

ANA GABRIELA AVENDANO:THE SIGNAL

WILL WORK FOR GRADES

Intern seeking payment where credit is due

Jessica Brossack
The Signal

What does Diana Wang have in common with Bill Gates, Oprah Winfrey and Brian Williams? Once upon a time they were interns too. The difference is Wang is suing for compensation and violation of labor laws.

Xuedan (Diana) Wang graduated from Ohio State University and moved to New York for an internship at Harper's Bazaar, a Hearst corporation publication. As stated on Hearst's webpage for intern application, the compensation given would be academic credit, not monetary pay.

Wang's lawsuit claims that Harper's Bazaar made her work 40 to 55 hours a week, often staying later and working longer than the hired employees.

Wang's lawyers Adam Klein and Elizabeth Wagoner contend that the work

she did took on the role a hired employee would have been doing and that is where the violation takes place. As of March 1, 2012, Wang's lawyers had not responded to requests for comment.

The U.S. Department of Labor Wage and Hour Division list a 6-part test for internship determination:

- If the internship is similar to training which would be given in an educational environment;
- The internship experience is for the benefit of the intern;
- The intern does not displace regular employees, but works under close supervision of existing staff;
- The employer derives no immediate advantage from the activities of the intern and on occasion operations may be impeded;
- The intern is not necessarily entitled

to a job at the conclusion of the internship; and

- The employer and the intern understand that the intern is not entitled to wages for the time spent in the internship.

This and more information regarding intern regulations can be found at <http://www.wagehour.dol.gov>.

"The internship programs at each of our magazines are designed to enhance the educational experience of students who are receiving academic credit for their participation, and are otherwise fully in compliance with applicable laws," said Paul Luthringer, vice president of Hearst Corporation. "We intend to vigorously defend this matter."

Students on campuses across the

SEE INTERNSHIPS, PAGE 6

University diversity

Sara Haghipour
The Signal

UHCL is taking steps and implementing programs to make it a more internationalized campus, one of which is recruiting international students.

"We have approximately 10 percent international students," said Sameer Pande, executive director of the Office of International Initiatives. "When international students come in, they learn from us and we learn from them."

There are several elements of how internationalization takes place at the university level, such as bringing international students to universities, sending local students abroad, faculty and scholar exchange programs, and internationalizing curriculum.

An internationalized curriculum is "the development of international majors and minors; the inclusion of international, cross-cultural, global, and comparative perspectives in exiting courses, and integration of global learning outcomes and competencies through general education and other wide-ranging initiatives," as stated on the National Association of Foreign Student Advisers (NAFSA), the largest nonprofit professional association dedicated to international education, on its website.

"If you have information about that country, that culture, it increases your competency and increases your skill set," said Pande. "That's why in today's world, you really can't survive without knowing about other countries. You need those skill sets to be really successful at life. We really need to focus on how we can truly make our university internationalized."

UHCL reported on its International Initiatives website that in 2011, 800 international students from 49 countries enrolled in courses at UHCL.

"Mainly we get international students from word of mouth," Pande said.

Larry Rohde, program chair and associate professor of biotechnology echoed Pande's statement. UHCL's biotechnical program has 78 students enrolled this spring, 71 of which are international students.

"We are bringing in a lot of international students because of our heavy emphasis in lab," Rohde said. "The international students that come here go back and tell their friends about how great the program was and then they apply."

UHCL is also offering more study abroad programs this year. Last year, there were

SEE INTERNATIONALIZE, PAGE 6

Images depicting negative effects of tobacco go up in smoke

Truett Manning
The Signal

The government's latest attempt to make the public aware that cigarette smoke can be harmful to ones health was overruled Feb. 29.

The Food and Drug Administration (FDA) released nine new images depicting the negative effects of smoking that it would like to see printed on the top half of both the front and back of cigarette packaging.

Federal Judge Richard Leon

tossed out the case, R.J. Reynolds v. U.S. Food and Drug Administration, saying the requirements were a violation of free speech. The FDA plans to appeal that decision and the case is expected to be decided by the Supreme Court.

The images include diseased lungs, rotten teeth and a corpse with its chest stitched up and the words: "Smoking can kill you." All nine images, which would rotate on the packaging, include a phone number for a stop-smoking hotline and would have to be

used in 20 percent of any print advertising the tobacco company does. The FDA created the new images because it feels the current Surgeon General's warning labels on cigarette packaging is not doing enough to deter young adults from smoking.

Four of the five largest U.S. tobacco companies, including R.J. Reynolds Tobacco Co. and Lorillard Tobacco Co., Commonwealth Brands and Liggett Group LLC sued the federal government in August 2011. The tobacco com-

pany Altria Group was not a part of the lawsuit.

R.J. Reynolds Tobacco Co. manufactures cigarette brands such as Kool, Camel, Pall Mall and Winston. Lorillard produces Newport, Kent and Maverick cigarettes. Commonwealth brands include Malibu Slims and Sonoma. Liggett Group LLC produces USA and Grand Prix cigarettes.

William Hoston, assistant professor of political science at UHCL, believes that if the

government were to succeed in the printing of these images, it would not cause serious damage to tobacco companies' current customer base.

"Cigarette boxes, for example, have warnings on them and customer usage has not declined significantly," Hoston said. "Other factors such as health concerns or the desire to quit has to be at the forefront of individual accountability for customers (users of cigarettes and chewing tobacco) to quit."

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Use your smartphone to scan the QR code below to check out what's new on The Signal Online.



Intern’s lawsuit: martyrdom or career suicide?

EDITORIAL

College students have more trouble squeezing all of their priorities into one day than a woman at a Weight Watchers meeting does trying to fit back into her pair of skinny jeans.

As for a social life, that has as much room in the world of a productive college student as a cupcake does at a salad bar, unless she wants to kiss all of that hard work goodbye and be cut out of those skinny jeans.

Xuedan Wang, 28, has a bigger problem than trying to revive her social life. Wang is a former intern for fashion magazine Harper’s Bazaar and has filed a lawsuit against the magazine’s publisher, Hearst Corporation, stating that labor laws were violated since she was not paid for her time.

The lawsuit claims Wang worked 40-55 hours a week without pay and is now suing Harper’s Bazaar for minimum wage to compensate her for her time.

Internships have become essential in today’s troubling economy. Most college graduates stand little to no chance in the competitive job market without without work experience in the field. This has inspired universities, like University of Houston-Clear Lake, to include internships

as part of the degree program for certain areas of study such as education, psychology and communication.

Every university doesn’t require an internship, but students are highly encouraged to participate in at least one.

Internships provide opportunities to network, establish relationships with mentors, develop and enhance skills, and allow students to “test drive” a career and gain real-world experience before they graduate.

Harper’s Bazaar isn’t the only place that requires their interns to work unreasonable hours. The Houston Astros provides an internship for students, as well as men and women returning from active duty, who wish to continue their education during the spring, summer and fall semesters. The Astros Internship website states that all internships are full time and require interns to work a minimum of 32-40 hours each week, unpaid.

Some may view this as cruel, unreasonable and even unethical, but the benefits of those long hours and hard work must be taken into consideration. Those who intern with a well-known, respected company such as the Houston Astros and endure the hardships that come with it will have a resume that stands out

from the rest. No fancy cover letter could possibly compete with such an accomplishment. These interns are not getting paid financially, but they are earning the same thing Wang was earning: experience.

Wang says Harper’s Bazaar “made” her work 40-55 hours a week. How can a company in the United States of America force someone to work? You either agree to work the hours or you quit that job.

Like many an eager intern, Wang may have agreed to work the hours and then was contractually bound. Otherwise, if she was so unhappy, why did she stay?

Federal laws state that unpaid internships are legal as long as they’re educational, benefit the intern rather than the supervisor/employee, and don’t involve tasks that would otherwise be given to a paid employee.

To be fair, sometimes unpaid interns are taken for granted and asked to work as many hours, if not more, than paid employees. Unpaid interns can also be asked to work a job equivalent to an entry-level employee without the pay.

Wang’s lawsuit could possibly be the start of a revolution to end the exploitation of interns. If interns are feeling overworked or abused, they should talk to

WANTNEEDDO



their supervisor or the professor at their college/university in charge of assigning internships until a resolution is reached.

Some may question Wang’s motivation since she filed the lawsuit after her internship was already completed. Perhaps her hopes of being hired by Harper’s Bazaar were crushed and this is her way of retaliating.

If Wang were suing for millions of dollars rather than the minimum-wage back pay for the hours she worked, then perhaps this career-risking move would make more sense. However this case ends, one thing is clear; Wang’s decision to sue has possibly closed the curtains on her own career. She’s either a hero or just plain stupid.

Meeting my favorite atheist in a stranger’s living room

STAFF COLUMN

Joshua Ojeda
The Signal

David Bazan is considered among Paul McCartney, Brian Wilson and others to be one of the 100 greatest songwriters alive. This week he played in a Pearland living room where only 30 tickets were sold. I bought one of them.

Bazan’s living room tour is a brilliant idea. Here’s how it works: Bazan announces via Twitter where he will be on what day, and he simply asks for suitable living rooms to play. His manager finishes the booking process and sends Bazan the addresses, who then types them in his GPS and leaves for the road in a 15-passenger van by himself with his guitar, a handful of books, and his records to sell. He does this for more than 100 days out of the year.

I bought my ticket from his website 6 minutes after they went on sale. By the time my check-out was complete, the tickets were sold out. Each living room performance is limited to approximately 30 tickets. The attendee gets to see an artist in an intimate setting and is guaranteed time to hang out with Bazan, all for a \$20 ticket. For someone who has followed Bazan for years and had yet to see him play, the experience felt like a fairy tale.

The living room was crowded and dark. Thirty strangers sat in silence drinking beer while trying to hide our smiles. Photography was discouraged, but we couldn’t



JOSHUA SMITH: COURTESY

FROM LEFT: Ojeda and singer/songwriter David Bazan.

band made many church boys like myself question our beliefs.

The band was originally rooted in Christian beliefs, making Pedro the Lion an outcast in the Seattle indie music scene. At times, Bazan would even lead worship at churches near Seattle. As time passed, Bazan began to sing about drinking, cigarettes, religious doubts, and even used four-letter words that any church boy wouldn’t dare let his pastor hear.

These songs drew a line in the sand separating Bazan from many of his loyal religious fans. For me, Bazan’s music delivered me from a legalistic path many professed Christians find themselves most comfortable.

After years of studying and teaching the Bible, I found myself in the same season of doubt Bazan openly sang of in his records. Unlike Bazan, I hid my doubts from even my closest friends. His records became the soundtrack for my quest for truth, not in religious rules, but something

resist. A number of iPhones were discretely pulled out to capture the memorable evening. As Bazan sang his first song, I mentally scratched the event off my bucket list of things I want to experience before I die.

My girlfriend gave me my first David Bazan CD when I was 16. She gave it to me because it was too sad for her taste. At the time, Bazan played in the band Pedro the Lion. The

much deeper. I realized the more Bazan sang about his doubts, the harder it was to find his music. Christian stores quit selling his records. Christian Festivals no longer invited him on their stages. When I was in high school I heard he played at a bar in Houston, but few people went. Had I been old enough to enter the bar, I would have gone.

ABC News recently reported on David Bazan’s search for religious truth. In the story, he told the journalist that he no longer considers himself a Christian and heavily doubts the existence of a God.

His most recent records are dark-toned. The singer seems to be caught in a season of bitterness. In many of the songs, Bazan directly questions God on His fairness. In other songs, he sings that he does not believe in God. After several years and a number of albums, Bazan is still as doubtful as ever.

As I watched Bazan sing of his doubts, I felt sad for his continuous burden of disbelief. My seasons of doubt pushed me closer to God rather than pulled me away. It left me with an appreciation of freedom rather than the fear of being caught with a beer, a cigarette, or even an occasional four-letter word on my lips. For me, doubt strengthened my relationship with God.

I find it interesting how quickly we look to artists for direction and how tightly we cling to their messages. For some, the living room was a chapel, and they were listening to a prophet. For me, it was entertainment.

At the end of the night, Bazan stood by the door shaking hands like a pastor after a Sunday sermon, thanking everyone for coming.

While listening to his music on the way home, I thanked God for David Bazan.

THE SIGNAL

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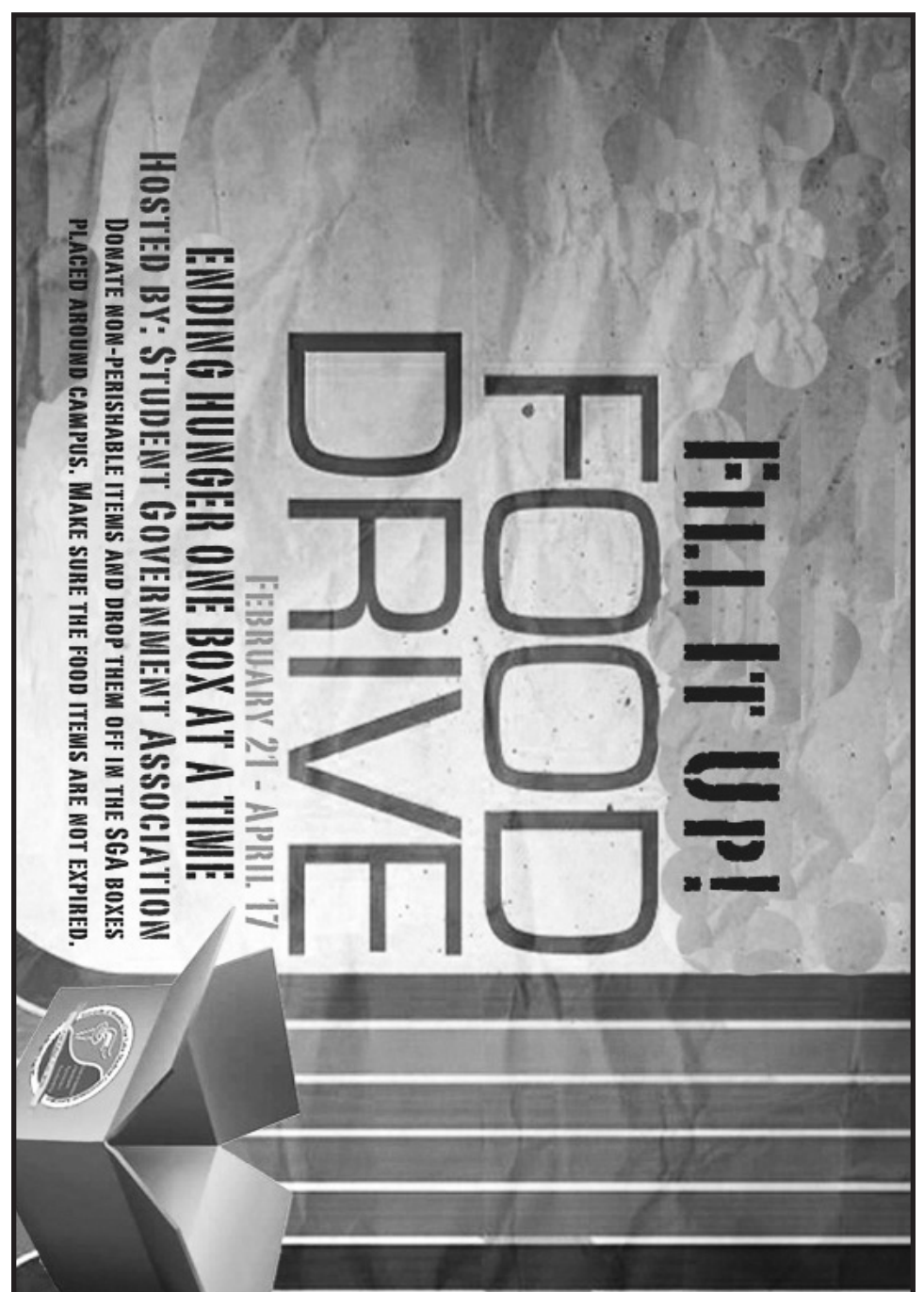
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Beautiful noise alive and well in Houston

By: Bryan Waites



JENNIFER FERGUSON:THE SIGNAL

The pulse of the Houston music scene is in a state of crescendo as talented musicians belt out the glorious noise that energizes local music lovers.

Warehouse Live, House of Blues, Fitzgerald's, Last Concert Café, Sambuca, Concert Pub, Danelectro's, Firehouse Saloon and The Hideaway are just a handful of the many venues that offer live local music in the Houston area.

Just in the past few years Houston has experienced a resurgence of local music and the scene has grown into a unique mechanism that lends itself to the decentralized nature of the Houston area.

"[Houston] has a great infrastructure for live music [in regards to] musicians, venues, festivals, poster artists, web designers, booking agents and promoters," said Omar Afra, publisher and editor-in-chief of Free Press Houston and co-owner of Fitzgerald's, one of the oldest live music venues in Houston.

This infrastructure, Afra says, is breeding a community of artists who are making a full-time living creating poster art and websites in addition to other professions that weren't seen when the scene was in a lull.

There is a unique subculture that has developed in Houston recently that is holding the interest of spectators. Local bands are using creative expression to develop their sound and break the mold of what people expect.

"The downtown [music] scene is changing," said Tim Nowicke, a freelance production engineer who works primarily between Warehouse Live, Fitzgerald's, and Main Stage. "There is an attempt to bring new and unexpected styles of music and people are responding to that."

Twenty years ago, the Houston music scene reached a similar pinnacle. Bands of the '90s were aching to break out of the "cookie

cutter" '80s sound and begin a so-called revolution into grunge, ska, punk, reggae, thrash, heavy metal and red-dirt.

Brent Himes, producer of "When We Ruled H-Town," a new documentary film currently in post-production, likened the transition to that of the 1960s.

"People were having their lifestyle and culture handed to them out of a bucket," Himes said. "There were people then who were so dissatisfied with that, they decided to make their own thing. They made their own clothes and didn't want to listen to anything that was on the radio."

"When We Ruled H-Town" takes an objective but nostalgic look at a not-so-distant past when a spark of energy, a deep pool of creativity and insatiable curiosity brought musicians, artists, fans and an entire city together for a brief moment of greatness.

Houston hasn't always had a thriving music scene. Even with its notable size, the Houston scene realized a lull in its musical opus. Great venues like The Engine Room, The Abyss, The Axiom, Rockefeller's, The Vatican and The Fabulous Satellite Lounge all closed their doors in a relatively close period of time.

"The guys in bands eventually grew up and realized that they couldn't make a living just playing in a band," Himes said. "Many of them went on to other jobs or started families."

Perhaps this is when Austin became the chip on Houston's shoulder by garnering the tag "Live Music Capitol of the World." Austin's sustained music scene has been saturated with aspiring bands and artists all trying to break into the national spotlight.

As of recent though, Austin doesn't have anything on Houston.

"It's a great time for music in Houston," Afra said. "[Spectators] are more and more often coming to see shows and this provides momentum and the music perpetuates itself."

Aaron Blackerby, lead singer of the Austin, Texas band "Fire

in the Kitchen," made their debut performance in Houston at the Last Concert Café Feb. 25.

"The Houston [music] scene is much underrated," Blackerby said. "It would be better if it was more consolidated, but you can pretty much write your own ticket here. In Austin, it's very condensed, and there are a lot of groups doing the same thing. We enjoyed playing here and we hope to get back soon."

Technology has also played a part in the growth of live music in Houston. Equipment that only large national touring acts could employ 15 years ago has become available in affordable formats. Audio, lighting and other production tools have become available in software formats and other affordable equipment scenarios, allowing artists to expand on their creativity.

Todd Sommer, drummer from the band "Southern Backtones," utilizes electronic triggers that allow him to sample expensive instruments, manipulate them and play them back in a live setting.

"We were a four-piece band for a long time, but after a member decided to leave, I found that I could duplicate his sound and others through the use of electronics," Sommer said.

The amazing aspect about the Houston music scene today is that whether your desire is rock, punk, indie, ska, country, reggae, thrash, classical or blues, Houston has a venue for you. Its spread out configuration and size helps to perpetuate and cultivate fresh, new musicians with a diverse taste for new creative sounds.

Use your smartphone to scan the QR code below to view Houston's music venues and the artists featured in this article:





JENNIFER FERGUSON: THE SIGNAL

Bars, bands and a barrage of sound

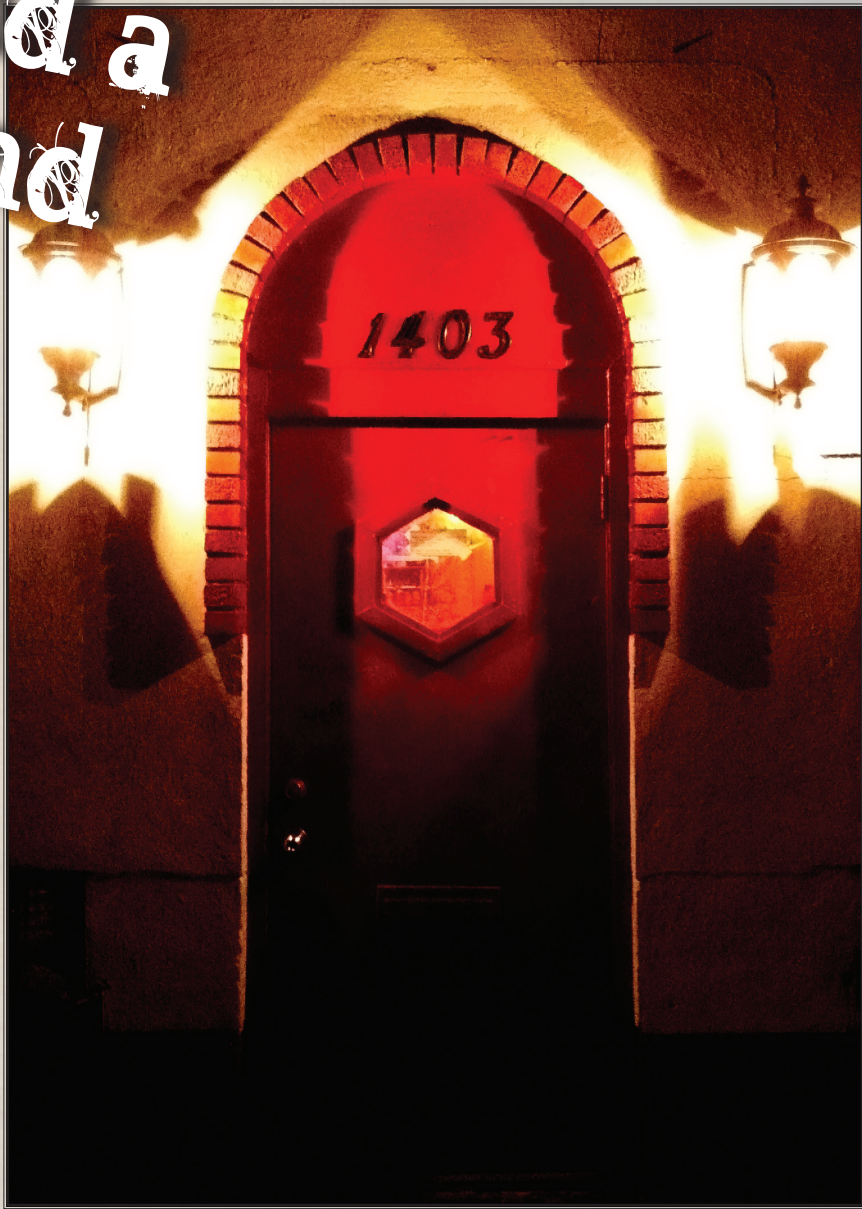
The music scene is alive and well in Houston at venues throughout the metro and surrounding areas. Local, regional and national acts provide Bayou City music lovers a forum to enjoy new, creative sounds from a plethora of styles and genres.

RIGHT: The entrance to the Last Concert Café, remember to 'knock three times...'



JENNIFER FERGUSON: THE SIGNAL

"Authority Zero" lead vocalist Jason DeVore performs "One More Minute" at Fitzgerald's.



BRYAN WAITES: THE SIGNAL



JENNIFER FERGUSON: THE SIGNAL

"Voodoo Glow Skulls," the ska band, rocks out at Fitzgerald's.

Internships: continued from page 1

country are encouraged to complete an internship in their elected programs before they graduate. The vast majority of them are unpaid.

“I think internships, in general, are invaluable for learning and networking,” said Paul McGrath, UHCL adjunct professor in Communication. “But I’m not a believer in slave labor; the intern should receive something tangible out of the experience—whether it’s pay or class credit or something else.” McGrath is also an assistant news editor handling the Nation/World section at the Houston Chronicle, a company who employees interns in both the paid and unpaid capacity.

The Houston Chronicle takes on about 15 to 20 students per semester in their for-credit program, which is unpaid, and about 10 to 20 students during the summer, which tends to be paid. Students are accepted from local Texas universities such as UHCL, UH, Texas Southern University (TSU) and Rice.

The Houston Chronicle is owned by the Hearst Corporation, which also owns Harper’s Bazaar among many other publications.

Ashley Packard, professor of communication and digital media studies, oversees the supervision of graduate and undergraduate internship programs.

“I ask internship supervisors to create a quantifiable list of performance objectives with their interns and to sign that document.” Packard said. “The intern, internship supervisor and I each get a copy. After that, there is very little room for misunderstandings. On the rare occasion that an intern feels things are not going well, I talk to the intern about the appropriate way to address the internship. If the intern is not able to resolve the situation, I will step in.”

Matt Griesmyer, UHCL alumnus and former intern and reporter for South Belt-Ellington Leader Newspaper in Houston, now mentors interns of his own at the Clear Lake Area Chamber of Commerce where he is the director of communication.

“An internship should be a partnership between the student and employer where the student gains experience, knowledge and skills that will aid them in the workplace once they graduate.” Griesmyer said. “My experience was outstanding.”

However, not every internship ends with a job offer as was the case with Araina Brooks, who interned at Prodagio Software in League City for just under two years.

“I was treated very kindly and for the most part was integrated

into the company” Brooks said. “Ultimately I was not hired. In some ways, I sort of felt led on. When I first began, I expected to only work through the summer and then move on. However, I was asked to stay.

“After a year of interning I was told ‘You never know what might happen’ so I decided to stick around. After graduation I spoke to both executives and although they both expressed appreciation for my hard work they told me they lacked the funding and would eventually look to hire a more experienced person down the road.”

Although she’s grateful for the work experience, Brooks did express a wish that they had been more upfront with her so she could have moved on to other opportunities with a better chance of being hired.

“Overall it was a great opportunity to gain real world marketing experience,” Brooks said.

Darby Staup, another former UHCL student intern, put in a lot of work at KRBE, a local radio station, easily working 12 to 14 hour days, but she, unlike Wang, said she never felt that KRBE abused her.

“I was able to get a snapshot at just how many hours I would have put into my work.” Staup said. “I was treated just like any other employee during my internship. I wasn’t paid during my internship, but I did receive college credit and valuable experience.”

Staup was hired at the end of her internship.

“I honestly was lucky that KRBE happened to have an opening during the summer and wanted to hire me,” Staup said.

Internationalize: continued from page 1

“WHEN OUR STUDENTS GO TO OTHER COUNTRIES, THEY INCREASE AWARENESS ABOUT ANOTHER COUNTRY AND, AT THE SAME TIME, THEY LET PEOPLE KNOW ABOUT US.”

– Sameer Pande
Executive Director of the Office of International Initiatives

three study abroad programs available; this year there are five available.

“We tripled the numbers this year for students studying abroad,” Pande said. “When our students go to other countries, they increase awareness about another country and, at the same time, they let people know about us.”

There will be study abroad trips available to students to The Amazon in Brazil, Egypt, Turkey, the Czech/Slovak Republics, and Costa Rica this summer. Each trip lasts at least two weeks but some last for up to three.

Students can find more information about the trips by going to the International Initiatives website at www.uhcl.edu/OII or by contacting the International Initiatives Office at (281) 283-3972. The requirements for the trips vary and some prerequisites are required.

There is also a scholarship for students interested in internationalized education, which can be found on the International Initiatives website.

“The International Education Fee Award is merit-based financial support available for graduate and undergraduate students wishing to internationalize the education experience at UHCL,” states the International Initiatives site.

Several members of UHCL will also be attending the annual National Association of International Educators conference being held in Houston, May 27 through June 1. Members of the admission staff, communication staff, faculty, and Pande will be in attendance.

“International education is fundamental to establishing mutual understanding among nations, preparing the next generation with vital cross-cultural and global skills, and creating the conditions for a more peaceful world,” the NAFSA website states.

“We’re participating [in NAFSA] because it tells the rest of the world about what we’re doing,” Pande said. “In terms of feedback, other people will give us feedback and tell us what they are doing. It’s an exchange of ideas.”

Pande expressed that he thought UHCL was on the right path towards internationalization.

“I’m very positive about what our campus is doing,” Pande said. “I’m really happy that we have such a good faculty, staff, and student body. It makes my job much easier.”

“AN INTERNSHIP SHOUD BE A PARTNERSHIP BETWEEN THE STUDENT AND EMPLOYER WHERE THE STUDENT GAINS EXPERIENCE, KNOWLEDGE AND SKILLS THAT WILL AID THEM IN THE WORKPLACE ONCE THEY GRADUATE.”

– Matt Griesmyer
Director of Communication
Clear Lake Chamber of Commerce
and UHCL alumnus

Tobacco: continued from page 1

The tobacco companies are fighting the government because they say that forcing these pictures to be printed on their products is a violation of the First Amendment.

“As someone who greatly dislikes being around cigarette smoke, I hate to say I now tend to agree with the cigarette companies that the government is overstepping its boundaries and are quite possibly violating the first amendment,” said Julie Syers, an advertising adjunct at UHCL and senior media buyer for Briggs & Caldwell, Inc.

The Family Smoking Prevention and Tobacco Control Act, which was signed into law June 22, 2009, by President Barack Obama, gives the FDA the power to regulate the tobacco industry. Under the act, tobacco companies are prohibited from sponsoring any athletic, musical, artistic, or other social or cultural event. They are also not allowed to distribute or market any promotional items with the tobacco company logo, symbol, motto, selling message or pattern. These rules were put in place to discourage minors and young adults from smoking.

The tobacco companies have been advertising in the U.S. since the late 1700s, but over the years, they are becoming increasingly limited as to what they can

advertise.

In 1964, a report found that lung cancer and bronchitis were closely related to cigarette smoking. That prompted the Cigarette Labeling and Advertising Act of 1965 that required all cigarette packages sold in the U.S. to carry a health warning.

On April 1, 1970, President Richard Nixon signed legislation banning cigarette ads from running on television and radio.

“The government will not succeed in passing legislation to mandate tobacco companies to print graphic images on products,” Hoston said, “Tobacco lobbyists will work with legislators who are on their side to fight against such legislation.”

Tobacco companies argue that printing these images on their packages would cost millions of dollars and urge adult consumers to turn away from their products. The lawsuit says the images were altered and designed to evoke emotion. The tobacco companies claim the corpse photo is actually an actor with a fake scar and the healthy lungs sanitized to make the smokers lungs look worse.

Judge Richard Leon granted



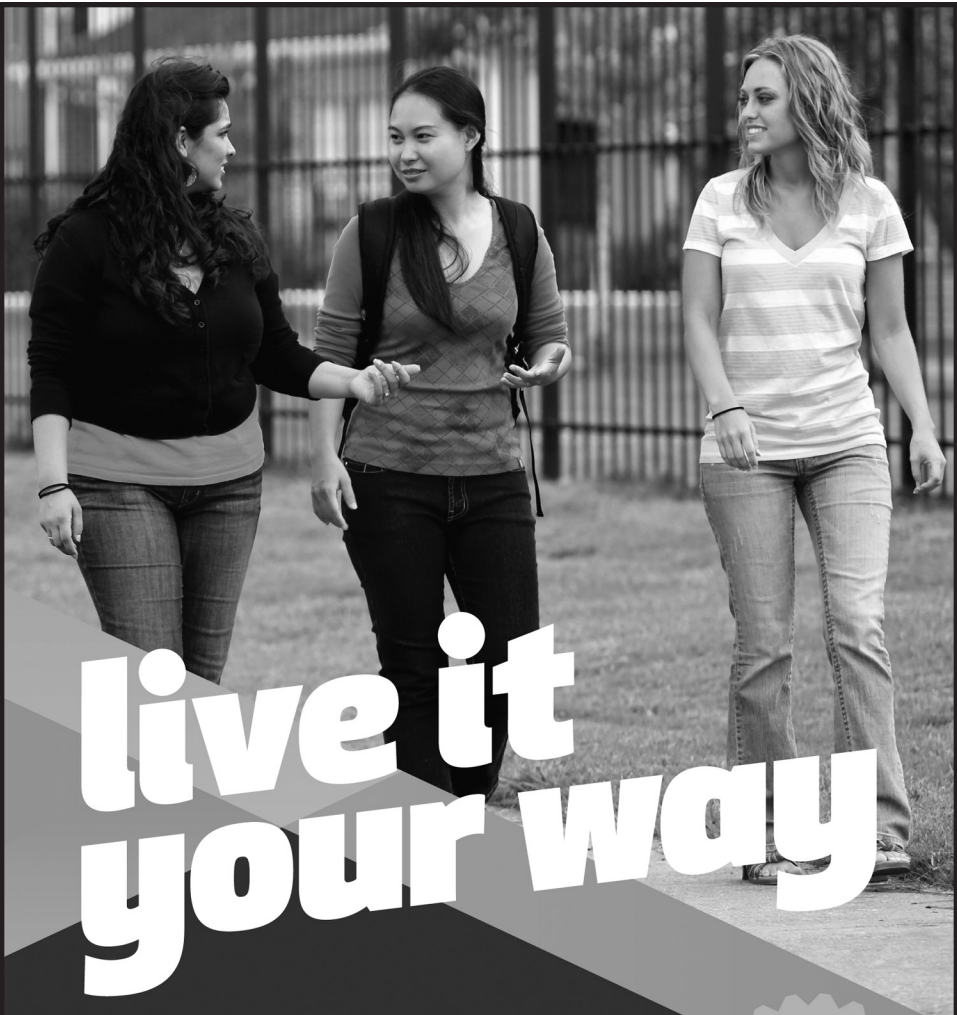
These are the proposed nine new images depicting the negative effects of smoking that the FDA would like placed on cigarette packaging.

a temporary injunction delaying the implementation of the images Nov. 7, 2011, ruling that the images were created to provoke the viewer to quit or to never start smoking.

“If young people don’t already


have the sense to refrain from smoking with all the health issues already well-known, putting some graphic pictures on the cigarette packaging is not going to deter the majority of young-adult smokers,” Syers said.

Several tobacco companies were contacted for comment, including R. J. Reynolds Tobacco Co. and Lorillard Tobacco Co. They declined, saying, “We do not comment on pending litigation.”




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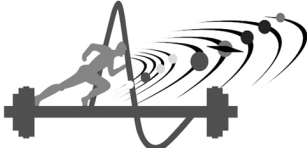
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NASA JSC



NASA Crutch-Walking Study

*Exercise Physiology
&
Countermeasures*

Study Description: Subjects will participate in a study that simulates the influence of weightlessness on skeletal muscle size and function. Participants will be required to wear one thick-soled shoe on their right foot, thereby, eliminating ground contact with the left foot. Daily activities will, therefore, always be performed using the assistance of crutches.

To explore the effect of nutrition and exercise during the crutch-walking period, participants will be assigned to either a high-load or a low-load resistance exercise group and consume a protein-carbohydrate beverage before and after each exercise session.

Participants will need to be available for frequent visits to the Exercise Physiology Laboratory for testing sessions. Before and after the crutch walking period, muscle biopsies (optional) will be taken from left and right thigh and calf muscles (8 total samples during the study); and assessments of muscle size, strength, endurance, and blood flow will be performed.

Volunteers will be compensated for their time (restrictions apply to NASA and NASA contractor personnel). Prior to participation, a volunteer will receive an "Air Force Class III" physical examination at no cost to the participant however no compensation is given for the time spent during the physical examination.

Qualifications: Healthy individuals with previous exercise experience (~2 days per week), 20-60 years old, non-smokers, not taking any medications, no milk protein allergies or gastrointestinal discomfort from consuming dairy products, no major health problems.

For more information, please contact:
The NASA Test Subject Screening Facility (7:30am – 4:00pm)
Linda Byrd, R.N. 281-483-7284 or Rori Yager, R.N. 281-483-7240

AlumNight hosts history on the Mississippi

Theresa Greenshields
The Signal

In honor of National Women’s Month, the UHCL Alumni Association and the Office of Intercultural and International Student Services are hosting an evening with author Mary Sue Anton where she will give a presentation on her book, “New Madrid: A Mississippi Town in History and Legend.”

The AlumNight event will be held March 8 at 5:30 p.m. in the Garden Room and Atrium I, located in the Bayou Building, with a reception to follow. AlumNight is an event that takes place approximately once every month that allows graduates of UHCL to get together.

“We usually get a nice mix of people from all different years,” said Mindi Funderberg, coordinator of outreach and communications. “There could be people who graduated last semester to people who haven’t been back to the campus since they graduated 20 years ago. So it is definitely a nice cross section of alumni.”

Anton, a UHCL alumna, will

share a portion of her book that focuses on women of the 19th century and how they were often overlooked and, for the most, part lost in history.

“‘Invisible Women’ is just one chapter in the book,” Anton said. “It refers to how 19th century women were kept on a pedestal and mostly stayed home tending to home and hearth. Most did not

Ten.

Many of Anton’s ancestors are from New Madrid, Mo., some of whom date back to the founding of the town. Some experienced the earthquakes, and two fought for the Confederacy during the Civil War.

Anton earned her Bachelor of Arts degree in History from UHCL in 1989. It was here that she worked for the student paper, then called the UHCLIDIAN, and drafted its first stylebook. Since then she has worked freelance for the Houston Chronicle and several other Texas publications.

She cowrote the book, “Pioneers of New Madrid, Missouri, and Their Descendants,” and in 1994 she conducted workshops on genealogy. She became interested in her own history when she discovered that one of her ancestors was present when a man by the name of George Morgan founded the town of New Madrid.

It was then that Anton began to write about the history of the Mississippi River town, which in turn won her several awards including a first place award in the Bay Area Writer’s League manuscript competition and an honorable mention in 2002 for her story “Civil War Comes to



Author Mary Sue Anton

My Hometown.” The State Historical Society of Missouri presented her the Richard S. Brownlee Fund award in 2003, which awards grants to individuals and organizations proposing to publish or otherwise document the history of Missouri and its citizens.

Anton is pleased to be presenting her work at this particular AlumNight, not only because it takes place during National Women’s Month, but because it is her final year serving on the Alumni Association Executive Council.

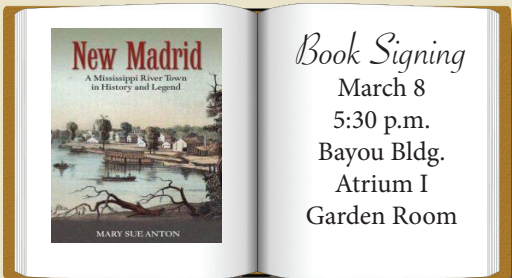
“I felt privileged to be invited to serve on the AAEC,” Anton said. “It has been a pleasure working with the council. I especially want students to know that, despite the naysayers, one can write a book and get it published.

All one has to do is choose a subject in which he/she has a great interest in and then be prepared to work hard. But the end product will be worthwhile.”

Anton is the first author to publish a piece of nonfiction about the history of New Madrid, as there are few documents and artifacts that survived this hard time.

“This is the first modern book-length publication presenting New Madrid’s history beyond its earthquakes and Civil War battles,” said H. Riley Block, former board member of the New Madrid Historical Museum. “No doubt, future researchers will find material [in her work] to amplify upon; that is usually the case when you are first.”

Anton will be available to answer questions and autograph books for attendees during the reception that follows her reading. If you would like to find out more about the author or see dates for future speaking events, visit her website at www.marysueanton.com. For more information about AlumNights, contact the Office of Alumni and Community Relations, call 281-283-2041, email alumni@uhcl.edu or visit www.uhcl.edu/alumni.



venture out into the public arena. I will highlight a few of the 19th century women from my book, about how their struggles coping with the big earthquakes and the Civil War can inspire us today.”

While the presentation on AlumNight will focus on these ‘invisible women,’ the book also discusses a series of earthquakes and natural destruction that dated from 1811 to 1812 and one of the major battles during the Civil War, Battle of Island Number

Snapshots explore Czech/Slovak modern relations

Ashley Toman
The Signal

UHCL has teamed up with artists from around the country for a photo exhibition entitled, *Reconnecting Through Photography: Czech Republic-Slovak Republic*, which explores the separation of the Czech and Slovak Republics through artistic pieces.

The exhibit is on the second floor of UHCL Bayou Building, Atrium 1, through April 6. There will be a panel discussion March 22, 6-8 p.m. in the Forest Room of the Bayou Building.

“There are several reasons students and faculty should come and support this event; first and foremost, it’s free,” said Jeremy Bowen, coordinator of audience development at UHCL. “Secondly, it’s hard to see the world and go to other countries, especially Eastern Europe because it is less accessible. So, to be able to listen to art in their own words from a culture that you may not be familiar with will be a truly rewarding experience.”

The exhibition is being held in conjunction with FotoFest 2012 Biennial, the United States’ largest international photography festival, and is part of the University of Houston-Clear Lake International Art Consortium,



BARBORA KLIMSZOVÁ: COURTESY

Close-up of Barbora Klimszová’s, “Swan,” 2010, part of the *Reconnecting Through Photography: Czech Republic-Slovak Republic* exhibit.

which includes the following universities: University of Hawaii; Universidad de Veracruzana in Xalapa, Mexico; the University of West Bohemia in Pilsen, Czech Republic; University of Arts in Belgrade, Serbia; and the Academy of Fine Arts and Design in Bratislava, Slovakia.

“Personally, I am excited about the opportunities that the Biennial exhibitions offer to students in the Houston area,” said Kristin Skabovig, program director of the FotoFest Writing and Photography Project. “It is the mission of FotoFest to provide

not only cutting-edge photographic work, but also to share and educate the public by covering broad-ranging concepts and ideas. For example, Literacy Through Photography, the in-school student education program of FotoFest, will be releasing an online curriculum that will be available for students to view

and respond to images from the Biennial, directly from computers within their classrooms.”

FotoFest is a nonprofit photographic arts and education organization whose mission is to “promote the exchange of art and ideas through international programs and the presentation of photographic art.” FotoFest works globally and locally to bring together an international appreciation of artwork from around the globe.

“This year will be FotoFest’s 14th Biennial festival and Houston will be flooded with photog-

raphers, curators, enthusiasts, professionals, hobbyists and other interested parties as nearly every empty wall in the city that could hold a work of art will be holding photographs for the event,” said Matthew Linton, associate professor of applied design and graphic arts at UHCL. “It is an incredible display and something we are so lucky to have here in our home city.”

The UHCL exhibition includes 30 works of art from 26 artists from the Academy of Fine Arts and Design in Bratislava, Slovak Republic, and the Institute of Art and Design at the University of West Bohemia in Pilsen, Czech Republic.

This particular exhibition welcomes all individuals interested in gaining knowledge through photography and creative artwork, as well as an understanding of the historic elements in the Czech and Slovak nations.

“I am looking forward to providing a historical perspective to the exhibit by connecting the photographs on display to the complex story of Czech and Slovak relations in the modern era,” said Zachary Doleshal, featured panelist and Ph.D candidate specializing in Czech history at the University of Texas at Austin. “It will be interesting to look at

this exhibit as evidence of a continuing affinity and cooperation between the two nations.”

Students and faculty from the universities in Czech and Slovak Republics sent in four individual art pieces that were juried and chosen by Clint Willour, curator at the Galveston Arts Center, who decided which pieces of art would be seen at the exhibition and reviewed by the panelists.

“This is the first time, to my knowledge, that work from both countries have been exhibited together in this country,” Willour said.

Various types of artwork are featured in the exhibition, including landscape, architecture, interiors, still life, dream visions and imagery.

“Hopefully, by coming to this event, the public can gain a deeper understanding of Czech-Slovak relations, both today and in the past,” Doleshal said. “The exhibit will also be a physical manifestation of the cultural ties created between the two nations in the tumultuous 20th century. So it should be quite interesting, even to the casual observer.”



Use your smartphone to scan the QR code to read Lakeisha Moore’s article and watch David Hensley’s slideshow about things to do if you’re planning to take a “staycation” this Spring Break.

Christos Katerinakis
Proprietor

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