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Columbia College Chicago

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columbia chronicle



Volume 23 Number 9

December 4, 1989

School combats asbestos threat

By Timothy Bentevis
Science Writer

There's no recess for Columbia officials responsible for tracking down and eliminating asbestos from the college's physical plant.

While some asbestos has actually been removed from buildings on campus, a *Chronicle* investigation indicates that some of the deadly fibers in the Wabash building have simply been covered over, and that some asbestos is still present in its original state in the Michigan building.

According to one faculty member, who spoke under condition of anonymity, Columbia was "very fortunate" to get some removal work done this past summer, before registration began. The source also indicated that the process of encapsulation, in which pipes insulated with asbestos are covered over with wood, makes it nearly impossible for asbestos fibers to become airborne. Inhalation of airborne asbestos fibers is known to cause serious medical consequences.

Environmental Protection Agency Deputy Commissioner David O'Neil said that federal

guidelines on controlling airborne asbestos fibers were put into effect in 1979.

"If Columbia's buildings were constructed before 1975, there would absolutely be asbestos present behind walls, ceilings and in basements," O'Neil said.

The cost of the summer clean-up was estimated by Executive Vice President Bert Gall to be about \$60,000. Gall also said that more work to rid "high traffic areas" of asbestos is scheduled to take place over vacation periods. Gall also indicated that to his knowledge, asbestos is still present in the basement of the Michigan building.

Sprayed on ceilings and around pipes as an insulator in thousands of schools built between 1950 and 1975, asbestos is linked to asbestosis.

"Asbestosis is a serious scarring of the lungs. It leads to lung cancer and mesothelioma, a word commonly used in a cause of death due to asbestosis," said Dr. Stephen Freedman, professor of environmental science at Loyola University.

No one is sure exactly how widespread the problem of asbestos is, but anxieties are growing



Chronicle/ Stacy Hosch

What appears to be asbestos, a known carcinogen, is clearly visible, apparently in its original state, in the basement of the Michigan building.

about the threat it poses to people in older buildings such as those owned by Columbia.

Asbestos was commonly used in construction because of its fire resistant and sound deadening qualities. Use of the material ended in the mid-1970s when the EPA determined that asbestos fibers were carcinogenic.

Identifying asbestos fibers in the environment becomes virtually impossible without the aid of a microscope and a trained professional.

"If asbestos fibers are not removed properly, contamination will occur because the airborne fibers [are not visible to the naked eye and] can be easily inhaled," said Harvey Davis, instructor of

environmental issues at Columbia.

Although the EPA has set overall air-quality standards for schools, in 1988 they issued an Asbestos-in-Schools Rule that required all public and private schools to inspect their buildings for asbestos-containing materials.

Removing asbestos is both dangerous and expensive. It's also very time consuming.

Rob Kist, an environmental consultant for Particle Data Labs, in Elmhurst, said that there are plenty of "horror stories" about asbestos in schools.

"I recently went into a storage area at one school that was underneath some bleachers where fans sat for basketball games. I took one look inside and slammed the

door. The asbestos was so thick that it looked like a snow forest," Kist said.

According to a spokesman at the Department of Public Health, which is spearheading the effort to locate and remove asbestos, asbestos clean-up has run into some tough financial obstacles. Since 1988, only a fraction of federal money originally earmarked for asbestos clean-up has actually been funded. And cuts in the amount of money originally scheduled to be allocated in next year's budget are possible because various levels of government cannot decide on who is to be held responsible for the clean-up.

Schools that tackled asbestos removal early, such as the Geneva school district, say that the longer a school system waits to do the work, the more stringent the regulations, and the more costly the project becomes because the rules and regulations keep changing.

On the other hand, the Naperville school district has paid more than \$5,000 for tests that showed that schools which were thought to have an asbestos problem, do not.

Much of the asbestos problem has eagerly been met head-on by safety-minded school boards throughout the state. But to make schools completely asbestos-safe, more work remains for some institutions, including Columbia.

Inside

Frankly Speaking

Tanya Bonner talks with Dominic Pacyga about Chicago's history.
Page 5

Andrew Myktyluk reports how class fees help keep tuition low.
Page 2

Art

Chicago Artists Abroad continues to support local artists.
Page 3

Awards

Fischetti recipients honored at Hilton's Grand Ballroom.
Page 3

Reviews

Grateful Dead's new album, "Built to Last"
Page 7

College hires agency to replace long-time PR director Zonka

By Mitch Hurst
Managing Editor

In light of Columbia's decision to hire an outside public relations firm, and her own desire to work on outside interests, Connie Zonka, the college's public relations director, resigned Dec. 1.

Zonka, who had been with Columbia 19 years, said her decision is based mostly upon her desire to do freelance public relations work. One of the projects she is particularly excited about, she said, includes a June, 1990 celebration of the Chicago arts at the Kennedy Center in Washington, D.C.

Zonka was not entirely happy, however, with the school's decision to hire a private firm to handle public relations duties. This, and the fact that she had no desire to work with an outside firm, also played a part in her decision.

"I frankly am not in favor of

that approach," Zonka said. "I worry that it will be more costly than I think the college anticipates. I had my own P.R. firm for 15 years," she continued, "so I know how you bill clients. I'm concerned about that."

Zonka said the fact that Columbia is such a personal place requires those employed by the school to be "steeped in the college's community." She said she questioned whether or not a private firm could have the needed interaction with Columbia's students and faculty to do the college's public relations work properly.

Although Zonka said she leaves Columbia on amicable terms, when asked if her situation was handled well, she replied, "Yes and no."

"There were a lot of gaps, at times, when I picked up information on the street," she explained. "There were a couple of occasions when I would hear some-



Chronicle/ Stacy Hosch

The school's PR Director, Connie Zonka, resigned to make way for the firm that will take over her duties.

thing outside before I'd hear it inside."

Zonka also mentioned, however, that the situation was a delicate one.

"With a lot of sensitivities involved, there's more to consider [than just the surface]," she said.

Dennis Lavery, Columbia's vice president/college relations, agreed that Zonka's situation could have been handled better.

"It's a situation that I don't think was handled well," Lavery said. "I don't think the process itself considered long range possibilities," he continued. "My

whole intent was to bring a firm in to force us to do the things we can't do."

Lavery said he is sympathetic with Zonka's decision, and that once the new firm becomes heavily involved with the school, the position Zonka vacated will change.

"I certainly can understand her decision," Lavery said. "If Connie had agreed to stay, I think her position would have been different than it currently is," he explained. "I think professionally she did the best thing for her."

continued on page 2

Class fees mean lower tuition

By Andrew Mykytluk
Staff Reporter

Columbia College has one of the lowest tuitions among private schools in the state. One of the reasons for this is the efficient use of student fees.

The fees are an extra cost the student pays in addition to regular tuition. Student fees range from \$5 to \$77 a class.

How can extra costs keep tuition down? The answer is that students in expensive courses pay their own way (through higher fees) instead of passing it on to all students through across-the-board tuition increases. An example of an expensive course would be filmmaking, in which students need expensive materials to fulfill course requirements.

Why should a student in a fiction writing workshop pay for the filmmaking expensive tools? Well, they don't. The film maker pays for his own materials through student fees that are substantially higher than the fiction writers'.

The fees associated with science courses are generally higher than other majors. Zafra Lerman, Science Department chairperson, used a specific class (Modern Physics, Lasers and Holograms) to illustrate the way student fees work. In that class, the students are required to produce an actual hologram and they need a lot of materials. Lerman uses the class fee to provide these materials as well as necessary disposable lab equipment.

Lerman said she runs her labs to meet the same high standards as those of more prestigious schools like Northwestern University or the University of Chicago. Student fees pay for the necessary fine points including special lab equipment, relevant guest speakers and hard-to-locate materials. This allows her to compete with those better-known and more expensive schools.

Lab equipment is expensive and it makes sense that courses which voraciously consume materials pay higher student fees. But what about those majors who don't use test tubes, art supplies or spools of film?

A journalist's primary tool is a pen, yet they also are charged a student fee. Their fees average only \$10 a class—but what do they get for the money?

When asked about student fees, Nat Lehrman, chairperson of the Journalism Department, said he uses fees when instructors request it, to provide students with supplies such as photo proportioning wheels, diskettes, in-class handouts, pica rulers, type gauge rulers, copies and guest lecturers.

These may seem like incidentals, but these details bridge the gap between amateur and professional courses. "I think it's a great use of those extra dollars," said Lehrman.

Because these materials are relatively inexpensive, as compared to the ones needed in the Science Department, the journalism student fees are substantially lower.

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"Student fees are a very good way of providing students with the necessary accouterments to make a TV production without having to sock 'em," said Edward Morris, chairperson of the Television Department.

Morris uses fees to replace fragile lavalier microphones, colored gels for studio lights and paint for sets. But there is more to it than that.

Students are expected to produce professional quality-work. "You can't have a student reading from notes—looking at a sheet of paper [when doing a news show]. To look professional, we rent a teleprompter," Morris said. "If we need a fog machine for an effect, we rent a fog machine."

"Student fees are used to supplement and enhance opportunities for students to do creative things. If it's necessary to provide materials and intangibles other

than books, student fees are used to cover those things," Morris said.

"Fees are reviewed on a regular basis," said Executive Vice-President Bert Gall. "Some fees go up, some go down as the curriculum evolves."

The Television Department analyzed each class two years ago and made fee adjustments based on the needs of each particular class.

The administration does not assign these fees. The department heads do. They meet with the instructors and decide how best to teach the course and which materials are needed. "Fees are calculated according to what we know the costs are, based on experience," Morris said.

Not all schools are as conscientious in assessing student fees as Columbia.

The University of Idaho raised student fees by \$25 a semester to pay for improvements needed for an "impending accreditation visit," recalled U.I. Student President Tina Kagi.

Columbia is a relatively small school. In much larger state institutions, student fees can add up to small fortunes. The University of Massachusetts at Amherst had \$1.5 million in fees at its disposal. With that much money floating around, the potential for abuse by cash-starved college administrators is very real.

In 1986, the University of Washington used \$160,000 in student fees to refurbish the football field. In another incident, student fees were used by Western Washington University administrators to buy and repair a house for the school's president.

Columbia's student fees are "not a hidden tuition—they are not an add on," said Gall.

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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.

Zonka

continued from page 1

Initially, Lavery said, he had hoped the hiring of an outside firm would simply be an addition to Columbia's already existing public relations operation, but it "just didn't work out that way."

"I don't think it's a matter of whether or not [the present department] could or couldn't," Lavery said. "The capabilities to do it are here," he continued, "but the time and effort are not. We can't do it by ourselves."

"It," according to Lavery, is the ability to make Columbia College, as a whole, a respectable and recognizable name in the Chicago community.

"Part of what our goal is is to have people better understand Columbia College and the reality it is now," Lavery said. "Rather than the way they perceived us 20 years ago as some radical institution, or simply as a school that people get into when they can't get in anywhere else."

Lavery said that, as of now, Columbia is well-known for its individual programs or departments, but the institution needs to be sold as a single unit.

"Up to this point, Columbia graduates have said, 'I got a degree in photography' rather than 'I got a degree from Columbia College,' which is what we need to change," Lavery said.

The image boost Columbia College is looking for was placed in the hands of the relatively small public relations firm, Porter/Novelli, on Nov. 17.

Located on East Wacker in downtown Chicago, Porter/Novelli employs just under 40 people. Their list of clients includes, among others, General Mills, Midway Airlines and Helene Curtis hair care products.

Columbia's outgoing public relations director, Connie Zonka, said she has high regard for Porter/Novelli, and that they are the firm that can best serve the college.

The goal of Porter/Novelli for Columbia, according to Carol Bryant, who oversees the college's account, is to "sell the entire Columbia experience." Bryant said the firm has what it takes to position the college favorably in the eyes of possible donors.

Name recognition, he said, translates into dollars, or endowments, something every college desperately needs.

Last year the college took in about \$1.4 million in donations, but, according to Lavery, only \$80,000 was not designated for a specific project or department.

"More than anything else this institution needs endowment," Lavery said. "And you can't get endowment when only \$80,000 a year is given to the college."

According to Zonka, however, hiring an outside firm doesn't necessarily guarantee a monetary return, especially in Columbia's case.

"I'm not sure a P.R. firm would make that much of a difference," Zonka said. "Special education is Columbia's thing and that's hard to put a finger on as a selling point."

Despite Zonka's reservations, Lavery feels hiring an outside firm is the best method, especially

in the area of drawing contributions from private businesses.

"The firm has a much better ability to give us the opportunity to get to constituencies on a regular basis than we weren't able to," Lavery explained.

Whether or not a public relations firm can succeed in making Columbia College a household name remains to be seen.

What is already known is the respect and admiration Zonka has from both colleagues and those within her field.

Lavery called her "irreplaceable," and other Columbia faculty have expressed their appreciation for Zonka's efforts through the years.

Though the conditions under which Zonka departs are not perfect, her affection for the school remains.

"I love Columbia College," she said. "There's a lot about it that is very special to me; it's been a major part of my life."

Funds send artists abroad

By Joseph Kristufek
Staff Reporter

Displaying their talents while visiting a foreign country is just a dream for many local artists, but Chicago Artists Abroad has helped make this dream a reality.

The organization, which was founded two years ago by Jane Alexandroff, financially supports trips to foreign countries for aspiring artists in theater, music, dance, film video, visual arts, literature and other art forms.

The majority of the funds used to support Chicago Artists Abroad was granted by the Paul and Gabriella Rosenbaum Foundation, which donated a starting grant of \$60,000, and \$250,000 a year for three years. Because of the organization's rapid success, which includes sending more than 600 artists to 37 countries, the Rosenbaum Foundation has agreed to continue its support.

To be eligible for funding, a company or individual artist must first receive an invitation from a foreign organization to perform or display. They then submit an application to a CAA review panel within that art form.

"We want to send the best that Chicago has to offer, so our first criterion is artistic excellence," Alexandroff said. "We also like to support young artists who wouldn't be able to go unless Chicago Artists Abroad was here."

Although funding is somewhat restricted to professionals, Chicago Artists Abroad has supported outgoing Columbia graduates, as well as faculty members.

"Their sponsorship was critical to my success," said Film Chairperson Tony Loeb, who traveled along with student Dennis Frank to the Soviet Union. Loeb's two-week trip in September also included stops in Lithuania and London.

While in the Soviet Union, Loeb consulted with the national film schools regarding their interest in a new curriculum. He also addressed members of the Soviet government and had contact with "the hierarchy of films in the Soviet Union."

As a result of Loeb's visit, an exchange of students and professors will begin in the spring of 1991. This will include the making of a film depicting an American reflection of Moscow, and a visit to Chicago by Soviet filmmakers.

Others with a Columbia background who have been funded include Jim Richardson, a film graduate. Richardson, who received one of the organization's first grants, traveled to Switzerland to present his film "Cat and Rat," which was awarded second place in an animation festival.

Chicago Artists Abroad not only finances artists, but also helps to promote the City of Chicago.

"I believe that every one of the artists who go abroad is an ambassador for the city of Chicago," Alexandroff said. "Overseas, Chicago has a very unfair image, of being a gangster town. Everyone I've known from other countries has come to see this beautiful city and has changed his/her mind. I want people over-



Jane Alexandroff

seas to realize what this city is all about."

Chicago Artists Abroad is based on the second floor of the Wabash building.

Chicago Artists Abroad, in accordance with chairperson John Mulvaney, has also set up an exchange of students with the German government. Currently, a German artist is residing in Chicago while Max King, a Columbia students painter, is being educated in Carlsruhe, Germany.

A guide to computer labs

By Tammy Smith
Staff Reporter

This semester, computers are no longer available for students on the library's second floor. Paula Epstein, reference/special projects librarian, said the computers were removed because students were misusing them. "Students simply had inadequate instruction on computer usage. They weren't taking proper care of the computers and we were forced to take them out," she said.

Don Carter, director of Academic Computing, said the computers have been returned to the fourth floor of the Wabash building. Many of the computers on the fourth floor are available for students Monday through Thursday, 9 a.m. to 8 p.m., and Fridays from 9 a.m. to 4 p.m. In rooms 408 and 417 the computers are IBM, and in room 410 the computers are Macintosh. An orange dot on the back of

students' I.D.s permits admittance to Macintosh labs.

Regular lab hours are Monday through Thursday, 8 a.m. to 10 p.m., Friday, 8 a.m. to 7 p.m., and Saturdays 9 a.m. to 5 p.m. IBM computers are also available for students in the Writing Center on the seventh floor of the Wabash building. The computers are usually reserved, so students are advised to sign up in advance for a specific time.

More IBM computers are available for students in room 501 of the Wabash building, when classes are not in session. There is no requirement for using these labs, and they are available only in the afternoons. The schedule is Mondays, 1 p.m. to 5 p.m., Wednesdays, 2 p.m. to 5 p.m., Thursdays, 2 p.m. to 4 p.m. and Fridays, 1 p.m. to 4 p.m. Computers are also available 5 p.m. to 8 p.m., Wednesdays, in room 503. The rooms are closed on Tuesdays.

Fischetti winners toast achievements in Hilton & Tower's Grand Ballroom

Twenty-one journalism students, recipients of John Fischetti Scholarships for 1989, were honored at a dinner held in the grand ballroom of the Chicago Hilton & Towers Hotel on Nov. 28. The awards are funded by an endowment named for the late prize-winning editorial cartoonist for the *Chicago Sun-Times*, the *Chicago Daily News* and the *New York Herald-Tribune*.

The journalism students given Fischetti scholarships were:

Tanya Bonner, Lance Cummings, Meg Evans, Mark Farano, Mary Fleming, Kelly Fox, Mitch Hurst, Deborah Kelly, Svetlana Lalic, Gayle Mitchell, Allison Mohr, Jacqueline Podzius, Julia Rossler, MacArthur Savage, William Scheibe, Tamara Sellman, Tammy Smith, Carol Soldat, Mary Stockover, Susan Tengesdal and Stephanie Wood.

Lambert Der, editorial cartoonist of the *Greenville (S.C.) News*, was the winner of first

prize (\$2,500) in the eighth annual John Fischetti Editorial Cartoon Competition. The cash award was presented to Der through an endowment funded in tribute to William W. Wilkow, who was a founder of the Fischetti Scholarship Dinner and a member of Columbia's board of trustees.

Political humorist Mark Russell, familiar to viewers of PBS-TV, was the keynote speaker.

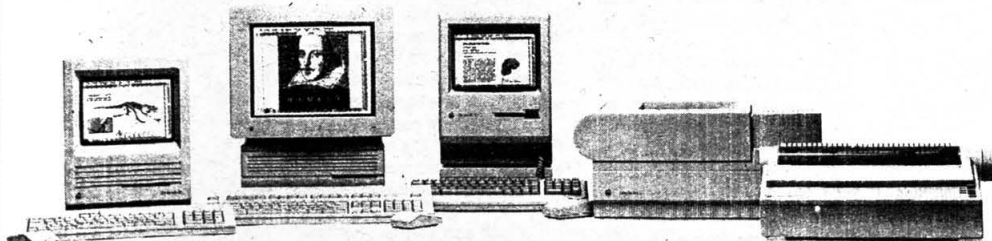
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The uncivil war

Common good is more likely to be discovered among diverse opinion than in any authoritarian structure.

With more and more people around the planet beginning to adopt this view, it is beneath America's dignity to support or assist any government which does not recognize this principle.

The present government of El Salvador falls into exactly that category.

For roughly 10 years, that tiny country has been hemorrhaging from a dirty little war between landowners and collectivists. Neither side understands a thing about pluralism, and neither side deserves to win.

El Salvador's president, Alfredo Cristiani, is either unwilling or unable to control the violent elements of the political right. The guerrillas, on the left, don't hesitate to use civilians as shields. Neither side represents anything akin to American ideals. Neither side deserves our support.

Once, it was commonly asserted that the rebels in El Salvador were the embodiment of some communist hydra bent on subjugating our entire hemisphere. Recent events in Eastern Europe make such imagery laughable. The dominoes are falling; but whose dominoes, and in which direction?

The blizzard of information that swirls around our modern world makes it almost impossible for any government that continues to ignore the common good of its own populace to long endure. That's what the reactionary landlords of El Salvador are now discovering. The collectivists will discover the same thing, should they assume power.

Our military involvement in El Salvador doesn't help the Salvadoreans learn to govern themselves. Such lessons seem only to be learned the hard way—by trial and error. Any smugness we might feel about our own abilities in this regard can be dispelled by remembering that a bloody civil war of our own ended only 125 years ago.

If the rebels take over El Salvador, the country will be a certified basket-case. That's a good description of the place right now.

If a collectivist government is established in El Salvador, it might even serve as a warning to other pseudo-representative governments of the folly of governing without the genuine consideration of the common good. That warning would already be understood if despotic regimes did not assume that America will rush to their aid in a knee-jerk response to any perceived collectivist threat.

Collectivism has proven itself to be a philosophy built on a foundation of sand. The tide of history is in the process of sweeping it away. America can no longer use the threat of it to support regimes that are as intrinsically noxious as those it would seek to prevent.

The people of El Salvador must be allowed to make the mistake of choosing a collectivist government if they are so inclined. Too bad.

In the best of all possible worlds, El Salvador could vault from a terribly underdeveloped oligarchy to a full-fledged democracy without any bleeding or suffering. Sadly, this isn't such a world.

Perspective:

A is for arbitrary

By Richard Blegmeier

I have a major bitch about a certain aspect of college life—grades, the standard by which students are judged, compared and rewarded.

This numerical/letter assessment of our ability is supposed to be an indication of our progression into the so-called "real world."

If being successful in the "real world" requires ass kissing, memorizing tid bits of information that escape our consciousness the moment a test is over, laughing at stupid jokes and whatever trivial B.S. students do to attain a higher mark, then many of us will have no problem.

However, I don't believe that employers are looking for such trite characteristics. I think they are more interested in ability, know-how and creativity.

It is this belief that makes me think grades are, if anything, inconsistent, subjective and maybe even useless.

Here at Columbia, there are no two departments that have similar grading policies. For that matter, there are probably no two teachers with the same policy. Without grading standards to apply, teachers can't perform an essential role—confirming that students are being educated or not being educated.

The only consistent demand I was able to find is that each department requires its teachers to tell his/her students what is expected of them.

This is all fine and dandy, a nice neat announcement the first week of class used to justify a bad grade down the road. But we pay \$5,000 to \$6,000 a year to become educated and to be prepared to get a job. As consumers and students, we should demand the best education possible. Receiving an "A" or having a 3.78 average—or merely passing from year to year until graduation—doesn't mean anything if you ultimately don't know what you're doing.

In many of my classes there are students who belong in the prerequisite classes, and even some who belong in high school. Why are they allowed to be in classes over their heads?

Part of becoming prepared to get a job is knowing the truth about your ability and knowing your strengths and weaknesses.

One of my biggest fears is not knowing where I am, compared to where I need to be, in order to become a professional. Yet, I have a decent grade point average.

I am by no means trying to say that Columbia's teachers are underqualified, but I think Columbia's compassionate approach to education needs to grasp reality.

If students aren't ready to move on, then make them take a class again, because we must also learn that failure is a part of life.



Letters to the Editor

To the Editor:

In response to the article on the bookstore, high cost is only one of its negative aspects. The lack of competent personnel is the reason I avoid the place. I find it hard to believe that a school that boasts professionalism, such as Columbia, would employ persons lacking that very quality.

On more than one occasion I have witnessed and have been a victim of their deficient concern for the customer, foul language and irresponsible behavior. These attendants are not there to serve the customer, but to infuriate and insult them. I have suffered many inconveniences at the bookstore and assure you that all future purchases will be made elsewhere.

Luke Pagen
Marketing Communications

P.S. That article was very well written. I congratulate Mr. Biegemeier.

To the Editor:

I'd like to respond to Tina LaPorta's letter to the editor about abortion rights in the *Chronicle's* Nov. 6 issue.

Abortion is legalized murder, and comparable to the Holocaust in that innocent lives are being sacrificed, in most cases for the convenience of the mothers. Abortion is the supreme act of selfishness by both women and men who do not want to take responsibility for their actions.

Pro-choice advocates cite examples of child abuse as an excuse to abort a pregnancy.

First of all, most women who have abortions are married, and do not want the inconvenience of a baby.

Second, murder should never be an acceptable option. According to the logic of pro-choice advocates, Abraham Lincoln should have been aborted. After all, what chance did he have, growing up poor in a log cabin?

What I want to know is, when will all the killing end? We talk about protecting human rights in other countries. What about

protecting human rights in this country—the rights of the unborn, handicapped infants and the elderly, who are being killed because they are an inconvenience? When will all the killing end?

Mary Little
Radio

Editor's Note:

According to a Planned Parenthood spokesperson, 61 percent of women who have abortions are single.

To the Editor:

You have plans for your life, goals to reach, a brilliant future.

So did Linda Lancaster, a doctoral candidate at the University of Maine, Orono, Maine. On February 18, 1989, the drunken driver of a pickup truck struck her down as she and a classmate walked along a sidewalk in the campus community. Linda died three hours later.

All her plans and goals for the future were wiped out in one senseless moment of drunken violence—a violence our legislatures have yet to recognize as murder—and our courts of law waver over justice for the victim.

You have plans for your life, but take a moment as you walk across campus to ponder your chances of becoming the random victim of a drunken driver. We all carry the same risk, as did Linda. But with your help we can—and must—keep our streets and sidewalks safe.

Take a stand. Refuse to ride with an intoxicated driver. Volunteer to drive a friend who has partied too much. Write to your congressman to initiate deterrent legislation against killer drivers: no time off for good behavior, no suspending half of a sentence, no plea bargaining.

Do something positive, if not for yourself or for a friend, then for someone who loves you.

Keep your future alive.

Russell and Eleanor Nicholson
Parents of Linda Lancaster

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Frankly Speaking:

Dominic Pacyga

By Tanya Bonner
Staff Reporter

Columbia instructor Dominic Pacyga's story is one of rags to riches.

The rags: He was raised on Chicago's South Side of working class, Polish parents, whose own parents migrated to the United States after World War I. Pacyga trained himself to write well by writing everyday in his journal. He made it through college by working at the Chicago stockyards.

Today, Pacyga leads a rich intellectual life. He is one of the most respected and knowledgeable historians in Chicago. He has co-authored two books: "Chicago: A Historical Guide to the Neighborhoods—The Loop and South Side" (1979), and "Chicago: City of Neighborhoods" (1986). In 1990, Pacyga will have a third book published, "Working and Living on Chicago's South Side—The Polish Worker and Their Communities from 1880-1922," (Ohio State University Press), which started as his doctoral dissertation. Pacyga obtained his Ph.D. in history in 1981 from the University of Illinois at Chicago.

Pacyga has lived in the city all of his 40 years, most of those 40 years on the South Side.

His feelings about the South Side have been bittersweet. He's seen the South Side undergo racial change. He's seen the stockyards and steel mills close, and his community almost lose the White Sox. Yet, it is a community rich in culture and diversity, and there's no place Pacyga would rather be.

Pacyga has been teaching for 16 years. With wit and originality, Pacyga brings his knowledge as a historian to his classes. He currently teaches History of Chicago, History of the American Working Class and the popular, *The 1960s: Years of Turbulence*.

Why did you decide to stay in Chicago?

I was raised here. I still live on the South Side, only about 10 minutes from where I grew up at 47th and Ashland Streets. I now live on 62nd street. I'm a White Sox fan, and I can't imagine going anywhere else at this point—unless the White Sox move. Then maybe I'd move.

What do you think about the Cubs?

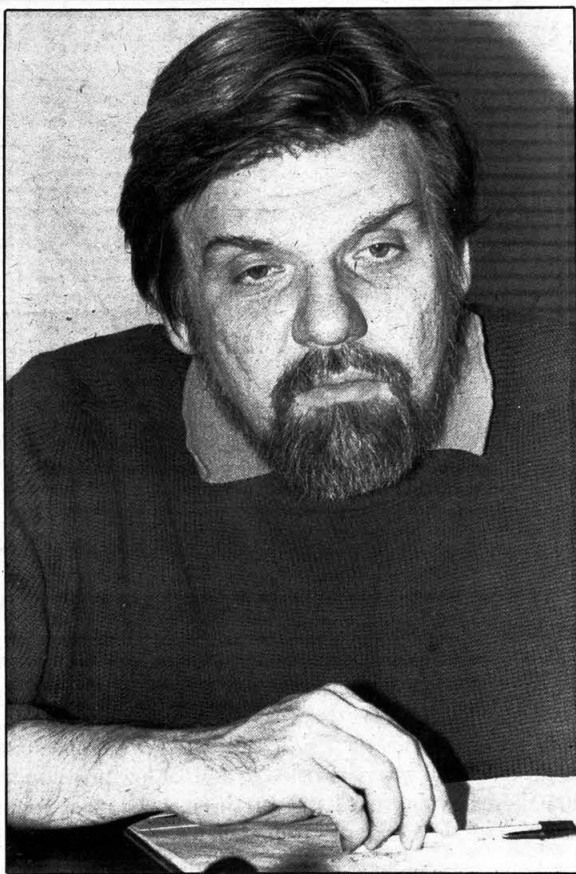
That's the North Side. I don't even talk to those people.

The South Side of Chicago has changed primarily from white to black; blacks moved to the South Side and whites moved north and to the suburbs. What caused you not to go with this transition?

I think the South Side has had an awful lot of problems over the last 80 years. There was a big race riot in 1919. I always felt that black and white people had to work this out, one way or the other. And you don't work it out by running off to the suburbs or running off to Lincoln Park. You work it out by staying where you are, and you try to deal with it. I'm a firm believer in cultural pluralism—that is, there are various kinds of cultures and various kinds of people, and we have to live together. We chose to live together in this country, and that's life.

I personally think the future of the city is on the South Side. If we can't solve our problems on the South Side, we can't solve them—and we might as well just pick up and go to Canada.

Why would the South Side determine the future of the city?



Chronicle/Elis Zimianitis

Well, you have the largest black community in the city there, and you have some of the largest and oldest white ethnic communities—Polish, Irish, Lithuanian and German. I'm rather optimistic, though. I know that this is a racially polarized city. I know it perhaps better than a lot of people know it. But I have a lot of faith in white people and black people, and I don't think that we're going to kill each other. I think we're gonna have to work this out. If we don't, we're betraying our children and the future of our city.

Chicago has some of the richest and some of the poorest neighborhoods in the United States. In some cases, the rich and poor neighborhoods are right next to each other. What do the neighborhoods in Chicago say about this city?

What can people learn by looking at the neighborhoods?

We can learn a lot about how people live together and apart from each other. Chicago is really a city of neighborhoods—in many ways, very distinct little places. When you mention Bridgeport, a certain image appears. When you mention Rogers Park, Lincoln Park or Marquette Park, certain images appear. Not always a true image, but there is a media image of all those communities.

The dark side of neighborhoods is that they are often very parochial—that is, only *my* kind can live here, not *your* kind. To white people, all black people look alike. To black people, all white people look alike. So, there's this really strong separation. That's been overcome in certain places like Beverly, and Hyde Park, but that's where,

more or less, people have enough money to overcome things. Poor people and working class people often have a hard time dealing financially with those kinds of problems.

What is it about the study of history that intrigues you?

I think the study of history is central to understanding anything that is going on in the present-day world. We really can't understand where we are unless we know where we've been.

You teach a popular history course called *The 1960's: Years of Turbulence*. Did you propose the idea to teach this course?

I came up with the idea two years ago. I designed it for 150 students, and we've filled it every time we've offered it.

I decided to teach it because I was concerned about two things. One is the basic lack of knowledge students have about history in general—but also about that period, in particular. Much of the information students get about that period comes from the movies. So, everybody is either a hippie or some drug-crazed Vietnam veteran. Neither of those stereotypes is true.

What is the difference between young people in the 1960's and young people now?

I think kids today are less well prepared. And let me lay some of the blame squarely on my generation. We asked for a lot of reforms in college curricula. We wanted to do away with the bullshit, and get down to the basics. I think now it's time to change it back, because students are not as well prepared as I was. I knew when the Civil War was. I knew who George Washington was. I know what the PLO is—I have students who don't know what the damn PLO is. How can you do that and be an alive human being? That's like not knowing you live in Chicago.

Is there anything that you think students can change about themselves?

They could read more, and get away from that damn TV set.

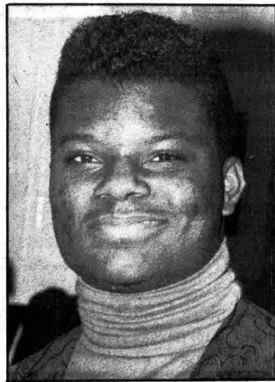
Face Value

How long does it take you to get ready in the morning?



Kerry Broschwitz
Junior
Management

When I do my hair, it usually takes me an hour. Otherwise, it's half an hour or 45 minutes.



Ryan Eugene Daniels
Sophomore
Arts/Entertainment

It takes me 90 minutes to two hours to get ready in the morning. I get up at 6 or 7 a.m. and shower and iron all my clothes, watch a little Oprah and eat. I do everything in the morning, not the night before.



Amy Ladley
Junior
Advertising/design

I would say about half an hour. I usually put my makeup on driving in the car. I get everything ready the night before or I would never get to school.

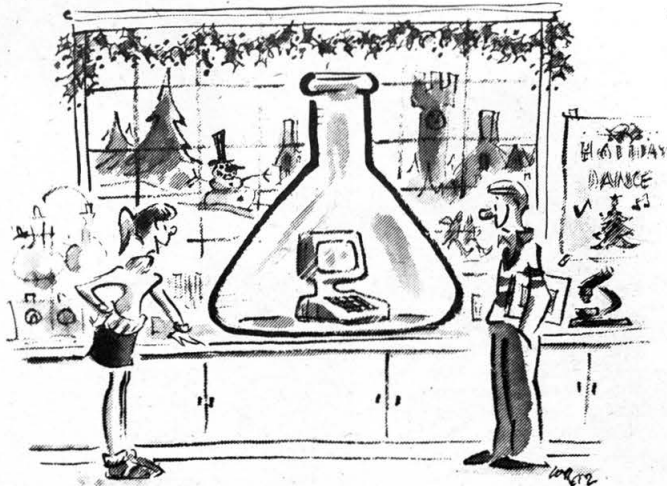


John Washington
Sophomore
Undecided

It takes me nine minutes. I used to be married to a marine who could shave, dress, brush his teeth and fix his hair in a perfect seven minutes and I was challenged by him.

By Elias Zimianitis

"I've finally discovered
the formula for taking
the late nights out
of lab class..."



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McFly and Doc zoom into the future again

By Stuart Sudak
Staff Reporter

There's so much movie in this movie and that's the reason "Back to the Future Part II" is so appealing. Regular and novice moviegoers alike can tell when a sequel is running on empty, when a scriptwriter and a director are peddling thin material. These films are usually laced with scenes like lazy lover interludes that butt up against one another, nonsensical chases that never end, and a single premise, usually established in the first few scenes and resolved in the last.

But not "Back to the Future Part II." This film is loaded with action packed sequences throughout but that seems to be both a strength and a enigma. At times the action is overloaded, with too many fast food type scenes that are enough to make anybody's brain sizzle from overuse and for most moviegoers that's a little bit too much like work. Director Robert Zemeckis obviously is trying to go his "Back to the Future," one better. And that's quite a challenge.

Think back to four years ago when we were first introduced to



Jennifer (Elizabeth Shue) and Marty McFly (Michael J. Fox) listen to Doc Brown (Christopher Lloyd) as he prepares to lead them into the future in "Back to the Future Part II"

wholesome teenager Marty McFly (Michael J. Fox) and the goofy yet cunning inventor Doc Brown (Christopher Lloyd) in the original movie. Remember that experience? What was most striking was its first scenes, with McFly trying to persevere despite his parents' mistakes in the past. We find young Marty hoping to get to use the family car for his big date, hoping to win the high

school talent contest, and then suffering a letdown because of his father's incompetence.

That was precisely the kind of plot that would have served as the focal point in most other movies. So it was a sign of supreme bravado on the part of director Zemeckis to give us a movie that was balanced diversification between action and drama.

Sure it teased us with its hip tale of a boy traveling back in time to make sure his father and mother would get together in 1955, or he wouldn't exist, but that was all we saw on the surface. If we were to look deeper we would find many well branched stories that focused on a uncommon father/son relationship seen through the pain and the perils of adolescence. The movie taught old and young alike that no matter what era, music, or fashion trend, teenagers have pretty much always been the same.

The second "Back to the Future" time travel odyssey, by comparison, is almost too much of a good thing. It borders on being exhausting, beginning with our two heroes mission to the year 2015, so they can stop Marty's future son from making a "grave mistake."

But that is only a plot diversion, as is Biff Tannen (Thomas F. Wilson) stealing the DeLorean

time travel car and predictably making changes in the past that poor Marty and Doc have to put back in sync.

Typical of the exhausting pace of the film: We go back with the two to 1955 to solve this new dilemma but soon find them seeing double, because there are now two sets of Marty and Doc co-existing in the past. They self-consciously watch many of their whimsical moves from the first film unfold before their eyes. In one of the best special effects scenes ever produced for the screen, Marty is actually interacting with himself during the now famous "Johnny B. Good" scene from the first film.

Sound confusing? To an extent it is, but director Zemeckis (who also directed the smash "Who Framed Roger Rabbit?") challenges moviegoers to keep track of the two characters because much of the film's plot deals with their overlapping existences in the past.

Now would the movie be better off without this seemingly complex double characterization? Of course not; it only adds to the fantasy of what were really interested in, the time travel phenomenon. But the movie would be better if there were some occasional tenderness lost by the departure of Crispin

Glover, who played nerdy George McFly, Marty's dad, in the original.

The genuine camaraderie between Marty and George, has been largely replaced by the stereotypical bully Biff (and in 2015, his grandson Griff). What we are left with is a movie lacking spark and good humor and replacing it with melodramatic spills and chills.

We wonder if Marty really cares for his future wife and present girlfriend Jennifer (Elizabeth Shue) after leaving her unconscious on her front porch swing in present 1985, (the movie's version of the present), but in an altered time existence that he must destroy. It is not hard to doubt Marty's All-American feelings for the girl he loves and who eventually bears his children.

But that's more of director Zemeckis and screenwriter Bob Gale's fault than Fox's. Gale had the grueling job of writing a script for a movie that the film-makers never intended to be sequels. What the audience is left with is Shue's character in "Future II" for no reason other to justify the end of the original.

Someone who has still not received enough critical credit for the success of the series is Fox, whose low key approach to these time-travel adventures strikes just the right note. Fox looks right at home in McFly's Nikes and Levis and he knows that he doesn't have to do much more than wear a kooky grin to make us follow his lead. It is a tribute to his magnetism that we want to see more of a relationship with him and Jennifer; we know he can tell the girl a thing or two about time travel.

So enjoy "Back to the Future II" for what light fun it is and not for what meaning and substance it lacks compared to the original. But don't look away, because coming next summer the third and final (the film-makers say with a sly grin) film of the series will hit theatres. Let's just hope we can survive the roller-coaster ride from the second film.

The Dead live on

But will their latest album die on the charts?

By Daniel Berger
Staff Reporter

Already? seems to be the immediate response by people when it is mentioned that the Grateful Dead have released a new album, titled "Built to Last." In fact, it has been two and a half years since their last release, "In the Dark."

Compiled of songs written by three different band members, "Built to Last" has a choppy musical feel that seems sloppy and inconsistent. With a band as talented as the Dead, the music is, at worst, going to be tolerable; and this album is more than tolerable, but it really doesn't offer any new musical surprises for anyone familiar with the band and its music. Lyrically, though, the band proves that they still have some very interesting points of view on such old concepts as love and loneliness.

Keyboardist Brent Mydland, who joined the band in 1979 and is the latest addition to the group, shows that he has really come into his own as a song writer by contributing four of the nine songs on "Built to Last." They cover topics that range from getting over love to running away from environmental problems.

"Blow Away," the only song on the album that really brings forth the energy and power achieved by the band in a live performance, is a powerful song. It's all about getting over a relationship and letting the feelings of pain "blow away" rather than wondering what could have happened if "I had done this" or "not have done that." It illustrates that Mydland is a man who deserves praise as a songwriter.

Bob Weir and Jerry Garcia, the Grateful Dead's usual songwriters, wrote two and three songs, respectively, for this latest album.

Weir's efforts are mediocre, at best, and aren't even worth mentioning. Garcia on the other hand, contributed two songs worth mentioning. The first is often heard on the radio because of its solid, rolling rhythm and its catchy lyrics; titled "Foolish Heart," this song warns people, "...Don't you give your love my friend unto a foolish heart." Love is a favorite topic of Garcia, and amazingly enough, he manages to offer a fresh perspective on an age old topic.

"Standing on the Moon," Garcia's other noteworthy contribution, contains very visual lyrics with a slow melody hammered out by the band's powerful percussions and subtle guitar rhythms that have become a style all their own. The growling and moaning of Garcia's scratchy voice really add power to the loneliness and self-induced alienation of this song.

The theme of alienation make one wonder if such feelings are being felt by the band because of its new found success. They are known as a touring band because their albums rarely sell, but they manage to consistently sell out large concert venues all over the country. Lately, because of overcrowding at concert sights and problems with the fans, the Dead are shut out of venues and even some cities. Despite these recent problems, the band is still charging full speed ahead. They continue to tour year-round and with the release of this new album, they are bound to acquire some new fans, not because the album is outstanding, but because there are feelings expressed that anyone can relate to, loneliness and alienation. Everyone knows the old cliché, "It's lonely at the top."

Daddy-O



Chronicle/Vincent Plaza

Encouraged by a responsive audience at the Hokin at noon on a late-November day, the band Daddy-O rocked the hall. The band's progressive sound fit neatly into the sequence of bands that has played at the Hokin in recent months. Its repertoire lends identity to the band; many of its songs reflect a concern for the issues

of the time, including one song, "Forest," that laments the loss of the vital rain forests on our threatened planet. Another song, "Predictable," moved on a pounding rhythm in a way that was anything but predictable; it came almost at the end of the band's set and made it clear that the band was one to be heard again.

The Back Page

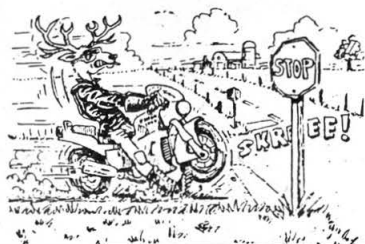
Columbia Chronicle

December 4, 1989

PAGE 8

Academic Advising.

The Buck Stops Here.



Dear Advisor:

I live at home with my folks and I commute to school. I waste a lot of time on the expressways and parking is a hassle. I want to find an apartment in the city. Where do I begin?

Dear Student:

Finding an apartment and living on one's own seem exciting. They are and they can also be frustrating and expensive! How to combine the romance and reality? Consider, please, the following, not the least among them is expense.

First, you must check the Housing Board on the 6th floor in the Michigan building. Many Columbia students seek roommates. You might find one (or two or three), and then the housing problem is solved. You'd save because everything would be divided.

The search continues, however, if you want to live alone. Check the weekly Reader and/or the daily newspapers for leases. Do exercise caution and common sense when answering blind ads. There are unscrupulous and unsavory characters out there. If things don't seem "right," keep looking.

Often landlords do not advertise other than by-word-of-mouth or through church bulletins and local or neighborhood papers. Use your detecting abilities; ask around.

When you find that affordable, charming flat, think about these things:

- Many landlords require a lease, generally a full year, and that you pay a security deposit equal to the first month's rent, as well as the rent for the first month.

- Are electricity, gas, water and heat included? paying for heat is prohibitively high.

- Check the building's and the apartment's security (locks, doors, windows, entry way, halls, back porch).

- Are the apartment and the building clean and well-lighted?

- Are pets allowed? Get it in writing on the lease.

- Is there a garage or only street parking? Garages tend to be extra.

- Are there laundry facilities in the building or near by?

- What about access to public transportation and shopping?

- What are the other tenants like? Too noisy? Or will they complain about your stereo.

- Are the window shades, carpets, stove and refrigerator included?

- Will the landlord paint the place?

- Check the plumbing, electrical outlets, closets, storage space. Are there roaches or other unwelcome pests?

- Is the owner or custodian on the premises?

Surely, you get the idea. Best of luck finding a place and convincing your friends to help you move.

For more housing information, or to place an ad on our board, contact Gigi Posejpal, the Assistant to the Dean for Support Services, room 607, Michigan building.

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Career Corner

By Joan Bernstein

With midterms just ending it might seem a bit soon to begin planning for the next semester. The departments are already in the process of scheduling, so students should be thinking ahead!

The internship program at Columbia College is 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.

Each department has its own eligibility requirements that are available from the internship coordinator in the academic department or from the placement coordinator for that major. In many cases, an application process must be completed. Several departments require a faculty portfolio review and/or internship meeting before eligibility is decided. Television requires the completion of the "Complete Television Intern" course with a grade of "B" or better, in addition to departmental approval.

Columbia College guidelines for the program state that those students who are at least juniors, or transfer students with at least 60 credit hours transferred in and in their second semester at Columbia, are eligible for consideration. In addition, all students are required to maintain a 3.0 grade point average.

To receive academic credit, students must register for their in-

ternship during regular class registration.

There are numerous opportunities available, many of which are paid. Students are not placed in internships. All candidates interview competitively, so the sooner students begin researching the better. Positions are accepted quickly and early. Those people who wait until the last minute may find they are waiting for another semester.

Career Calendar

12/04 Work Aid/Work Study Payroll Processing

12/18 Work Aid/Work Study Payroll Processing (final processing date for students hired prior to 12/15/89.)

12/13 FILM/VIDEO INTERNSHIP MEETING (See Julie Mitman in the Placement Office for details.)

12/15 ITVA Kaleidoscope, ITVA Film Festival (Questions? Contact Janice Galloway, Placement Office)

1/5/90 MERIT SCHOLARSHIP APPLICATION DEADLINE

STUDENT WORKSHOPS

Job Search Strategies Facing The Real World - Senioritis!
12/05 - 12:15 p.m. 12/12 - 12:15 p.m.
12/06 - 5:30 p.m. 12/13 - 5:30 p.m.

Monday

Dec. 4

Comedy Cabaret, Hokin Student Center, 1 p.m.

Pat McCurdy will perform at Lounge Ax, 2438 N. Lincoln. Showtime 10 p.m., no cover.

Tuesday

Dec. 3

"Behind The Screen," Columbia's own soap opera, Hokin Student Center, 11 a.m.

Radio celebrity Barry Winograd and the Alternative Five, live jazz at the Hokin Student Center, 12 p.m.

The African American Alliance will hold a working committee's meeting for Celebracion/Karamu at 5 p.m., Room 202, Wabash building.

The Vic, 3145 N. Sheffield, and the Loop-A.M. 1000 present the "HBO One Night Stand," comedy week. The week long event will feature 12 great comedians and all proceeds from the shows go to the "Christmas Is For Kids" fund. Shows begin tonight at 7:30 p.m., live taping for HBO. \$5 cover each night.

Wednesday

Dec. 6

"The Black Theatre Workshop" video performance, Hokin Student Center, 1 p.m.

The American Advertising Federation - Columbia Chapter will hold its first meeting at 12 p.m. in the 8th floor conference room. Lunch will be served.

The Hispanic Alliance will hold a meeting at 6 p.m. in room 202, Wabash building. Topics to be discussed will be the newsletter and Celebracion/Karamu.

The following bands will perform at The Avalon, 959 W. Belmont. AWOL, 9:30 p.m.; Defcon, 10:30; and Trenchmouth, 11:30, \$3 cover.

Burning Giraffes will perform at Cabaret Metro, 3730 N. Clark. Showtime 10 p.m., \$4 cover, ladies no cover

Thursday

Dec. 7

James Owens live at the Hokin Student Center, 1:30 p.m.

"Stand And Deliver," free movie at the Hokin Student Center, 4 p.m.

Science Club meeting and movie social at 5:30 p.m. in Room 202, Wabash building.

The following bands will perform at the Avalon, 959 W. Belmont. Murder of Crows, 9:30 p.m.; Zero Balance, 10:30; Down Town Scotty Brown, 11:15, and Long Black Limousine, 11:30. Ladies no cover, 21 & over, \$1 drinks for everyone.

The Hispanic and African American Alliances will kickoff the second annual "Celebracion/Karamu" at 4 p.m. in the Hokin Student Center.

By Laura Ramirez

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