

5-14-1990

## Columbia Chronicle (05/14/1990)

Columbia College Chicago

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## But students pay attention

### Lerman rips faculty for AIDS awareness apathy

By Mary Johnson  
Staff Reporter

Although students lined walls in the Hokin Student Center and Ferguson Theater to hear panels discuss AIDS last week, Science Department Chairperson Zafra Lerman said that certain departments were under-represented at AIDS Awareness Week.

"It was very clear that students came from only certain departments," Lerman said.

Lerman refused to comment about which departments she believed were not well represented.

Despite her allegations of poor attendance by some departments, however, Lerman said that, "AIDS Awareness Week was extremely successful."

The highlight of the week, according to Lerman, was Friday, when Columbia College President Mirron Alexandroff presented awards and certificates to students who participated in the AIDS projects competition. The awards were given during a luncheon that was held in honor of the competition's participants.

"It was wonderful that our president took the time from his busy schedule to spend the hours with the students who participated in the competition," Lerman said.

First place winners were Todd Hayes (print media), George Tillman (electronic media) and Craig Schiller (visual arts). Second place winners were Michelle Becht (print media), Lisa Jensen Hanscom (electronic media), and Andrew Lucas and Randall Palmer tied for second place in visual arts. One third place prize was awarded in visual arts to Paul Stodulski.

"My only disappointment [about AIDS Awareness Week]," Lerman said, "is that it looked like a few departments did not take the message from President Alexandroff seriously, by making sure that students attended and learned what we had to present."

Lerman was referring to a letter from Alexandroff, distributed to faculty with the March 15th payroll, in which he "strongly and sincerely," encouraged faculty to

do whatever they could to ensure that all their students become educated about AIDS.

According to Assistant Dean Irene Conley, a member of the AIDS Awareness Week Committee, a "Rap Fest" drew full houses both times it was presented. Also, the opening panel, which gave an overview of the AIDS situation, drew about 150 students.

"I was pleased with the student response," Conley said. "Students picked up an enormous amount of written material, and I think they walked away knowing that this a problem we all face."

Lerman, however, said that some students may not know that AIDS can infect anyone.

This was the third year for AIDS Awareness Week at Columbia, and Lerman said that other colleges are paying close attention to what Columbia is offering.

"This year, a few radio stations called me up to hear what Columbia was going to be doing for AIDS Awareness week, because of our unique program," she said.

Lerman, Conley and Assistant Dean Hermann Conaway attended a conference in New Orleans this year, and presented the program, where it received national attention, according to Lerman. "Other colleges wanted to follow our example," she said.

Although students could select from a wide range of activities related to AIDS education during the week, some did choose not to attend any.

"I know how people get AIDS. I'm not at risk from AIDS, and the threat of AIDS has not changed my life. Why should it?" said Timothy Berghoff, an Art major.

Gregory Kampwirth, also an Art major, said, "I feel that I'm informed enough already about AIDS."

According to literature distributed during panel discussions, its not who you are, but what you do, that determines your risk of acquiring the AIDS virus.

"I may use condoms, but that doesn't mean I'm 100 percent protected from the deadly virus," said Sid Williams, a Radio and Television major. "I have to be

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Columbia freshman Melissa Danielson spoke out last Thursday at a forum for minority students. Danielson said she objected to the premise that the discussion was limited to minority students.

## First session is a bumpy ride

### Minority committee flies into storm of controversy

By Tanya Bonner  
Staff Reporter

The President's Committee on Minority Student Development and College Life almost crashed on takeoff Thursday.

"Who was supposed to tell us about this?" asked Marc Rand, a black student who happened to be sitting with friends in the Hokin Student Center around noon, unaware that a forum for minority students was about to begin there.

Other black students expressed surprise, interest and anger as they learned what was about to take place, and a very surprised Hokin staff rushed to set up chairs, tables and microphones as administrators and instructors filed in.

"The committee takes full responsibility for the poor publicity," said Dr. Glen Graham, committee chair. "Information about the forum should have been posted."

Graham said that a banner advertising the event wasn't received in time from the computer graphics department.

Approximately 34 minority students, mostly black, who were present for the start of the event, just happened to be in the right place at the right time.

"I just found out," said student Nicole Young. "I was standing in the hallway outside the Hokin when someone told me about it. They should have made it known to us. Every department head should have made it known to us," Young said angrily.

The forum was almost 20 minutes behind schedule when all the committee members were finally seated. Once seated, members stared uneasily at groups of students who appeared to ignore

them. After realizing that the students were not going to stop their activities for the panel, Graham opened the forum by introducing the committee.

Members included Paul Carter-Harrison, playwright-in-residence; Sheila Baldwin, English instructor; Tony Del-Valle, fiction instructor; Betty Shiflett, fiction instructor; Lya Dym Rosenblum, vice-president and academic dean; Hermann Conaway, dean of students and Eileen Cherry, assistant dean of student development, who was walking around the Hokin trying to quiet students down.

After the introduction, Graham issued an open invitation to students to come up to the microphone to voice their opinions.

After some initial shyness, students began to speak out on the need for changes in distribution of internships, insensitive instructors, more teacher support, racism, and, as with black journalism major Angelique Creer, finances.

"The Bursar's office doesn't distribute book vouchers until two weeks after classes have started. They have the money prepared long before then, and they should make the money available to students immediately," Creer said.

Black student and theater major Terrence Williams said the greatest problem for black students is support from faculty and administrators for their college activities.

"Some teachers don't support African-American shows. Some instructors will bring all their classes to a show because it's a

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## \$24,000 in limbo

### Budget bugs Hokin Board

By Richard Bieglmeier  
Staff Reporter

Students on the Hokin Board are angry with what they feel is a lack of accountability and consistency from administration concerning the annual Hokin Center budget.

The money for the Hokin budget comes from a "student-activity" fee paid by all students. All of the student activity money is intended to fund the Hokin (annually, the fees add up to approximately \$100,000).

The Hokin Board insists that a \$24,000 surplus from programming in 1987 was supposed to rollover into its 1988 budget. In a board meeting, Irene Conley, the assistant dean of student life, agreed. However, Bert Gall, Columbia's executive vice president, disagreed.

"There isn't \$24,000; there never was," exclaimed Gall. "At the end of the first year [of the Hokin, which was 1987], the Hokin had a balance of \$16,700. At the end of the second year, the cost of operations were exceeded by \$13,000, which reduced the reserve to \$3,000."

Hokin Treasurer, Andre Roy, said that because of a lack of communication and information from administration, it's impossible for the Hokin to tell how much money it spends during the year.

Conley has repeatedly insisted that the Hokin has a \$30,000 a year budget for programming, and that the Hokin has exceeded this year's budget by \$2,000. The Hokin Board, however, assumed it had more money left for programming.

Gall, and a new budget printout, confirmed the Hokin's position. According to Gall and the printout, this year the Hokin has a \$51,439 budget for programming, of which \$15,337 remains.

As for Conley's \$30,000 budget, Gall, who is Conley's superior, said, "I don't know where the \$30,000 figure comes from."

Conley, on the other hand, said it was her understanding that the \$30,000 was agreed upon by herself and the Board in May 1989.

According to the board, the reason there is so much confusion concerning the budget is, until last Monday, it had not been issued an update for two years, despite repeated requests.

"The Hokin hasn't had a printout this year," said Gall, "nor has anybody else in the institution."

Gall said the board's requests could not be met until this past week because the school had been implementing a new computer accounting system for a year and a half. Now that the new computer system is operational, Gall assures that the Hokin, and the rest of the institution, will receive as many as 12 monthly updates.

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Panelists listened to student questions during an AIDS week forum.

## Absence policy is absent

By Jacqui Podzius  
Staff Reporter

Despite the "three absences equal a failure" speech most students hear many times at the beginning of each semester, Columbia College does not have a campus-wide attendance policy.

The faculty handbook states that the only requirement an instructor must follow is that his or her attendance policy "be made clear and distributed in writing to [their] students at the beginning of each term."

If a student does not follow the established class policy, the instructor may fail the student. However, the handbook states, "A student cannot be denied the right to continue attending class because the number of absences or tardies that would result in a failing grade has been exceeded."

But even though a specific policy is not required, most instructors tend to follow the rule that more than three absences in a class that meets once a week constitutes an automatic failure.

Columbia student Sharon More said she disagrees with any kind of attendance policy.

"The student is paying for it, so it's up to them. It depends on the student, and how he or she is doing in a class."

Another student, Jeanette Puryear, agreed with More, saying she thinks any kind of an attendance policy is an insult to the students.

"We're all adults," she said, "so if you miss five or six classes, that's your business."

But Nat Lehrman, chairperson of the Journalism Department, said Columbia is not the kind of institution that allows a student to miss any amount of classes so long as the student passes a final.

"This is a career school," Lehrman said, "where you are taught to work with other people. This is what it will be like at work."

Lehrman said his department's policy is three absences equal a failure, but the final decision rests with the instructor.

He said instructors are encouraged to tell students at the beginning of the semester to treat the class like a weekly conference with an editor.

"If you miss a conference in the real world," Lehrman said, "you'll hear two words and they won't be 'Merry Christmas; they'll be 'you're fired.'"

Glenn Graham, acting chairperson of the Liberal Education Department, agreed with Lehrman.

Although the Liberal Education Department does not have a specific attendance policy, Graham said he also follows the three absence rule in his classes.

"We are about education, not validation," he said. "This is not a parking lot where you show up, get validated and then get out. You have to be there to get the greatest benefits."

He stressed, though, that the policy is not completely inflexible in cases of extenuating circumstances, such as a death in the family.

Science Department Manager Jeff Wade said his department also allows only three absences, but it does not constitute automatic failure. Rather, it signals a need for the student and instructor to discuss the problem.

"After three absences, the student, instructor and the chairperson will meet to negotiate further attendance," Wade said.

The department is also aware of special circumstances surrounding repeated absences, he said, "but there is only so far you can push it until someone has died one too many times."

In the Fiction Writing Department, the three-absence rule applies "in theory," according to Instructor Aileen O'Carroll.

She said that while attendance is particularly important in writing classes, because of weekly drills and critiques, "there are certain things beyond your control."

"If a student is consistently absent, I will give the student a call, and see what the problem is, before I fail him or her."

The Dance Department sets its attendance policies based on the number of times per week a class meets, according to Administrative Assistant Richard Woodbury.

If a dance technique class meets once a week, the student may only miss two classes; Students in twice-a-week classes may miss three. But, Woodbury said, any time missed is valuable time because there is no way to make up the dancing, and most likely the grade will suffer.

"Attendance is a huge dilemma in our department," Woodbury said, "because there is no way for students to get the material unless they are in class."

"Attendance shows a certain degree of professionalism," Woodbury said.

## Police seize shorts, thief

By Richard Blegmieler  
Crime-dog-McGruff

A 31-year-old man was apprehended Monday, May 9, by two Columbia security guards, and arrested for shoplifting.

Joseph Hunt, whose address is listed as 656 S. State St., allegedly tried to steal \$94.75 worth of running shorts from the book store by concealing them in his jacket. However, two book store employees noticed Hunt, who is not a student, stuffing his jacket with merchandise, and notified security.

After being approached in the Wabash lobby by security guard Vincent Phillip, Hunt resisted arrest and was eventually subdued by security supervisor Ed Connor. Connor handcuffed the theft suspect, and detained him until two Chicago Police cars, one Sergeant's car and a Paddy Wagon arrived.

Hunt was read his rights and then taken into police custody.



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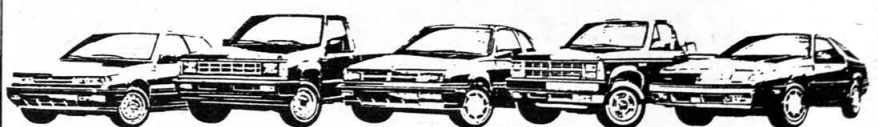
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## AIDS from page 1

aware of who I might come across, and not be quick to jump in bed with any woman just because she's beautiful." Williams attended the Kevin Shine Production, "Rap on AIDS."

What Williams said he remembered most about the presentation was the emphasis placed on practicing "safe sex," no matter who you are involved with.

Kelly Pinkins agreed that the message: "anyone can get AIDS," came across loud and clear during the rap show.

"It's not a disease that just

singles out one particular group," she said. "The show certainly opened my eyes. I have always been careful, but now I'm more aware of it."

There were also lawyers on some panels, to explain the rights of people with AIDS, social workers, who talked about the volunteer groups working with people who have tested HIV positive, and HIV positive people, who brought home the fact that anyone can get AIDS.

Other panels that were well attended, according to Conley, explored AIDS and women, and relationship skills in the nineties, and empowering minorities to fight the spread of AIDS.



## New projects in the works

### South Loop group watches neighborhood development

By Sherri Kirk  
Staff Reporter

Approximately 10 years ago, residents of the South Loop pulled together in an effort to gentrify their community and create a safer environment for its occupants, establishing the South Loop Neighbors' Association, a 279-member not-for-profit Illinois corporation. It's still going strong, today.

As defined by the SLNA, the South Loop consists of the area between Jackson Boulevard and 16th Street, and the Chicago River to Lake Michigan.

"The neighborhood is really very much in its formative years," said SLNA President Dennis McClendon. "The neighborhood is really in the process of being built now, so it's critical to pay special attention to the details. It's a real important time to be watching very carefully how the neighborhood is developed."

Basically, the group acts as a liaison between the area's residents and the Chicago Department of Planning, and speaks out on developmental and environmental issues that affect the South Loop, according to McClendon.

"We want the new developments to be compatible with the idea of an urban neighborhood, and we want to make sure they're not suburban model developments," said McClendon. "We want to see the urban fabric of Chicago extended."

Large parcels of real estate in the area are in need of development, and the SLNA tries to ensure that the design of any new building is compatible with the neighborhood, McClendon said.

"We try to keep apprised of any new developments that might be occurring in the area, and try to allow for neighborhood residents to comment and criticize, and get the developers to conform to community standards," said Rob Burns, Land Use and Beautification Committee chairman for the SLNA.

Currently, the SLNA is reviewing plans for the construction of two buildings proposed for the Printers Row Historic District. Other area projects being examined by the SLNA include the Central Station project, the Franklin Point project and the proposal for a new post office on a site owned by US Equities.

According to McClendon, a major disagreement stemming from the Central Station project, a 72 acre mixed-use development proposed for the old Illinois Central railyards site south of Roosevelt Road, was that its developers "didn't seem to respect the idea of extending the urban street grid."

McClendon said the site should become an extension of the South Side of Chicago, and not something separate from it.

"We want the buildings to be urban in character, and respect the pedestrian," McClendon said. "We try to ensure that designs are compatible with the neighborhood."

Besides monitoring construction, the SLNA attempts to make the South Loop a desirable, safe and successful residential and commercial neighborhood, and promotes the community as a desirable place to live and raise a family.

But the South Loop is not only inhabited by families. A large number of college students also reside in the area.

"We consider the colleges to be a big source of residents here," Burns said. "And they are definitely a positive influence on the neighborhood."

Although the SLNA has no major proposals for area colleges, and has "never made a special effort to do any sort of outreach to them," McClendon said the SLNA has attended some events at Columbia's Getz Theater.

Sponsoring and planning neighborhood activities plays an important role in the SLNA's attempts to unify the community. Along with garage sales, neighborhood cleanup days, recycling programs, and a community newspaper, *South Loop News*, the SLNA also organizes an annual street fair.

Originally held in May, South Loop Alive was moved to September last year, and McClendon said it will also be held in September this year. At that time of the year "there aren't many other events for it to compete with," he said.

"We try to represent the views of the neighbors on just about any matter, and we also try to create a cohesive neighborhood community and bring the neighbors together," Burns said.

puter printout of every Hokin transaction.

One Hokin Board member views the budget situation as a taste of "reality."

"Columbia is supposed to be a different experience," said the board member. "Well, if this is a different experience, then it's a dish of reality, of how corrupt America can be."



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## DO YOU HAVE THE "WRITE" STUFF?

The *Columbia Chronicle* is finalizing its fall staff. Any student interested in writing for the *Chronicle* next year must meet with either *Chronicle* Advisor Don Gold or next year's Editor-in-Chief Lance Cummings, in the *Chronicle* office, room 802-W, before May 25, 1990. You may "just drop in," or call ext. 343 for an appointment.

Writing samples will be expected. This is the only prerequisite for enrolling in the newspaper workshop, a three-credit course that involves writing for and producing the *Columbia Chronicle*.



## Forum from page 1

mostly white production," Williams said.

After a long wait for someone to approach the microphone, Dr. Graham said, "When I'm walking down the hall, I have numerous students walk up to me with complaints. Now that we are having an open forum no one wants to talk. There is nothing good in underground bitching. It doesn't get to the people who can make substantial changes."

What Graham got in response to his plea for participation was a black student with a tearful account of teacher insensitivity.

"My mother had a heart attack last semester. All my teachers gave me D's. Now I'm on probation, and no one cares. I told them to give me a chance to make up the work, but all they said was 'That's not their problem.' That was wrong, and that's all I have to say," said Stacey Lampley as she walked away from the microphone crying.

Tensions in the Hokin seemed to increase after a comment by Melissa Danielson, a white freshman and theater major.

"What is a minority, anyway? And why are their needs, only, addressed here? It seems a lot of things in this school are geared toward black students. Other things are not given the same amount of attention as black things," she said.

George Ortega, president of the Hispanic American Alliance, also fought back tears as he struggled to tell of his experiences during his five years at Columbia.

"It's all talk and a lot of BS. I've been here five years, and I haven't seen anything in terms of helping hispanic students. There

are no hispanic role models on campus." Ortega pointed out that committee member Tony DelValle is the only hispanic full-time instructor at Columbia.

Other students stressed a need for more black instructors, more classes about blacks, and bringing speakers to Columbia who share common experiences with minority students.

By the end of the afternoon, minority student attendance had nearly tripled.

Though Columbia had significant representation from the 27 percent of black students cur-

rently enrolled at Columbia, Eileen Cherry said she regretted that poor publicity reduced representation from the 8 percent of hispanic students and the 3 percent of Asian students.

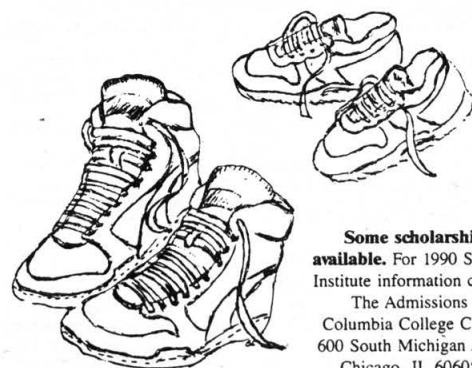
"We certainly missed comments from those students. We certainly need to improve putting the word out when we do this in the future," Cherry said.

Dean Rosenblum said the committee will plan another forum such as this in the fall for minorities, and a second in which students of all races can participate.

## Is someone following in your footsteps?

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## Hokin from page 1

The Hokin budget update only shows how much of, and where, the Hokin money was spent. It does not show an itemized list of what was purchased.

This detail, or lack of it, also concerns board members. According to Roy, there is approximately \$3,460 which was supposedly spent on miscellaneous items. However, Roy said he has no idea what was purchased with the money.

Although Gall was not able to produce an update of the Hokin budget for the past year and a half, he said he has a multi-paged com-

## Stand up and be counted

The 1990 census is giving us a good look at ourselves. It isn't a pretty picture.

But it isn't what we're telling the census that's so ugly. It's that so many are refusing to participate.

The Constitution requires the government to count the population every 10 years, so seats in Congress can be properly apportioned. Equal representation requires standing up and being counted.

The deadline for returning census questionnaires has passed, yet nearly 40 million households have not been heard from. A frightfully large number of Americans apparently don't even care whether they're represented in Congress.

This message hasn't been lost on Capitol Hill, or in the corridors of the 50 statehouses. Lawmakers throughout the land are getting a green light to continue mismanaging our government at every level, confident that too few of us are minding the store.

A brain-dead Congress is spending the country into penury, while at the same time passing laws that permit attaché case-wielding robbers to loot the banking system.

Our military has figured out that the way to get 70 planes that they don't genuinely need is to ask for 140.

Our schools are turning out students that couldn't write a complete sentence if their jobs depended on it.

Once, such conditions might have sparked a revolution. Today, they inspire yawns.

That's why the re-election rate for Representatives is more than 98 percent. That's why state lawmakers continue to draw redistricting maps with the sole intention of keeping it that way. They know that nobody cares.

Lack of participation in the census, in and of itself, of course is hardly lethal to the American system. But what it represents, utter apathy toward the system, is.

We're only asked to go through this exercise once every 10 years. Is that really too much to ask?

A lot of excuses have been advanced for not answering the census. It can take 30 minutes. It contains personal questions about home-loans, marital status, and the number of phones in the household. And you have to use a number 2 lead pencil, admittedly a dumb idea.

None of these excuses is valid enough, however, to shirk one's civic responsibility.

We didn't lose control of our government overnight. We lost it little by little, as fewer and fewer of us cared enough to exercise our control. There's still time to begin reversing that process. Answering the census is a good tune-up for the next election.

The *Chronicle* reserves space for reader commentary.

Letters must be typed, must include the writer's class standing and major, and a phone number.

Letters are subject to editing for space requirements.

### The Columbia Chronicle

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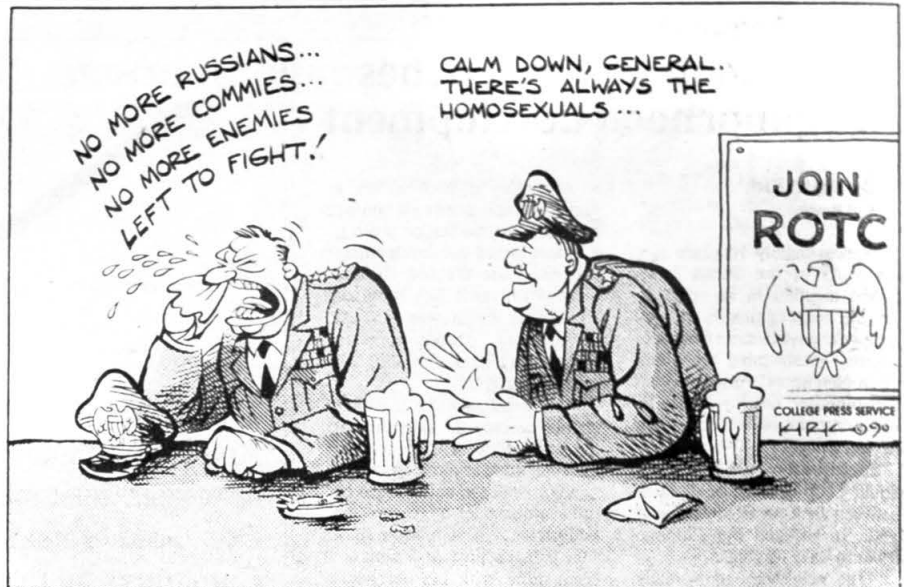
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## Editor turns on red on Wabash

By Mitchell Hurst

Editor-in-Chief

Thinking my intellectual challenges for the day had all but dried up, I left the *Chronicle* office last Tuesday evening around 6 o'clock, the only thing left on my mind being an ice-cold Red Stripe beer.

As I exited the Wabash building, I was confronted by a plainly-dressed woman who thrust a copy of the newspaper *The Workers' Vanguard* toward me and asked if I would like a copy of her socialist newspaper.

I told her that, considering the events that took place this past year in Eastern Europe, I considered socialism to be, at best, untrendy and, at worst, flat-out deceased.

"Well it's not," she replied. "Why don't you read and find out."

Not wanting to consider myself, at least for the moment, a close-minded journalist-to-be, I took the paper from her hand and turned away.

Not so fast, I was told by this enterprising, young Marxist. *The Workers' Vanguard* costs 25 cents per copy. I handed her a quarter, agonizing over the possibility that I had just contributed to the defense fund for comrades in Romania who were on trial for blowing away their own people.

I dashed away.

Realizing I probably hadn't purchased the most objective or accurate account of recent world events, and taking on my fiercest anti-propaganda mindset for fear I might turn red, I decided to do a quick read-through of the publication.

The paper included stories about gypsies being

tossed out of Germany, and how shameful that was, failing to mention that they were probably stealing everything that wasn't nailed down.

One article praised a young woman who testified for the prosecution in the Yusef Hawkins trial in New York, breaking the "code of silence" in the Bensonhurst community where Hawkins was gunned down. Since we all know that "fair" trials, especially for minorities, are the rule of thumb in socialist countries, I thought it a worthy tribute.

Another article took the side of Haitian protesters in New York, who were speaking out against the U.S. government's penchant for singling out Haitian immigrants for AIDS testing. While I thought this certainly was a worthy cause, I couldn't help but think of what usually happens every time an anti-government protest takes place in a staunchly socialist country. Those protesters tend to end up in the hospital or in the morgue.

The contradictions were obvious, but bring up "important" questions in my mind. With Marx turning in his grave as socialist countries all over the world crumble like a petrified copy of *The Communist Manifesto*, what is the fate of American communists? Oh dear.

In the face of failed economies, horrendous industrial pollution—worse than any in the U.S.—and countless human-rights violations by their comrades, these warriors fight on, carrying their irrelevant message to a general public that doesn't want to hear it.

But their diligence should be commended in this land of freedom and opportunity. After all, we can always use a reminder of where those who swallowed Marxism dump their shit: in *The Workers' Vanguard*.

## Letters to the editor

### To the Editor:

I am absolutely stunned that Steven Russell-Thomas, the assistant academic dean of our "institution of higher learning," has come out against Columbia's newest honors programs "Highly motivated students prompt establishment of honors programs," (May 7, 1990).

As a student in the journalism department's honors seminar, I'm grateful for this opportunity to fully apply everything I've learned toward one comprehensive project. It's the first time I feel like the work I'm doing at Columbia is practical, and worth publishing in the real world.

Teachers at Columbia have a difficult challenge trying to teach two classes at once. You know what I mean: one class consists of highly-motivated and career-

driven students, while the other consists of borderline students who appear to have little concern for their education. There is no middle ground; I defy anyone who disagrees to prove me wrong.

This does not mean, however, that honors-level students are on a fast, "elitist" track. Not all honors students are rich and white. In my seminar, I'm told that minority students were invited to sign up for the class, yet none of them did. Here is an excellent learning opportunity for capable students to work on a professional project, and yet they passed it by. It's not fair, to say the least, to hold highly driven students, and their academic needs, responsible for the apathy of students who don't take the initiative to seek out the many learning opportunities Columbia

has to offer.

Russell-Thomas says such seminars are discriminatory. In fact, in many of my journalism courses, I'm the one being discriminated against by other students because I participate in class and complete all my assignments on time. Does the college's administration want to positively enforce the prevailing attitude here, that being smart and hard-working is socially unacceptable? The administration functions, then, on a different level of discrimination when it wishes to deny willing students the opportunity to challenge themselves in classes like senior honors seminar. Don't we have the right to get the most out of our tuition dollars as well?

Tamara Sellman  
Senior  
Journalism



Company presents two world premieres

## Lynda Martha's young troupe impresses Dance Center audience

By Tara Dubsy  
Staff Reporter

The Lynda Martha Dance Company staged two world premieres and two previously performed pieces at Columbia's Dance Center, in concerts performed May 4, 5, 11 and 12.

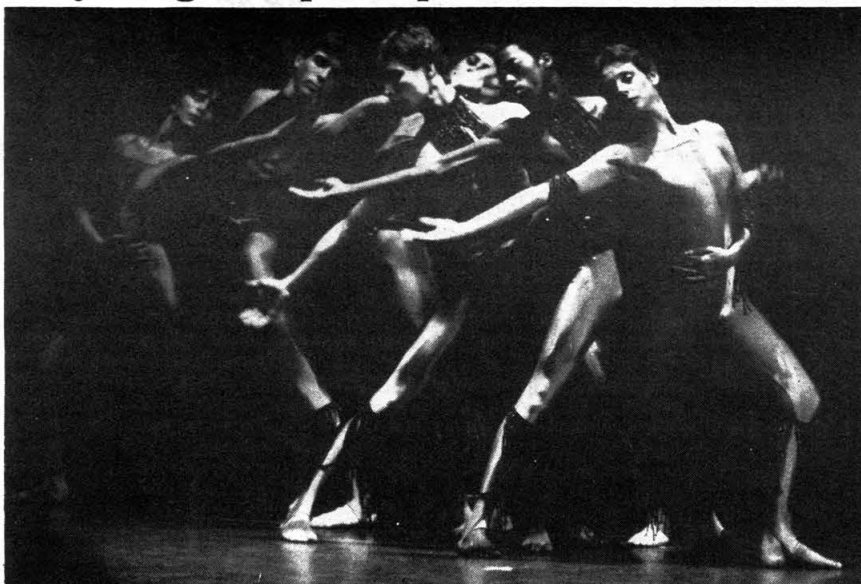
Martha's own "Elements" was designed especially for the Martha troupe, which consists of seven dancers. Clad in simple, skin-tight, beige costumes with black tassels, the three men and four women performed the piece with blank, but intense expressions.

They moved slowly and silently from the shadows of the stage like graceful zombies; then the pace quickened with a variety of unusual movements, which expressed the "elements" of nature. The dancers performed with intense energy and commitment.

Martha's choreography called for repetitive movements, some of which were performed in unison. Many movements were sudden, set to percussive music. Individual dancers seemed directed by some of the sounds, but not by others.

The dancers ended the piece in a striking pose, in which they leaned into one another to form a complex mass; they were surrounded by darkness except for one spotlight illuminating the group.

"Choreographer's Conversations," an audio tape recorded and produced by Scott Silberstein, followed "Elements," and the audience listened to it, a description of the next piece, while the dancers prepared to dance that



Dancers perform in "Elements," a world premiere dance, at the Dance Center of Columbia College.

piece.

"Hearts and Bones" was a world premiere, choreographed by Leslie Jane Pessemier, a San Francisco-based choreographer and teacher. It was performed to modern classical music by Bohuslav Martinu.

The piece was comprised of three movements for all seven dancers. The women wore black leotards with long black skirts trimmed in red, and the men wore

black unitards with bare chests.

"Hearts and Bones" is a modern piece with a ballet foundation. The dancing was more traditional and the movements were smooth and fluid.

Pessemier's choreography, which occasionally matched men and women, appeared effortless. The men lifted the women and performed the movements with the greatest of ease.

The second movement featured dancers Abby Kantor and Matthew Keefe. They performed with perfect timing, and a grace that evoked memories of Fred Astaire and Ginger Rogers.

The third movement was performed in total silence. It demonstrated the power and poetry of dance without music. The dancers' talent was most apparent in this piece, in soft, flowing movements, without music that they might rely on to give

them cues. They managed to sustain a sense of energy without a single sound.

"Almost a Tango," choreographed by Martha, was performed by only three dancers. Udo Demmig and Beverly Sikes represented "The Lovers" and Jaap v't Hoff represented "Fate." "The Lovers" danced together, and were constantly being interrupted by "Fate." It was a personal, emotional dance.

"Fate" occasionally intervened, and danced with the woman while the man danced alone. Then the man and "Fate" danced together, as if they were fighting. Martha's choreography created repeated separations and

reunions between the lovers, but they finally danced off stage, leaving "Fate" behind. The dancing itself fluctuated between light, traditional movements and strong, contorted ones.

"Hollywood Canteen," a world premiere jazz piece choreographed by Martha, took the audience back to the 40s and 50s. It began with an old radio program being broadcast in the background, and a dance hall setting on stage. The dancers entered dressed in 50s attire, complete with bobby socks and hair ribbons for the women, and suspenders and bow ties for the men. The men and women proceeded to dance separately and in couples, performing popular dances of the era, such as the jitterbug.

"Hollywood Canteen" was an entertainment piece spiced with many witty theatrical moments. In one instance, a male dancer dropped his partner and left her lying on the floor as another male picked her up and began dancing with her. Men and women proceeded to dance on the tables and "whisper" to each other.

Props included tables, a punch bowl and movie screens in the background; and the dancers enhanced the set with their exuberant smiles and playful dancing.

Martha's young company put on an impressive performance, encompassing a variety of ideas and movements. Their strength of technique, their energy and their stage presence made the innovative choreography even more exciting.

### Correction

In an article about returning students in our April 30 issue, we inadvertently omitted some statistics. There are 879 men and 969 women 25 years of age or older enrolled at Columbia.

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## Music reviews

### Four CDs: riffs and roots to take note of

By Mitchell Hurst  
Editor-in-Chief

In a sea of techno-flop, lame remakes and silly gimmicks (refer to Jane Child or M.C. Hammer), here's an offering up of four fish who spit up all the right ingredients when called upon.



The House of Love  
The House of Love  
Polygram Records

Dismissed early on as a Jesus and Mary Chain clone, The House of Love shatter all expectations with their second self-titled album. Though they demonstrated a keen sense of melody on their first recording, the band seemed a little hesitant on what to do with their catchy hooks.

Not so with their latest. If American radio didn't treat alternative music like the Catholic church treats contraception, this record would yield five or six legitimate singles.

"Shine On" and "Never" are crisp and wonderfully direct, their riffs not run into the ground. The House of Love is one band that knows when a song should come to an end.

"I Don't Know Why I Love You" washes away any doubt, on whether or not these Scotsmen have arrived, like a tidal wave. The song's brilliant construction, coupled with an unforgettable melody, puts it in a class with other alternative classics, such as The Cure's "Boys Don't Cry" or Modern English's "I Melt With You."

"Someone's Got To Love You" and "Beatles and the Stones" add an appropriate calm to the storm, making *The House of Love* the best recording released so far this year.



The Sidewinders  
Auntie Ramos' Pool Hall  
RCA Records

On their second major-label release, the Sidewinders make RCA talent scouts look like geniuses. Boasting a line-up that includes such college favorites as

Peter Murphy and The Stone Roses, RCA has risen to the top of the alternative, major-label heap. Auntie Ramos' *Pool Hall*, with a little promotion, should do nothing to change that. The Sidewinders' latest comes on the heels of *Witchdoctor*, a major-label debut that firmly entrenched the band in roots-rock heaven.

*Pool Hall*, on which the band uses more instruments and demonstrates some song-writing maturity, is a much more diverse offering than *Witchdoctor*. The band creates a big sound that doesn't get lost in the production process. They also show they are not afraid to push the pace, giving their songs a forceful urgency. The two-minute-long "7 and 7 is" dispels any notion that these guys don't know how to rock.

The grittiness of the tunes, particularly on "Doesn't Anyone Believe" and "Blood On Our Hands," is a welcome exception to the pop music norm, in which songs are overdubbed into oblivion.

The Sidewinders change the pace nicely with "Get Out of That Town" and "Came On Like the Sun," the latter of which features a violin and beautiful backing vocals by Paula Jean Brown.

From start to finish, *Auntie Ramos' Pool Hall* is a lesson proving a band need not pull up its roots to improve.

Died Pretty  
Every Brilliant Eye  
RCA Records

On this major-label debut, New Zealand's Died Pretty have created a mixture of vast landscapes, filling them sometimes with lightning storms, and other times with peaceful sunsets.

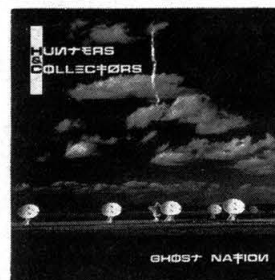
Vocalist Ronald S. Peno sets the tone for the songs on *Every Brilliant Eye*, using an intense yowl to amplify the more forceful tunes, while adopting a country-like serenity for his vocals on the quieter numbers.

"The Underbelly" and "Prayer" are most impressive here as the band matches Penó's strong vocals with an all out musical assault. Died Pretty seem to write tunes that could conform to a variety of arrangements, but the band enjoys presenting them with harder edges.

"Face Toward the Sun" is the strongest cut on the record, using violin and an organ-like synth to conjure up images of the band's down under homeland.

"True Fools Fall" works well also, as a tale of disintegrated love, showing Penó's mastery of his own vocal chords and the soft, church-like organ on "From the Dark" keeps the band from blasting off their musical surface and caps the record off perfectly.

The title *Every Brilliant Eye* is borrowed from a W.B. Yeats poem. A line from another Yeats poem, however, titled *In Memory of Major Robert Gregory*, describes *Every Brilliant Eye* quite adequately: "The entire combustible world in one small room."



Hunters and Collectors  
Ghost Nation  
Atlantic Records

*Ghost Nation* won album of the year for 1989 in the Australian edition of Rolling Stone, no small feat considering some of the best bands these days are from down under, including The Church and Midnight Oil.

*Ghost Nation* follows up 1989's *Fate*, a severely under-appreciated record except for the single "Back on the Bread Line." This latest offering is more of the same, but it's also more of some-

thing Hunters and Collectors do extremely well—create sweeping melodies without sounding like they're trying to transform the world.

*Ghost Nation* is a brutal attack on apathy. The record's first two songs, "When the River Runs Dry" and "Blind Eye," are cynical scoldings aimed at those who refuse to care about what happens around them.

What sets Hunter and Collectors apart from their socially conscious competition is that the music usually matches the power of the message. H & C are one of few rock and roll bands left who utilize—more than in just a token way—a variety of horns, including trumpet and French horn. These instruments add potency to Barry Palmer's guitars and Mark Seymour's incredibly distinctive vocals.

*Ghost Nation*, with all its fiery intentions, is a hopeful and prophetic statement from a band unafraid to bat listeners across the head. Instead of ducking, we should let their message sink in.

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David Johansen, a.k.a. Buster Poindexter, plays a hired killer in *Tales from the Darkside: The Movie*.

## Bad Examples lands contract

By Charles Bernstein  
Associate Editor

When Columbia College's AEMMP records signed the Chicago band, The Bad Examples, over a year ago, neither the band nor the AEMMP label ever imagined that they would be signed to Holland-based record company, CNR, this past March. Even more peculiar, the record company has never seen The Bad Examples perform.

"It's a true story," says lead singer Ralph Covert. "I first talked to the A & R guy after we were signed. I talked to him on the phone and he said, 'Ralph, I'm really excited to do this, but I do have to admit I have heard two of your songs once. The president of the company ran into my office and played them on my blaster on my desk. He took the tape, and I haven't heard them since. So I'm really curious to hear what you guys sound like,'" Covert explained.

According to Chuck Suber, part-time Columbia management professor and secretary for AEMMP Records, the contract specifically calls for a multi-record deal over a period of five years, with the possibility of an optional two years. The group received \$37,000 from CNR for publishing rights to their songs, and to pay for studio time.

The record label will receive \$3,000, half of which Suber says will go for promotion of the management program, plus an additional two percent from the sale of each three-song single.

"[The two percent] goes right back into the AEMMP record company, in a checking account to be used for the programs' purposes. No person receives any money whatsoever," Suber said.

When the band was signed to AEMMP last year, the Columbia students in the course "Decision-Making: The Music Business" who picked them felt they

## Film review Four flicks that horrify

By Jeff Cunningham  
Film Critic

*Tales From the Darkside: The Movie* is a compilation of four short stories of terror. Like most film anthologies, the results are uneven.

*Lot 249*, inspired by a story by Sir Arthur Conan Doyle, and written by Michael McDowell (*Beetlejuice*), fails as a modern mummy tale.

The title refers to a crate that holds a tomb and its soon-to-be-revived occupant. Steve Buscemi plays a college student who enjoys collecting antiques. His latest acquisition, a mummy, fascinates him so much that he's soon cutting off the corpse's bandages. There is, of course, an ancient scroll included inside with the mummy. The student proceeds to decipher the hieroglyphic message that, of course, brings the mummy back to life.

The usual mayhem follows. Dead bodies turn up, yet no one seems very disturbed by any of it. An electric knife, if you can believe it, is the weapon that kills the mummy. So much for the threat of evil.

The moderately successful *Cat From Hell* is based on a story by Stephen King, and was written by George Romero.

William Hickey stars as a rich old man who requests the services of a hit man (David Johansen) to kill his cat. The cat has already murdered three people living with the old man, who now thinks he's the feline's next target.



Jason (James Remar), a Soho artist, makes a deal with a new film from Paramount Pictures, based on stories by Stephen King, Michael McDowell and Sir Arthur Conan Doyle.

The hit man laughs at the idea, but for \$100,000, he won't argue. It sounds like a simple task until he's clawed and bloodied with each failed attempt.

Despite its hint of predictability, this segment prospers with an acute attention to detail, cat's-eye-point-of-view shots and blended flashback sequences. Be prepared for the gory climax.

Easily the best entry, *Lover's Vow* was also written by McDowell. This is a nicely crafted tale about the consequences of breaking a promise.

A struggling artist (James Remar) meets his agent at a local tavern, only to find out he's being

dumped. The artist sulks on his bar stool till closing time, then leaves with the bartender out the back door. Now in the alley, the two are confronted by an impressively hideous gargoyle.

The gargoyle brutally murders the bartender but agrees to spare the artist if he promises not to tell anyone of its existence. And promise he does.

Later that night, the artist meets a young woman (Rae Dawn Chong). Fearing for her safety, he brings her back to his place.

They make love, and a relationship develops. She brings happiness to his life, and all is

grand... as long as he doesn't talk about that unforgettable night in the alley.

Connecting these three tales is the generically titled, *The Wraparound Story*, written, again, by McDowell. Deborah Harry stars as a suburban housewife who plans to cook and serve for dinner a young boy she has locked in a miniature cell in her kitchen. This segment comes closest to the bizarre nature of the *Tales From the Darkside* TV series, and is, consequently, the film's least effective segment. Like most of the TV episodes, it falls far short of terror, and settles for being merely strange.



The Bad Examples

weren't exactly what some might call "mainstream" music, compared to the other choices the class was given.

The Bad Examples, however, do fit quite snugly into the mold of "popdom," and are easily comparable to mega-rock groups, such as Journey and Styx, whose simple melodies and themes caught the attention and ears of teenagers worldwide during the 1970s.

Covert readily explained of the group that "there's a tremendous amount of energy within this band, a tremendous amount of desire and a tiny bit of talent."

In terms of the record deal, drummer Terry Wathen feels the band will accomplish a sense of financial security, helping them along while they create their music. Covert agrees.

"We want to be able to keep on doing what we do. We love being in this band, and this record deal

is one step of many steps towards being hopefully, a world-famous rock band," Covert says.

As most bands hope that their future will be successful, Covert feels that in order to stay on course, they must believe in what they do.

"We've never compromised as far as what we do and we've been lucky enough that it's been received well," Covert said.

"Our long range goals, are in a sense, to make sure we don't put ourselves in a position with a record company where we are asked to be doing something that we are not ready to do or that we don't want to do."

"It's our responsibility to ourselves to just say no to things that are stupid for us," he continued. "When we went to clubs, we said we didn't want to headline; we wanted to open. We wanted to build a following. That's our philosophy."

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## Miscellaneous

**Surprise, surprise, surprise.** Tuition is going up. According to Columbia's Vice President of Finance Michael DeSalle, tuition will be increased next year due to inflation and teacher salary hikes.

Conveniently for the administration, the amount of increase will not be released until after graduation, when most students are locked into their choices for schools in the fall. The wake-up call will no doubt arrive in the mail some time during July or August.

**The Columbia College** student showcase radio program, "Rough Cuts," will debut on WCRX Tuesday, May 29 at 7:00 p.m. The bands to be featured, who all have members, producers or sound engineers who are Columbia students, are Animal Farm, The Earthlings, Kiddo Le' Player, Ip Du Tan, Oncoming Traffic and Stil-life. After its initial airing, the show will be a regular feature on WCRX at the end of each semester.

**The Academic Advising Office** is still seeking qualified students to work fall orientation and registration. Applications are available in the Academic Advising Office in room 300 of the Wabash building. Get them in by May 18.

**Any students** who at the end of this semester will have at least 82 credit hours need to apply in the Records Office for 1991 graduation. Applications will be received starting today through June 1. If you want to register early for the fall, 1990 semester, you must apply before June 1.

**With all the controversy** concerning popcorn the past few weeks, the *Chronicle* is happy to announce some truly good will emanating from the popcorn world. Take a bite out of next year's tuition by applying for the Orville Redenbacher Second Start Scholarship Program. Yes, the king of popcorn is handing out ten \$1000 scholarships for the 1990-91 school year. You must be 30 years old to enter and a full or part-time student at an accredited college or university. The award will be based upon both need and student commitment. Contact The Orville Redenbacher Second Start Scholarship Program at 211 East Ontario, Suite 1300, Chicago, 60611. The deadline for application is Sep. 1.

M.H.

## CALENDAR

### Tuesday, May 15

The Writing Center will offer a seminar titled "Writing with Style." at 1 pm in room 311 of the Wabash building. Open to all Columbia College students, staff and faculty. Advanced registration is requested. To register call 663-1600 x698.

### Wednesday, May 16

**Students for a Better World** will hold a special meeting tonight at 5:30pm in the Hokin Center. Featured Speaker will be James Yellowbank, head of the Indian Treaty Rights Committee. Yellowbank and other guest speakers will try to educate us through the use of music, poetry, and discussions on the issues and cultural distinctions of the Native American. For more information call Frank Maugeri or Jamie Cahillane at (312) 281-2871.

The Love Ensemble will perform at the Hokin Center at 11 am.

### Thursday, May 17

The 15th Illinois Festival of Film and Video Artists will take place tonight at 7 pm at the Music Box Theatre, 3733 N. Southport. The festival will feature films produced by Columbia College Students. A panel discussion will follow. For more information call 663-1600 x300.

The Museum of Contemporary Photography will present a special photography lecture titled "The Forgotten Ones." Milton Rogovin will be the featured lecturer. The lecture is free to students, faculty, and staff and will begin at 2 pm.

### Friday, May 18

"Prime Time Columbia" will be shown on Chicago Access Channel 21 at 9pm.

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 How has Columbia prepared you for your future after graduation?

By Mark Black



**Dave Paluch**  
Senior  
Radio/Sound

"I've had to help myself cause through the internships I've gotten. As far as the school is concerned, I'm disappointed. As of now, I haven't received information concerning graduation, so how can they help us for our careers?"



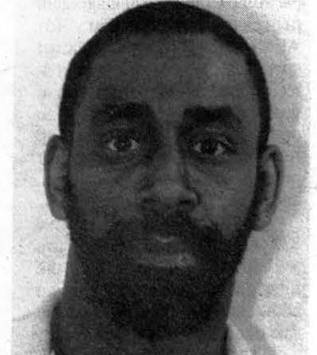
**Crystal L. Williams**  
Senior  
Radio Broadcasting

"The biggest way Columbia has helped me is probably the contacts I've made. A lot of the teachers that I've come across have been very helpful as far as advice for breaking into this job market is concerned."



**Carol Brown**  
Senior  
Radio/Sound

"Actually, the Records office is still sending me applications for admission. Hopefully, I can hit up on my contacts that I made here at Columbia and get my foot in the door."



**Toval Ralston**  
Senior  
Radio/Sound

"It has given me the professional experience to perform in the radio and TV industry as well as the contacts and employment opportunities that would not be available anywhere else."