

Parkland celebrates 19th Birthday!

See pictures below.

The Prospectus

Parkland College
2400 West Bradley Avenue

Wednesday, March 20, 1985—No. 24—8 pages

Serving Parkland College and
the Parkland Community



Joe Molinary, Student Government Vice President, and Dr. Donald Swank, Parkland College Vice-President and Dean of Instruction, cut the first slice of birthday cake last Tuesday. A total of nine cakes cut into 900 pieces were served to students, faculty and staff. The cake, of course, was decorated in the school's colors, green and gold. The one-day celebration was a project of Student Activities.



Dave Johnson, Director of Learning Resources Center, left, is served a piece of birthday cake by Bob Abbuehl, Activities and IM Faculty Advisor. Student Government treasurer Carol DeVoss, right, reports that about 900 pieces of birthday cake were served Tuesday, March 12, 1985, Parkland's 19th birthday.

Arthritis afflicts young and old alike

by Bill Chapman

Recently I had the opportunity to chat with Nancy Baylor, a second semester freshman here at Parkland College. Nancy is seeking an eventual degree in Physical Therapy or Education. She has suffered from Juvenile Rheumatoid Arthritis since childhood and has recently begun giving talks on the problems of JRA. It is difficult to comprehend that she is in constant pain.

How long have you had JRA?

Nine years.

Are you in pain now?

Yes.

Would you describe the pain.

My most painful spot in my back. If you can imagine—it's constant. It hurts to sit. It hurts to walk. At night it's hard for me to sleep. Sometimes, if I've been up and going all day and I've been tense, then at night when I relax I can feel my back straighten out. It's really difficult. Sometimes it's a dull throb in my back. It's constant. Sometimes it's like a stabbing pain in any joint. I have it in my eyes. My eyes are real sensitive. It's hard for me to tell if it's from tension or whether it's something to do with the arthritis.

How has it affected your life?

It really hasn't affected me a whole lot. I've been able to do almost anything I've wanted to do. I was in fifth grade when all this happened. I missed a lot of school, in the winter especially. I can't remember a winter when I haven't been out of school for a long time. I'm more susceptible to viruses and the flu and stuff like that. When that happens it triggers my arthritis into a flareup.

It is tough. Last year I had mono so that put me out of school and on top of that my arthritis was screwed up pretty bad. However, I was an honor student in high school and in the National Honor Society. I was everything from drum

major to pom pom captian to yearbook editor. I did everything that was within my ability. A lot of it was to keep myself busy. When I was busy I didn't think about the pain. I tend to push myself hard. Sometimes it's too hard and I pay the consequences.

What kind of classes are you taking at Parkland?

Biology — this is my second semester of biology. English, my education course because I'm thinking about education. I've got speech this semester. I'm taking an introduction to American music also.

You mentioned something about wanting to be a teacher or a physical therapist. Could you explain why?

The reason is so I can help people, especially people that are hurting. In some way I feel for people like that, because I'm always hurting. I want to help someone else. The physical therapy I've had myself so physically I could help people. But I always keep in mind that the arthritis could get bad enough that I could get done with school and not be able to practice. I could become crippled and all sorts of nasty things. The education is a little more safer mentally and emotionally. I enjoy that.

What are your religious convictions?

Probably the reason I haven't lost my mind is: one, my friends; two, my family; and three, my faith. I've grown up in a Christian home which is great because I have all the support I need. My friends — most of them are Christian friends. I'm not saying that's the only type of friends to have, but there's just a silent support there. That's really meant a lot to me. My faith has become stronger because I lean on God and my faith. I think I'm a stronger person because of that. I'm glad

that I do have the faith in God that I do and my friends have supported me.

How does one deal with the notoriety and/or stage fright when giving the talks on JRA?

I don't know if I have any set way that can explain it. A few years ago I wouldn't have wanted to do this. I mean I wouldn't want to talk to anybody about it. But now I've more or less accepted and realized that is the way it's going to be for the rest of my life or until a cure is found. I might as well talk to people. In talking to people it helps myself. Every time I talk about it I'm making myself stronger and I'm finding out more things about myself. I'm finding I can do this. It's helping me cope. I also meet new people, like this girl Amy (another JRA victim from Monticello) who gives talks with Nancy about the disease), I didn't even know she existed and she lives only 15 miles away from me. We have a lot of the same problems. I'm talking to people my own age who have the problems. I feel if I can be of any encouragement at all I want to do it. I just want to help and make other people that have it or don't have it aware of how painful it is and how tough it is to cope. Because people can be cruel. There are things that were said to me that will never heal. People who were supposed to be my friends, when I missed school, who teased me and it hurt. People don't really understand. They think arthritis is an old folk's disease. They think I'm faking it and that I want attention. But that's not it and that's part of the reason I give my talks.

After my talk with Nancy I'm left feeling she is one of the most courageous people I have ever met. I wish the best of luck to her for the rest of her life and thank her for sharing her thoughts with me.



Nancy Baylor



Pat Crook, the new secretary to the Assistant Dean of Student Activities says she likes being involved with all of the people of Parkland.

Pat Crook enjoys new job

by Kathy Hubbard

Pat Crook's face has been a familiar one around Parkland for the past three years. Until recently, she was a receptionist at the Admissions desk but can now be found in Student Activities.

She took over the job as secretary to the Assistant Dean of Student Activities after Scherl Zamary left last month.

Pat's new position entails many responsibilities that include working with Student Activities, Student Government, and the Prospectus. A couple of projects she's involved in are organizing the annual awards banquet for Parkland's clubs and student organizations and coordinating the commencement ceremonies.

About her change of jobs, Pat says, "I wanted to go back to being a secretary because I really enjoy that type of work and it's more of a challenge than just waiting on the counter. You're classified as a receptionist in the Admissions office and I did like that but I just thought that if a secretarial job ever came open I would apply for it."

Pat has had past experience as a secretary in the Farmer City-Mansfield school district. She says her job at Parkland is similar only on a wider scale.

Born and raised in Mansfield, Ill., Pat was a beautician for awhile after she got out of school until she decided to quit working and start a family. Once her children got older Pat says she simply "got bored with being a housewife" and went back to work. Now she spends all of her free time with her husband of 19 years and their two teen-age daughters.

About Parkland Pat says, "I think it's a very good community college and as for being an employee here the benefits are good, the people are nice, I think it's a wonderful place to work."

"Economics and Management," a three-part review workshop to assist secretaries in preparing for the Certified Professional Secretary Examination, will be presented on March 26 and April 9 and 16 from 6 to 9 p.m. in room A211 at Parkland College.

The workshop fee is \$36 and textbooks may be purchased at the first class. Participants should register in advance and may contact Beverly Kieffer at Parkland, 351-2200, for registration information.

This workshop will focus on the basic economic concepts of American businesses and corporations. Information about current government regulations affecting the business

Sentences changing

by Mary Lou Thompson

Federal Judge Harold Baker told the Parkland Community News Reporting class that federal court sentencing would be changing by 1987.

The Sentence Reform Act, which was passed this year, indicates that rehabilitation is not the legitimate aim of criminal law and does not work, according to Baker.

This Act will abolish the United States Parole Commission, and in its place will be a United States Sentencing Commission made up of three Judges.

Baker said, "These people will set down guideline sentences based on a Saline Factor Score from one to ten, with one being the worst. The criminals will be rated by age, prior record, and the type of crime they committed."

Baker also said that he was not too sure about the new law, but did admit that the current system has quite a few problems. He said, "Approaching 70 percent of all persons released from the Illinois system are back in custody in seven months."

Problems are also foreseen by Baker if more parole sentences are handed down under the new law. He said, "I don't have enough parole officers now, and I really do not think it helps to put a 17-year-old kid right back into his same old environment and ask him to call in."

Baker also said that Champaign County will begin holding Federal Court in the Springer Building within two years. He said that his case load is expanding and that Champaign is now the center for business and population. A magistrate will be appointed for three days a week and Baker said he would also be holding court there occasionally.



Federal Judge Harold Baker told the Parkland News Reporting class that federal court sentencing would be changing by 1987.

From the Editor

by Kathy Hubbard

On Wednesday, Feb. 20, the Prospectus ran a feature story with the headline, "Erol thanks Parkland." It has since come to my attention that some of the facts in the story were incorrect. I would like to take the time to clarify these.

In the second paragraph it says that Sarabi left the show "Fan Fare" to continue his education at the University of Illinois. In actuality Sarabi was informed that he could not continue on the air until he discussed his performance with the head of the English Department, Paul Batty. No one saw him after that.

I was also told that Sarabi received no calls or letters whatsoever as to why he left the show.

In paragraph three Sarabi mentions Ann Bausman as the show's photographer. Bausman is not a photographer but a videographer. She runs a video camera and never uses a 35mm camera. She is also production manager for "Fan Fare."

Sarabi claimed that the play "The Wager" opened to rave reviews last semester but there was not one single review of the play at all. And toward the end of the article Sarabi mentions his winning season on the Forensics team. The Forensics team's coach, Kent Redmon, said that Sarabi didn't even have a winning tournament.

My apologies to anyone who took offense to this article and a special thank you to the Theatre Department for taking the time to help me clear up this misinformation.

Kathy Hubbard, Managing Editor

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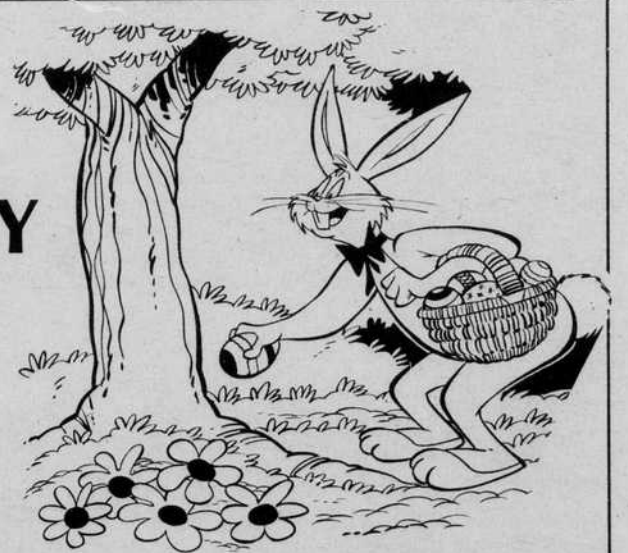
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Parkland's Easter Egg Hunt will take place on March 25, 26, 27

Look for clues on the Message Boards throughout the College.

Prizes consist of \$20 Gift Certificates with 1 awarded each day.

Happy Hunting!!

Warfield interview leaves varied impressions



William Warfield

Former concert artist enjoys teaching

by Tim Mitchell

Young people interested in a serious singing career should begin by learning how to play a musical instrument, according to William Warfield, star of "Showboat" and a Grammy Award winner.

Warfield is chairman of the UI Music School's voice department. He told Parkland feature writing students that a knowledge of music theory, history, diction, and even foreign languages is important for young singers.

"If they are really interested in a singing career, they should predate it with an instrument," said Warfield. "It is very important that a singer have a music background."

As a boy, Warfield began singing in the Mt. Vernon, N.Y., Baptist Church. After he learned how to play the piano, he decided to embark on a classical music career.

He first learned several foreign languages to help him sing better in those languages. Then he studied at the Eastman School of Music at the University of Rochester.

Warfield said he got his big break in 1946 when he came to New York. "I was asked to sing 'Call Me Mister' on Broadway," said Warfield.

He went on to do night club acts and bit parts in New York.

In 1951, Warfield's career started "rollin' along" when he sang "Ol' Man River" in the movie "Show Boat."

The following year, he starred with Leontyne Price in "Porgy and Bess."

"I loved the role of Porgy," said Warfield.

Nearly 20 years later, the bass-baritone left the world of staged opera to teach voice at the University of Illinois.

"I have 17 to 18 students ranging from freshmen to doctorate students," said Warfield.

He says that he enjoys teaching and that he plans to stay in Champaign-Urbana until his retirement.

A couple years ago, Warfield was asked to do a recording of Aaron Copland's "Lincoln Portrait." Warfield said that he knew Copland for many years.

"After my debut in New York, I got to know Aaron Copland. I did a premiere performance of his folk songs."

Warfield's rendition of the "Lincoln Portrait" won a Grammy Award in 1984.

Warfield says that there is a big difference between performing in a studio and performing before a live audience.

"You have to create the thing in a recording without the vibrations of a live audience," he said. "I just close my eyes and do it subjectively."

Advice for aspiring vocalists

by Judi Fox

A concert piano and colorful posters of past performances decorate the office of the chairman of the UI voice department, William Warfield.

Among the wall collage of remembrances attesting to the talents of the celebrated bass baritone are "The Messiah," "Elijah," "Porgy and Bess" and "Show Boat." Handel, Haydn, Mozart, Mendelssohn and Gershwin — in what better company could an internationally renowned concert artist find himself?

Warfield, a graduate of the University of Rochester's Eastman School of Music, has been performing on stage and in concert since 1947. In addition, from 1965 to 1972 he spent three months a year in Europe performing in repertoire. He said that concert tours required a very disciplined life — watching your diet and getting enough sleep — so he would be ready to perform at all times. After 25 years of this rigorous lifestyle, he decided to accept a position with the University of Illinois where he has remained for the past 11 years.

Warfield said aspiring vocalists who want a serious singing career should begin learning an instrument at an early age. He began playing the piano at age nine. While waiting for your voice to mature, take some music theory and foreign languages.

According to Warfield, opera is expanding and offers chances for new singers. He said that when he

started out in the 50's there were only about five opera companies. Now there are opera houses springing up in metropolitan areas from Atlanta to Santa Fe. Opera is also being seen more both in films and live on television.

While there was no place for black artists in opera in the early 50's, Warfield said he was able to enter the mainstream of the concert scene because Marion Anderson, Paul Robeson and others had broken ground there. With the number of black composers and artists today, he hopes to see more black themes forthcoming.

Warfield named his three favorite roles: Elijah in oratory, Porgy and Boris in the Russian opera. His most recent role is in a new work by Thayer Musgrave based on the life of Harriet Tubman.

He says one must "work, work, work" on vocal technique to the point that you automatically do it correctly. The singer then being free from thinking about it can project music. He gave this example: one violinist plays every note in place. Then you walk away and forget what you heard. Then you hear another violinist, and you go way humming phrases he has played. "That's the difference between the technician and the artist," Warfield said.

At 65, the professor is a busy man. He teaches 16 contact hours, serves on a variety of music boards and panels and still finds time to appear in concert and sing at church services around the country.

Minorities unaware

WASHINGTON, D.C. (CPS) — Poor and minority high school students do not know about college financial aid, and many are not enrolling in college as a result, the authors of a recent study conclude.

In a broad indictment of colleges, and federal and state financial aid officials, authors of the National Student Aid Coalition (NSAC) report say the current system for disseminating financial aid information is woefully inadequate.

"There are all kind of pieces missing from a comprehensive information system," says NSAC spokeswoman Linda Berkshire.

The 37-page NSAC report, released Feb. 25, says the disadvantaged students who need financial aid the most don't have access to information about aid programs because colleges do not recruit inner city students.

Even more damning, the report says available reference guides to aid frequently are outdated, inaccurate or difficult to understand.

The systems for telling students about the oft-changing rules and funding levels for many programs can't keep up with all the changes, the report says.

The report adds nontraditional students, such as adults who want to continue their formal education, face similar obstacles because the government counts on high schools to tell students about aid.

"Although these nontraditional students are the largest growing component of postsecondary enrollments, they often do not realize their opportunities for financial aid, principally because they are not in high schools where the information is most available," the report warns.

The report faults the federal Department of Education for concentrating on telling students how not to get federal aid.

"They put out posters saying things like the best way not to get financial aid is not to register for the draft and not repay student loans," Berkshire says.

"The information they're putting out is all negative."

States spend less than one-half of one percent of the aid funds

disseminating information on what's available, the report notes.

Leaders of NSAC's 37 member organizations say they need new ways of giving students the word.

Berkshire says that although the report does not identify potential ways to pay for such advertising, NSAC may help organize a fund drive.

A master calendar to coordinate the timing of financial aid programs, and a guide geared to high school juniors and sophomores also would help, the report's authors say.

Superbike gains popularity

by Judi Fox

A hybrid super bicycle with a no-nonsense design is gaining in popularity from coast to coast.

Called a mountain bike, a commuter special, or an all-terrain cycle, this bike in some ways resembles the traditional touring type. It has a light weight frame and between 10 and 18 speeds. It also makes use of cantilever brakes for strength and dependability of stopping power.

This new hybrid has straight, upright handlebars enabling the rider to observe the flow of traffic around him. The saddle is contoured for ease on long rides, and the thick balloon tires are inflated only to 30 pounds. The tires are knobby and better able to handle the shock of hitting a pothole or crevice on city streets or the uneven terrain of country riding. The tires also are more resistant to punctures and take some stress off the frame.

The bike is growing in popularity with commuters, mothers with small backseat riders, off-track hot doggers, and casual countryside pedal pushers.

PC HAPPENINGS

Applications for the Parkland Foundation's 16th annual Student Achievement Recognition Program are now available at the Office of Financial Aids.

Each year one man and one woman are selected as the college's two most outstanding students and are awarded \$100 and a certificate of merit. Criteria for judging include demonstrated progress in the student's field of study, participation in college activities, and services to the community and society. The judges pay particular attention to obstacles or challenges the student has had to face and overcome, and also to the effective use of any advantages the student may have been fortunate enough to experience. All instructors are encouraged to let their students know about the competition and also to nominate students who they feel are particularly deserving of this award. Any Parkland student who has completed 9 semester hours by Jan. 1, 1985, with at least a 2.0 GPA is eligible to enter.

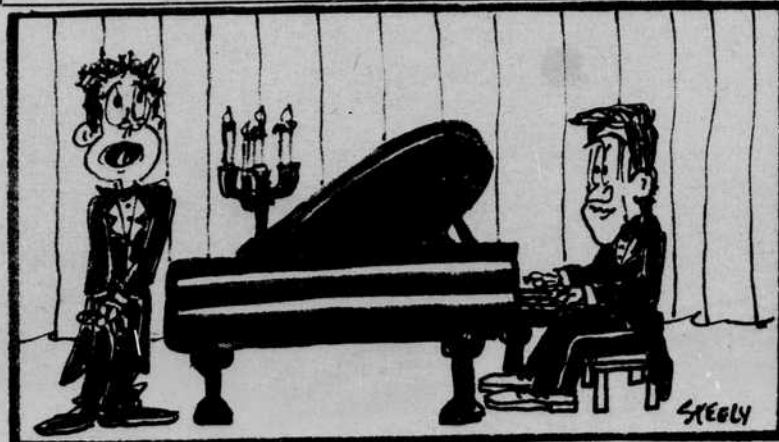
Applications should be turned in by Friday, March 29, to the Office of Financial Aids (X170).

College Republicans are sponsoring a talk by noted U of I economics professor, James Heins. The topic will be "Economics of the Federal Deficit." Heins will make his presentation from 11:30 to 1:00, March 26, in room C118. The public is invited.

Parkland's Ag Club will sponsor a Farm Toy Show Saturday, March 30, from 10 a.m. to 3 p.m. in the main student center here on campus.

Door prizes will be given away every hour. Anyone interested in show space or in obtaining more information should contact Rich Flavin at 564-2474.

The public is invited.



Nightingale soars to the rescue

by Judi Fox

The Nightingale soars above the clouds at more than 600 miles per hour. A voice comes over the intercom on board the C-9 jet. "The fasten the safety belt sign has been illuminated in preparation for our descent to Willard Airport.

It has been a long day for the medical crew on board flight 666 who lifted off from Scott AFB in Illinois at 6:30 a.m., made eight stops during the day and will be returning to home base following this last stop of the day. The military medical crew of two nurses and two technicians routinely spend their duty hours flying as an integral part of the six- to eight-patient airlift operation flights scheduled daily across the United States. As many as 60 locations may be served daily, with 400 patients and attendants being moved. Scott AFB serves as headquarters and the central dispatching point for airlift operations stateside.

The aeromedical evacuation system has been in operation worldwide since World War II when it assisted in transporting 1,338,717 sick and wounded by airlift. The specialized fleet of aircraft includes the C-5A—Galaxy helicopter, the C-9—Nightingale and the C-141 Starlifter.

The exterior of the Nightingale greatly resembles its commercial counterpart except that a red cross is prominently displayed on the tail.

The interior has seats which can easily be removed to accommodate stretchers. The upright seats for ambulatory patients and their attendants face the rear of the plane, which has been determined to be the safety position for passengers during take-off and landing. Non-ambulatory patients are transported by litters which can be stacked three to four high amidships. At each patient station there is a light, a nurse call button, and equipment to handle patient needs for IV, monitors and oxygen.

The operational concept was originally presented in 1912 and again in World War I. The airlift was designed to move wounded soldiers from battlefields to hospitals, but the military thought air travel was so

hazardous at that time that they were reluctant to subject the injured to further dangers.

Since World War II, the airlift operation has played a prominent role in military activities abroad, especially during the Korean and Vietnam conflicts.

The system has been converted from wartime operations to peacetime service for military members and their dependents. It moves patients from small base facilities to the large, more sophisticated regional military hospitals where the needed services can be obtained.

Most patients do not reach their final destinations in one day but stay overnight at the staging facility at Scott AFB Hospital. All patient medical, food and lodging needs are provided enroute. Families are usually housed together whenever possible. The flight schedules are determined daily according to patient need. Some patients depart the next morning for home, some for regional hospitals and others make plane-to-plane transfers at bases where link-ups can be made for overseas flights.

Active duty armed forces members are still the primary concern of the system. Many operations are not routine. In 1979, 38 severely burned Marines were airlifted from Yokota, Japan, to Brook Army Medical Center Burn Unit in less than 48 hours. The system was a part of the hostage release in Iran in 1981. In Grenada, 27 airlift missions took military and foreign national casualties to facilities in Puerto Rico and elsewhere. The aero medical teams were also active during the terrorist bombings in Beirut.

Recently, a crippled five-year-old daughter of a military member and her family were flown Aerovac to Shriners Children's Hospital in Chicago for specialized surgery not obtainable elsewhere.

The Nightingale can be seen taking off and landing at Willard airport about twice a week as it picks up and drops off those patients from Chanute AFB who require specialized medical needs.

"In time of peace or war, aeromedical evacuation truly represents people taking care of people."

Golf and tennis products change

by Dave Fopay

Golfers and tennis players may have an easier time this spring due to new styles of golf clubs and tennis balls.

Complimenting the recent popularity of metal woods, some golf club manufacturers have introduced hollow shell irons, says Steve Shanks of R and M Golf Supply in Champaign. Hollow shell irons are cast to distribute more of the weight to the heel and the toe of the club.

Shanks says the hollow shell irons and the metal woods allow the weight of the club to strike the ball below its equator, resulting in greater distance and straighter shots off the heel and the toe of the club.

Beginning tennis players probably will benefit from Wilson's

new Rally Ball, which is 7 percent larger than a standard ball.

Alice Adams, of Tennis Partner in Champaign, says the ball is "wonderful for the beginning to intermediate player."

The larger Rally ball cannot be hit as hard as a standard ball, increasing the number of exchanges during play.

Adams says the ball would be good for teaching tennis, but better players will not use it because it is hard to get power behind a shot with the Rally ball. When beginners improve, they should have no trouble with transition from the Rally ball to a standard ball, Adams says.

Tennis Partner has not yet received the Rally ball, but Adams says they will cost about \$4 for a can of three, whereas standard balls cost about \$3 for a can of three.

Achievement celebrated

by Tim Mitchell

Daniel J. Boorstein may be this generation's Renaissance Man. As Librarian of Congress, he has access to more books and more information than many people can imagine.

Boorstein shares his insights on the human experience in "The Discoverers," a 1984 hardcover best seller that has just been released in trade paperback.

The book is a celebration of what men and women can achieve when they are at their best.

"The Discoverers" isn't a history book in the traditional sense. Actual achievements with long-lasting effects get more treatment than wars, kings, and dynasties.

This book captures the feelings and views of people who have been brave, talented, or lucky enough to overcome myths and dogmas through the years.

You will find Christopher Columbus in "The Discoverers," but also personalities as varied as Ptolemy, Gutenberg, Shakespeare, Jesus Christ, Genghis Khan, and Confucius.

He tells the reader why the Chinese didn't discover America, why the day is divided into 24 hours, how ancient maps reflected more mythology than geography, and how Chinese mirrors were necessary for Galileo's telescope.

The interaction Boorstein describes between cultures through the centuries gives the reader a feeling of what a small world it really is.

Boorstein's book is more than 700 pages long, but it can provide a college student with a start toward achieving a liberal education.

Protect yourself from tornados

by Judy Duncan

During the past 10 years, tornados, severe thunderstorms, and flash floods have killed about 3,000 people and injured thousands of others.

Champaign-Urbana is located in "Tornado Alley" where tornadoes occur more frequently because of flat land.

To keep yourself from becoming a statistic, here are some do's and don't about tornados and lightning:

- Take tornado warnings seriously.
- If inside, take shelter in the lowest possible level, preferably the basement.

TORNADOS:

- Go to a small room with interior walls and no windows.
- Don't bother opening windows; spend time seeking shelter.
- Don't use open flames while in shelter.
- Take cover under furniture or stairwells.
- Keep head covered.
- Evacuation is a must if in a mobile home.
- If in automobile, get out immediately.
- Lie flat in a ditch.

LIGHTNING:

- Take shelter inside a home or large building, or inside an all-metal vehicle.
- Don't use the telephone unless for an emergency.
- If outside, don't lie flat. Drop to your knees.
- If in a group, spread out, keeping people several yards apart.
- Don't stand under a tree.
- Get out of an away from open water.
- Get away from any metal equipment.
- Stay away from wire fences, clotheslines, metal pipes and other metallic paths.



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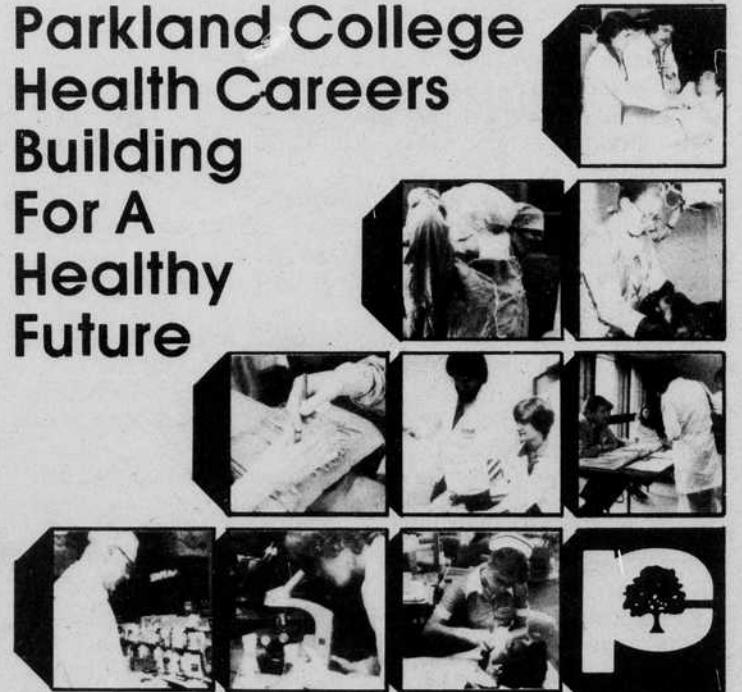
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IN THE PROSPECTUS

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1:00 - 3:00 p.m.
Parkland College
Life Science Division
(Use A Parking Lots)

For more information call 351-2224.

Artistic endeavors and miscellaneous fantasies

The Lark

It was darker than the darkest dark;
when I heard the sound of a beautiful lark.
I had a quarter of a mile to walk to the pari;
and I still heard the sound of the lark.
And then as if I had walked through a door;
and there was no sound of the wind, no sound of the
twigs snapping beneath my feet.
No sound of the leaves wrestling in the wind;
nor the sound of the beautiful lark.

and then as if the ground was ripped from beneath
my feet;
and as I was falling, I found there was sound once more.
but yet the sound was in a different way
the lark sounded louder and closer than ever before.
And as I was falling, "help!" I found myself calling!
or was me that was really calling...

And still to this day, you can still hear that voice
calling for help.
and I am also still in search of that beautiful lark.

—James Cox

The Real Thing

I don't want to fall
into an old cliché
it's not the kind of game
I can afford to play.

I won't sell out
for the sake of security
I'll give my love
but it must be free.

I don't have time to waste
because now is all there is
tomorrow may never come
every man better get what's his.

You're the only real thing
I've ever seen
I'm still not sure
it wasn't a dream.

You snuck up on me
when I was looking away
it blew my mind
that's all I can say.

—by Kathy Hubbard

Ice Cold

Watch out for cars
Moving in faster lanes
Take heed of people
Pretending to be the same

For I know how easily
You can be led astray
And even the best of intentions
Can be cooled

Ice cold

Snow storms, hail and rain
Seen it happen in a calm
So I'm well aware of the
Cold before the warm

Wide awake I sight the illusion
Pretense supreme
Take heed, take heed take heed
It's just a dream

And it's ice cold

—WHC 85

Messages

We seek to rise above humanity.
We praise the Lord, and hope for a quick and to all the insanity.
We are just as human and just as weak.
Yet at times it is hard to be meek.
People who are looking for some type of vision around.
Yet the Lord has sent us messages that are all around.
We seek some flood or other disaster, as a sign and decision from
our master.
Yet we fail to look to the things that are small.
God has tried to give some vision to us all.
We always look and are always willing to ask.
But are we always as willing to except the task?

—Roger Behrens 11/23/84

Children

Red, yellow
Black or white
They are precious
In our sight

And everybody plays the game
Cause we're all just a bit insane
Take advantage of a child's innocence
And their apparent lack of intelligence

Others act like they're serving pennance
To their matrimonial insurance
While others make emotions grow numb
When all sentences end with dumb

Everybody's out to save them
Save them from themselves

But the children survive

Have you beat your kids tonight
Have you beat them within an inch of their lives
Have you killed their ego tonight
Curse their pride clean out of sight

When you're older, facing your grave
Your kids may get even with you
Yes you really taught them well
They learnt it all from you

LET THE CHILDREN BE

WHC MARCH 6, 1981

Life

The ocean. I love it.
I wish I were of it
and when asked why,
I'll just sit, smoke,
and sigh.

The ocean
The beach, I must reach.
I wish it for each,
and everyone
for it leads to fun.
The sky. Why,
Oh why must we die?

Death

The desert. I hate it.
I will not debate it
and when asked why,
I'll just pought, sit, and cry.

The desert
The jungle, I bungle
and wander through every
day,
for it leads to crime
without pay.
Nothing. Why,
Oh why are there oranges.

Synopsis: I wish I knew
how to stop this!

Anonymous. 12/6/84

The Act

Silk covered chains
Spazoring cutting wit
Raping of erotism
This is it

Look bewildered
It suits you
The worth of the act
Isn't known till through

—WHC 85

Lost Dreams

I crawl out of bed each morning
no longer bothering to wonder why.
The face I see in the mirror
is empty of hope and passion
no more time for even a fleeting sigh.
I plug myself into the daily grind
moving forward in distance and time
wondering if love has passed me by.
Memories dance in my mind
of times long gone by
when each dawn held a promise
of new beauty to be discovered.

Where did that feeling get lost?

—Kathy Hubbard

Disciples

The Lord is coming and together we must band.
We must spread Jesus word through out the land.
About Jesus we are always willing to talk.
But now we must get out and walk.
We need to steep out from the crowd.
And shout praises to our Lord aloud.
Far too many people just sit around.
When work that needs to be done for God abounds.
We need to practice what we preach.
And take the Lord's message to every place you can reach!
Show them the power and mercy of our King!
In praises of worship to Jesus sing!
Christ told the disciples to preach to every man.
Shouldn't we try to do as much as we can?

—Roger Behrens 11/25/84

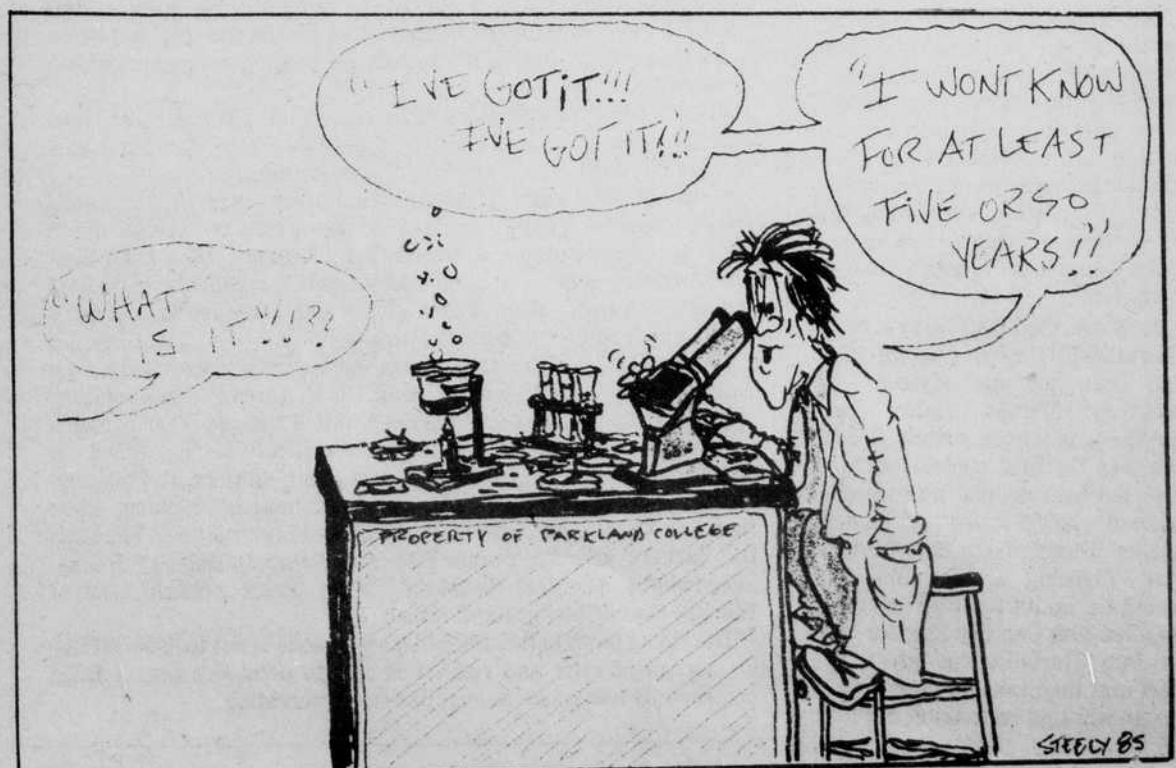
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ENTERTAINMENT

Millions love it, millions hate it, but . . .

After 45 years Oz still fascinates

by Mike Dubson

Some things are eternal. March 1, 1985 was the 27th annual showing of MGM's "The Wizard of Oz." This 1939 classic has become one of the most watched films ever made. Anyone under 40 has probably seen the movie, or at least part of it, as a child. Millions love it, others hate it, and many others are just tired of its yearly appearance. So this article is for the devotees of this motion picture — how it began and how it was produced, and why "The Wizard of Oz" has become in its 46 years deeply ingrained into our culture.

In the late 1930's, Metro-Goldwyn-Mayer was the Land of Oz in Hollywood, and studio head Louis B. Mayer, the man who ultimately wanted the film made, the Wizard himself. Ironically, however, this fantasy film was nothing short of a nightmare to create for almost everyone involved. Ten screenwriters, four directors, and seven assistant directors worked on the film. Sixty-five separate and spectacular sets were constructed on MGM's 29 sound stages, most of which were not reuseable because of the fantasy nature of the movie. Never before attempted special effects were performed. Tensions ran tight and tempers flared hotly, almost as if in competition with the extreme heat of the 1,000 candle lights used in the early days of technicolor.

Over 600 actors appeared in the film, many of which were elaborately and laborously made up. Over 1,000 costumes were specially designed, and there were countless make-up tests and costume fittings. An original musical score was composed, successfully intending to give each character a theme song, advancing the plot through music, and since, music is prevalent throughout, setting the mood and tone of the film. Ultimately, the movie took two years to produce and cost \$3 million to produce, an unprecedented amount at that time. On the other side of the classical coin, "The Wizard of Oz" was only one of 52 other MGM films being produced in 1939, and was commonly referred to around the studio as Production 1060. Many of the decisions involved in the production, including the decision to film it in technicolor, were being done as a "rehearsal" for another MGM film produced that year — "Gone with the Wind." Technicolor was a new technique at the time — a technique whose deep, bright, larger than life hues give the film its startling beauty, especially in comparison to color in films and television today. Technicolor cameras were scarce at the time, and much of the filming had to be done at night when technicolor cameras weren't needed elsewhere.

Judy Garland had been a child star at MGM for four years in 1939, and was pushing sixteen. To producer Mervyn LeRoy and associate producer Arthur Freed, she was the first choice, but was rejected because she was too old. Instead, MGM tried to borrow Shirley Temple from 20th Century Fox. Knowing a film like this would tie up its top child star for months, 20th Century Fox said no, so Judy Garland was given the part and the make-up department began working on making her look

younger. This was achieved by a special corset and a loose-fitting dress. At some point, a blonde wig was tried, but instead Judy's hair was reddened and a fall added. Many analyzers of the movie's appeal have said Judy's age was a plus. She was close enough to childhood to appeal to children, but close enough to womanhood to appeal to adults.

Ray Bolger, Jack Haley, Bert Lahr, and Frank Morgan all began in vaudeville. Ray Bolger was originally cast as the tin woodman, but with his bumbling manner and physical dexterity, it was obvious he was more likely to be made from straw, rather than tin.

W. C. Fields was the first choice for the Wizard, who refused to take the part because of a script he was writing for one of his own starring vehicles. It's hard to picture his cynicism as befitting the humbling warmth of the wizard's character, and MGM contract actor Frank Morgan got the part.

Buddy Ebsen, famous today as Jed Clampett and Barnaby Jones, was originally cast as the tinwoodman, but left the picture after two weeks, and Jack Haley, under contract to MGM, was given the part.

Former kindergarten teacher Margaret Hamilton had come to Hollywood in 1932, and had made a career because of her sharp profile of playing battle axes, maids, and spinsters. Originally the producers had the idea of having a glamorous "fallen woman" wicked witch, and Gale Sondergaard, a 1936 Academy Award-winning actress, was given the part. Wearing a sequined gown and hat, the portrayal would have been Alexis

Carrington with magic powers. Finally, and thankfully, someone saw this kind of witch didn't fit the one the viewers would expect, and Margaret Hamilton landed the part of battle axe Miss Gulch and her vicious counterpart.

When it came to the choice of the Good Witch, the producers were considering a number of character actresses under contract to MGM. Fanny Brice, immortalized by Barbra Streisand in "Funny Girl" was up for the part, as was Helen Gilbert, who ended up running off with Howard Hughes. The part went to Billie Burke, the daughter of a Barnum and Bailey Circus clown and the widow of Florenz Ziegfeld (of Ziegfeld Follies), because of her reputation for playing addled, silly matrons. It was her constant, dingy smile, her goody-goodness, and her insistence on treating menacing Margaret as a mild irritation that made the part so charming.

Academy Award nominee May Robson, a character actress renowned for portraying lovable gripes, was to play work weary Auntie Em. She turned the role down because it was so small, and Clara Blandick, known for playing lovable, motherly frowners, was given the immortalizing job.

Charlie Grapewin looked the part of Uncle Henry, and he, who later went on to portray Ellery Queen in the film series, landed the tiny role with no contest.

Once the film was cast, rehearsals began, and next week, we'll talk about the make-up, the special effects, and some of the drawbacks that were encountered in the production.

Bill's tidbits

SWEET HOME ALABAMA
PLAY THAT DEAD BAND'S SONG
TURN THOSE SPEAKERS UP FULL BLAST
PLAY IT ALL NIGHT LONG

The above is the chorus line to Warren Zevon's "Play It All Night Long," off the 1978 album Bad Luck Streak in Dancing School. These lines mentioned are the most printable of all the lyrics in the song. It is a good example of a northern volley in musical war of words between northern and southern cultures.

In the early 70's Neal Young, sort of started it all with his now infamous song, "Southern Man." With implications of racism existing in every aspect of southern culture Mr. Young upset more than a few people.


This was followed in 1974 by Elton John's "Elderberry Wine." True the song was merely the slip-side to the million seller "Crocodile Rock," but it served to reiterate the opinion that northern musicians had of southern life. In fact the fact that Elton John came from England showed the opinion was catching on world wide.

In 1975 the first volvo from the other side when a band from Florida released a rock-n-roll/red neck anthem. The band was Lynard Skynard. The song was "Sweet Home Alabama."

Some of the more pious lyrics were those that openly challenged Mr. Young's opinion of the south, by not so much denying his accusations, but saying for all intents, "So what." This along with a swearing of blind allegiance to George Wallace, helped the southern bands draw an imaginary line and dare the northern based music industry to cross over.

Charlie Daniels tried to keep southern "patriotism" stirred up with his song "The South's Gonna Do It Again." (an agonizing thought in itself). In reality the net result of his and other people's defense of southern culture did not have any lasting effect on southern culture and for the most part other cultures. It, however, did make it easier for later musicians to "make it" in places other than Los Angeles and New York. This would have a great effect on the careers of such people like Bob Seager (Detroit) R.E.O. Speedwagon (Central Illinois), Cheap Trick (North Central Illinois) Styx (Chicago) and others.

The whole point to this little history lessons is not to show off my knowledge of rock and roll trivia but to point out how a little controversy can make music, like life, interesting.



National College Television

MARCH 25 - 31

M, W, F 2:00 pm; M, W, F, S 6:00 pm; T 11:00 pm; Th, Su 9:00 pm

AUDIOPHILIA

Randy Newman Live at the Odeon

Newman performs "I Love L.A." and other hits with guests Linda Ronstadt and Ry Cooder. 45 min

M, W, F 2:45 pm; M, W, F, S 6:45 pm; T 11:45 pm; Th, Su 9:45 pm

BusinessWeek's Careers

Stephen Villaescusa, recruiter for I.B.M., discusses how to handle on campus interviews. 15 min

M, W, F 3:00 pm; M, W, F, S 7:00 pm; Th, Su 10:00 pm; T 12:00 Midnight

Adult Cartoons

Betty Boop and Friends

Betty Boop and guests The Little King, Henry and Pudgy. 30 min

M, W, F 3:30 pm; M, F, S 7:30 pm; Th, Su 10:30 pm; W 12:30 am

CAMPUS NETWORK SPECIAL

The Rutles (Part I)

Hilarious parody of the lives and careers of the Beatles with Mick Jagger, John Belushi, Dan Aykroyd and more. 30

T, Th 2:00 pm; Th, Su 6:00 pm; T 8:00 pm; M, F, S 9:00 pm; W 10:00 pm

GROOVES

The best in progressive new music videos. Includes top ten countdown, #1 club video, special guests and more. 60 m

T, Th 3:00 pm; Su 7:00 pm; T 9:00 pm; M, W, S 10:00 pm; W 11:00 pm; Th 8:00 pm

STUDENT SHOWCASE

The Glasses and Dreams Anon

From Columbia University, Li-Shin Yu's "The Glasses" and from Cal. Arts, "Dreams Anon". 30 min

T, Th 3:30 pm; Su 7:30 pm; T 9:30 pm; M, W, S 10:30 pm; W 11:30 pm; Th 8:30 pm

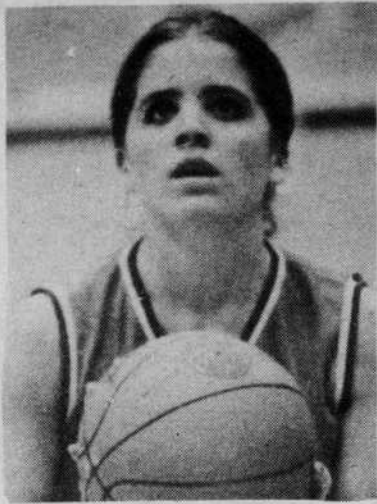
REAL TO REEL

Revolution of the Cross

A fascinating look at the effects of Marxism on the Ethiopian church. 30 min

Cable Ch. 19;
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SPORTS



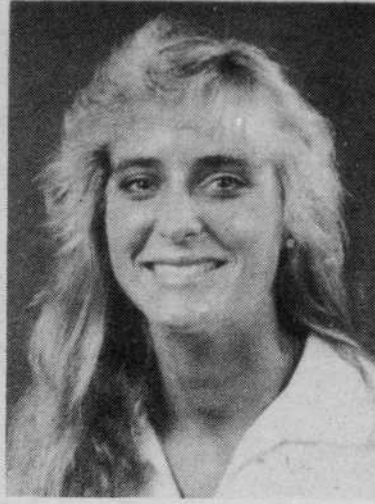
REBECCA CHESNUT
 ... 2nd Base



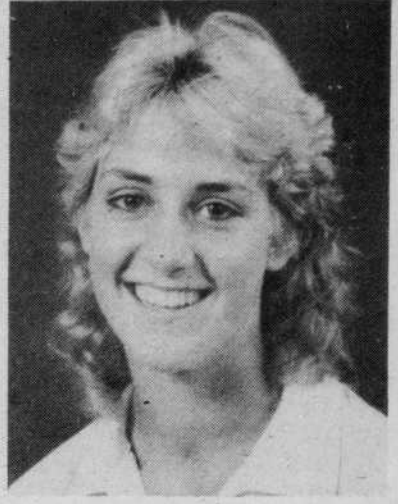
JENNIFER NIGG
 ... Outfield



JILL MULLEN
 ... catcher



JONI MULLEN
 ... Pitcher/1st Base



KIM GASS
 ... Pitcher/1st Base

Reisner: only returner

Talented newcomers bring hope to 1985 softball team

by Tom Woods
 Prospectus Sports Editor

Most observers would agree that Stan Swank, first-year coach of the 1985 Parkland Women's softball team, should wave the white flag before the team's opening game tomorrow at Pick Dodds Park.

After all, basketballer Patty Reisner is the only holdover from last year's squad including the coach, and Swank is still recovering from the women's basketball season that ended a little over a week ago.

However, having only 11 players, Swank appears optimistic about this year's team rather than complaining about a rebuilding year.

"We have some real good athletes on this team," said Swank. "They all played high school softball at one time or another. We have three basketball players; and three volleyball players out this year."

Other cagers besides Reisner, who is a pitcher, are Rebecca Chesnut and Jennifer Nigg.

"Patty Reisner is a strong pitcher and had a good year last year; Chesnut is tremendous at second base, and Nigg is making

IM Softball play starts March 26

Sign-up is in progress for Men's and Co-Rec Softball Leagues.

Co-Rec teams consist of 5 men and 5 women.

Play starts March 26, weather permitting. If there are any questions, contact Kent Brown or Kevin Bolin in Officed X161.



PATTY REISNER
 ... the only returner

the transition from slow to fast pitch, but can really hit," said Swank.

Refugees from the 1984 volleyball team include sophomores Jill and Joni Mullen, and Monticello freshman Kim Gass. Jill is the

team's catcher, while Joni and Gass each play first base and pitcher.

"We have four pitchers who also play first base, so we will rotate and just see what happens.

"Joni and Kim are both strong pitchers along with Peggy Johnson, who was outstanding at Rantoul. Jill is our only catcher, and she's a good one," said Swank.

Kelley Singleton (Monticello) will open at short stop, and Lori Wilson (Unity) appears to have third base under control.

The outfield includes Nigg, Mary Reale (Rantoul), and Champaign Central's Traci Richardson.

"Lori Wilson has quick hands and fields the ball well at third, and Kelley keeps us stung up the middle," said Swank.

Swan also reports that batting practice has gone particularly well in pre-season workouts.

"Last week I was real impressed with the way they were hitting the ball and swinging the bat; we have a lot of athletic prowess and potentially could do real well," added the first year coach.

Swank emphasized the need to obtain two or three more players

for this year's squad.

"With only 11 players it makes it kind of difficult to practice; we'd really like to get a couple more," said Swank.

If anyone is interested in playing softball, contact either Stan Swank or Joe Abbey in the Physical Education Building.

Parkland College SOFTBALL SCHEDULE 1985

Date	Opponent	Place	Time
March 21	Lincoln Trail	Champaign	2:00 pm
March 25	Lincoln	Lincoln	2:00 pm
March 26	College of DuPage	Champaign	1:00 pm
March 28	Illinois	Champaign	2:00 pm
March 30	Olney	Olney	1:00 pm
March 31	Meramec	St. Louis, MO	1:00 pm
April 2	Lincoln Land	Springfield	1:00 pm
April 8	Kankakee	Kankakee	2:00 pm
April 11	Lincoln	Champaign	3:00 pm
April 12-13	Parkland Tournament	Champaign	TBA
	Sinclair, Ohio, Spoon River, Olney		
April 14	Morton College	Champaign	2:00 pm
April 15	Kankakee	Champaign	2:00 pm
April 17	Spoon River	Canton	2:00 pm
April 20	Lincoln Trail	Robinson	12 Noon
April 23	Olney	Champaign	2:00 pm
April 24	Lincoln Land	Champaign	2:00 pm
April 25-27	Section Tournament	Champaign	TBA
April 29	Illinois	Champaign	2:00 pm
May 2-4	Regional Tournament	Robinson	TBA
May 23-25	NJCAA Tournament	Benton Harbor, MI	TBA

1985 WOMEN'S SOFTBALL ROSTER

Patty Reisner	Pit.-OF	Newton High School
Kelley Singleton	SS	Monticello
Joni Mullen	Pit.-1st	Unity
Jill Mullen	Catcher	Unity
Kim Gass	Pit.-1st	Monticello
Jennifer Nigg	OF	Fisher
Lori Wilson	3rd	Unity
Mary Reale	OF	Rantoul
Rebecca Chesnut	2nd	Unity
Traci Richardson	OF	Champaign Central

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IM Basketball Playoff Results

Quarter Finals

Slammersforfeit win
 over Hitmen

Knights68
 Showtime50

Animalsforfeit win
 over Graphics

Celtics109
 Orangemen56

Long Shots62
 Slammers55

The Club41
 Animals40

Celtics67
 Homeboys53

Semi-Finals

Knights54
 Long Shots50

Celtics58
 The Club57

CHAMPIONSHIP

Knights 64, Celtics 42

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SPORTS



Mike Ganley backs away from an inside pitch thrown by Olney's Brian Johnson last Monday at Illinois Field. The Cobras won the first game 3-2, but fell to the Blue Knights in the second game, 5-1.

Cobra nine take two from Devils

by Tom Woods
Prospectus Sports Editor

The Parkland College men's baseball team improved their season record to 2-1 after winning a double-header last Saturday at Kaskaskia 7-1 and 4-2.

Lincoln sophomore pitcher, Tad Powers, was the household name in Centralia after he came within one out of a no-hitter after pitching 6½ innings clean. Kaskaskia's Todd Geiger, who was the fifth batter in the top of the seventh inning, drilled a run-scoring single to give Powers his only hit of the day when the count was three and one.

Powers shook off the hit and struck out the next batter in four pitches to win the first game. He ended the day walking only two batters, striking out eight, and didn't have a base runner until the fifth inning.

"I mixed up my pitches a lot," said the 6-foot-3 Powers. "It was warm, and I got good and loose before the game."

Powers noted that getting ahead on most of the batters was the key to dominating the first contest.

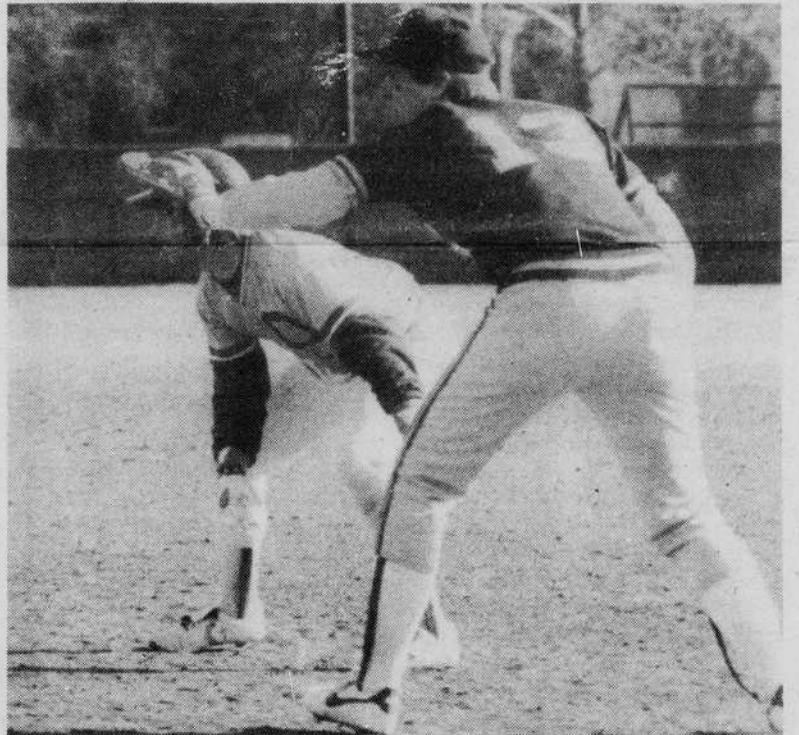
"It seemed like I would get a couple strikes on the batters and then the pressure was on them," added Powers.

The Cobras scored two runs in the third and fourth innings, and then Tim Kemmer cracked an in-park home run that scored two runs to finish off the Blue Devils.

Stephen Decatur sophomore Mike Ganley went 2 for 3 and knocked in two RBI's in the first game.

The second game found the score deadlocked at 2-2 in the sixth inning when Jeff Lewis' bunt single scored Kraig Komnick, who advanced to third in a Rusty Vaughn sacrifice fly.

Ken Koebrich earned his first win of the season as he pitched the first five innings. The Champaign Central graduate gave up two runs and struck out eight batters. Kaskaskia's Bill Diemike took the loss as the Blue Devils fall to 0-2 for the season.



Kraig Komnick, the Cobras' first baseman, waits patiently for action last Monday in the second game of a double-header against Olney Central.

Parkland splits double header with Olney Central at UI Field

by Tom Woods
Prospectus Sports Editor

The Parkland College baseball team split a double-header with Olney Central College at Illinois Field last Monday, defeating the Blue Knights 3-2 in the first game and falling 5-1 in the second contest.

In the first game, with Olney leading 2-1 in the fifth inning, Jeff Corum singled in Joe Dunham from second base, and Kraig Komnick contributed an RBI when his single brought in Mike Ganley.

Ganley finished the game batting 2-4, and Rusty Vaughn went 2-2, while Corum, Komnick, and Jeff Lewis all went 1-3 and had RBI's to their credit.

Ed Logan was the winning pitcher for Parkland. He went the distance, while giving up five hits, one walk, and struck out two batters. Logan only gave up one earned run. His record is now 1-0.

Tim Wallace led the Olney attack with a single, a double and an RBI.

Olney jumped out to a quick 2-0 lead after three innings in the second contest.

Parkland's starting pitcher, Greg Immke, was forced to leave the game after Tom Rucker's hit tagged him in the leg. David Murray relieved him and kept things under control until the final inning when the Blue Knights exploded for three runs.

John Baker scored after a passed ball by Parkland catcher John Patrizi; then with the bases loaded Mike McCullough's walk brought in Ron Haussey.

The bases were still loaded after Olney scored their second run of the inning, and Rucker's single scored Tim Wallace from third base who advanced after a walk.

The Cobras managed to avoid a shutout in the bottom of the seventh when a wild pitch thrown to Patrizi allowed Marvin Salmon to score.

Olney's Brian Johnson went the distance for the Blue Knights, while giving up four hits, walking three, but striking out seven Cobra batters.

Immke took the loss for

Parkland after giving up the Blue Knights' initial run.

Parkland's record stands at 3-2 ahead of Thursday's double header against ICC at East Peoria. Olney left Champaign at 5-3.

1st GAME	
Olney	0 0 0 1 1 0 0 2 5 1
Parkland	0 0 0 1 2 0 X 3 10 4
(PC)	Logan and Patrizi; Jones and Genzel

2nd GAME	
Olney	0 1 1 0 0 0 3 5 7 4
Parkland	0 0 0 0 0 0 1 4 1
(O)	Johnson and Genzel; Immke (1), Murray and Patrizi



Greg Immke shows his form against Olney Central College last Monday at Illinois Field.



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