

11-6-1989

Columbia Chronicle (11/06/1989)

Columbia College Chicago

Follow this and additional works at: http://digitalcommons.colum.edu/cadc_chronicle



Part of the [Journalism Studies Commons](#)

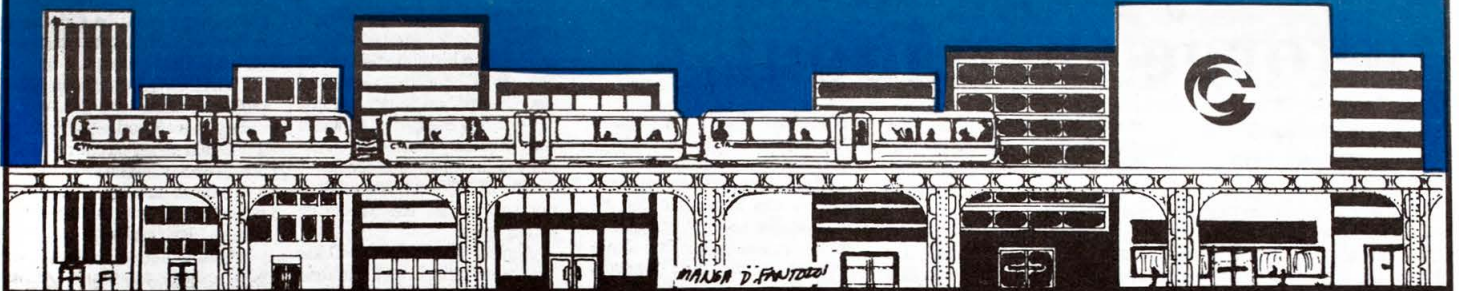


This work is licensed under a [Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License](#).

Recommended Citation

Columbia College Chicago, "Columbia Chronicle (11/6/1989)" (November 6, 1989). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_chronicle/281

This Book is brought to you for free and open access by the College Publications at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Columbia Chronicle by an authorized administrator of Digital Commons @ Columbia College Chicago.



College to hire more full-time faculty members

By Mark Farano

College officials will hire five to seven full-time instructors each year over the next five, to meet demands of increasing student enrollment and fill auxiliary and planning positions in school departments, Dean of Academic Affairs Lya Rosenblum said.

"We have to maintain a balance between full-time and part time faculty," Rosenblum said, adding that full-time instructors typically serve on planning committees and provide support services that part-timers do not. While she added that the full-time faculty is the "backbone" of the college, part-time instructors provide active links to the professional world outside of Columbia, she said.

No decision has been made on which departments will get first crack at the new positions, she said.

Columbia has 140 full-time instructors, an increase of 11 from the '88-89 academic year. Also teaching here are some 518 part-timers signed to one-semester contracts.

Columbia's Marketing Communications Department employs four full-time and about 40 part-time instructors, according to Chairperson John Tarini.

"My belief is that one of the great strengths of Columbia is its part-time teachers, who are professionals working in their fields," Tarini said. "But one has to be able to advise and counsel students."

Some of Tarini's full-time instructors are only teaching nine credit hours this semester because he needs them to advise students and coordinate the department's internship program.

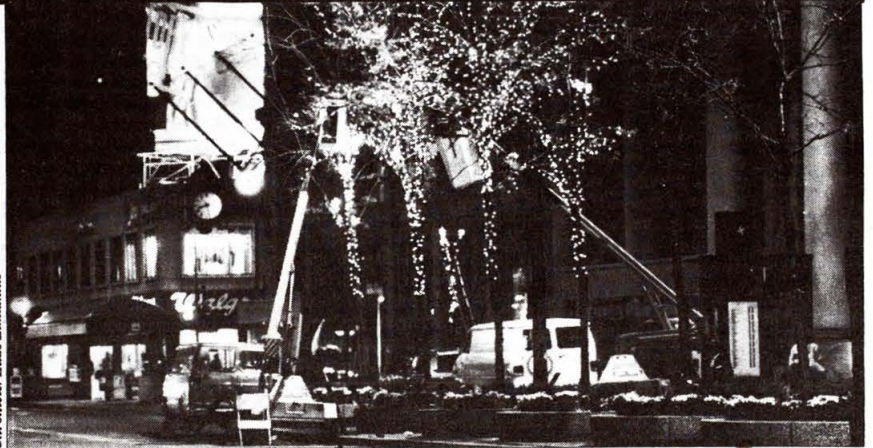
Tarini said he would like to have between eight and 10 full-time instructors.

Film Department Chairperson Tony Loeb also expressed mixed feelings about his department's preponderance of part-time instructors: 36 part time and 12 full time.

"Ideally, it would be better to have everyone here be full time but that's not economically feasible," he said. But he added, "There's a vigor that part-time people provide that's not available from full-time people."

Hiring part-time instructors also keeps tuition costs down, said Glen Graham, history coordinator in the Liberal Education Department. The Liberal Education Department employs six full-time and 70 part-time instructors, Graham said. "We actually build

continued on page 3



This year, the first sign of Christmas appeared on State Street in late October, when the weather was anything but wintry. On a balmy evening, city workmen with an early case of holiday spirit showed up to decorate the street with Christmas lights. At the late

hour, not a pedestrian was around to share the glow with the workers, but now the mood has changed. Soon, State Street will be packed with shoppers and gawkers, more than ready to make their contribution to the galty that the season always brings to the city.

Harrison "undesirable" evicted

By Allison Mohr
Editor-in-Chief

Two students walking past the Harrison Hotel last Wednesday morning had to dodge various objects being thrown from a third-floor window.

After a tape recorder and coins almost hit Cindy Horvath and Bonnie Bell, they reported the incident to Columbia Security Guard Joe Tansini in the Wabash building.

Horvath and Bell went back with Tansini to point out what

floor the objects were falling from.

"I started to approach the building when two men popped their heads back into the building and shut the window as soon as they saw me. I called Al Hitson, the security guard in the Michigan building who then contacted Police Officer Bill Pavichevich," said Tansini.

By the time Pavichevich arrived, one of the two men had fled, leaving the tenant of room 320 to face possible charges.

However, when the two stu-

dents did not press charges, the matter was left to the hotel owner, Harold Nyberg, to resolve.

Pavichevich said, "I talked to Nyberg and we decided that we wanted the undesirable out. I've been covering this beat for 43 years and very seldom have had problems with the hotel. Nyberg was very helpful in getting the problem resolved and the tenant evicted."

Columbia's Head of Security Ed Connor added, "We always want to work closely with the City of Chicago Police Department in keeping the area secured."

Inside

Faculty

A new regime--and new aims--for the faculty organization
By Joe Kristufek
Page 2

Fashion

A walk through the new Fashion Department with reporter Laura Ramirez & photographer Amy Ludwig
Page 6

Reviews

Jazz at the Hokin:
A concert review
By Mitch Hurst
Page 7

News anchor says TV journalism is show biz

By Amy Ludwig
Staff Reporter

If all the world's a stage, and men and women merely players, then Robin Brantley has found her place in the world.

Brantley, who anchors the nine o'clock news on Channel 32, is a self-described ham, who at one time thought of going into acting. However, a love of writing kept her from a world of pretend. Instead, her stage is the television studio at Fox 32, her audience, the viewers who watch her every night.

"Those who say there's no performance aspect of television news are fooling themselves," she said. "If you don't have theatrics in your delivery, you'll just fall flat."

Speaking to a television news writing class recently, Brantley described the dynamics of broadcast news in Chicago.

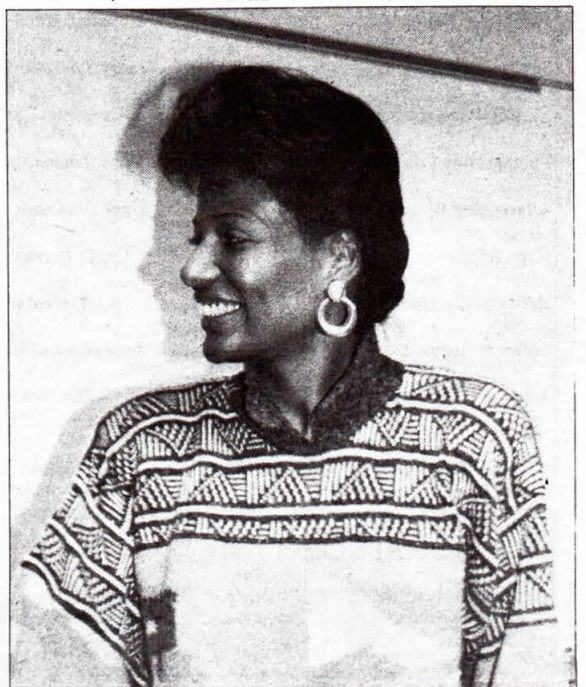
"There's two percent glamour," she said. "I'm amazed at how amazed people are. I'll be in the station, they'll walk by and see me and ask, 'You do your own makeup?'"

Deadline pressure is one reality of television news.

That pressure sometimes means working up to the final minutes before broadcast. "Sometimes there's still someone in the editing room yelling, 'Oh my God! I will be done!' They're screaming, yelling and sweating because they're using every extra minute they have."

Brantley has been working at Fox since that news program's beginning two years ago. Because the program is so new, Brantley said, "It's much more refreshing than any news room I've ever been in."

continued on page 3



Chronicle/Amy Ludwig

Fox 32 news anchor Robin Brantley spoke in a television news writing class last week and discussed the realistic side of the business.

Faculty organization to forge turnabout

By Joseph Kristufek
Staff Reporter

The newly elected members of the Columbia College Faculty Organization hope to gain more impact and support in their quest to improve the school—both for themselves and the students.

"It sets the tone for teaching," said newly elected president Sarah Roller of the English Department. "It gives faculty a place where they can respond to things that may be unfair or overlooked by everyone else."

Roller was recently elected president of the organization which has been in existence since the early 1980s. The CCFO addresses issues that concern faculty and students alike.

The officers of the CCFO are elected on a yearly basis as part of the faculty's weekend retreat in mid-October. This year, response to become a CCFO officer was minimal, prompting a faculty letter from Silverstein which stated, "I am once again urging each and

every one of you to give serious consideration to placing the burden and responsibility of representing the faculty on your shoulders."

With the busy schedules of most of the school's faculty, it is tough for most of them to find time to devote extra hours to such an organization.

"No one is keen to the fire of extra hours to do committee work," said former CCFO president and secretary Michael Rabiger (Film). "People feel it should be done so we take turns doing it. It offers nothing but the satisfaction of doing a job that needs to be done."

"Everybody is stretched to the limit already in terms of their commitments," said Carolyn Hulse (Journalism). "It's not the lack of sympathy for the organization as much as finding time to put another thing on your plate."

Nevertheless, the CCFO has its new officers who include President Roller, Vice-President Chuck Reynolds (Photography),

Secretary Peter Thompson (Photography), and Treasurer Gerald Adams (Science).

"I didn't want to become president. I was nominated for the job," Roller said. "I understood that there was no one else to run for president and I didn't want the CCFO to go under, I wanted us to have our representation."

Some CCFO members become officers every couple of years, others actively express their views to the officers, and some just pay their dues to be represented.

What about the 30 percent who decline membership?

"For me it's a waste of time," said Glen Graham (Liberal Education). "I don't think it has done anything particularly useful. As far as I can see the organization isn't dealing with any issue that I would care to be involved in."

"There are a lot of people who don't want to pay dues and would rather ride on someone else," said Les Brownlee (Journalism). "And some people are just afraid. They don't want to stick their necks out, and they don't want to take positions on issues."

The CCFO meets periodically to discuss issues and set an agenda. They then meet on a bi-weekly basis with four elected chairpersons and the Executive Vice-President of Administrative Affairs, Bert Gall. The four chairpersons, who include convener Ed Morris (Television), John Mulvany (Photography/Art), John Schultz (Fiction), and Leslie Van Marter (Liberal Education), are elected each January.

According to Roller, this year's first meeting is tentatively scheduled for early November.

Although the final decisions on the school's well-being are left to the administration and chair-

persons, the faculty voice has become more prominent in recent years.

"I think anytime people get together to talk over mutual concerns and to be supportive of one another it benefits everyone," said Chairperson John Mulvany. "The CCFO is a part of a natural and necessary checks and balances within Columbia College."

The CCFO has made subtle if not spectacular strides during recent years.

Some feel that the CCFO has been adversarial in past years and thus has failed to accomplish major goals.

"I think there were moments within the organization's history that were adversarial and non-productive," said Carolyn Hulse. "It has to take a more cooperative stance, as opposed to an adversative stance, which I am absolutely certain the new president is committed to doing."

"The faculty didn't have much confidence in itself as an organized body," Roller said. "I have a feeling that people have confidence in me, they see the possibility of themselves in me and realize that they actually do have a voice."

This voice will address several key issues in its first meeting including: the search for a new college president, rising enrollment of the college, and rotating chair-

persons.

With President Mike Alexandroff hinting at retirement, a committee must be formed to review applicants and select the most qualified person.

"The CCFO feels that since the president affects the life of the college so directly the faculty should have a say on that committee," Silverstein said.

"I think the administration would be crazy not to involve the faculty," Rabiger said.

Although the chairpersons believe the faculty should have its say, the final decision will be made by the board of trustees.

The most controversial issue the CCFO has on its agenda is rotating chairpersons within certain departments.

"In certain large departments the job is crushing for one individual and people burn out," Rabiger said. "It would be a way of equitably spreading the load, and it would make decision making more of a collegial affair than a one-man or one-person enterprise."

This idea has not gone over well with representative chairpersons, who think it is not practical.

"I don't think it will get anywhere," Mulvany said. "It's just not a very good idea. It so diffuses the responsibility, if I'm responsible this year, how many hard decisions am I going to make



Lou Silverstein, outgoing president of the CCFO.



New CCFO President Sarah Roller hopes to spark the organization.

Columbia Chronicle

600 S. Michigan Ave.
Chicago, IL 60605

Editor-in-Chief	Allison Mohr
Executive Editor	Karen Brody
Managing Editor	Mitch Hurst
Senior Editor	Mary Stockover
Editorial Page Editor	Lance Cummings
Photography Editor	Elias Zimianitis
Advertising Director	Mark Coronado
Copy Editor	Julia Rossler
Editorial Cartoonist	Ian Weaver
Office Manager	Charles Bernstein
Advisor	Don Gold

Reporters

Daniel Berger, Richard Bieglemeier, David Bloom, Tanya Bonner, John Buell, Tamara Fletcher, Mary Johnson, Mary Kensik, Joseph Kristufek, Amy Ludwig, Andrew Mykytiuk, Laura Ramirez, Tammy Smith, Stuart Sudak

Photographers

John Abbot, Mark Black, Jill Dolan, Stacy M. Hosch, Keith K. Hunter, Andrew Lipman, Margaret Norton, Vince Plaza, Deborah Russell

The Columbia Chronicle is the official student-run newspaper of Columbia College. It is published weekly twenty-one times throughout the school year and is distributed every Monday. Views expressed in this newspaper are not necessarily those of the advisor or of the college. All opinions intended for publication should be sent, typed, to Letters to the Editor, in care of the Chronicle; letters may be edited at the staff's discretion.

NWD

NORTHWESTERN DRAWING SUPPLIES ART & DRAFTING SUPPLIES

everything

on Sale!

20% to 60% Off!

CASH & CARRY

NORTHWESTERN DRAWING SUPPLIES

NWD South

529 So. Wabash Av. 6th Fl.
Chicago, IL 60605
Mon.-Fri. 8:30 am-5 pm
Sat. 9 am-1 pm

NWD North

444 No. Wabash Av.
Chicago, IL 60611
Mon.-Fri. 8:30 am-5:30 pm
Sat. 10 am-5 pm

Phone Orders and Information:

312/922-5816

24 Hour FAX 312/922-2621

We accept VISA & MasterCard.
We reserve the right to limit quantities.

Watch for our
new incredible
location
coming soon
on Wabash!

Faculty

continued from page 1

our success on the backs of the part-time folks," he said.

However, part-timers have a much higher attrition rate than full-timers. Of the 129 full-time instructors at Columbia during the '88-'89 year, only 10 did not return for the '89-'90 school year, Rosenblum said. While some 150 part-timers were lost over the past year—fall '88 to fall '89.

Rosenblum said part-timers often leave because of schedule conflicts or discontinued classes, and not necessarily because they are unhappy with the school.

Rosenblum also urged students to ask their instructors to hand out the college's teacher evaluation forms at the end of the semester. Students are asked to evaluate more than 50 percent of Columbia's classes, either by the administration or by the department chairpersons, she said.

Part-time instructors can either be good or bad for a school, according to Professor Herschel Kasper, who is chairperson of the American Association of University Professors Committee on the Economic Status of the Profession.

Part-timers who are trying to juggle teaching with too many other commitments can hurt the quality of education at a college, Kasper said. But part-timers who bring special skills into the classroom can be a rich resource, he added.

Al Parker, chairperson of Columbia's Radio Department, said the working knowledge of his 50 part-time instructors is what powers his department.

"Our strength lies in the people who are working professionals," Parker said. The Radio

Department has two full-time instructors and two artists-in-

residence, he said.

The quality of individual teachers is one factor students should weigh when measuring the effect of part-time instructors at any college, according to Professor Jack Schuster, who runs a higher education program at Claremont Graduate School in California.

"There are some excellent part-time teachers," Schuster said. "And every college and university is idiosyncratic...but I will say that I believe strongly that an institution can accomplish its mission much better with a full-time faculty that takes part in all aspects of the institution's life."

"The best test is when students, as consumers, have an opportunity to express their pleasure or displeasure with their educations," Schuster said. "Students have an interest in pressing for student evaluations of teachers."



Anchor

continued from page 1

Channel 2, where she first worked as an anchor in Chicago, is a top-notch but conservative station, she said. At Fox, however, "You might get a good idea from a janitor. Whatever works, we'll try. If it doesn't work, we'll try something else. We're just that open to possibilities."

Brantley has been in the news business since graduating from San Diego State in 1979. She got her first exposure to television through an internship at a local station. After being asked three times by the station's consumer affairs director to be a secretary, she finally accepted, only after she was told there was a possibility to host a public service show at the station.

She subsequently won an Emmy for a public service an-

nouncement she wrote while she worked as a secretary.

A year later she went on to Denver to work as a weekend anchor and consumer reporter.

Consumer reporting is "news you can use," she said. "I know that's very cliché but I like something you can take with you that will have impact."

Getting experience is the most difficult aspect of the business, she said. However, "once you get the experience, it's not difficult to get ahead. There are so few people who have experience in television news that anyone who has it and has proven they are good can get a job anywhere, anytime."

To aspiring television journalists, she suggests starting out in smaller markets. "You don't want to start in Chicago. We don't have time to train someone with no experience. They have time in Rockford or Beaumont, Texas, and other smaller markets. If I had started in Chicago, they would

have laughed me out of town."

She said she "was a wreck" her first time on camera in Denver. "I was talking a million miles a minute, you could hear my heartbeat and my breath in my microphone." She was on air over one hundred times before she felt comfortable being in front of the camera.

When asked to disclose her most memorable work story, she said, "I don't know what I did last week. It's a business of 'What have you done for me this morning?' not yesterday."

Brantley has no plans to go into a national broadcast market. She said a big market in a local area is more vital to people's day-to-day living. "People are more interested in what's going on in their immediate environment."

And Brantley concluded that she'll stay in the news business until "they come and drag me away."

ATTENTION STUDENT ORGANIZATIONS

There will be a meeting of **SOC** (Student Organization Council) on

Friday, November 10th, 1989
at **10:00 A.M.**
Room 202, Wabash Building

Your group must be represented.
Agenda: Allocation of money.

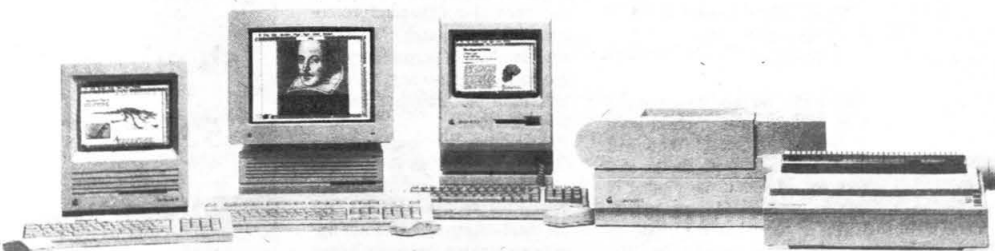
With Macintosh you can even do this:

Macintosh® computers have always been easy to use. But they've never been this easy to own. Presenting The Macintosh Sale.

Through January 31, you can save hundreds of dollars on a variety of Apple® Macintosh computers and peripherals.

So now there's no reason to settle for an ordinary PC. With The Macintosh Sale, you can wind up with much more of a computer.

Without spending a lot more money.



© 1989 Apple Computer, Inc. Apple, the Apple logo, and Macintosh are registered trademarks of Apple Computer, Inc.

File

New	⌘N
Open...	⌘O
Close	

Save	⌘S
Save As...	

Print...	⌘P
----------	----

Quit	⌘Q
------	----


The Macintosh Sale.

Now through January 31.

**Contact Don Carter
or Rebecca Aist
office 400 A or B**

A classical bind

Daylight wanes, and the thin, red lines in thermometers ebb. The indoor season is upon us. What a wonderful opportunity to treat yourself to one of life's simplest and most rewarding pleasures—elective reading.

The last decade of the 20th century finds a world where the diversity of leisure activity is virtually boundless. But reading, prized for centuries as both pleasurable and rewarding, now finds itself in danger of becoming a lost art.

Television is widely suspected of fostering this phenomenon. But, though the idiot box and its moving-image messages seemingly hold many of us in intellectual captivity, the primary responsibility for abandoning literature falls ultimately upon our own, all-too-human, shoulders.

When you read a book, the mental images that you form in your mind are unique. No one else reading the same passage will form the same images. Reading, therefore, is decidedly creative. When you watch television, or any other moving-image media, the images that form in your mind are imports. They are supplied for you, and rammed into your consciousness, by the writer or director of the program or film that you're viewing. You never get the chance to formulate your own vision. The vision that will be supplied for you will be, unlike your own vision, created expressly for the lowest common denominator.

The Chronicle believes that reading should be recognized as the stimulating and creative activity that it is.

Here at Columbia, you won't be forced to read the great classics of human literature. The courses exist, but as we all know, students can graduate without taking them. If that's your plan, and you fail to read some of humanity's greatest authors on your own, you're only fooling yourself. You will end up lacking the shared frame of reference that is part and parcel of being culturally literate.

Do yourself a favor—pick up a book...regularly.

Letters to the Editor

To The Editor:

In response to the front page article in 10-30-89's issue "Racist slurs or free speech, Colleges must define both" I must confess a certain inability to understand what the reporter, and the paper, were trying to get across to its (sic) readers.

First, I would like to sum up the jist (sic) of the story for those who unfortunately missed this Pulitzer piece of literature. The story addressed the all too real problem of racial conflict on campuses nationwide. OK. Fine. I got that part. In the overall reading of it I could understand what point was TRYING to be made. My problem was understanding the content of the article itself rather than the meaning.

Your reporter had the opportunity to really bring this problem out in the open, but instead clouded this issue with a bunch of factual garbage that I am more used to seeing on supermarket tabloid headlines. For instance:

Your reporter talked about a High school teacher's in New York being jeopardized because of an OBSERVATION that Americans seemed less concerned about the oppression of black people in West Africa in comparison to South Africa. Well, I might be able to believe that, but when your reporter went on to say that the observation had also caused a riot at the school, Well (sic) I began to question the authenticity of that "Fact".

The second example (of many) was my absolute favorite. I'm going to quote the entire paragraph in hopes that when you chop this to make it fit you leave this in so those who missed the article will swamp you with requests for this particular article.

The reporter led into a paragraph continuing a thought on having to watch what you say on

racial matters if you are a teacher. The paragraph reads: (sic)

"The same thing applies when talking about women. In the best known instance of insensitivity costing a faculty member his job,

University of Maryland instructor John Streng, who had been accused of making a racial statement in class, resigned in September.

Streng subsequently died.

If I have to explain my frustration with this swiss cheese article than (sic) I thoroughly apologize to you and your staff for this letter. I suggest your reporting staff dust off their old textbooks containing the "Five W" rules (who, what, where, when, why) and take a much needed refresher course.

To test my feelings on this matter I had a couple of my friends read the article when I was through. One of them remarked, "This is just like a high school paper."

Personally, I think my high school journalism teacher would have given this article a big fat F.

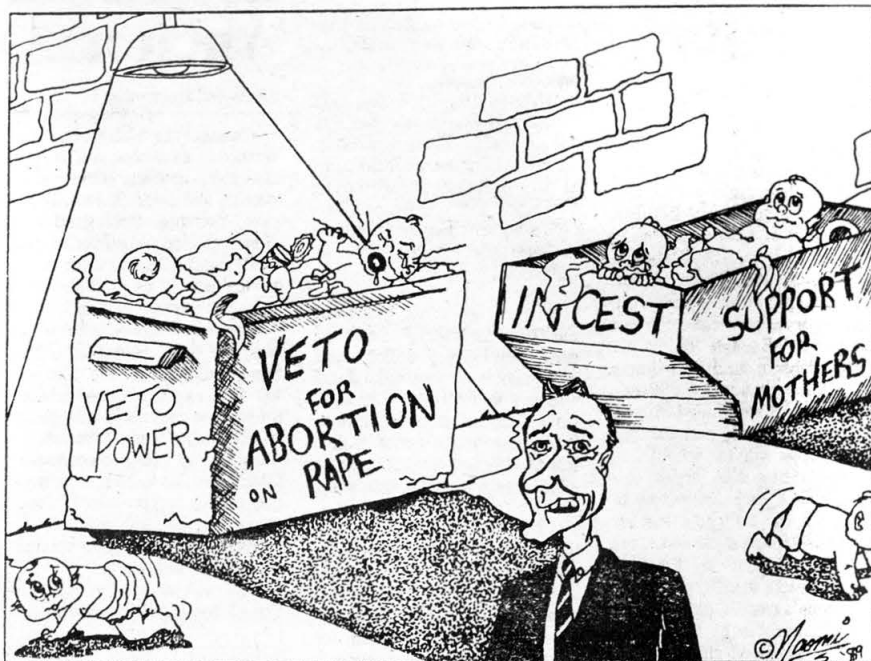
Chuck Mormino
Sophomore/Marketing

Editor's Note:

Chuck's letter is reproduced exactly as it was received by The Chronicle. We did not edit it for spelling, punctuation or syntax. The Chronicle would like to remind all students that tutoring is available at the Writing Center, Monday through Thursday, 9 a.m. to 8 p.m., and 9 a.m. to 4 p.m. on Friday.

To the Editor:

George Bush is pro-rape. Our callous president [has vetoed] a bill which [would have helped] poor [victims of] rape or incest. Women, especially those who are



impoverished and oppressed, have their backs up against a wall. The oppression of a few women is the oppression of all women.

In Nazi Germany, rights were taken away slowly until the final result was genocide. Our abortion rights are being slowly taken away. Where will this lead? Do we allow this oppression to continue or do we stand up for our rights?

When a woman is forced to engage in a horrifying act such as rape or incest (many times the two are the same), all her dignity as a human being is stripped away. Most people believe there is no excuse for rape—except for members or advocates of the pro-rape group. They are President Bush, and State Rep. Henry Hyde, who said, "While rape is bad, abortion is worse." Those running pro-life clinics around Chicago confuse and manipulate young women who need unbiased assistance in deciding whether or not to terminate a pregnancy. AID for Women, on Michigan Avenue, is one such clinic. Beware.

To go along with Bush is like telling a rapist, "Congratulations! You're going to be a father." But, [by being forced to deliver the resulting child], the woman will be reminded of the rape, and will be scarred for the rest of her life.

Meanwhile, women, college students, teachers, parents, grandparents, husbands, boyfriends, children and other pro-choice advocates are preparing the largest demonstration in history, in Washington D.C. Hundreds of thousands of people will rally on November 12, to protest, and defend their right to decide—in other words, to defend freedom.

Because of George Bush, pro-choice people may have to opt for back-alley abortions.

One final note. Do President

Bush and other pro-life advocates plan to help raise a child born from rape or incest? Who will clothe, educate, feed, shelter and care for a child if the mother is unable, or the child is unwanted? If you're going to force a woman to carry an unwanted child, Mr. Bush, I suggest you help pay for

the child-rearing. You can't give a woman only one option, and then not help her once the baby is born. But then again, Mr. Bush, maybe you can.

The war is being waged. Win or lose, we're going to fight for our right to control our bodies. Politicians belong in politics, not in medicine or in bedrooms.

Tina LaPorta
Photography

To the Editor:

In response to your article about radio station WCRX (88.1 FM):

I wish to make the following correction—WCRX is not 100 percent student-run nor has it ever been.

At one time, there was one "teacher/advisor" that held the role of general manager. As of this summer, a memo was given to the entire WCRX management team noting that Brett Johnson, (the station engineer), who is a faculty member, ranked HIGHER than the present "advisor."

This letter by Karen Cavaliero was addressed to the management staff of WCRX on Sept. 5, 1989. "Effective immediately:

1) All students assigned to management positions must first meet with Brett Johnson's approval. No student managers will "automatically" retain their titles from one semester to the next.

2) All decisions regarding WCRX (whether on-air or in print) must have Brett Johnson's approval before they are implemented or brought to me for final approval.

This includes (but is not limited to) items of the following nature: All programming decisions (show format, liners, slogans, drops), all news/sports decisions, all contests and promotions, all "questionable" music or anything "out of the ordinary," all specialty programming, all logos, letterhead, etc., and anything I've forgotten to list.

From now on, please put your ideas in writing to Brett. Have him sign the paper with his approval before you bring it to me for final approval. I will not approve anything that doesn't have Brett's written approval, so don't

bother to see me before he has "ok'd" it.

Under no circumstances, do I want to hear anything or see anything that doesn't have Brett's approval. You will be immediately dismissed."

Mr. Johnson, to this day, holds final approval in programming, news, sports, promotions and public affairs.

Right or very wrong as it may be, that is how things are run at the third-ranked college station that just took a dip in the last set of ratings.

WCRX may boast that they are the best 100 percent student-run radio station, but as I know, WCRX is the most professional in terms of running a radio station politically and not efficiently.

Jay Michael Elliot
DJ WCRX

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

Frankly Speaking:

Shirley Mordine

By Amy Ludwig
Staff Reporter

Tucked away inconspicuously among garbage lined streets, empty lots and bums asking for money, the Columbia Dance Center is one of Uptown's bright spots. Located only three blocks east of the Lawrence stop on the Howard L, the center introduces students to both the physical and mental aspects of the dance discipline.

The center is directed by Shirley Mordine, chairperson of the Dance Department. Mordine is also the artistic director of her own modern dance troupe, Mordine and Company, which consists of nine professionals.

A native of the San Francisco Bay area, Mordine founded the Dance Department, and her own company, in 1969. The dance center opened three years later, as an outlet for students to learn and perform, and to view the choreography of other dance companies.

At what age did you start dancing?

I was eight or nine, and I studied tap dancing.

Was there anyone person who had a great influence on you as a dancer?

Sure. While I was studying tap, I met a kind of wild Hungarian lady, Alice Zwilling, who was really terribly interesting. Alice was very well-educated, ran the neighborhood dance school, and knew a lot of people in the dance world. She told me I should study modern. As I grew, she introduced me to a lot of other people. Alice was widely read, and very active in politics. She was a role model—not only as a teacher and mentor of others, but as one who was articulate and intelligent. She was a good model to have.

Why did you want to study modern dance, rather than jazz or ballet?

I started in tap dance, and then I decided I was going to be a ballerina. When I was at the San Francisco Ballet School I decided to take a modern class, and the moment I took modern I knew that was home.

How old were you when you studied at the San Francisco Ballet School?

I was 15 and 16.

What did you do after you were graduated from school?

When I was 17, I went into a modern company. At the same time, I went to Mills College, a women's college in Oakland, and majored in dance.

Where did your company tour?

It was mainly on the West Coast.

And now you tour with Mordine and Company?

Yes, we just finished a tour at the University of Iowa. Last year we were at the World Expo in Australia. In a few weeks, we're going to Ohio for a week-long tour, and then we're going to downstate Illinois. We perform our home seasons here.

How much time does Mordine and Company devote to travel?

Off and on, scattered around, we're traveling a good month or so out of the year, but we'd sure like to do more. Our booking manager is working in that direction.

What does your company do in Chicago?

We are just now finishing a huge three-year outreach program with the Joyce Foundation teaching master classes in public high schools. We also bussed in 2000 high school students to the dance center for matinees, to give them a view of what the art of dance is, both through teaching and performing.



Photo by Bob Kuehl

Is the dance center your mold?

Yes, I guess I'd have to say that. A lot of other people helped, obviously, and many others also made contributions.

Why does the dance major emphasize modern?

The emphasis is modern contemporary work, but we have the auxiliary disciplines of ballet and jazz. We also have the alternative major of musical theater. In the field of education, the rationale for including dance is really much stronger in the modern area because you deal with the principles of motion. The program is not strictly a limited style or an entertainment focus. It's much more broad-based.

How many graduates come out of the program each year?

It varies. I'd say five or six a year. The retention rate is rising. We have increasingly gotten students who go through the program and finish. It's a difficult program. A lot of people come and want to be dancers. It looks glamorous. They get that idea from what they've seen on television or MTV. Then they get here and say, "My God, I've got to work this hard? I've got to

sweat? I've got to write papers and be a dancer?" So the glamour goes away real fast, and you weed out students. The retention rate is improving, and we're also getting a lot better students.

Do your graduates go on to dance careers?

Most of them either go to graduate school or they go on to careers in dance. In a poll we took of all our graduates, most indicated they work in the field of dance somewhere. All of them said they would still take dance if they had it to do over again, because it was enormously helpful in other areas of life because of the discipline it gave them.

Do you suggest your students have something else to fall back on?

I strongly suggest that our students not only work, if they're a performance-choreographer major, for instance, but that they are also proficient as teachers. There is always a demand for teachers. I'm adamant about them taking their liberal arts courses, and being well-rounded, well-educated persons. It's not a matter of having something to fall back on, it's a matter of falling back on yourself. It's not about a subject

per se, but about being educated, capable and adaptable to survive.

Does Columbia educate students in that respect?

I think that's one of the strengths of Columbia. We teach what's realistically going on in the field. They know what's out there, and they know what they have to do to survive. There are no illusions about it. They're capable of creating alternatives for themselves, and I think that's part of the point of view here.

Is there an age at which a dancer's career is over?

Not particularly, but there comes a time when you can't dance around like a 20-year-old sylph. But just because you don't look like a 20-year-old, doesn't mean you can't keep performing. That's being caught up in that ghastly youth-mentality of our country, which is really too bad. Growing old isn't optional, neither is dying.

What is it about dance that is so special to you?

When people ask questions like that, I ask, "Do you have five hours?" You can't treat it that lightly—with a single sentence. You can only say it's thirty years of working. It all goes into what you do everyday. It's just what I do, that's all. There's nothing amazing or strange about it. If I were a housewife, I'd do that. But I happen to do this, and I've been doing it for more than thirty years—actually since I was eight years old. I think it's probably the purest form of living there is. Using both your intellect and physical intelligence to the degree of completeness is a rather thrilling thing to do everyday of your life. There's certainly a balancing, and there's a real high off that. That's what is hard to give up as you get older and you cease performing and getting that high.

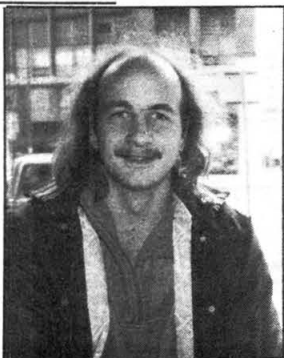
So a dancer's career is never really over?

Oh no. Even if you decide that you don't want to perform anymore, there's performance teaching. You're a valuable resource to your community.

Face Value

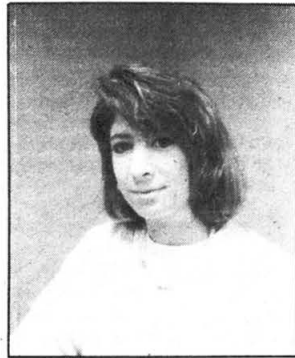
By Vince Plaza

How do you feel about Mike Ditka's criticism of the fans?



Tony Congine
Radio
Freshman

Mike Ditka. When he first came out he appreciated the fans because they were supportive. But then he became this big picture of a person. He doesn't appreciate the fans anymore. Instead of it being a Bears team, it's a Mike Ditka team.



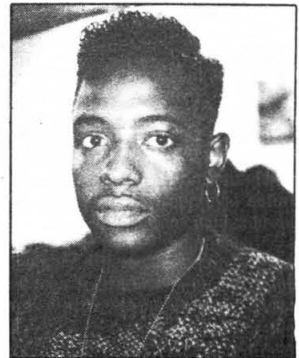
Alycia Loson
Advertising marketing
Senior

I think Mike Ditka's cool and the fans rag on him too much. They blame a lot of the Bears' performance on him. The Bears weren't winning and he got a little upset, but he's the coach. That's his right.



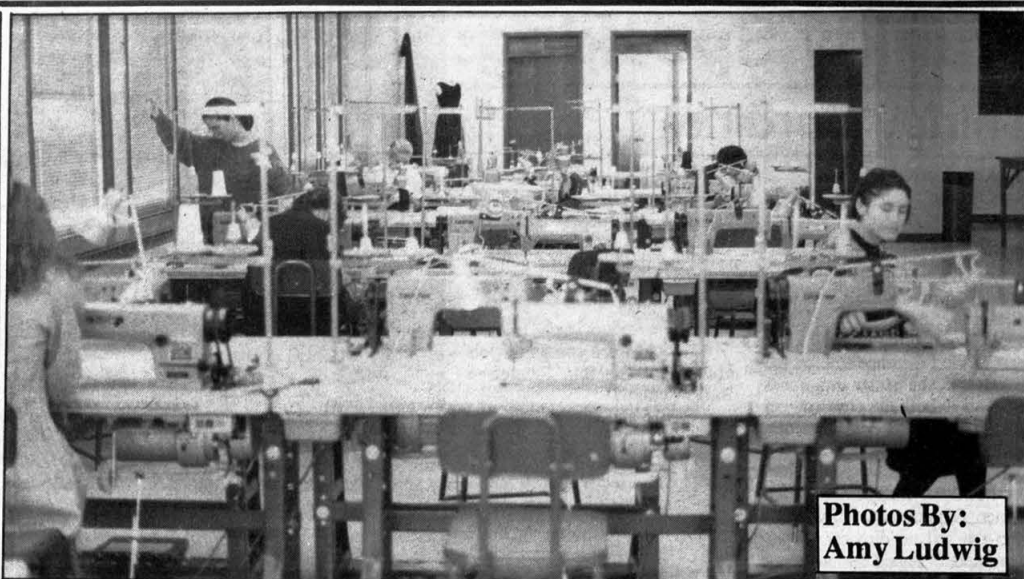
John Smith
Interior design
Sophomore

He's doing a pretty good job because he's playing the coaching role better. Most Chicago fans like their teams when they're winning, but when they're not they don't like to stick behind them.

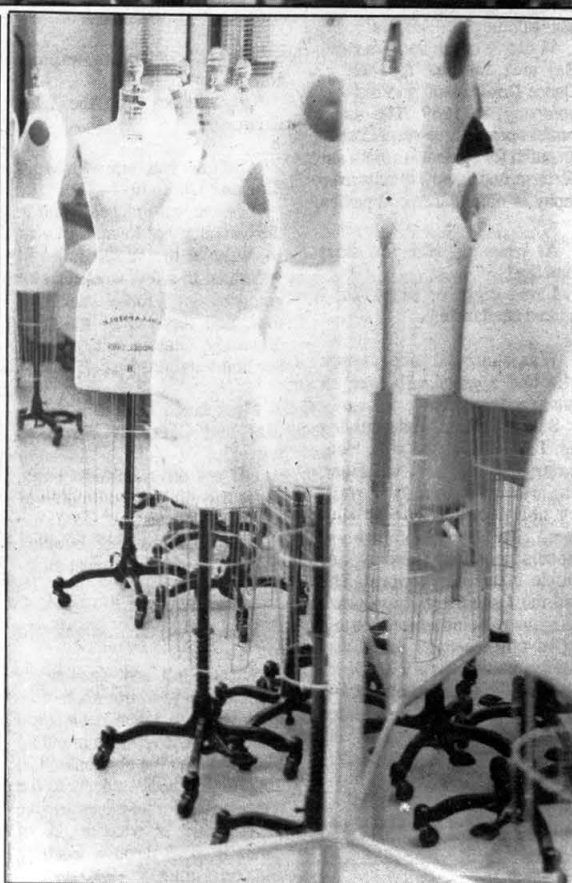


Jerome Regheford
Sound Engineering
Freshman

I think Mike Ditka is arrogant and self-fulfilling, and he needs to be fired because the Bears are going down. I don't think most of the Bears like him. They're losing their respect and playing a lot worse. The only reason he wants to win is because of his own self-preservation.



Photos By:
Amy Ludwig



Fashion Department designed for success

By Laura Ramirez
Staff Reporter

While the runways of Paris had little to offer the world of fashion this fall, in Chicago, Columbia students are working on just that.

Headquartered on the 13th floor of the main campus, the department, though only seven weeks old, appears to be a success.

"It's going great so far, we've had a great response and we're pleased with what is happening," said department coordinator Dennis Brozynski.

The three instructors, Brozynski, Sonia Slawinski and Audrean Been are not new to the fashion industry. They all have extensive designing experience. Brozynski, who has taught at Columbia since 1985, is a freelance designer. He had his own line of men's wear for two years and is currently teaching at the Art Institute and at DePaul. Both Slawinski and Been are professional designers. Slawinski specializes in couture and designs for private clientele.

Brozynski, who was one of the leading forces behind the development of the department, said the program was started because the Office Of Admissions would receive calls from many students requesting the program.

John Mulvany, art/photography/fashion chairperson, however, had a slightly different version of how the program originated. "I had the idea, I introduced it to the board and after some research, I started the program," said Mulvany.

Although there are many local schools such as Ray-Vogue and the Art Institute that offer degrees in fashion design, the program at Columbia is unique. It is the only four-year program in fashion design leading to a bachelor's degree in the midwest. Currently, according to Mulvany and Brozynski, there are about 80 students enrolled and about 40 of them have declared a major in fashion design. There are four introductory courses, with other courses planned for next semester.

The curriculum combines the different approaches to fashion design, the career approach, the business approach and the fine arts approach into one comprehensive program.

"I want to equally stress the fine arts and professionalism, so that a student graduating from Columbia can have both to his advantage," said Brozynski.

Another interesting aspect is that the curriculum is geared so that people who are interested in any aspect of fashion design can take the courses even if they are

not design majors.

The classroom set-up and equipment, according to instructor Slawinski, is the best she has ever seen. The classroom is a spacious studio-like room with plenty of light. The sewing equipment is the same professional equipment used in the fashion industry.

While the new program is still a learning experience for both the faculty and the students, Brozynski and his colleagues have many plans to continue to enhance the program.

"I don't want the department to be called 'that thing on the 13th floor'. I want people to know we exist," said Brozynski.

One of the projects that Brozynski likes to talk about is the fashion archives he has created. The garment collection was started with donations that include items ranging from the 20s up to the 80s.

There are collections of jeans from different designers and leather jackets from Chicago designers. They have started a collection of donated patterns so the students can reconstruct garments from the past.

"The historical part is significant in fashion and some of our archive collections are wonderful examples of how fashion reflects the times," said Brozynski.

Currently, the Film Department is working with the Fashion Design Department to make a video of the garments in the archives.

Another project that Brozynski hopes to implement is a formal fashion exhibition. The exhibition would consist of garments made by the fashion design students, with photographs by the fashion photography students, illustrations by the fashion illustration students, and accessories and jewelry by the fashion design students.

"I want people to see all the talent and creativity going on in one campus," said Brozynski. Other projects include a textiles class where the students would make their own fabric.

Slawinski said that many of the students are drawn to this type of work because of the glamorous image of the fashion industry but, in fact, the glamour comes long after the hard work.

"Many of these people think that they can walk in and become designers overnight, they forget the hard work, the long hours and the many sleepless nights," Slawinski added.

Most students seemed pleased with the way the program was progressing, but agreed that it was much more difficult than they had anticipated.

"It's a lot of hard work and I'm finding out that it's not as glamorous as I had thought. It's really detailed and technical and any student who thinks it's going to be just fun has another think coming," said junior Delores Butasi.

Other students added that they felt the courses and the instructors were helping them see the fashion industry differently than before. Senior Angela Schuster said, "I think the instructors are excellent. It helps that they work in the field because they give us valuable tips. I also like the idea that the program offers courses on the business aspects of fashion."

"It's making me more aware of what people are wearing and what I choose to wear. I've been shopping a lot less because I've been finding a lot I don't like, now that I know more about garment construction," graduate student Marym Agel said.

Jazz player "rocks" Hokin

By Mitch Hurst
Managing Editor

The treat was a day late but none of the 120 or so students and faculty who gathered to hear jazz guitarist Fareed Haque and his band Nov. 1 at the Hokin Center seemed to be disappointed.

From the moment WXRT's Barry Winograd introduced Haque and his bandmates, until the closing bars of the band's last tune, the audience was dazzled both by the guitarist's fantastic playing and the tightness of his band's rhythms.

Although he is considered to be a jazz musician, Haque infused elements more identified with rock and roll than jazz in his one hour set. Jim Widlowski's ferocious drumming coupled with Rob Amster's thumping bass on many of the songs kept surprised rock and roll lovers happy.

While jazz purists (read close-minded) might not have been im-

pressed by Haque's overly aggressive style, the student-dominated audience was impressed by the guitarist's unabashed willingness to tear through a song like a bar band trying to get the drunks off their stools to dance. Amster dug some serious grooves with his bass and the band's other guitarist, Pat Fleming, showed some talent of his own with a few solos—a la Jeff Beck.

But it was Haque himself who was the focal point of the show, dazzling the audience with his amazing, diverse playing. Haque opened "Raindance" with an almost classical touch that turned quickly into a catchy melody then transformed into a groovy rhythm. His changing chord progressions and his allowing of his fellow band members to let loose, especially Widlowski on drums, kept this writer on the edge of his seat, and kept feet stomping throughout the Hokin



Jazz guitarist Fareed Haque (center) and bass player Rob Amster (right) dazzled an enthusiastic Hokin Center audience Wednesday. Haque's latest album, *Manracer*, is quickly rising up the jazz charts.

David Sanborn.

While the band's energy and abandon were well-accepted and appreciated, it would be a mistake to ignore their more tranquil numbers. It was during these songs that Haque showed why his album is moving swiftly up the jazz charts, and why he just made an appearance with Sting on "Michelob Presents," the NBC Sunday night jazz show featuring

On the low-key "Missing You," Haque evoked a sweet mood that was the perfect anecdote for any student's cluttered day.

Watching Haque's fingers touch the strings was a mesmerizing experience (it was difficult, at times, to even keep up), but it was how Haque fit all of the musical elements together as a whole that

was most impressive.

By the time Haque finished his set, students, including this writer, began to understand what a privilege it was to hear this band play. Hearty thanks go out to whoever was responsible for booking Haque and his band to the Hokin Center, and here's hoping they book more musicians of his caliber in the future.

Butthole Surfers write their own musical rules

By Charles Bernstein

Marshall McLuhan, author of "Understanding Media," once said: "The name of a man is a numbing blow from which he never recovers." And very possibly too, nor will the Butthole Surfers.

According to Gibby Haynes, the Surfers' lead vocalist and guitarist, "It's a great name. It's funny. It's the best name in the history of rock 'n' roll."

Formed in 1981 in Austin, Texas, they went through a slew of members until the mid-1980s, when they settled down with a stable five-person line-up. This past spring, however, long-time member and percussionist Theresa Taylor departed, leaving the group with just four matchless members, including guitarist Paul Leary, bassist Jeff Pinkus, Percussionist King Koffee and Haynes.

In light of the fact that the Surfers were formed in 1981, around the same time as hardcore-punk music began to take flight and sprouted such acts as the Dead Kennedys, Black Flag, Castration Squad, Minor Threat and the Necros, the members of the group do not consider themselves punk musicians.

"We've never been accepted by any kind of punk world. We were never a punk band at all," said Haynes. "I don't know, maybe punks came to our show. Austin, Texas, wasn't a very punk place—black leather, mascara, weird-cat hairdos, safety pins and dog collars."

Image, sound and shock are essential elements in the Surfers' repertoire, as they are a creative force, as well as musically inventive. So, when it comes to songwriting, Haynes feels the band does quite well leaving listeners in a hypnotic state of wonder and amazement with such thought-provoking mind twisting lyrics as the following:

"John was a little crippled midget lesbian boy who stood 10-

foot-tall with a knife/pretty soon a mole had appeared on John's left leg and rope-like and extended over 469 different miles and verily, verily equaled 69 different nuns, speaking simultaneously to John in 69 different languages/ and it evolved itself and it was a legless dog that became a cyclone out of John's bodily forehead/ and there it was, like a twinkle with a halo storm in it..."

Haynes defines lyrics like these along the lines of "purposeful randomness." In further explanation, Haynes said, "Some songs have the same words over and over. Some songs have different words." He added, "It's sort of hard to make up words and not have words mean something next to each other, you know? You might settle on a theme for a few words, switch to another

theme or have a transitional theme." Haynes tends to write songs about anything that walks or crawls on planet Earth.

Along those same lines, it's a little difficult to explain the band's sound. The best way to describe it though, is loud, with a little bit of blues and psychedelic, mixed in with Jimi Hendrix, The Grateful Dead and crushed bugs, concocting a sound similar to that of a train engine emitting gas.

So keeping that in mind, attending a Butthole Surfers performance for the first time could conceivably be a frightening experience, as well as a unique one. At past shows, the Surfers have used topless dancers, and most recently, backdrops of industrial films such as sex-change operations, nature studies and various episodes of *Charlie's Angels* projected upside-down and on top

of each other. Haynes calls this innovation "trained light."

"It's a light show. It's something to do when you get tired of the 100-plus decibels that are destroying your eardrums," Haynes said. He added, "I think it looks cool, I think it's pretty. I think when you put three films on top of each other, it sort of makes a dynamic, abstract presentation and a random presentation, as well."

Haynes concluded that he and the band are in for the long haul. "We're sort of like walking under the grandstand of life and peeking up society's skirt. No, I don't know, we're trying to make a living, like we're American artists, man," he said. The Surfers have just released a new 12-inch titled *Widowermaker!*, with an album slated for release in the near future.



Members of the Butthole Surfers, a band your mother would love to hate, who play their own, twisted version of rock and roll.

A · C · T · O · R A · U · D · I · T · I · O · N · S

Walt Disney World® Resort is casting actors to fill ongoing positions at EPCOT® Center, Disney-MGM Studios Theme Park, and Pleasure Island.

All roles are comedic and cover a wide range of stage, street and festival type performance. Actors who have a comic flair, create unique characterizations, and have extensive stage and/or street theater experience are encouraged to attend.

Positions are full-time employment (one year-contract) beginning spring 1990. Rehearsals are paid at full salary. Relocation assistance, health and dental benefits, paid vacations and sick days are part of the benefit package.

Applicants must be at least age 18. Available roles for all ages over 18. Bring non-returnable photo and resume. Prepare a one-minute comic monologue to best display your comic flair with upbeat material.

Audition is open call. No appointment necessary. Due to time restraints, registration may be limited.

CHICAGO, ILLINOIS
TUESDAY, NOVEMBER 14
REGISTRATION: 9 AM
DePaul University - Lincoln Park Campus
Stuart Center/Room 206
2324 N. Seminary Avenue
Callback November 15

If you have questions, call Walt Disney World Auditions at 407/345-5701 Monday through Friday, 10 am-4 pm (Eastern Time). Please do not call audition site.



Walt Disney World Co.

An Equal Opportunity Employer
© The Walt Disney Company

The Back Page

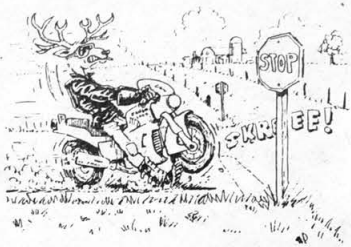
Columbia Chronicle

November 6, 1989

PAGE 8

Academic Advising.

The Buck Stops Here.



Dear Advisor:

What is the CLEP exam, and can I take it for credit here at Columbia?

Dear Student:

The College Level Examination Program, or CLEP, is a program of credit-by-examination through which a student may earn college credit. The examination program is not for everyone. It is an option in a total educational package, but not a substitute for the experience of classroom work. The exams cover material taught in courses that most students take as requirements during the first two years of college. It is useful to talk to an academic advisor prior to deciding to take the exam.

When certain criteria are met, Columbia accepts CLEP in the same category as junior college transfer credit, and there is a limit on such credit. Therefore, any student who has earned a total of 62 semester hours (whether in transfer, at Columbia or a combination of both) may not receive credit for CLEP.

There are two different types of CLEP exams: general exams and subject exams are 90-minutes, generating six credits each. They cover general knowledge in English composition, humanities, science, math and social science/history. The subject exams are 60-minutes, generating three credits each. They cover specific knowledge in English, history, science, math and languages.

CLEP credit is accepted by Columbia for General Studies only. The specific exam accepted for English Composition I and II is the six credit General Examination English Composition exam, either all multiple choice or multiple choice with essay. All other CLEP exams are accepted at Columbia except the following: marketing, management, business law and accounting.

CLEP descriptions, with registration forms, are available in the Academic Advising Office, Room W300, 663-1600, ext. 645. Further information and sample exam questions are available by calling the Educational Testing Service at 869-7700, or by consulting an academic advisor.

Dear Advisor:

I am in the middle of a vicious dispute with my landlord. I need good legal advice. Where can I find a lawyer who won't cost me too much money?

Dear Student:

Good question! Certainly you've noticed there are thousands of attorneys listed in the telephone book, but one lawyer is not necessarily as good (or as expensive) as another. It depends upon the problem at hand.

To wit, if you need help with tax matters, you should not go to a personal injury or immigration/naturalization attorney. You require the expertise and experience of someone familiar with tax law. So, how do you find the right landlord-tenant specialist? For a start, you may contact the Chicago Bar Association, which provides a Lawyer Referral Service (similar to the Physicians Referral Services with which you may be more familiar).

Moreover, the area law schools have legal assistance clinics. Their attorneys see clients by appointment only. They have income eligibility requirements, and they specialize in different types of legal problems. There is also one who handles landlord-tenant problems.

Several legal assistance foundations also provide services to qualified individuals who are unable to afford a private attorney.

For a detailed list of the clinics and their numbers, please see an academic advisor. Here's hoping you find a suitable lawyer. You may lose your apartment, but one hopes, not an arm and a leg in the process.

Classifieds

Stringer Wanted: Bellwood Area Call Carol Burns: 345-1750

Market Discover Credit Cards on your campus. Flexible hours. Earn as much as \$10.00/hour. Only ten positions available. Call 1-800-950-8472, ext. 4

A FREE GIFT JUST FOR CALLING PLUS RAISE UP TO \$1,700.00 IN ONLY TEN DAYS!! Student groups, fraternities and sororities needed for marketing project on campus. For details plus a FREE GIFT, Call 1-800-950-8472, ext.30

Part-time telephone receptionist, 8:30 - 1:00, Monday thru Friday. Good phone voice required. Convenient loop location. Call Calla Communications at 341-1310

Wild Onion Studios: 3,000-10,000 SF raw loft space for non-residential art related uses only. Heated, good elevators, good light, next to Prairie Historic District. Long term leases \$2.50 - \$3.75/SF/yr (21¢ - 31¢/SF/mos.). Call Margaret 444-2042

SPRING BREAK 1990 - Individual or student organization needed to promote our Spring Break trips. Earn money, free trips and valuable work experience. APPLY NOW!! Call Inter-Campus Programs: 1-800-327-6013

To place classifieds send or drop off ad with payment to the Chronicle office.
Ads cost: 15¢ a line
33 characters per line

Career Corner

By Janice Galloway

"Good Job Opportunities Are Often Disguised"

The Illinois Collegiate Job Fair, held at the College of DuPage 10/27/89, housed more than 100 Fortune 500 companies which were recruiting management and liberal arts students for sales and management training programs. In attendance were companies with a national scope like MacDonald's, United Airlines, Prudential Insurance and the Times-Mirror Corporation. Although arts and media majors were not openly recruited, some industrious Columbia students attended and took advantage of this event.

The Illinois Collegiate Job Fair was not just a good opportunity for those seeking sales and management training positions, but for those who recognized that these companies also employ creative and media positions for their other departments. Remember, in an age in which environmental concerns are controversial, large chemical companies would be hard-pressed not to have an outstanding public relations department. Furthermore, where else could a serious job seeker meet more than 100 top employers under one roof? Yet, most arts/media students ask, "Is it advantageous for me to attend a job fair where employers are seeking positions that are not related to my major?" My answer is, "You bet!"

Here are some of the strategies a few Columbia College students employed while attending this particular job fair:

Some students obtained a list of the companies which were participating in the job fair from the Placement Office. They researched and targeted companies with reputable arts and media departments; approached these companies and left their resumes and cover letters with representatives.

Some students avoided preliminary research and went to the job fair specifically to develop leads and contacts. This is an effective strategy particularly since employers seeking management and sales personnel tend to woo candidates with impressive annual reports and brochures that disclose important information about the company.

Other students used a "foot-in-the-door" technique and applied for the positions immediately available. This is effective since

sales/management training positions have high visibility and getting to know the right people is relatively easy. Be careful, this decision should be well thought out. Some career transitions are not easily made.

Recent grads should remember that the process of finding a job is a job in itself. Half of the work that you will ever do will be researching, making the right contacts and following up on those contacts. Try to take advantage of as many of those opportunities available to you as possible.

I encourage seniors to stop in the placement office and obtain a schedule for upcoming job fairs and to peruse the job applications and materials which were brought back from the Illinois Collegiate Job Fair. We have information on employers who are looking to fill jobs now!

Career Calendar

11/11 Saturday 10:30 a.m. - 11:30 a.m.

Museum of Broadcast Communications seminar, "Bringing The News To Life at 60 Minutes." For details, contact Janice Galloway, Placement Office.

11/16 Thursday 11:30 a.m.

Chicago Communications/15 Annual Luncheon, \$35. Keynote speaker: Joe Cappel, vice-president and group publisher of *Crain Communications*, Inc. and publisher of *Advertising Age*. For details, contact Jan Grekoff, Placement Office.

11/16 Thursday 5 p.m. - 9 p.m.

Chicago Advertising Club Annual Membership Party \$12. Questions? Ask Jan Grekoff, Placement Office.

Student Workshops

Job Search Strategies

11/08 - 12:15 p.m.

11/09 - 5:30 p.m.

Career Connections

11/14 - 12:15 p.m.

11/15 - 5:30 p.m.

Monday

Nov. 6

Hokin Student Center, "Comedy Cabaret" free, 4 p.m.

Windy City Business and Professional Women and Columbia College Management Department present an "Image" seminar at 4 p.m., 5th floor faculty lounge. Everyone welcome.

The Neptunes, 9 p.m., and Pat McCurdy, 10:30 p.m. perform at Lounge Ax, 2438 N. Lincoln Ave. 21 & over, \$3 cover.

Tuesday

Nov. 7

The Academic Advising and Placement Office will hold a seminar titled "Parents and Other Strangers" at 12:15 p.m., Room 202, Wabash building.

African-American Alliance will meet at 5 p.m., Room 202, Wabash building.

Columbia College Bible Study Group will meet at 12:30, Room 202, Wabash building.

Wednesday

Nov. 8

The Academic Advising and Placement Office will hold a seminar titled "Job Search Strategies" at 12:15, Room 313, Wabash building.

Students For a Better World will meet at 5 p.m., Room 202 Wabash building.

The Hispanic Alliance will meet at 6 p.m., Room 204, Wabash building. Screaming Trees, Four Way Cross and Bhang Festival will appear at Cabaret Metro, 3730 N. Clark. 21 & over, showtime 10 p.m., \$4 cover, ladies free.

Thursday

Nov. 9

Hokin Student Center free film "Twins" at 4 p.m.

No Means No and Gods Acre will perform at Lounge Ax, 2438 N. Lincoln. 21 & over, showtime 10 p.m., \$5 cover.

Friday

Nov. 10

The Student Organization Council will meet at 10 a.m., Room 202, Wabash building.

The Public Speaking finals on the topic "The effects of Drug Abuse on Education" will continue today at 1:30 to 4:30 in the Hokin Auditorium.

Sharon Tate's Baby will perform at Medusa's, 3257 N. Sheffield. 17 & over only, showtime 11 p.m., \$6 cover.

Cabaret Metro, 3730 N. Clark and WVVX present *Faster Pussycat and Danger Danger*, all ages, showtime 7:30 p.m., \$13.50 cover.