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Columbia College Chicago

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Chronicle/Mark Coronado

When Chronicle Executive Editor Karen Brody was on her way back from lunch one day last week, she encountered a large person, male, promoting the Class Bash in front of the Wabash building. For Karen, it turned out to be a still-living experience.

Inside

Frankly Speaking

Karen Zarker chats with Michael Rabiger about documentary films. Page 5

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Reviews

Lance Cummings reviews: "Crimes and Misdemeanors"



directed by:

Woody Allen

Starring: Alan Alda and Mia Farrow

Report says more humanities needed

By Mitch Hurst and Amy Hudson

(CPS)—All college students should have to take at least 50 credit hours of humanities courses to graduate, said Lynne Cheney of the National Endowment for the Humanities in one of the first college-level reform calls of the six-year-old reform movement.

The report's suggestions, if adopted, would radically change how most students go to college.

Cheney also said they would force students to learn the "basic landmarks of history and thought," satisfying critics who use surveys showing some collegians' unfamiliarity with certain geography, history, and literacy facts as proof colleges don't educate people well.

To support their call for reform, Cheney and the NEH also released a survey Oct. 8 showing large percentages of col-

lege seniors didn't know key historical dates and phrases.

The NEH's report, titled "50 Hours," calls on colleges to strengthen their general education requirements with a core of learning—50 semester hours of required study, which would take

result, skip from class to class throughout their college careers with "little rationale" or any sort of consistent pattern, Cheney complained.

The report is the first since President Bush's "education summit" with the nation's gover-

son of Columbia College's Liberal Education Department, said that although heavily structured programs and those which give students more freedom both have their advantages, something needs to be done about recent studies showing that graduates are lacking in basic knowledge.

"It's absurd that American students don't know elemental information," Van Marter said. "To not have the foggiest idea what century the Holocaust was in is amazing; or to not know when the Civil War took place."

Van Marter also said that part of the reason for the present problem stems from a change in the late 1960s when many schools altered their core curriculum to allow students more freedom in their choice of classes.

Despite the present controversy, some feel that a bigger em-

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"To not have the foggiest idea what century the Holocaust was in is amazing..."

—Leslie Van Marter

a full-time student nearly two years to complete—in cultures and civilizations, foreign languages, mathematics, natural sciences and the social sciences.

"Entering students often find few requirements in place and a plethora of offerings," and, as a

nors at the University of Virginia Sept. 27-28, where he agreed to set national school goals, almost exclusively for pre-college education.

Reaction to the NEH report has been predictably mixed. Leslie Van Marter, Chairper-

Liberal Education eludes mainstream

By Tanya Bonner
Staff Reporter

For those students who have been asking for years for Columbia to offer a second foreign language, *Tsuini, Nihongo-Ga Toojoo!*—Which means, "Finally, the Japanese language has arrived!" in Japanese.

Functional Japanese I: Language and Culture is being offered for the first time at Columbia. It is only the second foreign language to be taught here since Columbia began offering Spanish six years ago. It is a liberal education humanities course, and Liberal Education Department Chairperson, Les Van Marter, knows that Japanese was not quite what students were expecting.

"Ken Stevenson, director of admissions, has reported that when students inquire about Columbia College, the language asked about the most is French. Other people have asked 'Why don't you offer German, Russian or Italian?'" Van Marter said.

Van Marter and Lya Dym Rosenblum, vice president and dean for academic affairs, began considering those options about two years ago, but decided against them.

"Columbia, for many years, has sought to create its own identity as a college by not offering what other colleges frequently offer," Van Marter said. "Lots of colleges offer French and German, so why do what they do? Why not do something different?"

The idea of teaching Japanese naturally followed. Yet, Van Marter didn't know if a group of eager students would take the course. "We didn't know what would happen," he said. What happened, was a class that began to fill up from the beginning of registration. The class, taught on Wednesdays from 6:30 p.m. to 9:20 p.m., now has approximately 24 students. Even Spanish, when it was offered for the first time, didn't fill up as well. It started as a summer course with only 11 students.

Natalia Sugioka, who teaches the Japanese I course, was born of Russian parents, but was raised in Osaka, Japan. She has a bachelor's degree in psychology.

Since Sugioka came to America many years ago, she's taught Japanese in a few places, including The Community College Center of the YMCA and MBT—a Japanese language school in the Old Town Center of the YMCA.

Sugioka is aware that many people think of Japanese as a difficult language to learn; difficult not only to learn the way English words sound in Japanese, but also to learn the Japanese symbols for the sounds. Sugioka wants her students not to think of the language as difficult, but rather to have fun learning it.

To help students do this, she uses visual aids and tapes. She also uses the text "Japanese For Busy People," which Sugioka says is written very well and is easy to understand.

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Chronicle/Allison Mohr

Indian Summer brought Edwin Allice, Neil Bergman, and Andy Flaxman out from the cold and inspired them to make some music.

Security system raises questions

By Richard Bieglmeier
Staff Reporter

In the wake of recent rapes at the Palmer House and Hilton hotels, one question comes to mind. Are Columbia's students safe?

Ed Connor, the head of security, says "yes."

"We don't have much trouble," Connor said. "Ninety percent of the reports we receive are from students who misplace their belongings."

Kim Johnson, a student, agrees with Connors.

"I have no complaints about security. I'm sure that if a situation should arise, they could handle it," Johnson said.

However, in recent days there have been more and more reports of violence at local high schools and universities. Last week a Harper High School student was stabbed in class, and earlier this year a 17-year-old pre-med student was gunned down at UIC.

Columbia student Rick Kotowicz said there isn't enough security at Columbia, and sometimes he feels threatened.

"At night it's a long walk between the Wabash and 11th St. campuses. Sometimes street people approach you and ask for money. That can be scary, especially if they get pushy or if they are drunk," Kotowicz said.

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Floyd preserves black music

By David Bloom
Staff Reporter

When one thinks of black music, images of James Brown, Bob Marley, Diana Ross, Prince and, of course, Michael Jackson and his family, to name just a few. But these are mere children in time when compared to the long legacy of black musical history. Names such as Samuel Coleridge-Taylor, Will Marion Cook, J.W. Postlewaite, Robert Johnson and many other black musicians, past and present, are being researched and maintained at Columbia's own Center for Black Music Research. Founded and directed by Dr. Samuel Floyd, the Center is the foremost authority on black music, musicians and composers.

The Center for Black Music Research, located in Room 623 in the Wabash building, has been headquartered at Columbia since 1983. Dr. Floyd explains the purpose of the center as, "to preserve, document and disseminate information about the black music heritage."

Floyd began his research on a personal basis in 1970. "I was simply trying to find some material to teach a class, and there was none. So I started trying to determine how I could find printed music and sound recordings. My searches lead me into many different places; musty

libraries, people's attics, old basements, flea markets and many used records stores, all kinds of places."

Along with music research, the center also publishes the Black Music Research Journal, the Black Music Research Bulletin and the Center for Black Music Research (CBMR) Digest. These publications reach readers all over the United States and Europe, as well. The Center also works in conjunction with the Black Music Repertory Ensemble to perform and record music composed by black Americans between 1800 and the present.

Besides handling the responsibilities involved in directing the center's operation, Floyd has also taught a black music history class at Columbia since 1983. Plans for increasing the number of black music classes is underway.

"We are in the process of trying to establish a whole series, six in fact, of black music courses and a black music curriculum. We hope to start in the next academic year," Floyd said.

Although, at times, the CBMR has done some research for outside individuals, for a fee, the center has its own research agenda. The Center for Black Music Research is open from 9 a.m. to 5 p.m., Monday through Friday.



Chronicle/Amy Ludwig

Dr. Samuel Floyd, founder of the Black Music Research Center, has made researching black music easier with the center he established here in 1983.

Ways and means of getting financial aid

By Andrew Mykytuik
Staff Reporter

The federal government will contribute \$15.2 billion to student financial assistance this school year, according to the U.S. Department of Education.

Some of that money will trickle down to Columbia students. What follows is a guide to landing some of that aid.

The basic student-aid vehicle is called a Pell Grant. To determine eligibility, one must fill out an SAR (Student Aid Report). The necessary paperwork can be found in the Financial Aid office on the 6th floor of the Michigan building.

Eligibility, or need, is based on a complicated formula created by Congress. Factors like family income and cost of education are added to the formula and the result is a code number. This number is called an SAI (Student Aid Index), and if low enough, one may be eligible for a Pell Grant. The lower the number, the more money a person is entitled to.

Last year, the maximum Pell Grant award was \$2,200. This may not seem nearly enough money for tuition, but the Pell Grant is called a "foundation" grant. This means aid from other federal and state sources may be added to it. Pell Grant recipients are encouraged to apply for other grants like the SEOG (Supplemental Education Opportunity Grants). This may be as much as \$4,000.

A grant is an outright monetary award. The wonderful thing about a grant is that it does not have to be repaid.

A Stafford Loan, formerly called the Guaranteed Student Loan, has to be repaid. A Stafford loan is a low-interest loan made through a conventional lender, such as a bank or a savings and loan.

school. The wages earned help defray the cost of tuition.

Using a Pell Grant as a foundation and building on it with other forms of aid can add up.

Columbia's library has a large selection of books and journals listing public and private grant sources, eligibility requirements and guidance on how to apply for these funds. There are thousands



Financial aid assistance is available on a walk-in basis.

A freshman or sophomore may borrow up to \$2,625 a year. Juniors and seniors can borrow up to \$4,000 a year. The interest rate is eight percent for the first four years of repayment and 10 percent for the remainder of the loan, up to a total of ten years.

Another way to finance your education is through CWS (College Work Study). In this campus-based program, students work at jobs provided by the

of private or institutional grant-making organizations.

The library even has an on-line search service. The librarians can conduct a computer search of databases that describe more than 20,000 grant foundations. According to Charles Wolfe Jr., a financial aid advisor, a little research can pay big dividends.

If you have any questions, contact the Financial Aid office on the sixth floor of the Michigan building.

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All opinions intended for publication should be sent to the Chronicle in the form of a typewritten letter to the editor, and may be edited at the staff's discretion.

South Loop flavors: from bland to zesty

By Karen Zarker
Staff Reporter

For students, the importance of food frequently outranks the need for sleep—two necessities often lacking in a busy student's schedule. Columbia's cluster of three campuses in the South Loop are located in a haven for gluttons and dieters alike, who share the average lunch budget of about \$4.

Beyond the caloric content of vending machines lie mounds of salads, hordes of hot dogs and sandwiches galore. For students who are in the Michigan or Wabash buildings around lunchtime, food may be no more than an elevator's ride away.

SOUPS AND SANDWICHES

The Underground Cafe, located in the basement of the Michigan building, offers deli sandwiches starting at \$1.85. Salads, a soup of the day, assorted fruit and more, can be had for the average price around campus, \$2 to \$6 a meal. If you're in a hurry, a half hour in the cool confines of the lower level is plenty of time to "meet the need" as one reviews notes for classes.

A little more ambience can be found at the Hokin Student Center. A \$2.20 bagel sandwich may be accompanied by cappuccino, cookies and free entertainment. One can enjoy students' artwork-piped in music (anything from Sade to reggae) or see fellow students on the movie screen or on stage.

But when hunger strikes mercilessly, dining aesthetics is out. The Harrison Snack Shop

provides substance. But it seems to attract only die-hard smokers who have lost their abilities to taste. Watery soup is only 85 cents, and a rib-sticking hot beef sandwich is just under \$4.

DOWN SOUTH

Although restaurants are sparse on the south end of campus, there are at least three that offer similar soup and sandwich menus for around \$4 - \$6. Where else can you share your meal with plastic spiders and lizards but at the "Surf" at 1016 S. Michigan? The South Loop Club, State and Balbo, is the hippest spot in the area. Chow on thick, juicy burgers and curly fries—\$3.95 to \$4.50. Also Oriental Chicken, Philly Steaks, and croissant sandwiches are available. Night crowds are lively. Similarly, the 8th Street Deli is comfy, but costly. Their sandwiches average \$5 plus. Clancey's Grocery & Deli at 1130 south Michigan is a good stop-off for a quick take-with sandwich. But use caution when seeking eats near the Roosevelt Hotel area (Roosevelt and Wabash). Although rib-eye steak can be had in some places for as little as \$3, an iron stomach may be the prerequisite.

ESSENTIAL STAPLES: HOT DOGS AND BURGERS

The Wabash building is encompassed by hot dog and burger joints such as the Deli Express, which also offers various ethnic dishes, and Chicago Carry Outs on Wabash. Little Louie's on Congress and Wabash also offers a 10 percent discount with a student I.D. Fast, cheap and filling, these restaurants can appease the

most voracious diner. Less imaginative, perhaps as substantive, the inevitable Burger King can be found on State near Congress.

AN OVERLOOKED GEM

"When I have no one to go to lunch with," said John Tarini, chairperson of the Marketing-Communication Department, "I go to El Taco Loco." Located on Harrison and Balbo, this little restaurant is fast, cheap and as Tarini said, "If Puerto Rican cab drivers eat there, you know it has to be good." The bonus, Tarini, said is that you may leave the place speaking fluent Spanish.

SHARING THE TROUGH

Edwardo's Pizza, 521 S. Dearborn, is a good place to gorge yourself with friends who are willing to "pitch in" for pizza. A medium-thin crust cheese pizza is under \$8 (serves 2-3), and a medium-stuffed cheese pizza is under \$9. Pasta dishes are not cheap (spaghetti is just under \$5), but salad can be had for as little as \$1.60. Edwardo's is a clean and comfortable place, evident by all the "suits" that hang out there during lunchtime.

THE ALTERNATIVE

"Food is the most important thing," said Rita of May Wah's, "It's an old Chinese saying."

May Wah's, Charming Wok's and Jimmy Wong's are all located on Wabash between Harrison and Van Buren. May Wah's indeterminate interior disguises what some students swear is "great fried rice." Don't be intimidated by Charming Wok's lobster tank, or Jimmy Wong's fountain and celebrity pictures. Appeasement



Chronicle/Karen Brody

The Deli Express on Wabash draws crowds to its cheap prices. The best option is carry out—ventilation is poor.

awaits the starving student at all of these restaurants for \$4 to \$5. These are the places you go to "chill out," relax and spend a little time reviewing what you wish you would've said, or wouldn't have said, in a prior class.

ITALIAN

Ah Sputino's at Harrison and Dearborn is the only Italian restaurant around. Unfortunately, it may have to be saved for special occasions, like passing midterms, because pasta dishes begin at \$6.75.

THE BEST KEPT SECRET

"I think the best and most overlooked place—the greatest deal in the world is the Dearborn Station," said Tarini. The Caboose Deli at Dearborn Station, 47 Polk St. has a grocery store where you can buy a La Croix or a Coke. Sandwiches are made on the spot for only \$2.69 (including chips). Almost better

than the menu is the indoor garden-like atmosphere. Tables are set sparsely below a skylight. This could be a potential haven in the winter months. "I'm surprised the Dearborn Station hasn't become a 'student hangout'," said Tarini. "At least for the smarter students."

FOOD GALORE!

From the savvy to the seedy, we are surrounded. From as far south as Roosevelt to as far north as Van Buren, just a little east or a ways west, there are at least 24 restaurants to choose from. Most are palatable, some are not. The variety is out there just waiting to be tested.

But for those of us who suspect many establishments as palaces of ptomaine poisoning, there's always the safe solution. Like one student who held up an apple said, "I bring lunch."

Security

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"If we had more security, maybe there wouldn't be so many burn marks on the school's carpeting, and what could the guards do if a riot broke out," Kotowicz said.

Connor, although not worried about a riot, realizes there are some problems.

"I can understand the concern of the students who make that walk at night, but our authority doesn't extend to the streets. The police are supposed to patrol that area, and if needed the Chicago police will be called," Connor said.

As far as the carpet burns go, Connor says he doesn't want a "Rambo" approach to security.

"There is no need to place a guard on every floor. The students should be able to monitor themselves. Not only that, if the extra guards were added, tuition would probably double," Connor said.

Connor's motto is, "officer friendly with the ability to get the job done."

However, the guards are not required to meet any physical requirements or have special training in hand-to-hand combat. The guards are required to pass a state exam before they are eligible for employment, and they are supposed to know how the law applies to them, according to Connors.

One guard is located at the desk on the first floor of every building (no, that's not an information desk), while two guards roam freely throughout buildings.

That makes five guards for 6503 students, or one guard for every 1300 students, compared to one Chicago cop for approximately 254 citizens.



Joseph Tansini

In an effort to minimize trouble, the guards try to head-off any mishaps before they happen.

"Our guards are instructed to quiet a crowd, if they get too rowdy, and if any racial graffiti is found, it's removed instantly," Connor said.

"Basically, the reason we have so little trouble is because of the quality of Columbia's students," he said.

College cans beer image

(CPS) --

As they move into their dorms, University of North Dakota students are being told that they won't be able to have empty alcohol containers in their rooms or put up posters in their dorm windows.

UND residence services director Terry Webb imposed the new rule because beer can pyramids and alcohol-related posters create an impression that drinking is allowed in the dorms, where it's actually been banned for years. "Signs give the perception that yes, this is okay, when it's not," he said.

Other campuses also are trying to drive images of alcohol away from their properties.

California State University at Chico President Robin Wilson warned in early September he would force the campus newspaper to cut back on the number of alcohol-related ads it

takes, and would disassociate the school from all activities sponsored by beer and liquor companies.

Separately, outgoing U.S. Surgeon General C. Everett Koop said he'd soon be sending disapproving letters to college presidents who still allowed beer and liquor firms to promote events on their campuses. Koop added that if presidents don't comply, he'd recommend "economic and legal sanctions" against the schools.

"We believe we have the right to advertise to students responsibly," replied Elizabeth Conlisk, a spokeswoman for Miller Brewing in Milwaukee. Conlisk added Miller "shares the concern of college administrators (but) the approach to controlling and curbing alcohol is through education of consumers, not control of the product."

UND students say they understand banning empty containers, but think the sign ban is a dumb idea. "It doesn't make any sense,

it won't stop people from drinking," said UND sophomore John Bratelli. "You don't have to be 21 to have a poster. If that was the case, you couldn't buy them in stores," he added.

Webb says the rule came out of a recommendation of the resident hall advisers and is only part of the university's alcohol awareness program.

"We recognize that people aren't going to stop drinking altogether. Even prohibition didn't work," he said.

Alcohol-related signs might not "portray a good image for the university, but people shouldn't be told they can't express themselves just because it doesn't paint a pretty picture," said dorm resident Matt Hollifield.

Webb says it is no different from living in an apartment or condo that has covenants controlling what residents can hang in their windows. "If I thought (the rule) violated their rights, I wouldn't do it," Webb said.

Research works.

WE'RE FIGHTING FOR
YOUR LIFE

American Heart
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Academic fetters

Apparently some college and university officials have difficulty grasping the concept of academic freedom. The regents at Oklahoma State University obviously don't have the slightest inkling of its meaning.

OSU's regents voted to "postpone" a scheduled screening of the "Last Temptation Of Christ" until the administration submitted answers to "10 questions" along the lines of how OSU President John Campbell felt about the propriety of showing controversial films on campus.

We hope that Campbell has the courage to tell his regents to butt-out.

Is Oklahoma still in the union, or was it spirited away in the dark of night and moved to Cuba? Or Albania? Or anywhere else that tin-pot bureaucrats have license to control freedom of expression?

A college or university campus is a place for being challenged by, and immersed in, new ideas and experiences. It's no place for censorship, and it's reprehensible when censorship is attempted by the very officials responsible for governing the institution.

Yes, this film is controversial. But if controversy is the criteria for screening motion pictures at OSU, the student body is going to get awfully bored viewing endless repeats of *Bambi* and *Mary Poppins*.

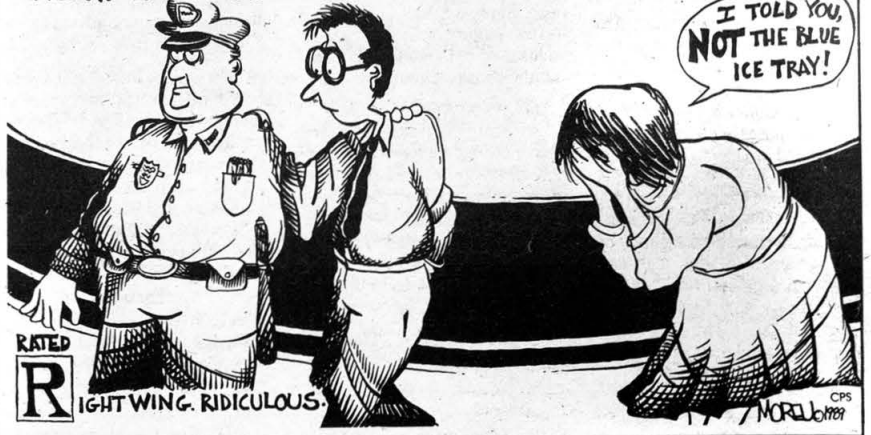
The students of OSU show a good grasp of the ideals involved with this issue, however. About 1,200 of them turned out Oct. 4 to protest the cancellation of the movie. That's probably a higher number of students than ever would have seen the movie at OSU in the first place.

We support the students at OSU and all other institutions of higher learning who are fighting censorship.

We're proud that it doesn't happen at Columbia.

HONEY, I DRANK THE KIDS...

PROFESSOR BUMBLEBUNS ACCIDENTALLY PUT HIS FROZEN-EMBRYO CHILDREN IN A GLASS OF ICE TEA. NOW HE'S GOING TO JAIL. AN HILARIOUS NEW COMEDY ABOUT PRO-LIFE INSANITY. COMING SOON TO A COURTHOUSE NEAR YOU...



The role call

Lance Cummings
Editorial Page Editor



Historic words were heard in the United States Senate last week. The words were, "I made a mistake," and not only did Republican Senator John Danforth of Missouri utter them, but fellow Republican Warren Rudman of New Hampshire echoed that sentiment.

Those two senators were among 53 co-sponsors of an amendment to the Constitution that would outlaw any deliberate desecration of the American Flag. Both senators have reconsidered, and no longer support such an amendment. A subsequent Senate vote on the proposed amendment fell far short of the two-thirds majority necessary for passage. It seems likely that the amendment now has no chance of ever being enacted.

This is cause for celebration.

The defeat of this proposed amendment is a heart-warming setback to the aspirations of those who seek to destroy representative government. The oldest tactic in the revolutionary handbook is to provoke the sensibilities of society to the point where decent people agree to surrender their liberties in an effort to halt the provocation. The idea is that eventually society will become so repressive that revolutionary ideas will look attractive by comparison.

Nice try, Scott Tyler.

There are some serious questions that should be asked in the wake of this episode, however.

Why did it take legislators so long to come to their senses?

What part did media hype play in arousing passions to the point where common sense almost went out the window?

What does it say about our society that seemingly everyone was climbing aboard this ugly bandwagon?

What does it say about our president that he is still on board?

What will happen next time?

There will be a next time, of course. Someone in this wonderful country of ours is going to burn a flag, or commit some other pitiful act of disrespect to the republic. You can count on it.

What it seems that we cannot count on, however, is that common sense about these trivial affronts is really all that common—especially among our so-called leaders.

That's because our leaders are actually followers. They follow something vague and nebulous called public opinion (a.k.a. votes). Such "opinion" is often grotesquely distorted when viewed through the national media.

It is doubtful that public opinion ever supported amending the Constitution to prohibit flag desecration. Why has it taken legislators six months to figure this out? And you know that figure it out they have.

There is a conflict in our form of government between being a leader, and being responsible to one's constituency. The two ideals often pull in opposite directions. How hard it must be to say, "I'll represent your views when they don't conflict with my personal conscience," and, "Follow me," at the same time. But it can be done.

The art of doing it is called statescraft, and it is practiced by statesmen. If there is a danger to our country, it is that the statesman is an endangered species.

As proof of this, consider that Danforth and Rudman still support the congressional statute prohibiting flag desecration. If that isn't hypocrisy, I don't know what is. Hypocrisy is not a term that we associate with statesman. It is a term, however, that is becoming synonymous with politician.

That's too bad, because that attitude breeds cynicism. And cynicism toward our government is a clear and present danger to our republic of far greater proportions than is the mere burning of our flag.

Letters to the Editor

To The Editor:

In response to the editorial "No Pay...No Way" we would like to set the record straight. The internship program is not, as you state, "a promotion of free labor...potentially abusive to interns."

Most students are not expected to work for experience alone. Since Columbia College does not have a cooperative education program, every internship employer is encouraged, upon making their interest for an intern known, to offer some compensation to the student. The Art Department reports 100 percent paid internships. Photography and Film/Video statistics show 70-85 percent of positions are paid, depending upon what openings are available each semester. Marketing reports 52 percent of interns receiving some form of compensation, and Journalism reports at least 70 percent of their internship opportunities provide payment, while the rest are eligible for departmental stipends. Of the 140 all-campus internships logged into the Placement Office since May 1989, 54 percent offer remuneration. These statistics do not cover all of Columbia's programs, nor do they relate that there are many more openings than eligible interns. Students can afford to be choosy!

For those students who are interning at not-for-profit agencies—which typically do not have funds available to pay interns—but offer excellent experience, a limited number of grants are available each semester. These monies have been given to Columbia College by the GATX and Albert J. Pick Foundations, specifically for offsetting credit-hour costs.

Students are not placed in internships. All candidates interview competitively and are encouraged not to accept a position they are not excited about or one that does not offer the experience they are looking for. Internships where even one student has complained about working

conditions in unacceptable.

The internship program at Columbia College is, in fact, an academic program designed to help students utilize their educational training in their field of choice before seeking full-time employment. Internships must be planned into a student's curriculum the same as any work-intensive class. Guidelines and requirements for the program are available in each academic department.

For the student that can not find a position suitable to his/her needs, numerous career related opportunities; part time, full time and freelance, are available through the Placement Office.

Julie Mittman
Placement Office

Bill Frederking
Photography

Mary Bopp
Marketing

Carolyn Koo
Art

Mary Mattucci
Radio/Sound

Carolyn Hulse
Journalism

To the Editor:

I don't mean to disillusion anyone, but in my 30 years I have discovered that while talent is certainly important, who you know holds equal footing. If you think you're good, why wouldn't you want your instructor, department chair (or employer for that matter) to know it?

Sitting on your potential waiting for someone to take notice is like waiting alone every Saturday night for your prince to come saddling up to your door. It just ain't gonna happen.

Don't get me wrong, I'm not condoning, nor am I advocating, total loss of self-respect. There is a thin line between "networking" and becoming someone's "stoolie." If it's not funny, don't laugh. However, there's a great

deal of talent out there; the world is full of bright and creative people. Often a person's only edge is that they know someone their competitor does not.

It's really not fair. You should be judged by your gifts, not by social status. You should also reserve judgment of others until you've "walked a mile in their shoes." But these are elements of a perfect society being discussed in the context of an imperfect world. Life is not fair; no one has promised us otherwise.

Muriel L. Whetstone
Freshman
Journalism Department

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

Frankly Speaking: Michael Rabiger

By Karen Zarker
Staff Reporter

Obscured from the mainstream of Columbia's campus life is the Documentary Center, located at 624 S. Michigan, and obscured as well, is Michael Rabiger, the pulse behind the School of Film.

An instructor at Columbia since 1972, he currently teaches only graduate-level courses: Documentary Production Techniques, Documentary Seminar, and a film course titled Documentary Vision. Not only has he been successful with screenwork, but he is the author of the recently released "Directing: Film Techniques and Aesthetics," a book that gives guidelines for a director to follow, but in addition, stresses the importance in making a film that reflects the individual's own personality and taste. Another book, "Directing the Documentary," is among his many credits, as well as a two year association with the *New Art Examiner*, a publication for which he wrote reviews.

Involved in the making of films in one way or another, Rabiger hails from England, where he got his start at the age of 17 working in the cutting rooms at the Pinewood and Shepperton Studios as an assistant editor. After a stint in the Royal Air Force, he was briefly involved in the feature film industry, and moreover, worked on a current affairs program. The show was one that took on controversial topics, and was very unpopular with the British government.

He got a break doing a film for the BBC, and that led to other projects, more accurately, 20 films in five years.

The political climate in England was changing at that time, and grants were few and far between. He wrote to several American universities that had film departments, and Columbia responded with enthusiasm.

What are your reasons for teaching, and what do you believe you have to offer to Columbia?

In England, the party that isn't in power becomes the opposition, and it's called Her Majesty's Loyal Opposition. I like that phrase because it suggests opposition is in itself, a form of loyalty. I see myself as a member of Columbia's loyal opposition—a critic, a loudmouth. The odd thing is, is that you are appreciated for being straight out. If I've contributed anything, it probably has to do with the critical tradition. I believe films, as an art [form], have to be critical, otherwise they're escapism.

Columbia has been a wonderful opportunity to administer school as I think it should be [administered], rather than [as teachers I had thought it should be]. Schools were designed for students' passing of certain examinations, they took no account of the individual. I never remembered having a conversation with my teachers—sitting down and talking about my work. The classes were huge and the teachers were overworked drudges.

I think school should be a place that gives people recognition. One that tries to find out about the students. [One] that tries to develop the individual qualities of the individual student. That's a school to me. A school that likes young people—a lot of schools don't like young people.

Anyone who teaches at Columbia has the opportunity to move minds and hearts. You get a constant reminder that [you're] doing something worthwhile.

Tell me about some of your films.

There are many. *Charlie Smith at 131*, was an old black man in Florida—he was America's oldest citizen.

The Battle of Cable Street. That was about...the British Fascist Party in 1936, who wanted to march through the Jewish East End and the Jews and the Dockers, the non-Jewish dock workers, put up barricades. Police tried to force passage through. It was this huge street battle.

Tolstoy remembered by his

Daughter. That was an interview with his [Tolstoy's] youngest child, who was still alive in 1969. [Tolstoy fathered his last child in 1888, at the age of 60.]

I did a long interview with her about her parents and, specifically, the breakdown in the Tolstoy marriage. It's a portrait of her father and mother, through her memories of them when she was growing up. It is touching; she was very powerful, very clear. She creates images in your mind.

With what American directors do you identify and respect?

Do they have to be American?

I always responded more to the French cinema than to the American. I really didn't identify with America much. I was interested in it, it was fantastic to come here. I didn't like Westerners. I didn't like films about Americans in war much, and that's what was mainly available.

I thought I was more taken by French directors, the French New Wave people. Jean Luc Goddard, I think is wonderful—a wonderful and subversive mind at work in the cinema.

[John] Cassavettes, I liked him because he was willing to work with improvisation. *Citizen Kane*, and *Orson Welles*, of course. I was immediately gripped by it's atmosphere and by it's poetry. So I think that's a great film.

What are your opinions on Frederick Wiseman?

He's a very smart man, though not terribly friendly. He uses a technique called "direct cinema," a style with no narration or directorial intrusion. Most of his films tend to take enclosed situations, for example, institutions.

His style is to shoot immense amounts of footage, and juxtapose it. His films are often grim, and have a grim outlook of America. He was one of the pioneers in the cinema verite movement, along with Ricky Leacock, Don Pennebaker, and Robert Drew. He's a sharp tongued man, and often dangerous in speech.

What are the trends in documentary filmmaking, and where are they heading?

More people are making more documentaries. The audience seems more receptive to them than ever before in this country. Documentary is often pretty boring... most documentaries are atrocious. The stuff that you see on PBS is made by corporate [companies]. It's like paternalistic junk.

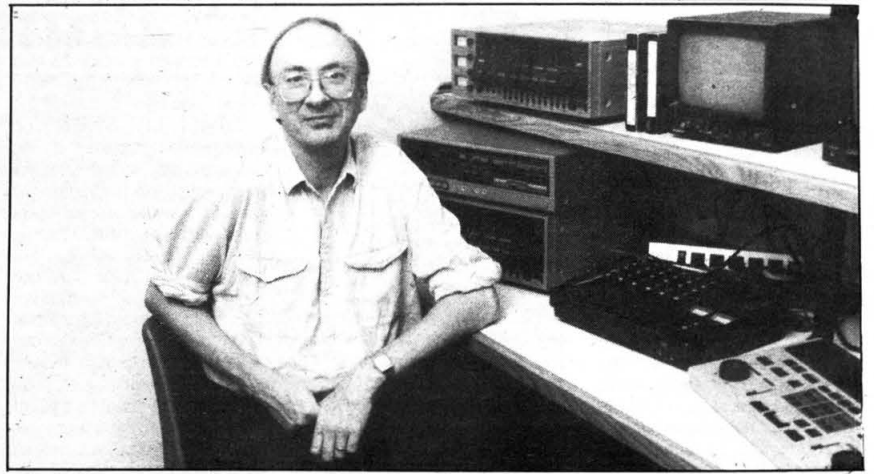
The problem with it is the problem with all sponsored films. They show only one point of view. It's like the saying "He who pays the piper calls the tune. The problem with America is that everything is in dollars and cents. These poor sods have to try to make films by scratching money from all kinds of places. It's very hard. The documentary is really a strong voice for democracy. It's an individual's democratic voice

for change. It's feared because it points fingers, so it's not funded. So no one is interested in funding a good documentary. By no one [I mean] Xerox, Mobil Oil, Hewlett Packard, Zenith, any of the big companies, who want to fund something that is bland, pleasurable, and enhances their image. They don't want to get involved in something critical. Corporations are interested in control—they're not interested in democratic government, or the articulation of democratic values. It's not true of all corporations, but it's true of most.

Do you think the situation is getting better, even with that kind of stigma?

Well, it's been pretty bad, so anywhere is upward. There have been some very good films made lately, and there's now an International Documentary Association in Los Angeles. There's stuff going on in Canada with the National Film Board. There's a documentary award from the Film Academy, an Oscar. But the trend I see is that some of the most interesting feature films are made by people who got their start in television, making documentaries. That doesn't happen in this country unfortunately, it happens in Europe, though.

The networks here don't make documentaries anymore. The networks are profit organizations. In European countries, the priorities are a little different. It's amazing what kind of programming can be profitable and artistically alive.



Chronicle/Amy Ludwig

Face Value

By Amy Ludwig
Staff Reporter



Joe Moreno
Senior
Advertising

"Any kind of restriction on censorship is OK according to the recent discoveries that Freedom of Speech has been violated. However, when expression gets to the point that it's obscene, I believe the censorship is fine."



Jenene Fitzpatrick
Graduate Student
Public Relations

What's one man's obscenity is not the next person's. I can see deleting child pornography and maybe references to different religions, but if you're talking about the human body then that's supposed to be art within itself.



Jim Sanfilippo
Freshman
Film and Video

No, I don't think it should be banned by the government. I don't think they should be the mediator. It should be mediated by people in the industry: Artists, galleries and exhibit halls. They should have the say as to what is in good taste and what is in bad taste.



Mary Taylor-Anthony
Senior
Public Relations
Advertising

"The money shouldn't be withheld. Art shouldn't be banned because of its content."

Do you think the National Endowment for the Arts should not fund art that depicts homoeroticism, negative references to religion, child nudity or sexual acts?

Japanese

continued from page 1

Sugioka said Columbia students make her job easy. "The students—they really study. At other schools where I've been, they wouldn't study," she said.

In turn, students like Cathy Greybar, a senior television major, said their instructor makes the class worthwhile. "I like her. She makes up jokes to help us remember things. One day she wanted us to remember the word 'apple' in Japanese, so she told us to think of the Beatles. *Ringo* means 'apple' in Japanese," Greybar said.

Tony Jackson, a senior computer graphics student, enjoys how Sugioka teaches Japanese culture along with the language. "She talks about everyday things that go on in Japan. Such as, how her relationship with her kids is and how people talk to each other on the street," he said.

Van Marter said that even though foreign language courses

taught at Columbia emphasize learning the language, it is important for them to also include discussions of culture. "A powerful incentive to want to learn a language is if you fall in love with certain aspects of the culture," he said.

The majority of the students in the class have already done that in just a few weeks, but they had their own personal reasons for initially signing up for the course.

Greybar took the course because she became curious from a hobby. "I studied martial arts for four years and I always wanted to learn the language so I could understand why they fight the way they do," she said.

Jackson said he was curious, but he "needed a humanities credit."

Heather Ide, a sophomore who is of Japanese ancestry, but who was born in Chicago, took the course to brush up her Japanese to

communicate with others in her family and to learn about the culture. "I thought it would be nice to know my heritage, my background," she said.

Kristen Lee Sohacki, a sophomore management major, took the class to enhance her professionally. It (Japanese) would help me in business. I plan to go into the international music business," she said.

Sohacki is not the only one who recognizes that Japanese is a marketable language for those in the arts and media. This was one reason it was chosen as the second foreign language. "No one is claiming it will be a pot of gold for everyone taking the class," Van Marter said. But, he said it could help students take advantage of opportunities they wouldn't have been able to before. Such as that photo shoot of models in Japan or that news article on some aspect of Japanese life.

Yet, Sugioka's goals for the course are much more simple. "I want them to be able to approach Japanese people without fear and hesitation. By talking to me, they can talk to other Japanese."

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Humanities

continued from page 1

phasis on humanities won't change anything.

"I think a 50-hour core curriculum would be absurd," said Walter Johnson, an engineering dean at the University of Nevada (UNR) in Reno.

"I think people from humanities get as focused if not more focused than engineers are accused of being. They often look at their world as the only world, and they fail to see the world around them."

He thinks even a 36-hour core, which UNR implemented this year, is too much. Noting that many engineering grads eventually end up doing something besides engineering, the core prevents them from trying anything outside of engineering or the core.

"They no longer have time to explore," he observed.

Some students, though, like having specific requirements in general education.

"It's a pretty good core," said Glen Krutz, president of UNR's student government. "There needs to be a body of common knowledge."

"If colleges are saying they are liberal arts colleges, they have an obligation to prepare (students) not just for their first job, but for life," said Jeff Morgan, vice president of St. John's College in New Mexico, where students must take core courses—half in humanities, half in science—all

four years.

"One of the obligations we have is to graduate educated people," Morgan said, "not to be in the business of vocational education." Indeed, many of the colleges have adopted "core" curricula in recent years did so in response to criticism they had become "vocational" schools that narrowly trained students to be doctors, business people or artists without "rounding" them with knowledge outside their majors.

In the mid-eighties, two best selling books—Allan Bloom's "The Closing Of the American Mind" and E.D. Hirsch's "Cultural Literacy"—further fueled the criticism. Bloom, a University of Chicago professor, wrote of his students' self-centeredness and ignorance. Hirsch listed hundreds of dates, fact, allusions and other bits of miscellany that, he felt, all educated people should know, but don't.

Feeling the heat, scores of schools—including the University of North Texas, Boston and Kentucky State universities, and Brooklyn, St. Anselm and Shimer colleges—adopted "core" course requirements for their students.

Van Marter feels that Cheney's call for change is just another example of the continual evolvement of the educational process.

Said Marter, "The pendulum in educational practice swings from one end to the other."

ATTENTION ALL INTERNATIONAL STUDENTS:

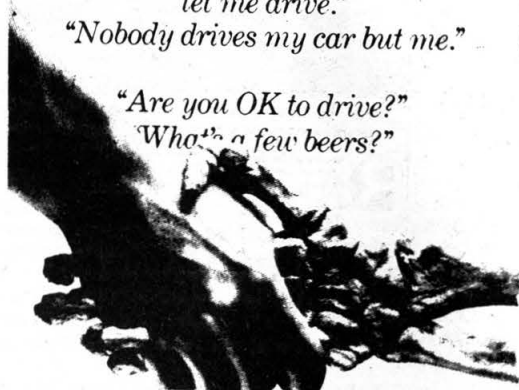
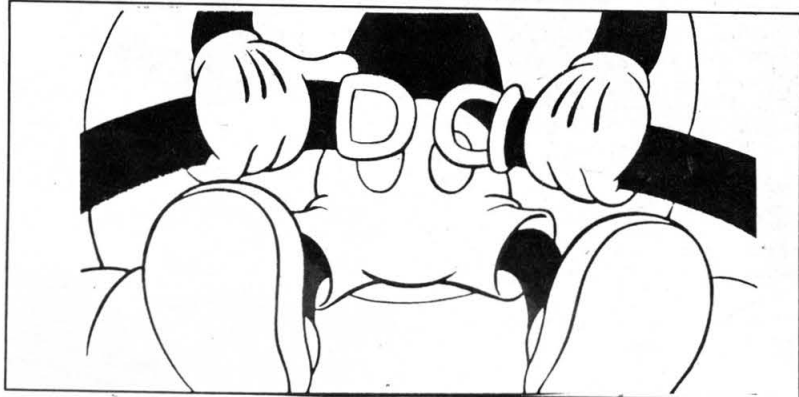
The International Students will meet on **October 24th, 1989 at 3:00 P.M.** in the **Follett Lounge**, in the basement of the **600 South Michigan Building**, to celebrate **United Nations Day**. There will be **FOOD, BEVERAGES, MUSIC, DANCING, ETC.....**

For more information contact:
Gigi Posejpal, 663-1600 Ext. 128

See You there!

"You've had too much to drink,
let me drive."
"Nobody drives my car but me."

"Are you OK to drive?"
"Who? a few beers?"



Strong cast commits Allen's "Crimes"

By Lance Cummings
Editorial Page Editor

"Crimes and Misdemeanors," written and directed by Woody Allen, is another brilliantly humorous comment on the tragicomic condition known as humanity.

The tragic side of humanity is characterized by Judah Rosenthal (Martin Landau), an eminently successful ophthalmologist who arranges the murder of his mistress (Anjelica Huston) because she threatens to make their affair, and his less-than-ethical financial dealings, public.

The comedic angle is carried superbly by Lester (Alan Alda), a stereotypically narcissistic, big-time television producer who offers his brother-in-law and decidedly small-time, serious-documentary film producer, Cliff Stern (Woody Allen), work on a project that is intended to aggrandize Lester's accomplishments. Cliff, who views Lester as little



Lester (Alan Alda) puts the moves on Hally Reed (Mia Farrow) in Woody Allen's "Crimes and Misdemeanors." Allen makes keen moral observations and analyses in his latest effort, which features an all-star cast.

more than a braying hyena, tries to subvert the project into a film that will make Lester look ridiculous, and ends up losing both his job and his love (Mia Farrow) along the way.

The two story lines are kept

almost entirely separate until the conclusion, with the only connection being Cliff's other brother-in-law, Ben (Sam Waterston), who is a rabbi suffering from a progressive eye disorder, and is both a patient of and father-con-

fessor for Judah Rosenthal.

Murder, narcissism, unrequited love and unfulfilled lives are the crimes and misdemeanors. God, who Allen sees as a potential judge and jury, is typically absent, allowing the crimes to go

unpunished—despite the admonishment of childhood rabbis that: "The eyes of God see everything, and the unjust shall be punished for eternity." This specter haunts Judah throughout the film in the form of flashbacks to his boyhood experiences in a synagogue. The philosophical perspective is reminiscent of "Love and Death," with a deity that just can't be bothered, but the contemporary setting is closer to "Annie Hall."

The film is a reversion to what used to be known as "Formula Woody Allen," but it is a formula that has been refined and polished to an art form. It's also a formula that's proven effective at the box office. This effort, with its masterful supporting cast, most notably Alan Alda, should prove to be no exception. If you like the Woody Allen comedy genre, don't be guilty of missing this hit.

News, notes and nonsense

By Mitch Hurst
Managing Editor

News: AEMMP Records, the non-profit record promotion project of Columbia College, is looking for a few good bands. AEMMP is ready to market quality master tapes from any unique artist or band. All aspects of marketing, promotion and distribution will be handled by the AEMMP staff. The deadline to get your recording in is November 30, 1989, and it should be mailed to: AEMMP Records, Columbia College, 600 S. Michigan, Chicago, 60605.

More News: Steppenwolf Theatre Company is offering what they call a new "Student Rush" program allowing students to buy tickets at reduced rates. If you show up five minutes before any show and tickets are still available and show your valid student I.D., the nice lady at the ticket counter will give you a ticket for ten bucks. Tickets cannot be purchased in advance and are

subject to availability. According to a Steppenwolf spokesman, the best time to "rush" the show is Tuesday thru Thursday, and Sunday. Now playing at Steppenwolf is a dark, starkly humorous interpretation of Harold Pinter's "The Homecoming."

Notes: Not to be missed is the Oct. 26 concert at the Riviera with the Waterboys. Tickets are a bit steep (20 bucks) but the Waterboys are one of the few bands that are worth it. Their last concert here in 1985 was the closest thing to heaven available on earth.

Nonsense: A recent issue of the Village Voice reported that the rap group N.W.A. is building a rather large F.B.I. file due to its song entitled *F--- the police*. The song concerns the issue of racial police brutality, and contrary to the F.B.I.'s rather limited scope, the song points out a problem that is continuously ignored by local, city governments. Although N.W.A. probably won't win any Grammy awards, more power to them.

Calendar

Monday
Oct. 23

The Hokin Student Center and the Dance Department will present **Urban Bush Women:** lecture / demonstration, Hokin Student Center - time to be announced.

The Hispanic Alliance will hold a rap session from noon to 1 p.m.

Location to be announced; watch bulletin boards.

The Chicago International Film Festival will present nine Charlie Chaplin films beginning today and running through Sunday, Oct. 29. The films will be shown at the Music Box Theatre, 3733 N. Southport (just west of Clark St.) admission is \$5. Call 871-6604 for times.

David Byrne and special guest **Margaret Menzes** will perform at the Aragon Ballroom, 1106 N. Lawrence Ave. Tickets available at Ticketmaster. For more info. call 561-9500

Tuesday
Oct. 24

The Academic Advising and Placement Office will present a workshop titled **"Job Search Strategies,"** at 12:15 in the Wabash building, Room 313

"Teachers," a play by British playwright John Godber opens today at Stage Left Theatre, 3244 N. Clark. Tickets \$5, performance begins at 7 p.m.

Crazyhead will perform at Cabaret Metro, 3730 N. Clark. All ages, showtime 7:30, \$6 cover.

Betsy and the Boneshakers will appear at Lounge Ax, 2438 N. Lincoln, Showtime 10 p.m., no cover.

Wednesday
Oct. 25

The following bands will perform at the Avalon, 959 W. Belmont: The Junkies, AWOL, The Stitches and Mystery Girls, \$3 cover.

Alonzo Savage, Crashblack, Big Orange and The Bad Examples will perform at Cabaret Metro, 3730 N. Clark, 21 & over, \$4 cover, ladies no cover, showtime 10 p.m.

Milly's Orchid Show will appear at Lounge Ax, 2438 N. Lincoln Ave. \$5 cover, showtime 10 p.m.

Students for a Better World will meet at 5 p.m. in the Wabash building, Room 603.

Thursday
Oct. 26

The African-American Student Alliance will meet at 10 a.m. in the Wabash Building, Room 204.

The Photography Department will present a lecture by **Joel Sternfeld** at 7:30 p.m. in the Museum of Contemporary Photography, 600 S. Michigan, admission \$5, Columbia students free.

Free film, **"Hellraiser"** in the Hokin Student Center, 4 p.m.

Catherine, Stabbing Westward, Glasgow Kilt, and Down Town **Scottie Brown** will perform at the Avalon, 959 W. Belmont.

\$3 cover, ladies no cover

L.A. Guns with guests **Tora Tora** and **Dangerous Toys** will perform at the Vic, 3145 N. Sheffield, showtime 7 p.m. For information call 559-1212.

The **Waterboys** live at The Riviera, 7:30 p.m. Tickets \$20 at all Ticketmaster outlets

Friday
Oct. 27

The Art Department will present a lecture by **Joyce Kozloff** at 4:30 p.m., location to be announced, for info. call 663-1600 X 380.

Hokin Student Center Advisory Board will meet at 11:30 in Room 202, Wabash building

Laura Ramirez

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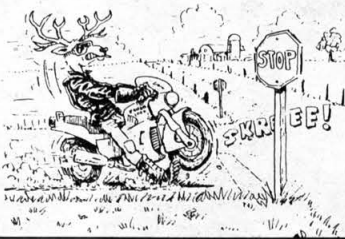
The Back Page

Columbia Chronicle

PAGE 8

Academic Advising.

The Buck Stops Here.



Dear Academic Advisor:

How and when can I request a pass/fail grade in a class?

Dear Student:

The pass/fail option is available to all students in any course; however, one must receive the instructor's approval for a pass/fail and the request must be declared before the end of the fourth week of class by completing a form in the Records Office.

Unfortunately as you read this, it is too late to register for pass/fail for this semester. When one chooses to take a class pass/fail, one attends class and completes all the course work.

The final grade of "P" or "F" carries no grade points which would otherwise be computed in the grade point average. This does affect the completion rate requirement, however because once this grade has been posted, it may not be changed to another letter grade. What, one might ask, would be the benefit of taking a class pass/fail? Clearly the option allows a greater margin for successful completion of a particular class, but since many departments require minimum grades for continuing their curriculum, the student would do better to attain the "B" or "C" than to settle for a "P." If perhaps you were a senior with a GPA of 4.0 or very close to it and all your general studies and major courses in your department were completed, you might want to take a class pass/fail to preserve the GPA. Although this may be a valid option for some, it is not highly recommended. Too much of "P" would look rather suspicious on a transcript. As with any academic concern, please consult an Academic Advisor before you proceed.

Dear Academic Advisor:

Are there typewriters for student use? Where are they?

Dear Student:

Typewriters? This is 1989 and everyone...well, almost everyone...uses those funny little boxes with keys and screens called computers. The Journalism Department's computer labs are located on the 5th floor Wabash (Rooms 501 and 503). Hours are posted. The computers are available free of charge to all students, however you must (1) know the IBM Word Perfect program and (2) provide your own disk(s) which are available for purchase in the bookstore. The lab monitors provide no instruction. The Academic Computing Department also has computers available for students. Here, too, you must already know the IBM Word Perfect system and provide your own disk(s). The monitors provide no instruction. User preference is given to students enrolled in computer classes, the Computer Uses for the Arts course in the Management Department and the Computer Assisted English Composition I and II classes.

Health Watch

Although AIDS is the foremost health topic these days, other sexually transmitted diseases (STDs) and infections threaten the health of the population. Not all infections are sexually transmitted: Candida albicans, yeast infections, cystitis, common bladder and urinary tract infections (UTIs), pelvic inflammatory disease (PID) and bacterial vaginosis. However, many diseases are sexually transmitted: Genital Herpes, Syphilis, Gonorrhea, Trichomoniasis, Chlamydia and Condyloma (genital warts).

Several of these STDs are serious conditions that have NO SYMPTOMS. Left unchecked and untreated, they can result in serious health problems and infertility. All sexually active people in non-monogamous relationships should be tested for STDs regularly. The tests are not usually routine, so you must request them. Don't be embarrassed. STDs are not a moral issue; they are a health concern and ANYONE CAN BE AFFECTED. Information is available in the Academic Advising Office. Confidential referrals can be made to appropriate health services.

***BE SAFE. BE SMART. ALWAYS USE A CONDOM. KNOW YOUR SEXUAL PARTNERS.

If you have a special question, problem or concern you want addressed, send it to: "Dear Advisor," Room 300, Wabash building.

Career Corner

Where do you go to learn more about the latest developments in computer graphics? Who are the movers and shakers in advertising, and where are they located? If you choose not to be a star, what jobs are out there that will keep you involved in theatre?

Where do you go to get answers to questions like these? Professional magazines and trade newspapers contain an abundance of information for the soon-to-be professional.

The Placement Office library subscribes to many trade/professional publications. These publications contain valuable information about the industries in which Columbia students aspire to enter. Some publications are national (even international) in scope, while others focus on the Chicago/Midwest scene.

Although students are not able to check out placement library materials, they are welcome to use the Conference Room for reading and may photocopy specific items of interest. A partial list of these periodicals include:

Advertising Age, Art Search, AV Video, Backstage, Broadcast-

ing, Communicator (RTNDA), Corporate Television (ITVA), Crain's, Flash, Photo District News, Popular Photography, R&R - Radio & Records, Screen, The Job Hunter, The Non-Profit Times and U & I (Upper and lower case, an international journal of typography).

In addition to magazines and newspapers we also receive monthly newsletters from prominent professional associations such as the Chicago Adver-

tising Club (CAC), Public Relations Society of America (PRSA), Chicago Women in Publishing (CWIP) and Headline Club News.

A Career Development bibliography of resources in Columbia College's main library is also available in the Placement Office. If you are able to visit the Office be sure to ask for your copy. The college library has many publications which can provide students with career information.

CAREER CALENDAR

STUDENT WORKSHOPS

"Job Search Strategies" "Applying to Graduate/Law School"

10/24 - 12:15 p.m.

10/31 - 12:15 p.m.

10/25 - 5:30 p.m.

11/01 - 5:30 p.m.

Contact Placement Office for description and location.

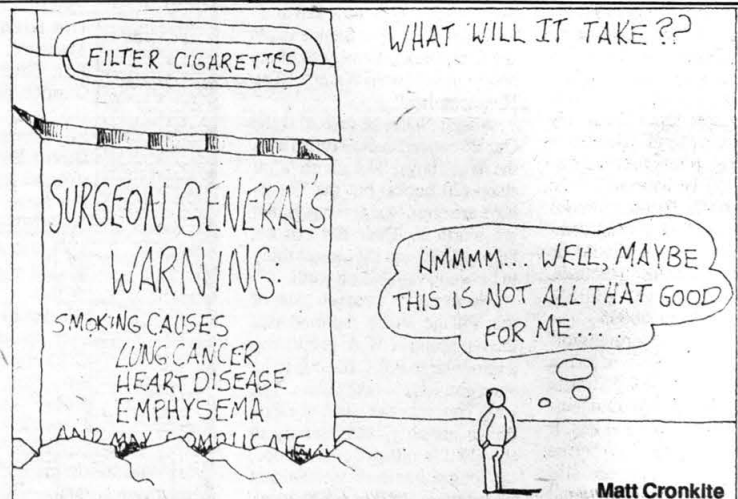
RECRUITING SCHEDULE

10/19 - Carson Pirie Scott & Co. 10:00 p.m. - 2:00 p.m.
(Hiring for holiday help.)

10/25 - Roadway Package Systems (RPS) 10:00 p.m. - 2:00 p.m.

11/9 - 20th Annual Loyola Radio Conference

(The Placement Office is located in the Wabash Building, suite 300, 663-1600, extension 280.)



Matt Cronkite

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