his heart.

"What happened to me just tore him apart," Page said.

The crash Page was involved in, albeit the most terrifying experience of her life, has a positive side.

Page, 40, began working with Mothers Against Drunk Driving more than four years ago, and is now the state administrator for MADD-Illinois located at One North La Salle St. in Chicago.

MADD, which was founded in 1980, is a nationwide organization of victims, survivors and citizens concerned with the drunk driving problem. Page opened the Illinois office in January 1987.

According to MADD, drunk driving is still the most frequently committed crime in the nation today, killing almost 24,000 people a year (or one person every 22 minutes) and injuring nearly 560,000. If the trend continues, two of every five Americans will be involved in alcohol-related crashes in their lifetimes.

"This has happened to me, and I would like to prevent it from happening to anyone else," Page said.

WCRX

Continued from page 1

in them."

He said they are feeling their way around right now. "They're like a pair of new shoes," Modelski added. "Pretty soon they'll find their niche and they'll be like a pair of old shoes."

Sophomore Jay Elliot was selected to be the new program director. He has been a WCRX disc jockey for the past four semesters. Elliot said he wants to continue to success of the radio station.

Aside from being the new program director, Elliot works for both WCBR-FM and WLIP. Elliot said his experience has put him in a position where he is willing to take chances, and experiment with



Chronicle/Carla Jones

Marti Page, a Mother Against Drunk Driving, began her personal crusade in 1964. Her office is located at 1 N. LaSalle St.

"That's the basis of my involvement with MADD."

Page maintains that drunk driving collisions are "crashes," not "accidents." In fact, while discussing the drunk driving problem, Page makes sure she never uses the term "accident."

"The newspapers always use the word 'accident,'" she explained. "But we [at MADD] always try to say 'crash' because an accident connotes no fault. And we feel if there's a drunk driver involved, there is a fault. Someone has made the decision to have too much to drink and get behind a wheel of a car, and we think they should take responsibility."

Although Page believes there is still exists the need for stricter laws, and a continued social awareness effort, before the drunk-driving problem can be decreased, she said she has seen a definite improvement over the years.

"The drunk driver who hit me and my father was uninsured and unemployed, so he didn't pay for anything," she said. "As punishment, the guy lost his driver's license for 90 days. Things are quite a bit different now."

Thanks to tougher legislation, which has been spurred by increased public pressure, more convicted drunk drivers are spending time behind bars.

Eight states require convicted drunk drivers serve at least 10 days

in jail, and 15 others states have said a drunk driver need commit only one offense before being imprisoned.

In Illinois, a convicted drunk driver (age 21 and over) loses his full-driving privileges for a minimum of one year, faces a possible imprisonment for up to one year, and a maximum fine of \$1,000.

Also, the Illinois House Judiciary Committee recently cleared legislation that would lower the level at which an Illinois driver is considered legally drunk, from its present blood alcohol limit of 0.10 to 0.08. For a 160-pound individual, that would be the equivalent of drinking four 12-ounce beers in an hour.

"Secretary of State Jim Edgar is really a hero in this movement," Page said. "MADD is a very powerful political force now because the politicians are realizing that MADD represents the sentiment of a lot of the voters."

"What's interesting to me is how the view of this has changed. There were definitely people angry at the guy who hit my father and me, but still in all I think the view of society was that it was a terrible accident and accidents happen."

"Now society is beginning to see it quite differently. They're beginning to see that it's a terrible crime, that there's not just financial damage. And by having criminal punishments for this action, we hope to stop it from happening."

new ideas and programs for WCRX.

"I know what it is like for someone to tell me 'You suck,' or 'Shut up' on the air," Elliot said. "In the radio business, one day you're up and one day you're down."

Elliot said he wants to handle program directing and allow the other managers to handle their departments. "I won't interfere because I don't know enough about music and the other departments," Elliot said.

Cavaliero said she does not want the new managers to come in and make any drastic, immediate changes.

"This summer, I want them to just get comfortable in their new positions," she said. The station has received the same type of audience response since the new managers took over.

Cavaliero said she is pleased with her new people, but very sad to see the old staff leave.

"I feel like a mother losing her children," she said.



May is High Blood Pressure Month

American Heart Association

WE'RE FIGHTING FOR YOUR LIFE

Grad program links mind, body through dance

By Shari L. Mannery

Producing graduate students who are knowledgeable and proficient as dancers and psychotherapists may seem rather difficult, but Columbia's Dance/Movement Therapy Graduate Program continually proves that it can be done.

The program, which is in its seventh year, trains students to become professional dance/movement therapists. Completion of the program also qualifies students to receive Registered Dance Therapist certifications from the American Dance Therapy Association. Columbia was the first school to offer a dance/movement graduate program in the Midwest.

Jane Ganet-Sigel, the director

of the program, said "Dance/movement therapy is the integration of mind and body through the psychotherapeutic use of movement. We do the same thing in dance/movement therapy that a psychiatrist, psychiatric social worker, or psychologist does except we tune into the total body. Dance/movement therapy also focuses on how emotions affect your movement and how movement affects your emotions. The program teaches people to be the therapists."

"Clients don't have to know how to dance, but the therapist must know how to move. They must also know the behavioral sciences such as clinical techniques, group dynamics and psychotherapy, as well as anatomy and kinesiology."

Ganet-Sigel also said that after students earn a master's of arts degree from the program, they work in schools, geriatric centers, homes for the retarded, psychiatric centers, institutions and other agencies. When a student completes 3,650 professionally-paid

A student in her 70s completed the course work.--Jane Ganet-Sigel

hours as a dance/movement therapist and has DTR certification, they are eligible to receive Academy of Registered Dance Therapists certifications, which is the highest level of dance/movement therapy. With this, they are authorized to teach graduate

dance/movement therapy, become private therapists, and direct dance/movement programs.

She added that though dance/movement therapy is a relatively new field in psychotherapy, the program is flourishing. Marian Chace, a dancer, developed the program after working with psychiatric patients at St. Elizabeth's Hospital in Washington D.C. Ganet-Sigel studies under Chace and is one of the 73 charter members of the American Dance Therapy Association, founded in 1966.

There are currently 30 students enrolled in the dance/movement program at Columbia. It is a two-year, 42-credit-hour program. The average age of the students is the late 20s, though Ganet-Sigel said

that a student in her 70s completed the course work.

While you must have a background in dance to enter the program, dance/movement therapy is not connected with Columbia's undergraduate Dance Department, but Ganet-Sigel encourages her students to take classes in the dance center. She said that prospective dance/movement students must also have studied anatomy and kinesiology, and various psychology courses. On a personal level, she said, "Students should have a certain amount of self-esteem, confidence, ability and a desire to work with people in order to help them grow."

The Dance/Movement Therapy Graduate Program is located in Room 203 of the Wabash building.

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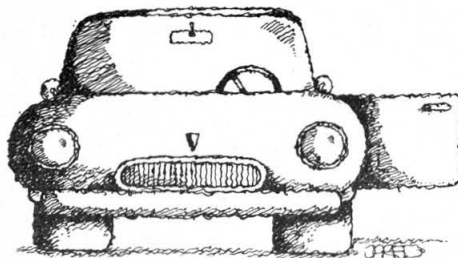
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columbia chronicle

Where were you?

Those who were not at the May 17 open student forum in the Ferguson Theater are in for a very rude awakening.

There is an apathetic trend among American collegians that hovers over us like a thick cloud blocking the light a full education can offer. It is all their fault.

The same goes for this institution, which was addressed at the student forum. Few of us have tried, however. Only 25 of more than 6,000 invited students attended that forum.

As much as Columbia College can be called a great institution for providing us with many things other colleges do not, it is not an ideal school. Much less than ideal, there are many necessary aspects this school lacks. It affects the students, but they were not there.

From the ungodly torment of registration through the insensitivity of the administration toward club funding, many things must be changed and the time has come.

This publication has spent an awful lot of ink on this issue, but as long as the students respond the way they have, it seems the subject will never die.

There is an association this newspaper has advocated called the Student Organization Council, which acts as a liaison for the administration and the

students. It is made up of members of the various student clubs in the school and meets every few weeks to communicate issues which directly affect the students with the administration.

This school's administration has a habit of keeping its actions confidential until it believes the students will accept its final decisions. We are giving this school our money for an education, which includes extracurricular activities as well as classroom work.

How can we be punished for missing classes when our teachers miss as many classes or more? How can we participate in extracurricular activities when getting the school to fund them is like pulling teeth? And how can we maintain strong educational clubs when the members only show for the parties?

Joe Columbia says, "Well I'm not the club type." Well, unclublike people don't make it beneficial for others by not participating in the school.

Clubs can be cliquish and preppy, but it is not just clubs this organization addresses. We all have to experience registration, park at expensive garages, call the school on the same phone system, take classes with some insufficient teachers, use the same vending machines and pay the same tuition.

Get up off your thick buttocks, stand up for your rights and make your education count.

Letters to the Editor

To the editor:

As president of the Television Arts Society, I feel the club has reached a point where the members need to sit back and take a look at what they have achieved. We have had guest speakers, a pizza party, a student screening in the Hokin Center, field trips to the Museum of Broadcast Communications, Post Effects and we have also produced a faculty game of "Win, Lose or Draw."

The Arts Society is run by the students of the Television Department who are conscious, responsible and want to get involved.

In the long run it is all of us who suffer because the group cannot grow if its members do not participate. We post signs, mail letters, put ads in the newspaper, memos in teachers' mailboxes, hold drives and make phone calls. We have exhausted all avenues and

still students do not come to the events like we hope.

What can you do? Change the date and time?

I think "TV junior" (letter to editor 5/15) has no concept of what time it takes to get an organization off the ground in a school that has most of its students commuting to the campus.

We need involvement!

"TV junior" is taking the easy way out by being a part of the problem and not helping with the solution. How can he even speak at all?

First of all, people cannot make meetings on Wednesdays at noon. Why? "Oh, I have class," "I have to go to work," or "I just don't have the time."

Well, how are you going to make it in this business if you don't have the time or make the effort? After all, aren't you going to

school to make a good career for yourself?

Stop complaining, get off your duff and get with us. The last thing we need is a negative individual who does not want to contribute to the good of the group, but instead chooses to make a lot of noise about what he feels should be happening. Everyone is entitled to their opinions, but everyone should also understand that it takes their involvement to keep things going.

I'm proud of what we have accomplished now, as a group, and I'd like to invite "TV junior" to the club's last meeting where elections will take place (May 22, Room M1509 at noon). Maybe he can be the next president and see how easy it really is to organize a group like the Great TV Arts Society.

Lora Whisenant
Senior
Television

To the editor:

I believe that I am in that vast group of students who tend to speak out against the lack of support and recognition that Columbia delivers to its students. But within the past few weeks my negative opinions of this institution have changed.

Columbia has given us our much-sought-after dean's list, that students (myself included) have been asking for.

Scholarships appear to be becoming more plentiful and diversified for Columbia students. A \$1,000 merit scholarship was recently awarded to several students for their outstanding professional and academic achievements. One scholarship was awarded in each major. A luncheon was held at the Chicago Hilton & Towers on May 15, to honor selected students.

I think the luncheon and awards presentations were nice ways to let students know that their efforts and

achievements are being recognized. I was the recipient of the radio major merit scholarship. Each department had a representative at the luncheon to congratulate the winners.

Columbia did not have to go to these lengths to honor these winners, but they did. I think that sometimes in our quest to right the wrongs about us, we lose sight of the things that were right to begin with.

In a sense, I am patting myself on the back for this award. But, I am even prouder that I go to a school where such a prestigious event took place.

Dean Conaway and others in this school's administration are to be commended on the fine job they did in handling the merit scholarship ceremony. This is the first time that students were honored with a luncheon of this type. It is hoped that this will not be the last. Whatever the case, I am proud to

be a student at Columbia. I just hope my pride becomes contagious.

Kenneth V. Zuccarelli
Junior
Radio

To the Editor:

I protest! Who is that rudely stamped man posing as John Mulvany in your May 8 issue of the *Chronicle*? He bears a strong resemblance to the walrus in the old Woody Woodpecker cartoons. I'm a good deal cuter than the man in the picture and anyone who wants is invited to stop by my office in the Photography Department to see for themselves.

John Mulvany
Photography Department
Chairman

"THE VICIOUS CYCLE"

STAGE 1: RAIN
FORESTS...

STAGE 2:
GRAZING LAND...



STAGE 3: ALL-BEEF PATTIES.



editor's corner anne marie obiala

Average girl reaches not so average goals

This is the story of Jane Average.

Jane was born to fairly average folks, raised in a fairly average neighborhood with an average attitude.

She hated school, a measuring board for success against neighborhood children. Jane never did homework. Her grades plummeted.

Jane heard, every report card period, "Sally and Billy are on the honor roll again, Jane. Why can't you be more like them?" from her mother. The one time she got three A's and a C, her father said, "What happened that you got the C. It ruined a perfect report card."

She tried to find her niche in the world but music lessons, sports, math and science or stereotypes just did not fit the role she hoped to play in the future.

Being rather average, Jane did not expect to be the one to create cold fusion, or be the next Donald Trump, or even the local bag lady, who everyone fed with leftover pizza after parties at the local pizza parlor. Yet she hoped to be someone special some day.

Jane started working. She started at 15 years old and decided for herself that it would take money to make money. She worked and saved, spending less than a quarter of what she made for herself.

She went to a community college and searched for something to major in. Then, she fell, quite by accident, into writing. After all, Jane thought, anything without too much math involved, must be for me.

Jane Average signed up at a college she'd never heard of before and trekked downtown everyday for classes. Again, she made her parents furious at her. They wanted their daughter to stay in a safe neighborhood and they'd heard that the city was criminal-filled, no place for their daughter.

Yet she went.

Then they became even more angry when she stayed late at night, working on an extra-curricular project that seemed to consume her, leaving little time for her homework, family or friends.

Yet she continued.

Jane Average finally found her niche in the world. She called her mother the other day in a fit of happiness because she received an A in a difficult class.

Jane found something she liked to do, and although it required long hours, longer days and endless work, she enjoyed it.

She found something she liked to do, and that, in Jane's eyes, made her successful.

I guess Jane Average isn't so average, after all. She is invisible in a crowd, and hasn't won first place at anything, yet. But Jane has found a career in which she won't dread waking up every morning to go to work. That in itself is an accomplishment.

Furthermore, she does have something to brag about. She finished a four year degree in three years and paid her own way through college without taking out a loan. Jane is proud of that.

For some, the only thing they can talk about is their boyfriend or girlfriend. For others, wild, crazy parties and drunken romps in trouble are the best and most fun topics for conversations. Yet others, are happy just complaining, be it of the weather, people, jobs or anything that would make a good complaint. Such people are often, I think, the life of the party or interesting to listen to in conversations. But just as often, these discussions are based on goals set by others, be it parents, peers or society.

Jane is now content at simply reaching the goals she set for herself.

Frankly speaking: Robert Edmonds

Senior professor's tenure closes after 28-year run

By Karen Brody

Columbia is practically devoid of rigid, hard-nosed professors—and then there's Bob Edmonds.

Edmonds, a liberal education instructor who began teaching here part-time in 1954, will be the first teacher to retire from the college this June.

Edmonds was on staff from 1954 to 1960, when he left for professional reasons. He returned in 1967 as the founding chairperson of the Film Department. After five years, Edmonds returned to his favorite academic niche—teaching.

Originally from Canada, Edmonds leaves behind a reputation as a puritan in grading. He was schooled in the traditional sense—prep school and later a university—where students are required to study language and extensive history. Therefore, he exhibits difficulty in adapting to Columbia's open admissions policy, and the abundance of scheduling freedoms. This is apparent in his rigorous classroom lecture style and in his uncompromising demand for quality writing.

Edmonds, who grew up in Toronto, Canada, worked as the senior news announcer for the Canadian Broadcasting Corporation. He was also an employee of the National Film Board of Canada, and has authored three books: *The Sights and Sounds of Cinema* and *Television*; *Anthropology of Film*; and *Script Writing for the Audio Visual Media*. For some 20 years, he has been the organizer of juries for the fall film festival. When he retires next month, he'll finish two more books currently underway and spend some cherished time with his grandchildren.

Aside from Edmonds' being stern and demanding, the man is charming. An occasional gleam in

his eye conjurs up thoughts of pink-cheeked grandfathers and Kris Kringle. His quick-witted humor is typical of his intellect; and his metaphors are down-right kneeslappers.

While his rich knowledge of the humanities and film are his own, he has shared them through his creation of several courses at the college: *Film and Society*; *The Holocaust*; *Shakespeare on Film*; and *Arts, Science and Technology*; and *Women in Film* among others.

What are some of your most memorable times at the college?

It's been a joy to teach. Some of the students have been extraordinarily good. Many of them have remained like nephews and nieces for me; and that's a joy.

What will you miss most about Columbia?

The students and fellow colleagues.

What won't you miss about Columbia?

The regularly scheduled hours that require me to be at a certain place at a certain time.

How do you think you will be remembered by students?

I should think that those who came across my demands as a teacher will be very angry with me because of the puristic approach to language that I exhibit. It's good for them. They should know how to read and write English—that's the least one should be able to do. I think we have a marvelous language, and it's a joy to use it. Students ought to be able to use it well.

What is your greatest contribution to Columbia?

I brought some good people to the college. I brought Michael Rabiger, Shirley Mordine, and Jack Whitehead (a marvelous cinematographer in the Film Department) to the college. He is the same age as the century this year and worked on the first five Hitchcock films ever made.

What have you gained from teaching?

The first thing that you get from teaching is that you stay young. Your students keep you young. You're a lousy teacher if you don't listen to them. And if you do listen to them you've got some pretty damn-good ideas because they're very bright. My generation and the generation after doesn't know all the answers. Your generation is going to have to develop the answers for a better world because we left you a lousy one. So, our answers weren't very good.

What do you find most frustrating in teaching?

Very frequently, the lack of money. Not for me, but the lack of money to do the things I'd like to do in the classroom. I don't blame anyone for it; it is the nature of the world, that's all. And I'm very frustrated with the cost of books. I think it's criminal for a student to have to pay \$20 to \$50 for a textbook.

How is film beneficial to education?

Films can do several things that other forms of education cannot do. It can bring into the classroom things that you cannot bring in otherwise. If you're going to do a unit on the Gobi Desert, my God, you can show the damn thing—show how the Nomads live, show how camels get along. And we can't have camels in the classroom. On the other hand, the film tends to put a roundness to the subject that the teacher, by the nature of being a person, tends to teach from an individual's point of view.

You've often called our registration process a smorgasbord. What recipe do you recommend in creating a well-balanced diet of courses?

Well, first of all, I think that in most schools the idea of having much more defined tracking of courses from start to end, would



Bob Edmonds, 75, is in love with the English language. He boasts a collection of more than 4,000 books in his home.

help the student, because the student wouldn't be lost. It would give a direction and a shape to the courses that one eventually digests for a degree. Because now it's a cafeteria. Cafeterias are not known for giving you a well-balanced meal—especially since they put them put the deserts out first.

What is the backbone of Columbia College?

The backbone of the college is one of its problems. I think that open admissions is a tremendous advantage; and I think it's one of the problems of the college. We're only just now, in the last couple of years, undertaking serious remedial courses for those who legitimately got in on the open admissions policy, but can't cut the mustard in certain fields. I think we have to take seriously our obligation to bring them up. One of the problems that we have, especially in the liberal education field with the open admissions and with the fact that we are not instructing a series of courses, is that we have students with varying degrees of levels of experience and knowledge. This makes for a very serious problem. How do you know what kind of references you talk about that they'll all understand?

Have you tried to advocate a more structured curriculum?

Oh, sure. It hasn't done any good.

Why not?

I don't know. I'm not on the

fifth floor of the Michigan Avenue building.

What is the value of the Columbia degree in the job market?

Well, in film it's not as important as what you can screen. They don't ask for a degree. They want to know, 'what have you done for me lately?' So unless you want to teach, a degree in film is not terribly important. If you're talking about a general education, that's very difficult to answer because we don't offer a liberal education degree. We don't have a liberal education major. Therefore, you can't talk about "education" degrees because our students go through what are essentially "trade school degrees" in television, radio, film; you name it.

Is there anything you'd like to say in closing to the students or the administration?

First of all, I'd like to say that they have, for more than 20 years, been more than kind and generous. They've given me the opportunity to invent the courses I wanted to teach. I thank them for that kind of freedom. It has really been a wonderful experience being in the college. Every now and again you get frustrated. You do with anything. You'd get frustrated if all you ate was candy. And I can only say that if new teachers come in who don't wear blinders, that are willing to look outside their own narrow disciplines, they can have a ball.

Make it Funky

By Sean O'Neill

Headzone

By Chris Basis



The Chronicle is looking for talented cartoonists for the 1989-90 school year.

For more information, contact the Chronicle office in room W802, or call 663-1600, x343

Eclectic performances mark dance company's 20th year

By Kelli Kirkpatrick

In a spirited spring performance about personal space, boundaries and freedom in intimacy, Mordine and Company celebrated its 20th anniversary season at Columbia's Dance Center, 4730 N. Sheridan.

The four-part show, which was held May 4, 5, 6 and 11, featured the essence of modern dance, depicting a range of uncomfortable interactions through moves that embraced passion and ridiculed seclusion.

Guest artist Michael McStraw opened the evening with a spirited solo that had special effect because of the vibrant color of his costume. In a dance appropriately named "Proximities", McStraw moved in broad, carefully defined circles while extending his arms as far as they could reach—stressing space.

His work was resumed by groups of paired Mordine dancers who joined in with bouncy, animated steps. Their movements complemented the background music—Serenade in A by Johannes Brahms—and they seemed to enjoy teasing each other by slapping butts and grabbing bodies playfully. Partners Carl Jeffries and Catherine Wettlaufer performed with extraordinary enthusiasm.

However, in the next sequence, "Paper/Scissors/Rock," dancers Jennifer Sohn-Grant and Daniel Weltner appeared to scold the previous dancer's playfulness. They feared losing space and so reverted back to childhood contests in order to stretch their personal dominion and defeat their competitors. The audience cheered this technique of confrontation rather than conciliation. The two dancers approached each other as would cats fighting for territory and began the performance playing games. They expressed feelings of hatred, bitterness, lust, love, and curiosity toward each other and appeared disoriented to time, space and reality. Later, there was a trace of cooperation developing between the duo. But, in the end, Sohn-Grant and Weltner regress to the same imprudent game-playing; this time from a greater distance.

The performance is appealing because the dancers cautiously bring to life the callow egos that cause people to vie so fervently for space. Their dull costumes, too, add a tense tone to this rather pugnacious piece.

The third performance, "Delicate Prey," was by far the best because it compelled the audience to be part of the multifarious action

on stage. Choreographed by Shirley Mordine, it was an exciting, tense, wild, disturbing, violent and erotic dance. You experience opposing feelings for the couple, played by Sohn-Grant and Weltner, who are trapped in a world of things.

On one hand, you are sympathetic to their entanglement. However, you are also driven to feel some idiotic glee for their brutality when they are shamed by deceptive outsiders desiring opulence. You are torn between feelings of "It's about time they were introduced to other half" and "I wish this wasn't happening to them."

However, the violent style in which the creme de la creme couple was introduced to the real world seems inappropriate in this performance. The dance nonetheless was best when the wild ones bounded on stage to blaring, boisterous music, and then lured the passive couple out of their safe abode. It was an effective parallel, causing the audience to shift their focus continually from the wild to the meek.

Again, Sohn-Grant and Weltner did a superb job of dancing in a slow, controlled, deliberate manner despite the confusion going on



John Weinstein

Timothy Veach, Jennifer Sohn-Grant and Carl Jeffries perform in Mordine Dance Company's "Delicate Prey."

around them and the accompanying score.

"Delicate Prey" concluded on an odd note; as the stage darkens, Jeffries crawls away trying to locate the petrified couple. The audience is left wondering, "Will they be harmed? Will trickery prevail and force the couple out into a cruel world?" We are never told.

The final show, "Flores y Animales," had the potential to be entertaining, but lost a lot of its technical effect because Mordine, who danced for the first time in the performance, had obvious trouble keeping pace with her more energetic dance partners. Her cumbersome moves made her appear weighty and choppy on stage.

It would have worked if Mordine's choreography had been fashioned to contrast her age and talents with those of the younger dancers. But, as it were, the perfor-

mance seemed rather self-serving as Mordine remained at the obvious center and the other dancers were scenery.

However, I did admire the way the dance opened—with dancers in white choral-type gowns, staring blankly at the audience. They seemed to challenge us to enter an unfamiliar world of death and rebirth. But, the dance became confusing when Mordine and Wettlaufer engaged in a bizarre but passionate dance, personifying, I conjecture, re-birth or death in intimacy.

Later, masks—a splendid visual effect—were added, showing how most people spend their short lifetimes: Covering up and pretending. The dim lighting and background visuals [as in "Delicate Prey"] served the set well, but the live band only distracted from what could have been a praiseworthy performance.



Columbia Television Department Chairman Ed Morris produces and hosts "Book Beat," which airs Tuesday Nights on WCRX.

WCRX show tunes in writers

By Elizabeth Roller

Students may be skipping a beat if they aren't tuning in to WCRX, 88.1 FM on Tuesday evenings.

Last February, WCRX decided to air a program called "Book Beat," produced and hosted by Ed Morris, Chairman of the Television Department. The interview/talk show brings prominent authors on air to discuss their latest works.

"The idea of the program is to find out what motivates an author to write the way he writes, to find out his rhythm, and to really have a conversation with him one on one," Morris said.

Doing a program of this nature is old music to Morris' ears. Morris helped to conceive the show back in the 1960s. In 1969, he won an Emmy for "Book Beat" which aired on PBS at that time. Morris also produced the show for WNET from 1980 to 1986. So when he saw the opportunity at WCRX, he decided to give it a try.

"Last summer, I noticed that WCRX was beginning to do some programming which involved faculty members at Columbia College and I thought it would be fun to do it again," Morris said.

Since the program began, Morris has found personal enjoyment in doing the show, especially when it comes to the guests who participate.

"I think one of the biggest kicks is that great authors are coming to Columbia College to do a program for WCRX," Morris said. "They are willing to talk to us even though we're just a small college station."

Although the size of the school is small, the authors who have appeared on "Book Beat" are big names in the literary industry. Writers like Margaret Atwood, General John Eisenhower (Dwight's son), and Carl Bernstein ("All the President's Men") are among some of the people who have appeared on the show.

Whether it's the authors or the content of the show, "Book Beat" is getting a positive response from listeners.

"We get many calls on our business lines with people asking questions like, who's the next guest or what's the next book," Jim Modelski, former operations manager at WCRX said. "In that sense, I'd say the show has been a success."

Despite the perceived success of the show, it does provide a form of education, an aspect many Columbia students may be missing.

"If students are not listening to the program, it's too bad. It's a real opportunity if they have any interest at all in reading or writing," Morris said. "The opportunity is there to learn a great deal about what makes a writer successful."

For Modelski, being a successful radio station means being responsible in helping to educate its listeners.

"Some people think of radio as just music, but radio has a duty to provide programming that stimulates the mind and makes people think," Modelski said.

Another way students might try to exercise their minds is by reading the books by the authors who have appeared on the show. Morris said his two favorites are a *Cat's Eye*, by Margaret Atwood and *Parting the Waters*, by Taylor Branch.

"Book Beat" airs Tuesday nights at 7 p.m. on WCRX, 88.1 FM.

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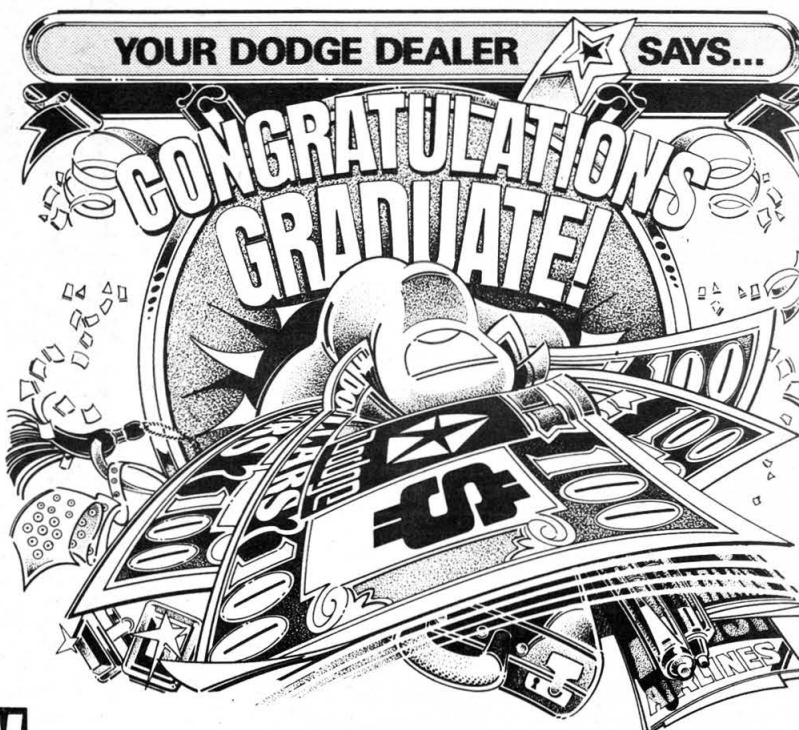
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Tim Brown



locker room lines

Cubs minus Dawson equals lack of power

Here's a riddle for all you sports fans; What has 48 legs, 48 arms, and lacks power? Answer: The 1989 Chicago Cubs.

The Cubs lately, have had their share of problems. All-Star right fielder Andre Dawson is out with a knee problem, thus diluting any power that the team has.

But Dawson's injury isn't the only problem the Cubs have to face this spring. Their opening-day outfield is out with injuries, sending a dealing blow to the franchise.

Mitch Webster and Jerome Walton were placed on injured reserve list, making way for "farm boys" Lloyd McClendon and Doug Dasenoz.

But with Dawson out for a month, Executive Vice-President for baseball operations Jim Frey has a big decision to make. He has to make a move to obtain some greatly needed power.

But that task will not be easy.

Power hitters don't grow on trees in the major leagues. If one is available, the price will be a hefty one to pay, something that the Cubs simply cannot afford.

That's exactly the problem Frey has. Don't think that Frey has been sitting down watching the grass grow at Wrigley. Frey has been calling teams left and right in search of needed strength.

In order for the Cubs to get a power-hitter, they would have to give up a starting pitcher, something Frey has worked on acquiring since he became vice-president. I don't think Frey will give up a pitcher at this point in the season.

"I understand the fans' impatience. But you have to be careful," Frey said in a recent *Chicago Sun-Times* article. "I'm trying to do what I think is best, not only for a week...and the next four, but for the long range. Reacting to every little slump and every injury is not the way to do that."

But the reality is that something has to be done soon. The Cubs power outage seems to be permanent. Until Dawson comes back, the Cubs will not drive in a vast number of runs, and the long ball threat in the fourth position will be a joke.

"Were not looking for Mickey Mantles," said Frey, "Just guys who can drive in a couple of runs."

The Cubs need the RBI (runs batted in) man, seeing that third baseman Vance Law and Shawon Dunston should have an eye test. Both have had big-time trouble seeing the ball at the plate. Some wonder if they are really legally blind. Stay tuned for the soap opera of these two.

The injury-plagued Cubs were dealt another serious blow, losing Cy Young winner Rick Sutcliffe for a handful of starts due to a sore arm.

The Cubs have to suck up their pride, and try to play .500 ball until all of the injuries heal.

This team just might have to give a call to Commonwealth Edison to get some power at the friendly confines.

Cub fans shouldn't be thrown for a loss. Just remember its only May, and there are four months of baseball to play. Soon the sun will be shining over Wrigley, because things have got to get better. They couldn't get any worse.

Bulls gain advantage vs. Knicks, look forward to Piston rivalry

By Joe Gilleran

In the Chicago Bulls opening round of the playoffs against the Cleveland Cavaliers, many critics felt the Bulls would have an early exit, but the critics should have listened to Michael Jordan.

Jordan predicted that the Bulls would win the series in four games. Jordan's forecast was partly cloudy, as the bulls won in five games.

Now the bulls are almost assured of playing rival Detroit for the conference title. When the Bulls' second-round opponents, the New York Knicks surfaced, once again the critics were chanting "Knicks in six." After all, the Knicks just swept Philadelphia in three games.

It appears that the Bulls have silenced the critics once again, by letting their game play do all the talking. In the five meetings in the regular season, the home team won every game—the Bulls winning three and the Knicks winning two. The last time these two teams met in the playoffs was in 1981.

The Bulls set out to split the first two games in New York, and they did just that, winning the first game 120-109. Led by Jordan's 34 points, the Bulls eluded the Knicks' full-court defensive press, by efficient passing and hitting six of 14 three-point baskets. Off-season acquisition Charles Oakley, who came from Chicago for Bill Cartwright, had two points and three rebounds before fouling out. In Game Two, the Knicks won 114-97 limiting Jordan to 15 points.

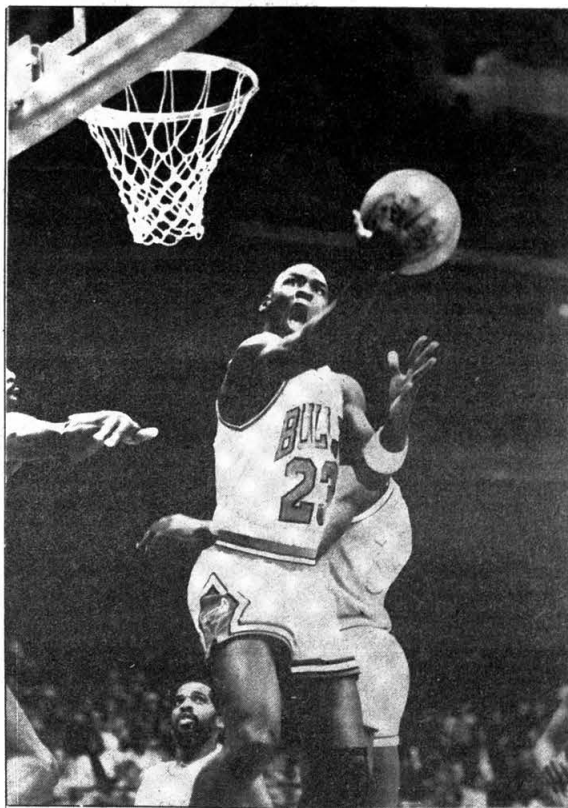
However, the Bulls had excellent bench scoring from John Pax-

son (16 points), and rookie center Will Perdue, scoring 12 points.

The Bulls won Games 3 and 4 at the Stadium, winning 111-88 and 106-93, respectively. Jordan had 40 points in Game 3 and 47 points in Game 4, surpassing 1,000 points in playoff competition. The Bulls have cut down the Knicks' big man, Patrick Ewing, whose best performance was 23 points in Game 2. Bulls' center Bill Cartwright has kept Ewing from positioning himself inside, forcing

him to take shots away from the basket. The Knicks can't win while shooting under 40 percent from the field in Games 3 and 4.

Michael Jordan has distracted the Knicks' defensive pressure so much, that they have cried foul in Game 4, where Jordan was sent to the free-throw line 28 times. The Knicks aren't too hip to the fact that Michael Jordan can't be covered successfully one-on-one, and that Jordan plays better when he's hurt.



Michael Jordan has attacked the hoop frequently during the playoffs, averaging nearly 40 points per game.

UIC Flames' fire extinguished during post-season tourney play

By Andy Rabinowitz

The University of Illinois-Chicago Flames baseball team was doused twice last weekend at the Association of Mid-Continent Universities' tournament. They lost the first game 1-0 to eventual champion Southwest Missouri State, and the second game 12-6 to Eastern Illinois. The tournament took place at Flames Field, on the UIC campus.

The Flames flickered out in their conference tournament, but burned their way to several outstanding team and individual performances. The Flames finished in the top five nationally, in stolen bases, for the second year in a row. UIC also eclipsed a school record this year with 181 stolen bases.

The Flames went into the final week of the season with a record of 31 wins over 27 losses. Many of those wins were a result of opportune base stealing that put runners in scoring position.

Head Coach Dean Refakes said

"It's going to be a heck of a fall season (the equivalent of spring training)." Refakes plans to drill his troops on the fundamentals of the game.

The entire pitching staff returns next year, including starters Brain Scheetz, who threw a one-hitter against Northwestern, and R.C. Lichtenstein, who was tied for third in the conference in total victories. He had a 6-1 regular season record. There's also reliever Brett Davis, who lead the conference with 12 saves, and appeared in 30 games, another school record.

Craig Kristufek and Jim Phillos will return to anchor the infield. Kristufek finished 2nd to senior Jim Clinton in stolen bases with 19. Clinton had 35.

The Flames will lose seven seniors, including Clinton and Tony Zaffaro. Both players are considered pro prospects.


Refakes will still have a running team that he hopes to compliment

with left-handed hitting. The outfield dimensions at Flames Field are conducive to left-handed hitting.

Refakes has several prospects on his list of potential recruits, but the team lacks the scholarship funds to land blue-chip talent. "If we had the money we could be in the college world series," Refakes said, referring to the abundant baseball talent in the Chicago area.

For now, Refakes will concentrate on short-term goals, like winning the AMCU tournament, and a possible series of promotions to encourage more fans to come to games. "Once we start winning," Refakes said, "the fans will come out."

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