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Columbia College Chicago

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"You can't get it
off your mind."

The Columbia Chronicle

Cunningham
reviews *Miami
Blues*, on page 7.

VOLUME 23 NUMBER 20

COLUMBIA COLLEGE, CHICAGO, ILLINOIS

APRIL 30, 1990

Not-so-freshmen

Returning adult students face emotional extremes

By Arlene Furlong
Staff Reporter

"Returning to school at age 30 was like being reborn," said 33-year-old journalism senior, Nikos Kourtis. "Suddenly, anything can be accomplished."

Kourtis made the decision to return to school, in America, since formal journalism education doesn't exist in his native Greece. He had worked for nine years as a reporter, and realized his limitations while working on the city desk in Thessaloniki.

"My parents and friends thought I was crazy to come to the United States to pursue an education at my age," said Kourtis. "But I see a whole different attitude about older students at Columbia College. Returning to school was the best thing I could have done for myself."

Kourtis' enthusiasm is echoed by many returning-adult students. Such students, defined as those 25 and older, say they have enrolled at Columbia to further their careers, start new ones, or, as 35-year-old freshman Deborah Daniels put it, "keep up with the times."

National studies reveal that a large number of adults return to school in response to changing times, and a world that necessitates continued education. Academic Advisor Wayne Tukes said that he sees students who had attended Columbia College years ago and have returned.

"Many older students realize that it is professionally advantageous to head in a new direction, or complete something they started long ago," said Tukes.

Linda Bender started her first year in the master's program for arts management last fall, at 40.

"I came back to school for career advancement and change," Bender said. She has already been promoted in her job, and says she is very glad to be at Columbia College. Having worked as a

teacher of costume design and theater arts since originally out of college, Bender says she wasn't apprehensive about returning to school as a student.

For many older students, however, returning to school causes a lot of anxiety. Some returning students feel "out of it" in a classroom with much younger students. They doubt their ability to compete academically or redevelop good study habits. Time management is a big problem for those with job and family responsibilities.

A special workshop for returning students is offered during new-student orientation each semester, according to Academic Advisor Janet Boyter, who created the idea. The workshop addresses the special needs and concerns of returning students.

Freshman Daniels says she received help from the tutoring center assisting her in getting back into the groove of studying and schoolwork.

"Now, the roughest part of school is time management," Daniels said. Daniels works two jobs, attends school full-time, and is the mother of school-aged children.

Academic advisors encourage returning adult students to attend the seminars on how to deal with stress and time limitations, offered in the Back-To-The-Future series each semester.

"If a group of students is interested in organizing or arranging a special seminar at a specific time, it can be done," said Academic Advisor Bobbi Rathert.

Some older students say they feel isolated. "One of the biggest problems for me was that I had no one to worry with," said 28-year-old television major, Aaron Penn Mack. Problems with learning to study again, coupled with financial worries, got Mack off to a rough start at Columbia.

"I found it difficult to find

continued on page 2



Illinois State Representative Clem Balanoff addresses an audience of students April 22, during a protest to shut down an Incinerator at Fullerton and Western. Frank

Maugerl, one of the coordinators of Columbia's Students For a Better World, is pictured third from left. The protest was one of many activities which took place on Earth Day.

But money is an issue

Low pay, long hours, fail to diminish part-time faculty's loyalty to college

By Tanya Bonner
Staff Reporter

Wanted: Part-time instructor to teach a three-hour English course at Columbia College. Instructor can expect to spend 45 hours in teaching time for the semester and an additional ten hours per week for preparation and grading. Instructor must also be willing to assist students outside of class time if necessary. Salary: \$1,098 for the semester.

Even though the available part-time position is fiction, the salary is not. Part-time instructors are being underpaid at Columbia, according to some faculty members, and this can have repercussions not only for instructors, but for their students as well.

The base salary for a part-time instructor is approximately \$24.40 for each hour of class time. So, if an instructor teaches one two-hour course, once a week for 15 weeks, he or she would only earn \$732 that semester. Last semester, an instructor of such a course was earning only \$660 for an entire semester before a decision was made to increase salaries for the Spring from \$22 an hour.

Because of the low pay, some instructors have chosen to teach multiple courses or work outside of Columbia.

Columbia instructor Jerry Kaplan is doing both. Kaplan teaches three English Composition courses that meet twice a week on Tuesday and Thursday. In addition, he teaches English as a Second Language (ESL) as well as reading, writing and math to native speakers of English in a factory in Northlake as part of a literacy program of Triton College. He earns \$25 an hour at both colleges.

"Part-time teaching is like migrant labor. You're exploited, used and taken advantage of," Kaplan said.

But because of the few full-time positions available at most colleges, the only opportunities are to teach part-time, where the pay is low and the work is hard.

Kaplan teaches a total of 25 hours per week between his two teaching jobs in addition to about 12 hours of preparation for his classes and 3 hours of grading papers. But he said he still couldn't support himself even with two teaching jobs. He is also a self-employed writer and editor of a health care company journal.

Elizabeth Blair, also an English instructor who teaches three courses and who has been teaching at Columbia for two years, said she enjoys teaching, but she couldn't do it full-time because she has a child. "It's hard to teach part-time for very long, though, because it doesn't pay for a living," Blair said. Blair also teaches outside of Columbia for more financial support.

With just one more course, both Blair and Kaplan would carry a full-time instructor's load.

Full-time instructors, as specified in their contracts, are obligated to teach 12 credit hours, usually four classes and they must maintain four office hours a week to assist their students. They are also obligated to perform administrative duties, such as registration counseling.

Part-time faculty contracts, which last for one semester, require that part-time instructors only teach from one to six credit hours with no additional obligations to Columbia.

Yet, some part-time instructors teach more hours than required because they need more money. But then they find themselves in a catch-22 situation; to teach more classes to earn extra money could mean spending only minimum time preparing for classes and assisting students because of a tight schedule. But to give students 100 percent could mean sacrificing time and money.

For instructors such as Blair and Kaplan, who've chosen the latter option, this may mean ignoring what's in the contract. "Plenty of part-timers often give at least as much or more time to students as full-time instructors," Kaplan said.

Part-time instructors don't have individual offices, but Kaplan said he uses his classroom as an office in between his classes to help students. "I do this because I like to teach," he said.

Some part-time instructors said that to be a good and responsible teacher would also mean earning less money. "It only adds up to a few cents an hour when you add in preparation and grading time," said Dr. Karen Osborne, a full-time English instructor who was part-time her first year at Columbia.

If the fictitious instructor added in the 10 hours a week of preparation and grading time to his hours of teaching, he/she would only earn \$7.32 an hour.

"The college should do something about part-time salaries," Osborne said. "You cannot pay rent and feed yourself even if you teach three classes. It's degrading for a well qualified instructor to teach for a few pennies an hour—and I've seen good people suffer because of it. If you pay someone a few pennies an hour, can you really expect that person semester after semester to give his/her part completely to all the students who need his attention?" Osborne asked.

Maxine Hoover, who taught at Columbia for seven years could not. "They just don't pay enough at Columbia," she said. Hoover is now a part-time instructor at The School of the Art Institute where she earns \$2,600 to teach a liberal arts course.

Part-time salaries at the Art Institute begin at \$1,900 and are as high as \$4,000 a course. The pay

continued on page 6



Illinois Poet Laureate Gwendolyn Brooks held a packed Hokin Auditorium audience captive Friday, April 20. Scott France was their to catch this special woman's magic, and files a report on page 5.

Ebony's managing editor speaks out

Hans Massaquoi says racism is alive, and because of it, so is the black press

By Lance Cummings
Executive Editor

John Johnson, reputedly the wealthiest black man in America, wouldn't mind seeing his publishing empire collapse tomorrow, if it happened because blacks and whites were living in harmony, according to *Ebony* Magazine Managing Editor Hans Massaquoi.

"During the 1960s, when the civil rights movement was in high gear," Massaquoi said, "there was a theory that, once racial harmony was achieved in America, magazines such as *Ebony* would fade away and go out of business. People told us that if we worked for racial harmony and integration, we would be digging our own grave in terms of the magazine."

Massaquoi made his remarks to Nick Shuman's Front Page Lecture class April 23.

Saying that he hoped that this "inverse relationship theory," which equates the success of the black press with poor race relations, would prove fallacious, Massaquoi said that, unfortunately,

he wasn't able to completely discount it. *Ebony*, he added, just finished its best year ever in terms of circulation and advertising.

"The only flaw in the *Ebony* success story," Massaquoi said, "is that its origin is based on a serious character flaw in American journalism. That character flaw was, and still is, racism."

"It was because of racism that the American press establishment decided that there was no interest, and consequently no money, in black news. As a result, any reporting about black achievement or progress was systematically omitted from general-circulation publications."

Massaquoi said that the exception to omitting news about blacks was with black-on-white crime. In this area, he said, the press "went overboard to give the public all the gory details. Invariably, the culprits were identified by race."

"During that era, a typical news account would start, 'James Washington, Negro, raped or

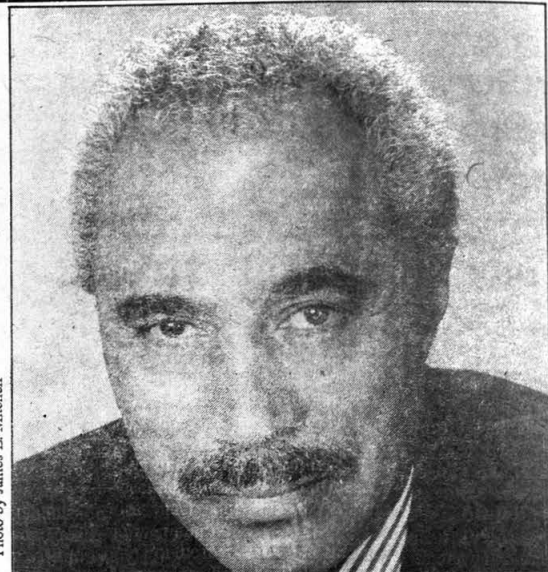
killed or held up Jane Smith, white,'" Massaquoi said, "Of course, the result of this kind of lopsided reporting was that it had a tremendously injurious impact on race relations. It caused whites to perceive blacks in an entirely negative light. And even worse, it made blacks begin to perceive themselves in that same light. The psychological damage that this type of reporting did is still hard to accept."

John Johnson, who publishes *Ebony*, founded his company in an attempt to change the image of blacks in the media, according to Massaquoi.

"His first magazine was called *Negro Digest*," Massaquoi said. "At that time, Negro was an acceptable term."

"The gimmick Johnson used to promote the first issue was an interview with Eleanor Roosevelt, the widow of F.D.R. He asked her to contribute an article under the title, 'What I would do if I were a Negro,' and she agreed."

"Of course, there was immediate interest in both the black and white communities in what Mrs.



Hans Massaquoi

Roosevelt would say she would do if she were in the fix that blacks were in.

"One of the things she said, which was quite uncharacteristic of her," Massaquoi said, "was that if she were a Negro, she'd be, 'damned mad.'"

Massaquoi, who grew up in Nazi Germany, and was denied a high school education because of his race, said that racism is "still

a nationwide, if not a worldwide disease."

"I don't see any indication," Massaquoi said, "that racism is on the decline. This means that there is still great potential for magazines such as ours. There is a need for black people to see themselves portrayed in a favorable light, and have their achievements recognized."

Third issue

Poetry mag due in May

By Sherri Kirk
Staff Reporter

If you're a poet who's yearning to be published, the *Columbia Poetry Review* might be able to help.

"In many cases students first publish their poetry in the *Columbia Poetry Review*," said poet-in-residence Paul Hoover, who serves as faculty advisor to the magazine.

The review's third issue will be released in mid-May, followed by a publication party and reading May 29.

This issue of the *Columbia Poetry Review* contains 88 pages, and features 56 poems written by 28 poets.

Hoover said he usually selects advanced poetry students to edit the magazine.

"Editing the magazine gets to be one of the honors of being in the program," he said.

Advanced poetry students Natalie Kenvin, Barbara Campbell and Kirk Smith are editing this issue. Since last fall, they have met weekly to select and edit material for the magazine.

"It was fun to read everyone's work," said Campbell. She said being a member of the editorial staff enabled her to realize the diversity of poetry.

"At first when you see your work in print it seems surprising, and you don't really think you did it," Campbell said. "But then you realize you did. It's one of the rewards of doing what you do. It's what you're working for if you're a writer."

According to Hoover, the editors used a scale to determine which works would be featured in the magazine.



"The idea is that they check each other so that one person can't just step in and have his or her way," said Hoover, who reviewed the selections and made some changes.

"Usually, I don't make great changes because the whole idea is for them to learn how to edit," Hoover said. "I don't usually have to override them very much." The magazine also features works from non-Columbia poets.

"I encouraged the editors to go beyond the college and invite work in from the community and elsewhere," Hoover said. "But I left it up to them."

Students whose poems will appear in the *Columbia Poetry Review* will read their works at the May 29 publication party. The party will begin at 6 p.m. in the Hokin Auditorium, and will be followed by a reception in the Hokin Center.

Two well-known poets, Carolyn Rodgers and David Hernandez, will also give readings. The readings will be followed by the announcing of the Eileen Lannan Poetry Prize winner.

"Our motivation for founding the magazine has several sides to it," Hoover said. "It gives the students a forum for their poetry, and it also gives them experience as editors and shows them what it's like to be operating in the real literary world."

Returning students

from page 1

someone to connect with," Mack said. "On one side of me were the wild-rockers, and on the other were the young kids with money and cars from their parents. I couldn't find anyone going in my direction."

Eileen Cherry, coordinator for student development and student life, acknowledged that returning adults have a need to get together and talk. Although there is currently no formal organization for these students to participate in, Cherry said there is a great deal of interest in serving this group and encouraging them.

"We would like to start a program for these students," Cherry said. "We are here to empower students to define their needs, and want them to come forward with their ideas."

The most effective thing that students may learn by forming a group is that they are not alone. A total of x,xxx returning adults are currently enrolled at Columbia College, including 696 women and xxx men.

Faculty members said these are usually highly motivated students who are focused on their work. Most have high expectations and are determined to get what they pay for.

But paying for the education is sometimes the greatest problem for returning adults. Many adult students work full-time, and are ineligible for grants. Director of Financial Aid John Olino agreed this is a complex issue for many students, and offered a plan of action.

"The first step is pinpointing where you want to go academically, and deciding how long it will take you to get there. Work out a budget based on monthly income and expenses. Get an average for a period of about three months and take a definitive look at exactly how much of your own resources are available to put

into education."

Olino said students should investigate loans, but only to the extent that there is absolute need. "If you need \$1,500 to cover tuition, don't take a \$3,000 loan," Olino said.

Olino advises students to always get professional information, and not to rely on rumors. "If we can't get the information you need here, we will find someone who can," Olino said.

Sometimes the largest financial resources available to adults come from their employers. Many students are taking advantage of continuing education benefits by their employers or professional organizations in their field of work. Columbia's financial counselors have the resources to help find these opportunities, and the Columbia College Library has books listing

available grants and scholarships.

Academic Advisor Bobbi Rathert said that returning to school is always a good and healthy thing to do.

"I know it can be hard for returning students, because every moment and every dollar counts," Rathert said.

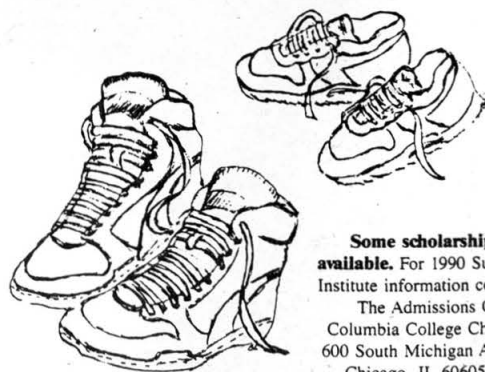
Mack summed up the attitude of most returning students regarding their difficulties saying, "No pain, no gain."

Join representatives of M.E.A.N. tonight at 7 p.m. in room 204 of the Wabash building to discuss large-scale global problems. M.E.A.N. is an organization made up of students from various schools interested in making a difference.

Is someone following in your footsteps?

Columbia College Chicago
1990 Summer Institute

Created for high school students who have completed their sophomore, junior or senior year.



Some scholarships are available. For 1990 Summer Institute information contact: The Admissions Office, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605-1996. (312) 663-1600, ext. 129.

Columbia College admits students without regard to age, race, color, sex, religion, physical handicap and national or ethnic origin.

Life after June

Placement office seeks to match graduates with the careers they have chosen

By Mary Johnson
Staff Reporter

A stop by the Placement Office in the Wabash Building can be as swift and exciting as a ride on a skateboard, and could send students into a job well worth racing for.

As Director of Counseling Services, the umbrella for placement and academic advising, Mark Kelly said he has built a team of career specialists whose goal is to build bridges from Columbia to the job market.

Kelly said his blueprint is twofold; help students prepare for their careers, then help them make connections.

Since assuming leadership of what he said was "a troubled office," in August, Kelly said he has blended the placement and academic offices into a cooperative venture to achieve those goals.

"[Before], there wasn't a clear understanding of what the role of this office would be and how to go about undertaking its mission," said Kelly.

On the placement side, four coordinators were assigned as bridge builders to cover academic departments and aid student's in their transition into careers. On the academic advising side, five counselors are the trouble shooters that address questions, personal issues and problems affecting academic achievement. A job developer was put on staff to find prospective jobs and create new ties to the arts field.

Physical changes were also required to streamline what Kelly said was once a "confusing" operation.

"The changes are all positive," said Julie Mittman, who has been a coordinator in the placement office for the last two years. "We can work with students throughout their whole career. It was not organized before." Mittman is now working exclusively with management, film/video and theatre students.

While students may have been slowed down in the past by jumbled job listings, inflexible appointment schedules and scattered resources, gathering information is now quicker than a trip to the mall.

The job boards were moved inside to keep outsiders from ap-

plying for them, students may walk in and receive service, and the resource center provides quick access to up-to-date trade information.

Joan Bernstein, the job developer, is charged with creating links between Columbia and the fields that students hope to enter. Already Bernstein's efforts appear to be paying off.

"I have had some jobs come through from a contact with Needham. Those were jobs that might not have been sent to us unless we made contact with them," she said. DDB/Needham Worldwide Advertising is one of the top advertising companies in the country.

In March, more than 1,000 students used the placement office, Kelly said.

"We get an average of 100 career-related jobs a month," he said. Although he said the arts do not lend themselves to statistics, he believes the office successfully places about 40 students a month.

Placement counselor Jan Grekoff is coordinating an event that Kelly hopes will be a prototype of in-house events to attract employers, while servicing students.

The in-house Career Day, planned for May 9 for the Marketing Communications Department, will explore hidden job opportunities in the field.

Grekoff said that events like Career Day give students a better chance to match their preferences to a job. In addition to marketing communication, Grekoff is the coordinator for journalism, fiction writing and dance.

Because the placement office is aggressively seeking to bring prospective employers to the campus by next year, Kelly wants the students to be prepared for their arrival. Coordinators are encouraging students to bring in resumes and portfolios to have them critiqued.

Tim Long, a coordinator for photography and art majors, said even students who have gotten jobs, but find themselves stuck on their career track, could benefit from a session with him.

"A lot of times their resumes aren't very good. Their portfolios have sat and collected dust," he said. "They can get reinvigorated and sent back out."

Although he will not "network" for the student, Long said "if a job comes in and I think it is a good job and there is a student who qualifies for it, I may let him know."

Despite the placement office's aggressive approach to breaking barriers in highly competitive fields, it is also available to lend a sympathetic ear to artists who do not want to go into commercial markets.

"I want this office to understand the struggles that they face," Kelly said. "We don't want to be a part of trying to shoehorn students into boxes—it's a mean world out there."

YOU CAN'T GET IT OFF YOUR MIND

Totally natural SMARTFOOD: Air-popped popcorn smothered in white cheddar cheese.

Cocaine can make you blind.

Cocaine fools your brain. When you first use it, you may feel more alert, more confident, more sociable, more in control of your life. In reality, of course, nothing has changed. But to your brain, the feeling seems real.

From euphoria...

You want to experience it again. So you do some more coke.

Once more, you like the effects. It's a very clean high. It doesn't really feel like you're drugged. Only this time, you notice you don't feel so good when you come down. You're confused, edgy, anxious, even depressed.

Fortunately, that's easy to fix. At least for the next 20 minutes or so. All it takes is another few lines, or a few more hits on the pipe.

You're discovering one of the things that makes cocaine so dangerous.

It compels you to keep on using it. (Given unlimited access, laboratory monkeys take cocaine until they have seizures and die.)

If you keep experimenting with cocaine, quite soon you may feel you need it just to function well. To perform better at work, to cope with stress, to escape depression, just to have a good time at a party or a concert.

Compulsion is now definitely addiction. And there's worse to come.

To paranoia...

Like speed, cocaine makes you talk a lot and sleep a little. You can't sit still. You have difficulty concentrating and remembering. You feel aggressive and suspicious towards people. You don't want to eat very much. You

become uninterested in sex.

You stop caring how you look or how you feel. You become paranoid. You may feel people are persecuting you, and you may have an intense fear that the police are waiting to arrest you. (Not surprising, since cocaine is illegal.)

You may have hallucinations. Because coke heightens your senses, they may seem terrifyingly real.

As one woman overdosed, she heard laughter nearby and a voice that said, "I've got you now." So many people have been totally convinced that bugs were crawling on or out of their skin, that the hallucination has a nickname: the coke bugs.

Especially if you've been smoking cocaine, you may become violent, or feel suicidal.

To psychosis...

When coke gets you really strung out, you may turn to other drugs to slow down. Particularly downers like alcohol, tranquilizers, marijuana and heroin. (A speedball—heroin and cocaine—is what killed John Belushi.)

If you saw your doctor now and he didn't know you were using coke, he'd probably diagnose you as a manic-depressive.

Literally, you're crazy. But you know what's truly frightening? Despite everything that's happening to you, even now, you may still feel totally in control. That's the drug talking.

Cocaine really does make you blind to reality. And with what's known about it today, you probably have to be something else to start using coke in the first place.

Dumb.

Partnership for a Drug-Free America



Mark Kelly

Popcorn and crackpots: they both need plenty of hot air and an empty stomach

We were surprised to learn, upon entering the Wabash building Tuesday morning, that this newspaper was promoting rape, and a variety of other societal evils. This conclusion was being promoted by one or more persons who were strident enough in their self-righteousness to litter the campus with photocopies of the popcorn advertisements that have run in the *Chronicle* the past few weeks. These silly flyers accused the paper of, among other things, encouraging male students to sexually assault their co-ed counterparts.

Unfortunately, these cock-sure individuals were not courageous enough to identify themselves. It has always been our experience that ideas anonymously promoted are usually of highly questionable value.

These would-be morality police, who managed to display impassioned intolerance, and break the law—one needs permission to reproduce copyrighted material—demonstrated a childish irrationality. They fed the stereotype that radical feminists—we suspect that members of the Columbia Women's Coalition were responsible for the flyers—are a small minority of fanatics, blinded by their general contempt for males and a thorough misunderstanding of basic human sexuality.

Millions of men have sexual thoughts on a daily basis, and still manage to keep their pants on. They find ways of releasing their sexual tension without raping the nearest female. Millions of women also have these thoughts. Many of them have informed the

Chronicle that they found the flyers, and the message the flyers promoted, embarrassing to the feminist cause.

The *Chronicle* believes that equating thinking about sex, with rape, confuses human sexuality with sexual violence. The two are not, and have never been, related. One would think that those who are supposedly so concerned about societal issues would do a little basic research. Despite numerous attempts, it has never been proven that even the hardest-core pornography encourages sexual violence. Experts consistently insist that rape is a crime of violence, not sex. Confusing the two concepts trivializes the very serious crime of rape.

The *Chronicle* suggests that those among us who are unable to laugh at the human sexual condition—a condition which finds that most of us, male or female, "can't get our minds off it"—are to be pitied. They are a sad, and humorless, lot.

When those same people take themselves so seriously that they try to bully others into accepting their narrow views, they cross the line into irrelevance.

The *Chronicle* also suggests that students who read violence into innocent, and clever, advertising should examine the way they relate to their own sexuality.

Sex, like hunger, is a basic human drive. If anyone past puberty can go a single day without thinking of either, our hats are off to them, and they have our sincerest condolences.

Letters to the editor

To the Editor:

Mr. Abbott has carried around condoms in his wallet for three years? I am not surprised. Perhaps when he enters the real world and becomes more enlightened he will get the chance to use them.

Mr. Abbott says AIDS will never touch him because he is careful. How careful is he planning on being after an accident and he needs a blood transfusion?

I guess he also has never known anyone who has been afflicted with this disease, yet. He is truly lucky. Believe me, it is

one of the most horrifying things he'll ever have to watch, because watch is all he'll get to do. If current statistics are correct, someone he knows will contract the disease within the next five to six years. I'm surprised Mr. Abbott didn't learn this in his alleged interview "with a virologist."

Mr. Abbott's misguided sense of machismo is really pathetic. I think it's time he left his "bomb shelter" and opened his eyes.

Dan Libman
Senior
Fiction Writing

To the Editor:

Flyers which imply that a popcorn advertisement which ran in the *Chronicle* could somehow lead to rape, simply fortify the stereotype that women come to hysterical conclusions based upon emotion rather than logic.

A letter which uses profanity to condemn the *Chronicle* for publishing one student's point of view, simply utilizes the right to free speech, while at the same time condemning it.

Procrustes, a monster from Greek mythology, would invite weary travelers to sleep in his bed, and then kill them by either stretching or chopping their bodies to exactly fit the length of his bed. In the myth, the hero Theseus uses Procrustes' own tactics against him, and slays the monster.

In reality, people with ideas must be tolerant of all viewpoints. Any other tactic is inherently self-defeating.

Don De Grazia
Sophomore
Fiction Writing

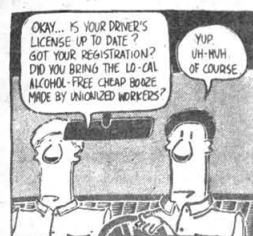
To the Editor:

Reading the *Chronicle* I have watched it try to become a stronger newspaper—at least one more reflective of the strengths within the journalism department. Until recently I thought it was heading in the right direction. I now realize I was wrong.

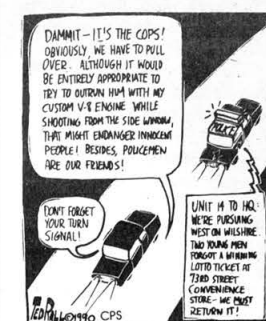
In the last two weeks there have been numerous examples of poor journalism. These include Face Value of April 16, the editor's review citing his opinion that commercial radio "places its balls in a sling" (same issue), and the "humorous" "Hip-tionary" of



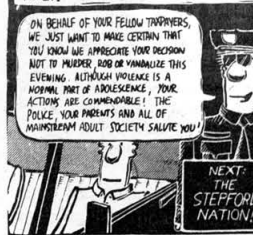
MAYBE IT WASN'T THE END OF LIFE AS WE KNEW IT. THEN AGAIN...



THE INTREPID PAIR PULLED OUT OF THE PARKING LOT, DRIVING JUST UNDER THE SPEED LIMIT, LITTLE REALIZING THE IMPACT OF THEIR NOCTURNAL REVELRY.



ON AN ORDINARY DAY IN SUBURBIA, POLITENESS GROUND SOCIETY TO A HALT!



April 23. Additionally, there has been question regarding the appropriateness of ads placed by Smartfoods, Inc.

The obsession with sex and sexual innuendo is inappropriate in reflecting the student body, and is not necessary in these examples.

In some cases claim could be made for the use of obscenities, via free speech. These are not such cases.

We are shocked that on numerous occasions the paper has seen fit to publish words or ideas not befitting a professional newspaper. It is disturbing that the editor sees fit to publish such articles and stories that reduce the quality of the paper—thus helping to keep the stigma of the 'Columbia Comical.'

We realize that reflecting personal opinion and voicing student concerns is the mission of the paper, but do you really think the majority of the students want their "balls in a sling?"

Robert Padjen
Cindy Horvath
Jill Dolan
Carla Rosenstein
Stacey M. Fochler
Ronald Royster
Kristie Liganowski
Greg Arnour
Michael Woods
Greg Gay

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Letters must be

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Deadline for letters

is 5:00 p.m., the

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Shorter letters are

more likely to run

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The Columbia Chronicle

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Ditka too serious

Sense of humor necessary says anchorman Giangreco

By Rich Blegimeler
Staff Reporter

Channel 5 sports anchor Mark Giangreco was thinking about the weather before he addressed Columbia students in room 1507 of the Michigan building.

"It's too hot in here [to talk]," joked Giangreco, a self-described "smart-ass."

After the laughter stopped last Wednesday afternoon, the tan Giangreco, in a humorous, yet serious, manner, discussed the nature of working for network television, and what it takes to arrive at that level.

"[The most important thing] is to just get your foot in the door, even if you're emptying waste baskets and making coffee. Just get into the [news room] environment. Take whatever opportunity you have, and then turn it in your own direction," Giangreco said.

"TV is who you know," he continued, "the toughest thing is to get the first job. You have to be prepared for a lot of heartache, and completely give up your social life. You have to be willing to put in the hours. If you don't [put in the hours], the business will eat you up."

Another reason it's hard to make it in network TV is because of drastic cutbacks in personal to save money. According to Giangreco, in the late 70s and early 80s, TV stations spent a lot of money on news stories. Now, there is barely enough money to cover some stories.

In fact, at WMAQ, where Giangreco works, there were 450

employees in 1982. Now WMAQ is trying to cut down to only 140. However, there is a silver lining to all the layoffs. Giangreco said TV is moving toward more freelance production work, which opens new opportunities for people interested in TV.

If becoming a major market news anchor is one's goal, Giangreco believes there is a systematic progression which could benefit all anchor hopefuls.

"[First], you have to learn how to write. A newspaper is a good base," he said. "Then, aside of swearing and incorrect grammar, you have to learn how to write the way you talk. Be yourself on TV. If you're not, you look fake."

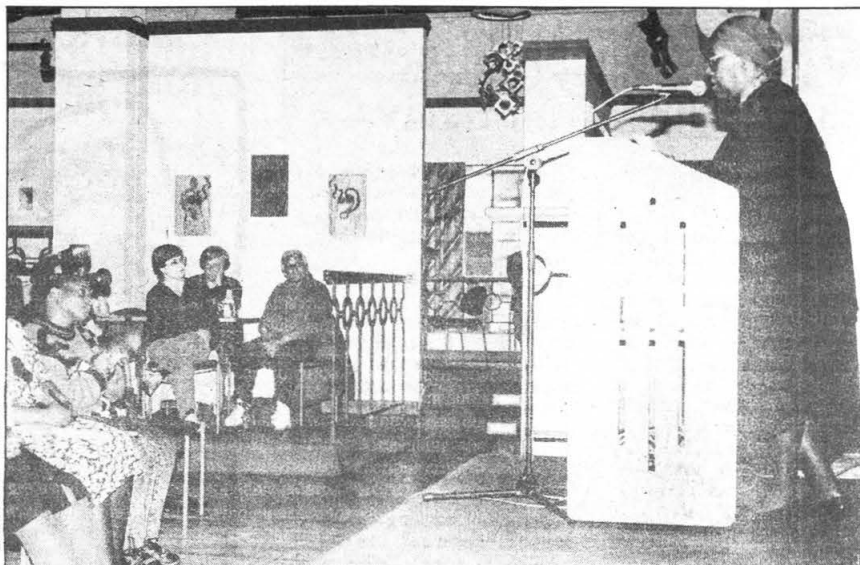
Giangreco didn't talk solely about getting a job. He also discussed his position at WMAQ, and although he takes his job seriously, he has a different opinion about sports.

Being in sports allows Giangreco to take what he calls "pot shots" at people who take themselves too seriously. People such as Bear's head coach Mike Ditka.

"Ditka thinks he's the essence of life," said Giangreco. "He takes himself so seriously, and he can't stand to be ribbed. Ditka's the kind of guy you can make nuts for the rest of his life."

"I don't take it [sports] seriously at all," Giangreco said. "People who live and die for sports have got to get a life."

As for his job, Giangreco said it is a hard job that looks easy. And if it looks easy, it means he's doing his job.



Gwendolyn Brooks gave students a dose of advice and inspiration at a reading in the Hokin Friday, April 20. A poem about Lisa Steinberg, who was beaten to death by her father last year, was particularly gripping.

Poem for South Africa stirs crowd

Brooks' poems provide insight and wit for responsive Hokin audience

By Scott France

Illinois' Poet Laureate Gwendolyn Brooks treated a capacity crowd Friday, April 19 at the Hokin Auditorium to a reading of some of her works, anecdotes of her life, and advice to aspiring writers.

Brooks, who began writing poetry at about age 7, dismissed the notion that the ability to create magnificent poetry is a gift.

"Anyone can leave here today, go home, shun clichés, and write a poem that will survive the centuries. It can sit beside any of mine and be read with equal or more relish," she said. She added that while some people may have heightened sensitivities to things like crime, "we all have words to work with."

Qualifying this belief in the context of the time and work necessary to produce excellent poetry, Brooks said, "revision is the surest way to inspiration. Many revisions are often necessary in order to nail down what you really want to say." Brooks, who has taught poetry courses and workshops at Columbia, acquires ideas for her poetry during her normal course of living. She notes her ideas every day. When she returns herself to the mood, she writes down everything she can think of that is relevant to her initial ideas. This is when the real

work begins, she said. "Although a lovely line will sometimes come into your head, you must revise many times in order for yourself to come out."

The audience at the Hokin Auditorium soaked in the emotionally powerful words of six poems of this legend. Brooks recited "Thinking of Elizabeth", written as a farewell tribute to Lisa Steinberg, the girl who was beaten to death last year by her father, a prominent New York City lawyer.

Equally powerful were poems about Jane Addams and about the situation in South Africa—a piece Brooks called "a poem of hope."

Speaking seriously and humorously about the black condition, Brooks addressed some of the ways blacks see themselves. One of her favorite subjects is the different connotations many

blacks associate with various shades of skin color. She good-naturedly chastised blacks who speak hopefully of "getting through their black period." Brooks asked, "Wouldn't it be funny to hear a white person say, 'I'm getting through my white period?'"

A Chicagoan since she was a child, Brooks accepts with genuine humility the national recognition that has made her a literary and cultural symbol. At the Hokin, she read poems of amateurs, including those of children, with the same relish she read her own. She answered questions with genuine care and interest.

Any aspiring writers or poets who listened to Gwendolyn Brooks at the Hokin would be hard pressed to find a better role model. Any other listeners couldn't help but leave at least a little bit more enriched.

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Musical opens this week

Woes of ancient Greece bear message for today

By Charles Bernstein
Associate Editor

In the Theater-Music Department's new all-student musical production of "The Sacrifice," the subject, according to lyricist and Columbia theater professor/artist-in-residence Albert Williams, is "choice."

"It's about the kind of sacrifices everybody makes in their lives, whether it's husband to wife, wife to husband, any relationship that is very important. All of these are sacrifices," Williams said.

The musical is based on the work of "Iphigenia at Aulis," by the ancient Greek playwright Euripides. The tale revolves around the life of King Agamemnon (performed by Brian Herriott), King of Mycenae and commander-in-chief of the Greek armies, and the sacrifice he is asked to make of his daughter Iphigenia (performed by Michelle Mikolay) to restore wind to his armada's sails for battle during the Trojan War.

The sacrifice forces Agamemnon into choosing between love for his daughter and his wife Clytemnestra (performed by Stacey Stevens), rival generals, restless soldiers and his own personal ambitions. The play was adapted by the director of Columbia's contemporary music program, William Russo, who was moved by its fable-like, yet powerful content. Russo not only wrote the music, but helped co-write the lyrics with Williams.

While the musical may appear on the surface to be mythological, it carries deeper, more personal and political meanings to

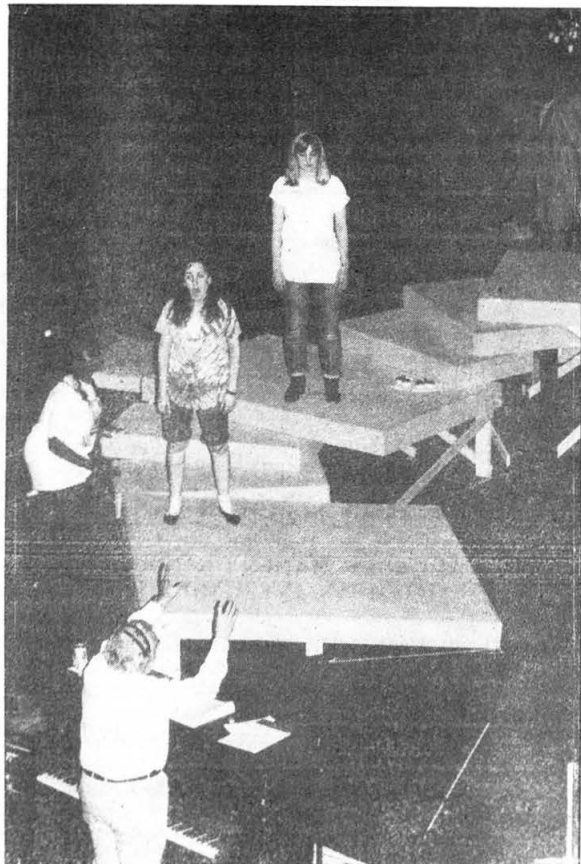
Russo and Williams. "I have daughters and it's about a man being asked to take the life of his daughter, and to further his own ambitions as well."

"There's also a terrific political meaning to it," Russo continued, "Euripides saw the golden age of Greece destroyed by war. His attack on the senseless killing of war, the sacrificing of a girl's life, of children, men and women, is very clearly made, and it's very much in sympathy with my anti-war views. The parallels are there—America's imperialism reaching out and grasping," Russo said.

Williams agreed. "When we started on this work, Oliver North was really interesting to look at. Here was someone who was spouting off all of this self-justifying garbage about defending the national honor, and having to go over the heads of Congress."

"By the time we were finishing it," Williams continued, "Nixon's memoirs were being excerpted in *Time*. It was fascinating to read Nixon saying, 'I will be judged by history and I will be judged right and you have to do these things.' He believes it. I thought back to his presidency and he's one who really sacrificed his own integrity for a larger goal, which was really a worse goal," Williams said.

"The Sacrifice" opens Sunday, May 6 in the Getz Theater and runs until May 13, with previews scheduled between May 2 and May 5. Tickets for previews cost \$2, while general admission for regular performances cost \$3 for students. For reservations, call the box office at 663-9465.



Members of the cast of "The Sacrifice" rehearse for the play's upcoming production. Columbia faculty members William Russo and Bill Williams adapted the play for the stage.

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Faculty salaries from page 1

is determined by the length of time teaching at the school and a teacher's credentials. The school's salaries are among the highest in the city, mainly because it has a larger endowment, higher tuition and a wealthier student body who in turn give larger donations as alumni.

Part-time instructors at Loyola University don't earn wages as high as the Art Institute, but the base salary is higher than at Columbia. A part-timer, called a lecturer, at Loyola, earns \$1,250 with a Master of Arts degree. A Lecturer with a PhD earns \$1,750 a course.

Yet, even those are not livable salaries by themselves, which is why Hoover also has a full-time position at Truman College, a city college on Chicago's North Side. "Columbia is not the only school paying unfair salaries to part-time people. It's a national epidemic and not just in Chicago," she said. With Columbia's recent raise in part-time salaries, Truman lags just behind Columbia. A lecturer's starting salary there is \$1,000 per three-hour course.

The issue of part-time salaries at Columbia could be called the tale of the two part-time instructors, because while there are some who depend solely on their teaching for financial support, others, such as John White, work full-time as professionals in their fields.

White is a Pulitzer-Prize winning photographer with the *Chicago Sun-Times*. He's been teaching at Columbia since the fall of 1978, and currently teaches two courses in the Photography Department. "My teaching has nothing to do with economics.

No institution has all that Columbia can offer. You have a playground in Chicago photographically," White said.

P.J. Bednarski, a financial writer also with the *Sun-Times*, agrees. "I wouldn't do it for nothing. But I'm not doing it for the money, because I enjoy teaching, and I end up learning a lot of things from my students."

Certain departments such as television and radio/sound have faculty made up mainly of working professionals. While department chairpersons don't have to worry about losing professional faculty due to financial difficulties, they are sometimes difficult to reach by students outside of class time. "I think having professionals as teachers is worth the risk of not being able to reach them sometimes. But that risk is rare," said Al Parker, chairperson of the Radio department.

What all of the 554 part-timers share is a willingness to teach, and lack of adequate compensation. Chairpersons such as Parker have been dealing with how to retain excellent instructors who don't have income coming from other sources. "We have a few instructors who are very qualified at their jobs, but whose salaries can't compete with others who've been in the profession longer," Parker said. "We have the authority to award instructors for good work and extra time by not only telling them thank you for your help, but giving them financial compensation."

It is no secret to Columbia faculty that some teachers are earning more than others, and the absence of a stable pay scale at Columbia has been of concern to faculty members. Photography instructor Brian Katz was the president of the Columbia College Faculty Organization (CCFO) when an anonymous sur-

vey of teacher salaries was taken in 1985. "We noticed from the results of the survey that there wasn't a strong correlation between years of teaching and wage," said Katz. "Some instructors with high credentials were making lower salaries than those with few credentials."

Katz said the survey was done because of rumors of strange individual cases of low pay, and he said that the survey was meant to be a service to teachers who could see how others are paid, and address their chairpersons if they felt their wage was unjust. "When you don't know, there is always suspicion. Columbia shouldn't be silent about this issue, they have nothing to hide," Katz said.

If Columbia had resources to pay part-time instructors more it would be difficult to determine because administrators did not release amounts that Columbia receives from sources and how much of students' tuition goes to paying faculty. Full-time faculty salaries were also not made available. Dean Lya Rosenblum would only disclose that Columbia receives monies from private donations, corporate gifts, government grants and the bulk of income from tuition. Rosenblum said tuition would increase sharply if faculty salaries were increased substantially. "Teaching is the main focus at Columbia. Salaries are what make it possible; they are not the focus." Rosenblum said Columbia is continually upgrading salaries to fit the needs of the faculty, but the school is limited. "We don't have an endowment, the students are not rich, and tuition is very low."

There is currently another anonymous survey being taken of the faculty by the CCFO. Current President Sara Roller said final results will be known by the fall.

Film Review

Baldwin, Leigh shine in *Miami Blues*, but lack of a credible plot sinks film

By Jeff Cunningham
Film Critic

Orion Pictures presents *Miami Blues*, starring Alec Baldwin, Fred Ward and Jennifer Jason Leigh. Based on the novel by Charles Willeford. Written for the screen and directed by George Armitage. Produced by Jonathan Demme and Gary Goetzman.

Critics are often quick to embrace films that veer away from the Hollywood norm. *Miami Blues* is such a film, featuring offbeat characters set in an unconventional plot.

In *Miami Blues*, Alec Baldwin, recently seen as a CIA analyst in *The Hunt for Red October*, plays ex-con Junior Frenger. Junior is hoping to begin a new life for himself in Miami, but things get off to a bad start when he gets harassed by a Hare Krishna at the airport. Without hesitation, Junior breaks the guy's finger and, get this, causes him to go into shock and die.

From this point on, it's obvious *Miami Blues* isn't going to be a predictable, connect-the-dots story. Whether this originality is going to add up to anything isn't determined early on.

With stolen credit cards and a

suitcase he rips off at the airport, Junior checks into a fancy hotel and arranges to have a hooker sent to his room.

The hooker, played by Jennifer Jason Leigh, is a 19-year-old college student. She's kind, naive and a bit stupid. But Junior shows an affection for her that most men don't, and before you know it, they've shackled up.

Although Junior thinks he's one slick criminal, he fails to cover his tracks on the Hare Krishna murder, and gets tailed by Hoke, an unkempt, denture-wearing police detective (Fred Ward). To avoid a return visit to the slammer, Junior beats up Hoke and steals his gun, badge and—for what is intended to be another nutty throw-in—his teeth.

The rest of the film has Hoke in pursuit of Junior, who's now posing as a cop.

In moments that really stretch credibility (even in Miami), Junior stumbles upon holdups and purse-snatchings at almost every corner. These scenes still pay off, though, as Junior apprehends the crooks and takes the stolen goods for himself.

This type of oddball humor brings back memories of Jonathan Demme's dark comedy, *Something Wild*. Demme co-

produced *Miami Blues*, and the two films share something in common. Both revolve around two men and a woman who find themselves in troublesome situations by happenstance. Both films start out on an eccentric, humorous note, and end with a bang.

The difference between the two is found in the characters. Those in *Miami Blues*, as written and directed by Roger Corman alumnus George Armitage, are peculiar and amusing, but clearly less interesting than the trio in *Something Wild*.

For the record, though, the performances here by Baldwin and Ward are satisfactory, and Leigh is more than adequate as the hooker.

Miami Blues is nothing special, to be sure, but it might be worth a look if you're in the mood for something different.

Not a very encouraging endorsement? Well, it's not the only movie playing in Chicago. Always, Steven Spielberg's romantic fantasy, and *Blue Steel*, Kathryn Bigelow's stylistic cop thriller, are both better than their lukewarm box office returns indicate. If you can find either one still at the bargain shows, see it before it's gone.



Jennifer Jason Leigh and Alec Baldwin star in *Miami Blues*, a new release from Orion Pictures. Baldwin plays an ex-con who steals a cop's badge, and creates havoc as he poses as a police officer.

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Miscellaneous

Columbia student Thornton Williams would like to announce the formation of a campus club for handicapped students. The Mission Network Club provides opportunities for handicapped students to discuss their concerns with the administration. The club's faculty advisors are Assistant to the Dean Gigi Posejpal and Academic Advisor Wayne Tukes. The club meets every Wednesday at 1:00 p.m., in room 204 of the Wabash building.

The Academic Advising Office is seeking students to work with new students at fall orientation and registration. Requirements and applications are available in the Academic Advising Office in room 300 of the Wabash building. Deadline is May 18.

Any student who will have at the end of the spring, 1990 semester at least 82 hours or more should apply for January, June or August, 1991 graduation. You must apply in the Records Office between May 7 and June 1. If you want to register early for the fall, 1990 semester, you must apply before June 1.

Phylis Hasbrook of TERRA will be giving a lecture titled "Militarism in the Environment: A Look at Central America," on Wednesday, May 1 at 5:00 p.m. in the room 202 of the Wabash building. Hasbrook, who is also involved in E.P.O.C.A. (the Environmental Protection of Central America) will discuss the role the U.S. Government has played in the destruction of the environment in Central America. The event is sponsored by Students for a Better World.

Chicago Tribune columnist Clarence Page will give the commencement address at Columbia's 1990 graduation ceremony to be held June 1 at the UIC Pavilion.

MONDAY, APRIL 30

"AIDS in the Nineties: Reflection and Projection" will be the first seminar in the schedule of Aids Awareness Week. The seminar begins at 9:30 am in the Ferguson Theatre on the first floor of the Michigan building and will feature several panelists, including a person who has been tested HIV positive.

"AIDS and Women: Relationship Skills in the Nineties" will take place in Hokin Hall of the Wabash building at 6:30 pm. Several women's groups will be represented.

Associate Members of Naras, a music business organization of Columbia College, welcomes all to their membership drive meeting tonight at 5 pm in Room 313 of the Wabash building. For more info on this new organization contact Lori at 649-1977

TUESDAY, MAY 1

AIDS Awareness Rap Fest, an educational rap session, will take place today at noon in the Hokin Student Center.

The Academic Advising and Placement Offices will offer a seminar titled "Career Connections" at 1 pm and tomorrow at 5:30 pm in Room 314 of the Wabash building. For more info call x 645 or x 280.

WEDNESDAY, MAY 2

A special seminar, "Empowering Minority Communities to Fight the Spread of AIDS," will be held at 9:30 am in Hokin Hall of the Wabash building.

The Writing Center will offer a seminar titled "Writing Critiques, Reviews, Summaries, etc." at 11 am in Room 311 of the Wabash building.

"The Wizard of AIDS," a musical play by the AIDS Education Theatre, will be presented at 4:30 in the Ferguson Theatre of the Michigan building. Free admission.

Listen to WCRX (88.1 FM) at 7:30 pm for "Kaleidoscope! The World of Science," a special discussion on AIDS, featuring Dr. Steven Brach and hosted by Dr. Pan Papacosta.

If there are any club meetings or Columbia College events that you would like to see listed in the *Chronicle* calendar, send the information one week in advance and include the date, the time, the place, and the admission charge (if any) to the *Chronicle*, in care of Laura Ramirez.

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Face Value

By Helena Sundman



Michael L. Wilson
Senior
Journalism

"I'm not certain that we (the public) can regulate art; what it is or isn't. If we allow Helms, or any politician, to say funding is okay or not, it limits the creativity of that art form."



Ricardo Rios Jr.
Sophomore
Film

"Personally, I feel that any censorship is wrong. What ever happened to freedom of expression? If we start censoring art, what good is there in calling this a free country?"



Laurie Liebewein
Senior
Graphic design

"I believe that censorship in any form is wrong. No one should have the right to try to control another human being's artistic impression."



Michael I. Blaustein
Junior
Television

"Who is a swine like Jesse Helms, or anyone else, to judge what is pornographic? Senator Helms would only be truly happy with Governmentally sanitized propaganda."

What do you think of Jesse Helms' attempts to regulate the National Endowment for the Arts?