



the PROSPECTUS

Photo by Kelcey Williams | The Prospectus

Entertainment | "Anything Goes"

A review of Parkland theatre's show playing now.

Page 2

Time Machine | The Prospectus Looks Back

Read articles from this day in 1989.

Page 4

Science | Forensic Anthropology

Cris Hughes from the University of Illinois provides insight into her field.

Page 7

Community | Sexual Assault Awareness Month

Red Flag Campaign comes to Parkland.

Page 8

HUMANS OF PARKLAND Jonathan Beckett



Photo provided by Jonathan Beckett

Emma Gray Editor

"I've always loved music and been involved with music. I've always tried to pursue music as the primary thing that I do with my life, ever since I was a little kid. I've always wanted to play saxophone and I've done that since I was about nine years old.

I had a teacher early on that introduced me to jazz. I loved it; it just resonated with me. So, I pursued learning jazz. I found that it was a pretty complex thing [and] I discovered that it is a really worthwhile pursuit.

Through many

SEE HUMANS PAGE 6

Shahad Alsayyad to assume role of student trustee

Greg Gancarz
Staff Writer

Parkland has elected Shahad Alsayyad as its next student trustee, a role that works to represent the student body to the board of trustees.

Alsayyad, who originally hails from Baghdad, Iraq, is a computer engineering major who has attended Parkland for two years. She says she will begin attending meetings "in the middle of April."

She says her main mission as student trustee is to be "the representative of students at the board meetings and play

the linkage part in connecting between the student government and the boards' thoughts and discussions that concern the students."

This is a first-of-its-kind role for Alsayyad.

Currently, she is still handling her responsibilities as a clerical worker for student government, which she has done for over a year. Her duties include writing the student government meeting minutes. Although Alsayyad notes that she doesn't know exactly how long she will remain in the position, she says "I will be holding the position as long as I go

to Parkland."

Alsayyad said student government currently consists of the president, a treasurer, two senators, and a student trustee. Unfilled positions are vice president, secretary, and eight other senators.

She says all members of Student Government exhibit the same kind of ability and responsibility when it comes to caring for students at Parkland. Student government responsibilities include identifying student concerns, needs, or problems and finding solutions for these issues, in addition to organizing and

sponsoring events and conferences that contribute to enhancing student leadership.

She says her choice to pursue the role, a decision that required her to collect petition signatures requesting her appointment, was mostly influenced by her positive experiences as a clerk and also by the guidance of a staff mentor.

"At first, it was a little bit worrying since there was a deadline for getting everything in," she says. "But, the process itself was joyful and exiting."

Alsayyad expressed excitement for her new role, calling the role of

student representative an "exciting and honorable" one. She says she is more than happy to be part of the team.

"I have always liked being around the members of student government and I respect each one of them for what they do for the students," Alsayyad says.

Her first goal as the new student trustee is to familiarize herself with the workings of the board, their role in directing the college, and how this affects students.

"I think that achieving

SEE TRUSTEE PAGE 8

Images: Parkland's literary and visual arts magazine

Destiny Norris
Staff Writer

Images is a Parkland magazine designed to showcase students' literary and visual artwork.

It was founded in 1981 under the direction of Joe Harris, then the Department of Humanities chair. It showcases the work of current Parkland students according to Miranda Baur, Prospectus News' production supervisor, who now heads up the project.

Baur says her role with the magazine is to compile it. The sole worker on the project, Baur is in the process of encouraging students to submit their work to be published in the magazine.

"Currently, I'm reaching out for and collecting submissions," Baur says. "After the deadline, I'll compile them into a book and it'll be printed on campus."

Any current Parkland student can submit to Images.

"The great thing about

Images is the breadth of submissions," says Baur. "Two years ago, there was a section on architectural designs in the magazine. I've seen some really great packaging and logo designs from graphic design classes in magazines, too."

Students may submit up to six images and works of prose. Prose can be a maximum of five pages, double-spaced. Poetry can be a maximum of two pages, double-spaced.

Despite Images, which is printed in Parkland's own print shop, being such a readily-available resource for students to get their work seen and represented, many people don't know much about it.

"I'm not sure why Images isn't well known," says Baur. "It was one of the things I was excited about when I started at Parkland in the fall. When I found a copy of Images, I was blown away by the quality of work by Parkland students. It's wonderful to see a

thriving creative scene on a college campus—I'm hoping many of those students submit to this year's edition of Images."

Though it does take work to put the magazine together, since the goal is to get student work into the hands of other students, as well as the public, Images is a free resource.

"Students can always stop by and ask for one," Baur says.

The magazine will be available in Student Life in the U-wing.

Utilizing resources like Images can also be highly beneficial to students in the college demographic, Baur says.

For students in the arts, getting work seen is a solid way to enter the professional world. Being published, regardless of whether it is by their own college, can be groundbreaking for students, and is often the first chance they get to showcase the work they've done. Images magazine is an outlet for students



Image of poster provided by Miranda Baur

to hone their talents in order to become better at creating.

To get work into Images, students may submit high-quality

photos and examples of their written work to images@parkland.edu.

ENTERTAINMENT

“Anything Goes” at Parkland is in ship-shape



Photo provided by Cindy Smith | Fine and Applied Arts

Photo by Kelcey Williams | The Prospectus
Dennis Sims and Tyle Cook, playing the captain of the S.S. American and one of the sailors respectively, stand together backstage.

Peter Floess

Staff Writer

For most of April, Parkland College's theatre will be showing Cole Porter's comedic musical “Anything Goes.”

Most of the musical is set on the S.S. American, and, according to at least one sailor, was a very fun show to work on.

Parkland student Tyler Cook, who plays a sailor, enjoys the dancing and comedy of “Anything Goes.” He believes that this show is “so exciting and high energy” due to “[the] talented people aboard this ship,” also saying it “is [a] fantastic show and a lot of fun to be a part of.”

In “Anything Goes,” this “high energy” means that very little is understated in terms of acting according to Ray Essick, who plays the main male character of the musical, Billy Crocker. In this musical, Essick

says he tries to bring his acting of Crocker “to the edge.”

Dennis Sims, who plays the captain of the S.S. American, agrees with Cook's sentiments.

“[It] has been a very fun show to work on,” says Sims. “There are a lot of funny lines, that if we deliver correctly the audience can understand. It is good to have reaction from the audience”

Sims also enjoys the tap dancing in the play, even though he is not a dancer himself.

The tap dancing of the cast was impressive. Some songs such as “Blow, Gabriel, Blow” and “Anything Goes” involved quite a bit of tap work by many of the actors and actresses. Most of the cast participated in these songs, either through dancing or singing.

In these scenes, the cast did a beautiful job being a single choreographed, chorus unit.

However, Malia Andrus, who played the main female character Reno Sweeny, dominated the scene of “Blow, Gabriel, Blow,” in which her character is supposed to be the main focus.

In this musical, several actors and actresses have tattoos that need to be covered up for their roles. Parkland student Grace Wilson-Danehower, who works on make-up, hair, and quick set changes between scenes, does this. There are also several characters that have moustaches that need to be “glued on.”

“Backstage is just [as] important as the actors and actresses,” says Wilson-Danehower.

The sound effects were another great addition to the play. When Moonface Martin, played by Jeff Dare Erma, is in disguise as a Christian minister, the sound effects added to the comedy of the scene. Erma played the bumbling gangster Moonface

Martin well.

The production also did a good job reminding the audience the action took place on a cruise ship in the early 20th century. At one point, one of the pit orchestra members played an instrument that sounded like a “fog horn” when the ship left the port of New York City. Also in the beginning, the captain and another cast member make a few jokes about the RMS Titanic and other famous passenger ships of the early 20th century.

The entire cast, the pit orchestra, and crew of “Anything Goes” did a wonderful job making an “awesome” production, as Wilson-Danehower describes it.

The musical is playing on April 13-15 and 21-22 at 7:30 p.m. and on April 23 at 3 p.m. in the Harold and Jean Miner Theatre in the C-wing. Tickets cost \$16 for adults, \$14 for students and seniors, \$10 for children, and \$12 for groups of 15 or more.

Victor Wooten Trio performs at Canopy Club

Derian Silva

Staff Writer

The Champaign County community had an opportunity this weekend to see renowned multi-genre musician Victor Wooten at the Canopy Club.

Wooten came with the Victor Wooten Trio, which is composed of two other amazing musicians.

Dennis Chambers, a drummer who was inducted into the Modern Drummer Hall of Fame in 2001 and played in Funkadelic through most of his early career. He has performed with most musicians in the world of jazz fusion music and toured with Carlos Santana.

Bob Francheschini was there as a saxophone player: he has appeared on over 80 albums with artists such as Mike Stern, Paul Simon, Celine Dion, Ricky Martin, Lionel Richie, and many others.

The morning before the show Wooten held a free bass clinic in Normal, Ill., at the Music Shoppe and Pro-Sound Center where he talked about bass and held a raffle for a bass amplifier at the end.

The group's performance in Urbana for one night was quite the experience.

The show itself opened with a band called Brain Child who are based out of Peoria, Ill. They set the mood of the show as they combined jazz and soul in exciting ways. Then, onto the stage came the Victor Wooten Trio. They were met with an excited crowd cheering them on as they began their first song. The audience was feeling the funk.

During the second song they got a little experimental.

The song they played was one which Wooten described as a tribute to Afro-Cuban music and giving a cheer to Celia Cruz, a fairly prominent artist in the world of Spanish music. Cruz was born in Havana, Cuba, and drew a lot of her musical influences from



Victor Wooten and Bob Franceschini perform at the Canopy Club.

Photo by Derian Silva | The Prospectus

the small Caribbean island just 90 miles south of Florida. Wooten's song definitely had those tropical island influences, as well as some influences from American Funk.

The show continued with a few solos from the musicians. They would trade off between playing together and jumping forth with their own skills and talent. Towards the end everyone except Wooten walked off of stage leaving him playing his solo.

The solo was an interesting mix. He used pedals to play back samples of drums while making his bass sound like different instruments. He started to get the audience excited as he played a solo, recording it, and then using it as a loop while playing another solo over it. At the end of this set, he did a fairly intricate performance of setting a backing track loop and then coming in with a new note at the end of the loop and having it record, doing this over and over until you had a

huge sound of multiple different bass lines going on in what felt like the final moments of a huge orchestra.

Wooten welcomed the other members back to the stage and let the audience know that it was going to be their last song. The musicians let it all out as they went in on the song.

Wooten did a trick where he spun his bass around himself, simultaneously spinning with it before beginning to end the show.

The audience did not let the show end there, though; after the band walked off the stage the audience clapped and cheered until the trio came back.

The Victor Wooten Trio came back on and went right into the music like they had never left. They played and left nothing but more time with the band to be desired.

Wooten learned to play bass at the age of two and by six was playing in a family band. It is no wonder that his

skill and proficiency as a bassist have earned him “Bass Player of the Year” from Bass Player Magazine three times. He was also named among the top 10 bass players in 2011 by Rolling Stone and has won five Grammys.

He has been featured on many albums and has been able to push the world creatively by offering workshops in the cities he goes to on tour and at Wooten Woods, which is right outside of Tennessee and where he runs the Victor Wooten Center for Music and Nature.

It was an overall amazing show, with extremely tight musicians, an engaging audience, and intricate music. If Parkland students ever get the opportunity to see other musicians in the same light, they should definitely take the opportunity; maybe it'll inspire them to pick up an instrument and be the next Victor Wooten.

EDUCATION

Demand booming on college campuses for creative writing

Michael Melia
Associated Press

NEW HAVEN, Conn. (AP) — Some credit the rise of social media. Others attribute it to a flourishing culture of self-expression. Whatever the reason, colleges across the United States are seeing a boom in demand for courses on creative writing.

Colleges are adding writing programs to accommodate interest in what has become the rarest of fields in the humanities — a sector that is growing, rather than losing students to science and technology.

The number of schools offering bachelor's degrees in creative writing has risen from three in 1975 to 733 today, according to the Association of Writers & Writing Programs, an industry group based at George Mason University in Fairfax, Virginia.

So what will these students do after graduating?

"Most of them are aware that this probably is not going to be their career. At least, I hope they're aware," said David Galef, director of the creative writing program at Montclair State University in New Jersey. "They're interested in doing something they feel is creative."

While some will become professional writers, others will find work in fields such as public relations, advertising or something completely unrelated. Instructors say some students see their focus on writing as a way to understand themselves, make use of a liberal education and enrich their lives.

One Montclair State undergraduate, Gil Moreno, 46, enrolled years after completing another bachelor's degree, in business management, and dreams of becoming a writer. Even if he can't do it professionally, he'll keep it up on the side.



Photo by Sunday Swett | AP Photo

This Oct. 25, 2016 photo provided by Sunday Swett shows Erica Wachs on the Yale University campus in New Haven, Conn. Colleges across the United States are seeing a boom in demand for courses on creative writing, to accommodate interest that has been attributed to the rise of social media and a flourishing culture of self-expression. Wachs, a junior, junior specializing in creative writing, arrived at Yale thinking she would study either English or global affairs. She found her first writing classes, which included sessions with writers discussing their craft, to be exciting. Wachs now plans a career writing for the entertainment industry.

"I'm looking to get away from the business world," he said. "I'm kind of looking to live in my own separate world."

The number of creative writing bachelor's programs has grown steadily, but spiked from 161 in 2008 to 592 in 2013, according to the AWP. English departments elsewhere have offered new concentrations or minors in writing, and still more major programs are planned, including one beginning next fall at the University

of Chicago.

In some English departments, the boom has created tension between creative writing and those who emphasize instruction of literature.

At Yale University's English department, which is reviewing admissions procedures for the writing concentration amid a surge in applications, professors say their writing program is unusual in requiring that all courses include reading in contemporary work of the

chosen genre.

"All over the country students are more interested in writing about themselves than they are in reading other people," said English professor Leslie Brisman, who has taught at Yale since 1969. "We are in favor of creativity. We are not in favor of ignorance."

The number of course offerings in creative writing has roughly doubled over the last five years at Yale, where the creative writing director, Richard Deming, suspects the interest can be credited, at least partly, to social media.

"This act of expressing one's voice in a public way — some people feel that they want to add craft, they want to hone those skills and take it to a place of more intensity," he said. "It just builds from there."

Another explanation for the boom, according to David Fenza, director of the AWP, is a cultural disconnect between longstanding staples of English departments and college students who come from increasingly diverse racial and ethnic backgrounds.

"They want to see literature about their diaspora, not the diaspora of others," he said. "They want literature about them and their families and their ancestors and not the ancestors of white, European, English-speaking peoples."

Erica Wachs, a Yale junior specializing in creative writing, arrived at the Ivy League school thinking she would study either English or global affairs. Her first writing classes included some of the most exciting moments of her freshman year, including sessions with writers discussing their craft. She now is planning a career writing for the entertainment industry.

"I hope writing is what I will spend the rest of my life doing," she said.

ANYTHING GOES

APRIL 6 - 23

music and lyrics by COLE PORTER original book by P.G. WODEHOUSE and GUY BOLTON

HOWARD LINDSAY and RUSSEL CROUSE

new book by TIMOTHY CROUSE and JOHN WEIDMAN directed by JULIA MEGAN SULLIVAN

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Illinois College to offer scholarships to play video games

JACKSONVILLE, Ill. (AP) — Illinois College will become one of a small group of higher-education institutions offering scholarships for playing video games.

The growth of esports, or competitive video games, has colleges and universities developing teams to compete as prizes are growing and sponsors are taking notice, the Herald & Review (<http://bit.ly/2oZailF>) reported. The program begins in the fall.

The college has hired coach Christian Matlock to lead two teams that are essentially ranked as varsity and junior varsity teams. Matlock says video games have a reputation of being a waste of time among some people, but he sees them as a way to foster teamwork skills and improve problem solving.

"I see the developmental side of things," Matlock said. "I studied sports management in college and esports has the same discipline and decision-

making as other activities. All those same life skills go into gaming. This is a developmental tool."

The college is joining about a dozen schools across the nation that have teams, including Robert Morris University in Chicago and Maryville University in Missouri.

The founder of Robert Morris University's team, Kurt Mechler, said his team practices 20 hours a week on top of studying game film and team-building projects. About 20 to 30 matches or tournaments are played annually.

"The biggest misconception about esports is the traditional stereotype that seems to accompany video games — the generalization that players are lazy and unmotivated," he said. "I have found that top players in our program are equally competitive and disciplined to their craft as any of our top athletes in traditional sports."

Matlock said the scholarship amount hasn't been decided yet.

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Fact or Fiction

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TIME MACHINE

From April 12, 1989:

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PARKLAND PROSPECTUS – Wednesday, April 12, 1989 – 5

EDITORIAL/OPINION

Opinion states the freedom to write

Salman Rushdie, that hypocritical anti-Westerner and trendy leftist, has taught us a number of important lessons. The controversy over his book, *The Satanic Verses*, has also illustrated, with great clarity, what is at stake in the debate over Western Civilization courses at many leading universities.

Now we know that our literary establishment believes in absolutes. At least in one absolute. Socialist journalist Christopher Hitchens intones the Western creed: "the absolute right of free expression

Prospectus receives praise from Dr. Paul Magelli

We are proud of the quality of reporting for the Prospectus. I'm pleased that this high-level journalism has been acknowledged by the Illinois Community College Journalism Association. I congratulate our nine award recipients.

Dr. Paul J. Magelli
Parkland College President



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and free inquiry."

If not absolute, self-evident this truth may be to us and to our literary establishment. It appears not to be self-evident to the Ayatollah Khomeini. Or to millions of Moslems.

Most places on earth, in fact, do not believe in the absolute right of free expression and free inquiry. In historical perspective, the idea is a relatively new one. The Ayatollah is quite right: It is a Western idea.

And so, maybe the world does need the West, after all. Certainly Mr. Rushdie does and so do other writers and thinkers.

Which makes it so odd that so many writers and professors have for years preferred Third Worldism to the West. One writer called the white race "the cancer of the human race." Others say the West should not "impose" its values on the Third World.

But now, thanks to Mr. Rushdie, Western writers do want to impose their values on the Third World. Western culture is a tiny minority in a sea of cultures with shockingly different values. If we insist our values are superior, we must offer good reasons.

Does the Ayatollah understand why there is a right to free expression and free inquiry? Does he know how such

rights came to recognition and were institutionally secured? To understand, one has to read Western books (from Milton, Locke, Mill and Madison to Vatican II) that argued for, defined and explained those rights, and know the histories of the long and arduous struggles that have secured them in so few places on earth.

This presents a problem. Since many of our universities are not even imposing these Western classics on their own students, it may seem odd to want to impose them on grown men and women not of the West.

But Salman Rushdie may have changed this. After building a high reputation in London by excoriating the West in book after book, Mr. Rushdie has shown us why the universities should require all students to study more carefully the classic books of the West. And by contrast the literature of Islamic, African, Asian and other cultures.

It is not enough to learn about the precious values that some Westerners forget when speaking ill of the West. It is necessary to learn why other cultures do not share these values.

Salman Rushdie has taught us that, on some crucial matters, cultures are not equal. On some matters and in certain dimensions, some cultures

are better than others. Those that protect free inquiry and free expression are better, for example, on that point, than others.

It is all well and good to talk about "one world," "interdependence," and "cross-cultural interchange." But if all this noble talk is to be conducted uncritically, without attention to particular values (and to the classic arguments that vindicate them), it is only babytalk.

Some differences are worth dying for. Free inquiry is one such. Free expression is another. World War II was fought to prevent a thousand-year Reich from banishing both. The long, gray war against communism has had a similar purpose.

Already many Moslems have expressed shame at the Ayatollah's murderous threats. Powerful reasons exist for respecting free inquiry and free expression, and most of the world is coming to realize them. Glasnost itself bows to them.

Here in America, our framers conceived of an experiment in "ordered liberty" a liberty confirmed in law and self-control, and guided by temperance, justice, courage and wisdom. The fantasy that a republic could survive without such virtues, James Madison said, is "chimerical."

The reason we believe in free

inquiry and free expression is that the mind by its nature seeks the truth; it can be trusted, even though it often errs, is distracted, or is pulled aside by passion and bigotry. Given more stimulation, it is more likely to sail straight as an arrow.

The reason for free expression and free inquiry is so that reflection and choice may be practiced in as wide a field as possible, and so that truth may be singled out amidst error. But truth, reflection and choice are to be served in a spirit of respect.

And that is the final lesson that Salman Rushdie teaches us. Yes, he had a right to free expression and free inquiry—at least, among us he had that right. But for causing pain and embarrassment to millions of his fellow Moslems, for the outrage of mocking (even in a literary dream) the founder of their religion, he does not win our respect.

He is free to write what he believes. But we are also free to withhold from him our respect. Free expression invites freely given disappointment. Protect him, yes; respect for what he wrote, no.

Not all of us in the West are secular. Indeed, in America, most of us are religious—and respectful of other besides our own.

The 'Promise of Parkland' – what is it?

By Richard Cibelli

Today I saw a student worker who was gladly wearing a bright green tag that said "The Promise of Parkland." But what I keep asking myself is what in the heck is the promise?

Does this mean that Parkland College, "promises" me a place to park my car, so it does not wind up on somebody else's property? Or better yet, does "promises" refer to when the

time comes around to register for the upcoming semester, and I find out the classes that are required for me to earn my degree aren't even offered.

The answer to these and many more questions is simply NO.

What this writer has observed, however, is that "The Promise of Parkland" is another way of saying we're all in this together so let's make

the best of it because the good times outweigh the bad times two-to-one.

Furthermore, let me just say that this college which I have attended now for over 10 years is not a "good" institution; it's a "great" institution. Yet I just wish "this" community college were better.

Even better, I wish that all of my required classes needed for my degree were being of-

fered all of the time and that I could always count on a parking place close to campus so I wouldn't have to walk so far in the mornings.

In addition, let me just declare that Parkland College isn't in the land of OZ, and this isn't a dream—I "promise" you.

Organizations should uphold morality

This letter is being written in response to the article in the Prospectus about the Lesbian/Gay Organization and the Parkland charter they received Thursday, March 30, 1989.

By my understanding, they got in by a vote of 10 for and two against—two didn't bother. I do realize that in this so called "enlightened day," almost anything goes is the rule of thumb. The organization unfortunately is not against the law, but an "enlightened" student body should realize they have the responsibility to uphold a high standard for their college, so that the college does not become a joke and a by-word in the community.

Just because a group is not against the law does not mean they must be accepted. They could have been refused because of being in bad taste as a group that represents the college.

Do you, the college student body, want to also accept the Klu Klux Klan, or other white or black supremacist groups also?

RICHARD L. STOVER



May we add our congratulations to the Prospectus on the honors received last week during the spring convention of the Illinois Community College Journalism Association

It is a privilege and an honor to work with students and staff of Parkland College!

RANTOUL PRESS and GARFIELD PRESS

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Did you know?

All unused issues of The Prospectus are donated to the Parkland College Veterinary Technology program or the Champaign County Humane Society.

PUZZLES & COMICS

Crossword

(solve for the answers below)

- ACROSS**
- Conductor initially introduced First Rabbi to rock and roll (10)
 - Loud note by tenors started below the required pitch (4)
 - Teacher rejected Liszt heard after Mussolini's overthrow (8)
 - Composer of Sweeney Todd? (6)
 - Fall perhaps for American violin concerto – one of four (6)
 - Half of Lieder about, say, human subject (8)
 - Plays parts of opera (4)
 - One of three brothers EMI backed to produce waltz rhythm? (6,4)
 - Pupil leaves as clarinet's playing to find violinist (5,5)
 - Have the temerity to do some of Maskerade backwards (4)
 - Instrumentalists with plenty of pluck? (8)
 - Composer of carols has right to speak (6)
 - A composer to name another (6)
 - Ravel loaded with gold – here? (8)
 - Requiem for Nelson by Haydn (4)
 - Fine Austrain composer? (10)
- DOWN**
- Copper shortly denies source of annoyance is mobile – these concertgoers wouldn't agree! (9)
 - Endorses composer of Tintagel, say (5)
 - Bruckner's Eighth is about sustained passages which gradually get slower (9)
 - Rock singer? (7)
 - I'm finding the odd bits of Boulez filter through (5)
 - Excited by extremely febrile performance of Medtner (9)
 - Some Elgar enamoured Promenaders standing here? (5)
 - Character in Madam Butterfly who has only 7ac's to sing? (9)
 - Tenor performing Grieg and a bit of Lehar (9)
 - Score given to the more senior conductor (4,5)
 - She appears among Brendel's pet hates (7)
 - Arrangement of Alkan endlessly captivates English scout leader (5)
 - Scottish National Orchestra initially confused over G & S numbers (5)
 - Time and time again old boy follows beat (5)

Answers from last week

1	P	E	R	G	U	N	A	H	6	S	H	O	Y	U				
A	I	R	E	A	Q	R	P											
9	Y	T	R	I	U	M	10	N	O	U	R	I	S	H				
S	U	C	A	S	I	B	E											
11	D	R	A	C	O	12	T	R	E	A	D	M	I	L	L			
L	N	H	A	L														
13	B	L	I	N	I	14	E	U	T	R	15	A	P	E	L	Y		
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Bunny & Clyde

SUDOKU

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Answers from last week

7	2	3	8	9	4	6	1	5
6	8	1	5	7	3	4	2	9
4	5	9	6	2	1	7	8	3
2	3	4	7	8	9	5	6	1
9	1	6	3	4	5	8	7	2
5	7	8	1	6	2	3	9	4
8	9	2	4	3	7	1	5	6
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POLITICS

US temporarily bans use of cyanide predator traps in Idaho

Kimberlee Kruesi

Associated Press

BOISE, Idaho (AP) — U.S. officials on Monday temporarily stopped the use of predator-killing cyanide traps in Idaho after one sickened a young boy and killed his dog last month after they checked it out.

The U.S. Department of Agriculture announced in a letter that it had halted all use of the traps on state, federal and private land in Idaho in response to a petition from 19 conservation and wildlife groups.

The spring-activated devices called M-44s look like water sprinkler heads and are embedded into the ground but spray cyanide when triggered by animals attracted by bait smeared on the devices. They're used to kill coyotes and other livestock predators.

The 14-year-old Idaho boy was injured last month when he checked one out with his dog on federally-owned land about 500 yards (457 meters) from his house on the outskirts of the small city of Pocatello. His Labrador retriever dog died.

"This is a good first step, but let's keep going. We've seen these types of moratoriums in the past and the federal government keeps bringing them back," said Mark Mansfield, the boy's father and a physician. "The kids in Arizona deserve just as much protection as the kids in Idaho."

Mansfield said he has met with representatives of U.S. Rep. Mike Simpson, an Idaho Republican, to push for a national ban of the devices. His son suffered headaches after he was exposed on March 16.

The groups that petitioned for the use of the devices to be stopped will be warned 30 days in advance if authorities decide to start using them again in Idaho, the Agriculture Department said.

"We take seriously the incident in Idaho, which involved the



Photo by Jordon Beesley | Idaho State Journal via AP, File

In this March 17, 2017 file photo, Canyon Mansfield, 14, holds the collar of his dog, Casey, who was killed March 16 by a cyanide-ejecting device placed on public land near his Pocatello, Idaho, home, by federal workers to kill coyotes. Environmental and animal-welfare groups have filed a lawsuit, Tuesday, April 4, 2017, claiming the U.S. government is violating the Endangered Species Act by allowing the use of two predator-killing poisons.

unintentional activation of a small spring-loaded device," said Jason Suckow, a regional director of the department's wildlife services division.

M-44s killed about 12,500 coyotes in 2016, mostly in Western U.S. states. According to the petition, the devices over the last 20 years have killed about 40 dogs and injured a handful of people. The division said it plans to review its operating procedures for use of the devices.

"We are pleased with their response today, but our satisfaction is dimmed slightly that this ban might not be permanent," said Erik Molvar, executive director of Western Watersheds Project, which was one of the conservation groups to sign the petition.

Separately, other environmental groups filed a lawsuit in federal court in Montana earlier this month claiming use of M-44s and Compound 1080 — a poison placed in collars worn

by livestock and ingested by attacking predators — violate the Endangered Species Act and could harm non-targeted species.

The lawsuit seeks a ban across the United States until the U.S. Fish and Wildlife Service consults with the U.S. Environmental Protection Agency about how the poisons could harm federally protected species and their habitats.

Coin toss to determine next leader of Illinois village

COLP, Ill. (AP) — The next village president in a southern Illinois community will be decided by a coin toss.

The Southern Illinoisan in Carbondale says (<http://bit.ly/2nN6zWp>) Tammy O'Daniell-Howell and Bryan Riekema each received 11 votes last Tuesday in Colp.

Williamson County Clerk Amanda Barnes says the tie will be broken on April 20. Illinois law calls for such ties to be settled by a coin flip.

O'Daniell-Howell is a lifelong resident of Colp and has been the village clerk since 2009.

Riekema describes his occupation as "geek." He attended Southern Illinois University on a swimming scholarship. He stayed in the area after earning a bachelor's degree in chemistry.

Only 29 of the 250 registered voters in Colp participated in the election last Tuesday.

State trooper cadets to be trained to deal with hate crimes

CHICAGO (AP) — The Illinois State Police is helping create a new curriculum that will make troopers better at recognizing and investigating hate crimes.

In a news release, Governor Bruce Rauner's office says the agency will work with the Anti-Defamation League to better train state police cadets before they hit the street.

The curriculum will focus on helping officers strengthen their understanding and skills dealing

with hate crimes by providing up-to-date information and strategies. The curriculum will also provide the cadets with ideas on how to be more effective dealing with changing community norms.

The Anti-Defamation League says the training will strengthen the relationship between communities and law enforcement.

FROM PAGE 1

HUMANS

different experiences and many years, I eventually got my doctorate in jazz saxophone performance from the University of Illinois. That brought me to this area.

I moved here with my wife in 2007. A little bit over a year later, I entered the doctoral program at the U of I and eventually got my degree in 2013.

A lot of things have happened since my arrival here. I've done a lot of things. I've played saxophone

professionally in a lot of different situations. All different styles of music; rock bands, country bands, funk bands, I've played in Branson shows, [and] I've played on cruise ships. I've played for the circus and I've played in Broadway style shows. I currently play in four different bands locally.

Getting an advanced degree was a way for me to [pursue music] further by teaching. I've always enjoyed teaching. I've had private students for a long time.

The way that I ended up at Parkland was as a result of some good fortune I think. I had already met and known

[Parkland music professor] Dr. Roubal; he is also a saxophone player. He was aware of me as a saxophone player around town and he invited me to play in a band he played in, called 'Bruisers and the Virtues,' which is a Fifties rock style [band].

He was aware that I had finished my doctorate and he asked me if I'd be interested in doing some part-time teaching or adjunct teaching at Parkland. I said, 'yes, I'd be very interested in that.' So, that's how I got started teaching here.

The first thing I ever did at Parkland was teach a single private student. This was maybe four years

ago or so. Then a couple years ago, Dr. Roubal asked me if I'd be interested in teaching part time online general education courses, and the first one was music appreciation. My first time teaching in the classroom was when I substituted for Miranda Rowland for a few weeks two years ago. Then, I started teaching more in the classroom.

Everybody has music in their lives whether they realize or not. [In my class,] I try to encourage the attitude that music is a really important thing to have in your life, that it's more meaningful than just a soundtrack to life."

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SCIENCE

Local forensic anthropologist provides insight to field

EvyJo Compton
Staff Writer

Parkland's anthropology department held a series of talks open to students, faculty, and the public, the last segment of which was given by Cris Hughes when she discussed her role as a forensic anthropologist.

Hughes works at the University of Illinois and volunteers at the Champaign Coroner's Office.

"I am now volunteering at the Champaign County Coroner's Office as the lead forensic anthropologist," Hughes stated in her talk. "I have been called in for numerous cases, and have also been called to help with cases in other counties."

Forensic anthropologists are called to help on cases where there is significant tissue damage and the bones are where evidence can be found. They can also be called in to help identify bodies.

"In those cases that the body tissues are damaged, pathologists will call [forensic anthropologists] in to look at the bones," Hughes said. "Forensic anthropologists can be called in to identify someone's remains. We do not use soft tissue; we only look at bones."

Forensic anthropologists have to follow a series of steps to be able to get to the bones, and then examine the skeletal materials.

"If in state of decomposition, we will have to get to the skeletal materials," Hughes said. "We have to remove the soft tissue; sometimes this takes a few hours, sometimes four to five days. We bathe the bones in a water bath, and then we have to strain the water... for evidence."

The majority of cases worked on by forensic anthropologists are from those on what Hughes describes as outliers in society.

"Those who become decomposed

or skeletonized are those on the fringe of society," Hughes said. "This includes the homeless, drug abusers...domestic abuse victims or individuals being a part of criminal activities—like sex trafficking. While I was in California, a large part of our cases was undocumented migrants or farm workers."

When forensic anthropologists are called in to help identify the body of a deceased person, they are handling evidence when they investigate the bones. They also help narrow down the number of missing persons that match the description of the body.

"We can exhume skeletal materials to provide information for investigative leads," Hughes stated. "We can help the investigation team by determining sex and age of the skeleton. We can narrow it down, but we aren't always certain."

"There are a number of factors that affect the bones that can be misleading. We can also help narrow down the matches by explaining trauma done to the bones, pathological diseases, as well as if the deceased [had] cancer. We can help produce biological data."

Along with determining who the body could belong to, forensic anthropologists determine if the bones are human at all.

"We are sometimes called in to investigate if skeletons are human or not," Hughes said. "We are all shapes and sizes, and we all do not look the same. For example, a non-human skeleton that looks similar is a bear. Their hands look similar to a human's. We can't assume every skeleton is human, or that every skeleton is just one human."

Once a forensic anthropologist is called to a case, they begin by investigating the evidence. Rarely do cases go to court, but if they do forensic anthropologists are prepared

by taking notes and pictures.

"Once it becomes evidence, it goes to the lab," Hughes stated. "Once I'm invited to a case, I start documenting everything. I keep extensive notes, so when I write up a report, I will have enough data to go off of. If I ever need to testify in court, I will need notes to review. I may not remember the case down to every last detail, so when I'm the expert witness, I have to have notes so that I can testify to the best of my ability."

Along with working on cases for coroner's offices, forensic anthropologists are called to work in other ways.

"Forensic anthropologists are used in human rights cases," Hughes stated. "These include genocides, mass fatalities, natural disasters, fire investigations, and underwater investigation. Sometimes, we help with water recovery missions."

The mystery and nature inherent forensic anthropology has led to television shows that portray forensic anthropologists, and criminal cases they work on. Hughes touched upon the benefits as well as the drawbacks of these shows.

"I'm sure many of you have seen 'Bones,' 'CSI,' or some type of crime show," Hughes said. "The usual drawback that we anthropologists have is that they portray crime cases incorrectly, and some do. On the other hand, these shows have impacted the interest and the field of anthropology. There has been an increase of interest from the public."

The increase of interest from public has led to skeletal materials, especially skulls, being turned into merchandise. Hughes also touched upon the pros and cons of this merchandise.

"There is a lot of merchandise out there with skulls on them," Hughes



Photo by Kelcey Williams | The Prospectus

Cris Hughes (right) presents on forensic anthropology in room U140.

states. "Skulls are on shirts, book bags, blankets—everywhere. The pros about this merchandise is the publicity, and it's good for the interest of the public. But, all of this exposure can cause people to forget it's actually a person behind the skeleton. I want people to keep in mind that bones... skeletal material needs to be treated with respect."

Hughes works at the University of Illinois Urbana-Champaign as an assistant clinical professor. She earned her doctorate in physical anthropology from the University of California in Santa Cruz. She also taught at Parkland for roughly one year.

Hughes has done extensive research over the years in forensic anthropology and bioarchaeology, the latter of which is the study of animal bones.

She has publications covering ancestry estimations, dental materials, population genetics, and cranial morphology as well. Hughes has done research in North America, as well as Mexico and Guatemala.

Her latest work is being published in the American Anthropologist, a journal from the American Anthropological Association.



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COMMUNITY

Relationship abuse and sexual assault awareness campaign comes to Parkland

David Saveanu
Staff Writer

Surrounding the Parkland campus were red flags meant to symbolize the multitude of “red flags” that can signify an abusive relationship, and were placed as part of a campaign to educate Parkland-goers about the signs of abusive relationships.

Student Life worked with the Red Flag Campaign, a project of the Virginia Sexual and Domestic Violence Action Alliance, to bring attention to Sexual Assault Awareness Month, and to the different types of relationship abuse.

Student Life workers placed the flags around campus. 250 flags were placed in front of the school on Monday, April 3, and 500 were placed around the back of the college on Tuesday, April 4.

Primary volunteer and coordinator in the red flag event at Parkland was Jaya Kolisetty, the associate director for Rape Advocacy, Counseling, & Education Services, which is an organization that aims to “challenge the rape culture and empower victims and survivors of sexual assault through advocacy, counseling, education, crisis intervention, and activism,” according to their website.

Kolisetty sat at a table in the Student Union and answered questions about the red flags, the campaign, and gave students information about getting help, such as numbers they can call or places that offer counseling for victims of sexual assault or relationship violence.

Kolisetty was there “for the local rape crisis center,” providing information about sexual assault and the campaign.

Kolisetty said that the campaign is just one aspect of Sexual Assault Awareness Month.

“The red flag campaign is one of many events that are happening in April for Sexual Assault Awareness Month,” Kolisetty said. “[T]his

particular campaign talks about warning signs that someone in an abusive relationship can identify.”

The campaign focuses on empowering bystanders to say something when they see someone might be in an abusive situation.

“A lot of times people don’t know what to do if they have a friend who is in an abusive relationship, people tend to feel helpless,” said Kolisetty, “so this campaign is much more about just saying what options are available.”

Kolisetty talked about how important it is to recognize abusive behavior earlier.

“A lot of time people don’t notice abuse until it gets to physical violence,” Kolisetty says.

She says Parkland and the University of Illinois are trying to make sure both campuses let students know what resources are available through events like this.

“The University of Illinois has been doing this for a couple of years,” Kolisetty says, “[They have] been collaborating with Parkland [through their first event] to make sure that similar programs are offered at both campuses, so if one event is happening at one place, hopefully both [campuses] can share and support each other.”

The Red Flag Campaign hopes to address sexual assault, dating violence, and stalking on college campuses through “a bystander intervention strategy.”

It is a national effort that works with campuses everywhere to increase awareness. It is often a recurring



Red flags placed as part of a relationship abuse and sexual assault awareness campaign stand in front of Parkland’s U-wing.

Photo by David Saveanu | The Prospectus

event on campuses. The campaign is structured so a school will purchase a package of red flags and some posters about the signs of relationship violence to place around its campus.

Throughout April, which is Sexual Assault Awareness Month, there are a multitude of events happening throughout the community that you can participate in.

RACES encourages the community to participate in these events and remain aware of the realities of sexual assault, dating violence, and stalking on college campuses; through this awareness, they hope many more victims can be helped.

For more information on the Red Flag Campaign, visit theredflagcampaign.org.

FROM PAGE 1

TRUSTEE

that will help conceptualize how to better serve the students in the most efficient way,” Alsayyad states.

Despite a self-described optimistic outlook on her new role, Alsayyad does admit it won’t all be a walk in a park. In particular, she notes getting into sync with board procedures could pose a challenge.

“I haven’t attended any of the board meetings yet,” Alsayyad says. “Some of the challenges that would probably face me are getting used to that kind

of meeting with all its procedures and operating methods.”

Alsayyad says students should get involved in Parkland’s clubs, organizations, and student government. They can get involved by attending the events that Parkland organizes.

“Often, some events will provide the students with the information about the different opportunities of involvement at the college,” Alsayyad says. “In fact, by attending those events, students can support [them] and that, in return, encourages the college to have those events on [a] regular basis.”

Creator of rainbow flag, a symbol of gay rights, dies at 65



Photo by Mark Lennihan | AP Photo

In this Monday, March 17, 2014 file photo, artist Gilbert Baker, designer of the Rainbow Flag, is draped with the flag while protesting at the St. Patrick’s Day parade in New York. Baker, creator of the flag that has become a widely recognized symbol of gay rights, has died at age 65. His death was reported Friday, March 31, 2017 to the New York City medical examiner’s office.

Karen Matthews
Associated Press
Elliot Spagat
Associated Press

NEW YORK (AP) — Gilbert Baker, the creator of the rainbow flag that has become a widely recognized symbol of gay rights has died. He was 65.

Baker was found dead Friday at his New York City home. The city medical examiner’s office said Saturday that he had died of hypertensive heart disease.

Baker was born in Kansas and served in the U.S. Army from 1970 to 1972.

He was stationed in San Francisco in the early days of the gay rights

movement and continued to live there after his honorable discharge.

According to Baker’s website, he taught himself to sew and began making banners for gay and anti-war marches, creating the rainbow flag in 1978.

Baker said in a 2008 interview that he knew instantly from the way people reacted to the flag that it was “going to be something. I didn’t know what or how ... but I knew.”

Baker was part of a circle of San Francisco gay activists that included Harvey Milk, the city supervisor who was assassinated in 1978, and Cleve Jones, who created the Names Project AIDS memorial quilt in the 1980s.

In an interview Saturday, Jones

recalled the rainbow flag’s first appearance at the 1978 gay pride parade.

“It was quite amazing to stand there and watch all these thousands of people turn off Market Street into San Francisco Civic Center Plaza and march beneath these giant flags that were flapping in the wind,” Jones said. “People looked up and faces lit up and, without any explanation, this was now our flag.”

The flag was initially eight colors, but it was cut to six because of the limited availability of fabrics, Jones said. He said Baker rejected advice to patent the rainbow flag design and never made a penny off it.

Baker also designed flags for civic

occasions including the inauguration of Dianne Feinstein, now California’s senior U.S. senator, as mayor of San Francisco.

Baker moved to New York in 1994 and created a milelong rainbow flag for the gay pride parade, which that year commemorated the 25th anniversary of the 1969 Stonewall uprising.

Current San Francisco Mayor Edwin Lee said in a statement that the rainbow flag “has become a source of solace, comfort and pride for all those who look upon it.”

“Gilbert was a trailblazer for LGBT rights, a powerful artist and a true friend to all who knew him,” Lee said.



Photo by Andy Newman | Florida Keys News Bureau via AP

In this June 15, 2003 file photo, flag carriers reach the Atlantic Ocean as they finish carrying a 1 1/4-mile-long rainbow flag down Duval Street in Key West, Fla. Gilbert Baker, the creator of the rainbow flag that has become a widely recognized symbol of gay rights has died at age 65. His death was reported Friday, March 31, 2017 to the New York City medical examiner’s office.