

3-27-1978

CC Writer (03/27/1978)

Columbia College Chicago

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Recommended Citation

Columbia College Chicago, "CC Writer (03/27/1978)" (March 27, 1978). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_chronicle/6

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columbia college's CCWRITER

Vol. 5 No. 11

March 27, 1978

CCIMAP needs help for softball

by Eric Linden

The Columbia College Intra-Mural Athletic Program needs help to keep its plans for intramural softball from going the same route as its unrealized basketball set-up.

To be sure, the CCIMAP has progressed much since its inception last fall, but, to be equally sure, the committee's problems probably number too many for smoothly-organized competition this semester.

Since the founding of the CCIMAP, the organization's officers (Dave Stanczyk, Willie Payne, Kevin Carney, Marty Parker, Steve Hyman, Starnes Paskett, and Marty Williams) are set, the committee is settled in its own office in the seventh floor lounge, the Columbia administration has promised funds for the sports program, and some students have pledged their support to Columbia sports.

But besides a successful pinball tournament, CCIMAP plans have stalled. The big reason: a place to play.

Basketball was the program's

hope for last semester. Members of the committee have said that a sufficient number of students committed to play basketball. These students' schedules were examined and a specific day for games was decided. All the while, the program's organizers searched for accommodations and facilities for its program.

One obstacle was finding a central location to play in. Since Columbia students live in all directions and distances, most spots would discriminate against people living in the far reaches of Chicagoland. For this reason, and because other neighborhoods would be unfamiliar to too many students, the sports organizers sought for a playing site relatively close to school.

Naturally, this decision narrowed choices for gymnasium rentals, but costs were prohibitive, too. Most gymnasiums charged by the hour to rent their courts, and their costs — as much as \$45 per hour — were too much for the CCIMAP's limited budget and small student entry fee. The few either did not reserve courts or already had prior commitments.

free facilities either did not reserve courts or already had prior commitments.

The basketball problems, however great, seem easy compared to the difficult experiences with the proposed softball league.

Again, "somewhere to play" gets in the way. Still striving for that elusive central location, CCIMAP picked nearby Grant Park. The Chicago Park District does not reserve for Sunday games on the Grant Park diamonds. Thus, the softball games are... played in an open, all-grass area southwest of the bandshell — if this area can be saved early on a first-come-first-served basis.

Equipment problems also multiplied from basketball (a basketball) to softball (a new softball for every game, several bats, and four bases). Trained officiating for either sport was questionable, too.

Up to now (press time), individuals have expressed interest in playing softball by not enough 10-person teams have entered the league. Should this trend continue, CCIMAP faces the unenviable

chore of choosing teams by lottery from its list of prospective players and possibly pairing unfamiliar, even incompatible players.

CCIMAP seeks to avoid forming teams, but unless entire teams register, there may be no alternative if, for no other reason, there is to be the number of participants needed to defer equipment costs.

Mostly because registration ends Thursday, then, too many particulars are not definite, among them: number of teams, what and

how much equipment is needed, times of the games, simultaneous or consecutive games, forfeit rules, game umpires, start and end of the season, and what (if any) prizes for the winners.

Leaders of the intra-mural program have been in constant contact with personal counselor Bill Taylor, who is serving as their advisor. But, more than even his help will be needed to play softball sponsored by the Columbia College Intra-Mural Athletic Program.



Despite the relaxed poses of Steve Heynon, Martin Williams, and Starnes Paskett, the CCIMAP needs help (Photo by Joy Caniglia)

Weisman deadline

The application deadline for the Albert P. Weisman Memorial Scholarship Fund has been extended from March 15 until April 3. Scholarship monies are granted to eligible students for the completion of projects. This is your last chance! Guidelines explaining the fund in

greater detail, as well as application forms, are available in Dean Lya Rosenblum's office (Room 512) and the Public Relations Office (Room 1102 and 1107). Completed applications should be returned to these offices also.

Hartman oversees WVRX

by Martin Williams

Ever since Mike Hartman entered the doors of Downers Grove High School and worked on the school radio station WDGC-FM, he has devoted his life to radio.

Mike "Top-40 Radio" Hartman was appointed WVRX's Station Manager by department Chairman Al Parker in February of 1976. According to Hartman, the Station manager is in charge of everything that goes on at WVRX, including the way the station is programmed, helping students with their news and radio programs, and assisting teachers of the radio-oriented classes.

Mike's radio background consists of past and present jobs at WAUR-FM in Aurora, WMRO-AM in Aurora, WEFM-FM in Chicago, and, of course, his roots in radio WDGC-FM, in Downers Grove. Presently, besides being WVRX's station manager, Mike has a weekend show and the music programming job at WAUR-FM.

Mike also holds an outstanding record for taking all the radio classes offered at Columbia. Because of this and of his almost instinct-like knowledge of the radio world probably qualified him for every one of the top spots on the WVRX's totem pole.

Those other positions are held by Ron Noble (Program Director), Frand Interieri (News Director), and Cindy Tucker (Public Service Director).

Now many of you readers may be wondering: "How can I be a radio celebrity at WVRX?" Well, according to Mike, each QUALIFIED student may submit a short audition tape of maybe four or five minutes long. If your tape is judged well, it makes you eligible to take College Radio News. After a semester of College Radio News, you can repeat that course, or move up to a College Radio Program. (To become a qualified student you must meet the requirements, which are: Radio I, Radio II, Fundamentals of Radio, and Writing Reporting Broadcast News.)

Besides the obvious personnel changes every semester at WVRX, Hartman notes that when he first became involved in WVRX, the disc jockeys could play anything they wanted, but now the jocks play through a format and a playlist — as a real radio station would do it. Another change he noted was an increase in interested women. Mike states that, "There are a number of women working for us now. When I first started at WVRX, there weren't any.

Perhaps there was one, but now there are more women involved in news and women in programs, which is always promising."

The WVRX program day begins at 7:30 a.m., and entertains Columbia Students until 11 p.m. The station features, aside from top-40 music, Jerry Bonkowski and Dorian Green on sports talk, two jazz shows with Jeff Giessen and with Terry Ruffalo, a soul show with Crystal Kirby, UPI News, and a mini-documentary series by those shyer radio people.

WVRX came into being after the old WCBS (the College station) had to change its call letters. The letters WVRX were not used by any other station, so the Columbia College radio station became WVRX.

Mike compared the studio at 600 S. Michigan Ave. to the 540 N. Lake Shore Drive studio "A much better studio. One hundred percent better, if not two hundred percent." He said "it's more room here at this studio, but we need more room. We desperately need a third studio; we could add so many more classes."

Mike praises the Columbia College radio department by

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Editorial

Student groups should not expect help from students

It is heartening to see all the plans brewing to form student groups at Columbia. Good intentions are flourishing; more people than in recent years seem interested in sharing like interests with fellow students.

Ideas for student unity have been started before, however, and have ultimately failed. The question now is: Will the groups starting now avoid the common problems and succeed where others have not?

Everyone seems to know the problems faced when starting such organizations as the intra-mural sports program, the Women's Center, or some form of student union. Few of those who know the problems, though, appear to face them realistically.

Though it is always dangerous to speak in generalities, motivating Columbia students takes more than speeches — however correct the cause. Reflecting their society, those attending Columbia cannot be shamed into involvement and, by and large, will reject any attempt at appealing to their idealistic tendencies.

Student groups rests with the few who begin the movement. They should not expect help from more than a few. Should unexpected mass student participation happen, the initial organizers will be pleasantly surprised. Conversely, if, as supposed here, no one comes forward with support, these same organizers are prepared to go on with their plans.

Furthermore, those who choose to remain uninvolved should not be blamed by any student group whose plans fail. After all, it is, to repeat a phrase, their own damn business (to help or not to help).

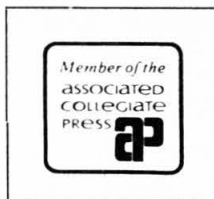
If the people who act for more student unity insist on blaming someone for any troubles or failures, it should be themselves. Not because they haven't tried but because they should have anticipated the conditions leading to their problems and, if they truly want what they're after, done whatever possible — no matter what the obstacles.

Involvement is not a Columbia College strong point, but it is more disturbing when people begin a wonderful idea, fail to realize that it is similar to a full-time job, and then get discouraged when the work becomes more than they figured.

To be fair, these conditions appear to be changing, but slowly. There are, though, still too many who expect heavy student participation — participation which, presently, will not happen at Columbia.

The Writer's

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On The Tubes	Beau Boren
Cuing Up	Rick Grace
Side View	Nancy Zamorski
The 16th Floor	Ronald Litke
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The CC Writer is the student newspaper of Columbia College. The opinions expressed are those of the individual staff members and do not necessarily reflect the views of Columbia College.

Any problems, complaints, or disagreements should be directed to the editor, and not to individual staff members.

Contact the CC Writer editorial office at 600 S. Michigan, Room 702, Chicago, 60605; or call 663-1600, ext. 471.

The CC Writer is printed by Litho Type Midwest Community Press, 16710 Chicago, Lansing, Illinois, 60438.

Letters

This reaction to CC Writer criticizes heavily

Editor, CC Writer:

Your article entitled "CC Writer Changed For A Variety of Reasons" (March 13) has interested me enough to take the time to offer my comments and observations concerning the CC Writer in general and the article specifically.

A variety of changes have already taken place in the CC Writer since I became a part of the college student population; some for the better, some not. It has been apparent (to me) that the quality of journalistic accuracy and the over-all quality of the paper have suffered noticeably over the past year. I do not propose to have the answers for this deterioration, but, perhaps your analysis regarding the "strain on CC Writer's time" and the "lack of interest in carrying out assignments causes a reporter to concentrate less and then fail to do the best job", is a legitimate place in which to begin.

For any newspaper to survive, it requires interested and active participants as well as a caring and supportive audience. It is obvious, by your statements and through personal observation that these vital ingredients are missing.

Your statement "covering and writing news is not the career most Columbia students wish to pursue" is one that is explicit and would undoubtedly receive much support. The feeling (according to your article) is that those students interested in writing for the paper are only interested in writing feature stories and alternatives to news reporting. This, too, would warrant support from many, however, I am dubious that all of both are true. This being the case, I fail to understand the drastic changes that will be taken to alter the paper from that of a school paper to one which will be used primarily for assisting students in the construction of their personal portfolios, which can be used as door-openers for "the area they plan to work after leaving school." If it appears that I am questioning the right or wrong of these attitudes, I am not. I am, however, questioning the use of this paper for that primary purpose.

You mention that "Columbia College events are apparently not exciting enough for many would-be writers to cover." You further state, "the popular complaint heard is that no one cares about the school news." It is interesting to

note that all news must be exciting before it warrants being published. It is erroneous, however, to state that no one cares about school news.

What about informative news? (That which is well researched and accurately reported) Is it more important to be entertaining than to be informative? Is it more important to just publish a paper or to publish one that provides a meaningful service? Is it more important to create and maintain a respected and trusted vehicle of communication and information for many, or does the importance focus on the few who wish to "have experience in - and have work published in - the area they plan to work after leaving school?" I think the answers are apparent even if the questions are loaded.

Coupled with the need for dedicated and interested writers is a need for responsible and responsive leadership. If those people in leadership positions fail to exercise their responsibility for good administration and management and accurate investigation and reporting, then the paper will continue to fail and its usefulness becomes obsolete. I ask: Is lack of proper guidance and interest of a few, justification for denying the valuable and informative services this paper could provide for many.

I would guess that there are a number of areas in Columbia that would be of interest as well as entertaining for readers (and perhaps writers too), but the resourcefulness of the individuals in seeking out these areas seems to be lacking. Such excuses as "too much of a strain on their time", "staff and administration can't see a reporter when the reporter has time", and "assignments are simply not turned in by deadline - if at all", smells of inability to plan and "I-don't-really-give-a-damn" attitudes.

My final comment is in direct response to the section on "attitudes of Columbia teachers, staff and administration". It may be correct that subjects, once interviewed, "try to decide for the reporter how the story will be written", however, based on the grossly inaccurate information that has been constructed and permitted publication in past CC Writers, is it any wonder that "interviewees" are skeptical about the results of an interview?

All of us, students and non-students, are indeed responsible for the downhill slide the CC Writer has taken. The administration, teachers and staff, for not concerning itself with the irresponsibility of the paper's administration and poor quality; and the students, for allowing it to happen. Of course, everything has more than one side

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Side View



WRITTEN BY: BEAU BOREN

Cuing Up

By Rick Grace

Being an 'Indie' can be alternative to Radio, TV job

If you ever get tired of sending out hundreds of resumes to radio and television stations from Tallahassee to Timbuktu, you can always become an "Indie," or so the theory goes.

An Indie is that model of the free enterprise system which just about everyone says they'd rather be but aren't because they like the "security of working for an established firm. An Indie (short for Independent Producer) is the person who produces freelance for others who would rather "farm out" the work to whomever can do the best job, rather than suffer all the details themselves.

Some people who contract with indies are: advertising agencies, Public Relations firms, public service groups, low-budget advertisers, and—best of all—T.V. and Radio stations, which are the ones you want(ed) to work for in the first place. So setting up your own production company also can get you in the door.

Of course, this is slightly more to it, if you really decide to follow this route to fame and fortune; it's actually more like hitch-hiking than anything else. Picture your potential clients as the cars and trucks passing by on the highway, and yourself as the stranger on the road with a sack of the bare necessities on his or her back.

Your backpack should include equipment, talent, paid assistants, lots of resourcefulness, a lot of know-how, libraries of stock music, tape, technical expertise, and spare cash. And that's just a few of the necessities.

You'll have to grovel at first. Scrounging up the lowest of low-budget accounts. But, you'll have to put your best effort out for them because the sole idea is to build a reputation for quality work.

So, you borrow the money against your used Volkswagen to put a down payment on the studio time you plan to use. You take out the phone book and start looking for people to call. You watch a lot of TV to a lot of radio to find out who's not advertising or who's doing a lousy job of it. After you picked out a couple of...

The day comes when Max's Used Cars in beautiful downtown Hicksville wants to advertise on WIZZ. He's already laying out a C-note a week for the time, and wants to hire you to produce his spot for \$300, tops.

Some people have been known to promise Max a production rivaling an Alice Cooper concert for such a fee. But you don't lose your cool, you're too smart for that. You know what you can deliver at that price. So you stick to your guns and offer him exactly what you can afford—plus a little love and loyalty. He buys it.

So you spend a week composing a jingle and coordinating all those things you learned how to do at Columbia College. Post-production costs you twice what you thought it would, but the product is passable. Max pays you up front because he wants you to get a haircut, and he spends more than that \$300 on poker night anyway.

A couple of weeks later, you see and/or hear the commercial on WIZZ and you wonder what happened to all that pizzazz that was in the original version. But the dismay is outweighed by the joy of getting "aired." The friends you invited over join in the ecstasy and break out the Chivas in your honor. It's a long, long way to Hollywood you think for a fleeting moment.

Upon nestling into bed, the image of WIZZ is still in your head. Your talk with their receptionist indicated they might be looking for a production assistant. The dream is closer now.

Communications Majors Should Look Into Business Productions

by Karin English

For you communications majors (whether it be film, photography, advertising, radio, TV, or speech), there are a number of roads to employment in the realm of broadcasting. The potential of these alternatives is limitless.

Labor experts say unemployment stays high because people narrow their goals to one specific area without exploring the numerous related areas in various aspects.

For instance, a number of large corporations such as Xerox, IBM or major airlines have audio/visual departments. Such companies are constantly making films for training programs, for introducing new products introduction, and for client presentations. Advertising agencies, as well as in-house agencies, utilize available personnel, even on a freelance basis.

According to Paul Rubenstein, of Columbia's Cooperative Education Department, you will, by freelancing be able to enjoy full-time employment on a short-term basis. "Chicago is a big market in a number of areas," Rubenstein says. "Any producer will hire talent. The best thing to do is come up with an idea and make it a selling tool, telling what you'd like to do. Develop a story line, target audience and what it is you want to accomplish. A class assignment is a good way to start."

Frankly, anyone can sell anything and selling YOU is the key behind the talent you possess. Also, push the idea of instant stardom out and put in realistic ideas revolving around other areas.

A number of areas to approach are listed to get you started. Try some or all of them and surprisingly you may receive more "yesses" to your resumes.

1. Large corporations have audio visual departments. They produce most company-related business within the company. Jobs here include writers, producers, filmmakers, photographers, artist and promotion specialist.

2. Small production companies are always looking for creativity in the production of films, documentaries, commercials, and special projects. Check the local yellow pages under "COMMERCIAL INDUSTRIES" for a thorough listing of motion picture producers and production houses.

3. Industrial/Educational facilities are in the never ending business of making films for various reasons. Utilization of personnel is the same here as you would find at major networks and production houses.

4. Public Relations/Corporate Image continue the list of areas in which you can put your talent to use. These are the ones that give you an opportunity to apply

everything you possess into a variety-oriented area.

5. Non-profit organizations are excellent places to strut your stuff and one of the best ways to break into the broadcast world. Chicago is full of these organizations and most of them are nationally connected.

6. Hospitals and other medical facilities are another source. You don't have to be "a medicine man" to approach them either. This area is most often eliminated and generally available.

7. Political campaigns are a source of sources. There is wide media usage and a persistent, dedicated worker can enjoy satisfying rewards. NOW is a good time to "endorse" some candidates.

8. Try the government in any capacity. Every department uses communications and are always looking for fresh new people to work for Uncle Sam.

9. And finally, departments of communications in colleges and universities employ beginners as eagerly as they do professional. So don't rule school out.

Being aware of the numerous areas where broadcasting knowledge is applicable gives you the insight to success in an alternative field of broadcasting. AND for the sake of getting and keeping a job, it's not a bad idea to wish upon a star different than "The Gong Show."

Letters

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and so, too, does the Writer. All is not wrong. There are those who are doing admirable jobs despite the adverse conditions, and they are to be commended. There is room for all in the CC Writer. A place (and perhaps a need) for those who wish to pursue their careers in feature stories, poetry, cartoons, puzzles and even "Chicago Re-View". However, if this is the final direction that the paper is to take, then perhaps the emphasis should be shifted to the publication of a quality magazine, printed two or three times a year, and let's pull the plug and permit the CC Writer to die a dignified death.

Desdemona Jacobs

feature articles.

I believe that the decision was a regrettable one, both for the students of Columbia College and for the staff of the CC Writer. A newspaper's emphasis is and should ideally be on news, on the dissemination of information to the vast majority of the literate public. The newspaper is the only means of mass communication in this society that give its subscribers unbiased, in-depth, and thorough reporting of the news and its consequences.

The electronic media can give us quick headlines and basic information at great speed, but it can't and it doesn't give the viewer or listener the majority of the information related to the story or of the continued coverage stories often need. By its very nature, the electronic media is concerned with image, and understandably so, since it is a visual medium. Often, though, the intelligence and competence one should come to expect of a newspaper is sacrificed on TV, in favor of that image. TV has another roadblock to overcome in attempting to be objective and thorough in that it's regulated by a government agency, the FCC. A newspaper is regulated by no such agency.

One may rightfully ask how this all affects Columbia College and its student body. Well, the news of this school is and should be of great importance to anyone who calls themselves a student of Columbia. Columbia is like a mini-society, a rehearsal for a larger system that is less tolerant and less understanding than an educational institution, which is itself often lacking in tolerance and understanding. We've put

our money into this institution and we put our time into it. It is only fair, then, that we know what is happening in it, for our own protection and for our own development as human beings. Without that much-needed check on the institution, that "Watch on the Rhine" so to speak, we will be as uninformed as the generations that came before us, and the results of that ignorance were often tragic.

As for the staff of the CC Writer, if they are truly interested in journalism, they will certainly see beyond the selfishness of their desire for the status and glamour of the feature writer, truly a luxury in the world of journalism. News writing is without a doubt, the most exciting and important responsibility in journalism.

If Columbia College is going to, as it claims in its press releases and in its advertising campaigns, give its students practical experience and preparation for jobs in their respective field of study, there can be no better preparation for a journalist than news writing, the meat of any good newspaper. Remember that the CC Writer is a newspaper, not a magazine, and a newspaper is what we need. I believe that Eric Linden and his staff have made an unfortunate decision, regardless of what brought it about. I hope that they will reconsider.

Sincerely,
Dan Andries

Please write to the CC Writer with your feelings about the paper.

Eric

Hartman oversees VRX

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calling it "excellent" and saying that "we have teachers that are involved in the field, and we try to cover every topic in the radio field: sales, talent, or writing commercials. We have it all. We teach just about everything we can teach. Of course, there are possible openings in the future where we can expand. I think it's excellent."

One form of expansion is outside broadcast. By the inability to find an open frequency, WVRX has to turn to carrier current broadcasting, a project that can "hopefully" be available in the fall.

Carrier current (cost estimated by Hartman between \$1,000-\$1,500) would allow WVRX to operate on a frequency heard on all radios in the building.

With possible carrier currents, 15 one-half hours of programming



Mike Hartman

a day, jazz, rock, soul, sports, news, and public service announcements, are a part of Mike Hartman's story at Columbia College surely is fascinating. He and his crew has really put the "VRX" in Columbia College Radio.

WVRX is The Voice of Radio excellence.

Reader wants CC Writer to keep school news

Dear Sirs,

I have read Eric Linden's editorial that appeared in the March 13 issue of the CC Writer entitled "Editor would like to do school news." In light of that column, I would like to take advantage of its call to the students to respond to the decision taken by the editor to shift the emphasis of the paper from the covering of school and school related news to writing of

The 16th Floor

Spring is official
because Cecil's
estimating exit time

by Ronald Litke

The view from up here is not too bad. As spring tries to forge its way into Chicago, the winds become confused as to which way they should blow away the weather of "The Great Winter." (Courtesy Chicago Tribune, from one of their recent "great" sections.)

But, there are signs that spring has made an official, if not belated, appearance.

Cecil has come outside once again. Behind a salt-and-pepper mustache, his upper lip wriggles as he surveys the traffic on South Michigan Avenue. During the winter, Cecil sought refuge in the Pub or at the Deli on the sixth floor of the MRCA building at 624 S. Michigan. But now, he is once again the genius of the corner of Michigan and Harrison, the judge of all who pass. His reemergence signals not only spring but also his twenty-third year of making insightful assertions, because, as he says, "you can't fool me."

Indeed, one cannot. You park your car with a grin as you realize you have parked, not next to a meter, but within a legal range of the sign that will not willingly admit people to park behind you. Cecil knows your car is there. His moustache now seethes with the saliva of excitement. He warbles in his throat. He makes a mental notation of face and car; he computes these factors into his investigative facilities and comes up with a term until recently kept secret by the men who work this area: ETE or Estimated Time of Exit. This is all he needs.

He moves the brim of his cap so that it now rests on his hairline.

.....

Hans Adler has an appointment to see the doctor.

Harry Rouras plays a recorded version of "Dedication to the Afternoon of A Faun" so loud that it reverberates through the structure of the building, simultaneously jarring one of the speakers from its perch on a desktop.

.....

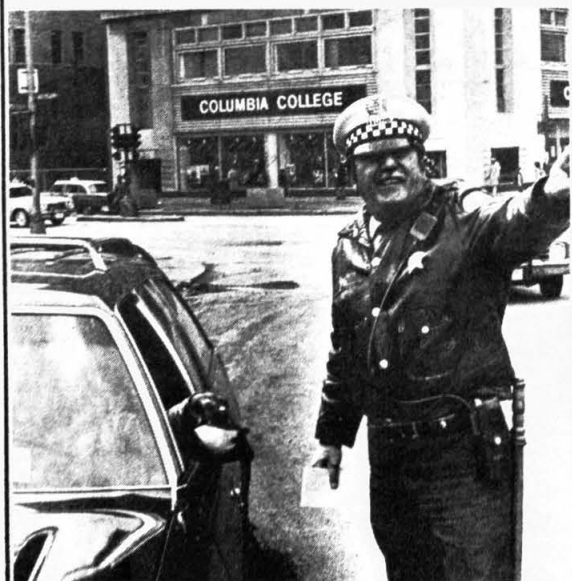
One becomes accustomed to being an extra for a low-budget classic. Tripods become as numerous as trees. Celluloid does not emit an odor, but it sure has presence. The coats that have been shed for the better weather reveal not limbs, but telephoto lenses and Bolex cameras that shoot from the hip.

Much to the chagrin of lunchgoers, the puddles are now reservoirs. Passage across the streets is difficult as waves fly from the undersides of the cars and buses. The grass in the park is soggy after the moisture it has received from the barrage of snow.

Altogether, it is very wet outside. Inside, things continue to be the same. The advent of this year's spring has not brought anything new as yet although many promises have been made.

The view from the windows is spectacular once again, and the concentration level decline has been noted by some instructors.

But Cecil is surely pleased about the turn of the seasons: "I've been around for a long time, around here. If there's anything new, I'd be the first to see it. Especially since I'm out here all the time," he says, and keeps one eye to the distance, and one finger to calm his quivering moustache.



Cecil represents Chicago's parking control at the corner of Michigan and Harrison (photo by Geoff Sheerer)

Rodney Sampson And Versatility Led To Theatre

by Crystal Kirby

I met Rodney Zarchariah Sampson in May 1977 when he selected me for a part in a one-act he was directing.

All the time I was working with Rodney on "Red Cross," I never had any idea of the interesting life led by this connoisseur of versatility.

I portrayed Dr. Mary Terrell Church and Rodney portrayed my future husband, a Latin department chairman Mr. Robert Terrell. During the time we worked together, I came to admire him more and more.

We talked at the Human Resource office where Rodney is a liaison co-ordinator and supervisor. Rodney said that at age 18, he became a traveling magazine salesman. He loves traveling and also chose such an occupation in order to duck the draft.

For a year, he worked with John Chandler's Traveling Salesmen's Organization and travelled to 20 states. Then, he was traded to the Hubert Lewis Thompson Traveling Salesmen's Organization in Terre Haute, Indiana, from where he traveled to 26 states.

That's when he began to think seriously about acting. "I remember in Arlington, Texas, I had to sell a magazine subscription to a woman who had just lost her daughter. So I decided to take her mind off of it by doing impressions and so forth. It worked and I sold her the subscription. She told me I should be an actor and so did many other clients. I thought that if I could act in front of one or two people, what would it be like if it was one or two thousand. So I caught the train back to Chicago."

Of course, Rodney didn't get an acting job right away, that only happens in Broadway musicals. Instead, he became a fork-lift driver for Western Electric.

"While working at Western Electric, a friend of mine told me about tryouts for the St. Louis Cardinals' minor leagues. Ever since I was little, I wanted to be a baseball player. I was on the Washington Park team and had joined north side teams, but to have a chance to be on a minor league team was a step toward the major league. I had always said, even when I was small, that first I'd be a baseball player and then, when I retired, go into acting. It seemed as if my plans were working out.

So in 1973 (while I was in my junior year of high school), Rodney was getting prepared to leave for Honeywell, Missouri for tryouts.

"I was one of the chosen twenty-five and the only black man out of 350 men. I don't know if I was selected because I was black or my skills as a centerfielder, but I was picked. I must say, though, I was a damn good baseball player. I call myself the pioneer black man in that team.

"My teammates, who were all white, showed no signs of prejudice toward me. And surprisingly when there was a racial incident (which usually came outside of the team) they came to my rescue.

"I remember when we played in Michigan, I came up against a racist umpire. I was up to bat and the pitcher pitched a high ball, and the umpire called it a strike.

I turned to him and said, 'Hey,



Rodney Zarchariah Sampson

ump, wasn't that a little too high?' He said he'd kick me out of the game if I disputed him again. The next pitch was low and inside and he called another strike. Then my manager came out and asked if he was calling them the way he saw them or if this was a racial matter. Of course, he denied it. So, when the next ball came, it hit me and I got a free walk to the base. This infuriated the umpire, and you could see the redness on his face. And we

"But, being a minor league player lasted two weeks. I hit a double and tried to turn it into a triple, showing off to the crowd. I incorrectly tried to slide to third. My spikes caught the dirt and my body went one way and my foot twisted in another direction. They carried me off the field tears and all. So ended my brief baseball career. I took the train bound for Chicago, Illinois and pursued my acting career."

In 1974, Rodney decided to go to Mayfair College (now Truman College) where he majored in theater. He spent a year there and performed in numerous plays but his most memorable one was "A Hatful of Rain."

"I portrayed the father in "A Hatful of Rain."

"There was a scene in which I had to cry. I had just learned that my favorite son was a drug addict. So, in order to get the emotional realism, I thought of how I felt when I was a little boy and my mother would scold me."

Since Mayfair was only a junior college, Rodney decided to look for a four-year school.

"I wanted to go to Goodman School of Theatre, but it was too expensive for my budget. I heard about Columbia College and went to the theatre center and spoke with Mr. Paul Carter Harrison, the chairperson, and got accepted."

Thus, Rodney Zarchariah Sampson started his acting and directing career at dear old Columbia College.

Rodney has played in numerous plays here. But his favorite is "Return to My Native Land," in which he told a story about his village in Ghana. It was under the direction of Paul Carter Harrison.

Rodney states, "I've always enjoyed every character I portrayed, but when I did 'Return to My Native Land' it was a challenge. This play was an allegory, similar to 'For Colored Girls....' That's why I can appreciate that play so much. I had to give all my artness and creativity. Paul Carter

Harrison is a superb director and gave me insight into my own directing techniques.

"I've done many plays, but the three that have helped me grow as an actor was 'River Niger,' 'Native Son,' and 'El Hajj Malik, th life of Malcom X'.

"In those three plays I had to use emotional recall. Which is to apply emotional experiences to a situation in a play.

"El Hajj Malik gave me a better understanding of Malcom. I gained more insight into him, since I played some aspects of his life. It was enlightening."

Rodney is also a director and, as was said earlier, I met him through a play he was directing.

"The first time I directed was through a good friend of mine, Sharon Reed. She's a student at Columbia, also.

"One night she called me up and asked if I wanted to assistant-direct a play that would be televised on Channel 38. So, of course, I hesitated since I had never directed before, but she talked me into directing and acting in it. It was a religious play entitled; 'To Rough at the Bottom.' I played a bartender who owned a bar where people would come and discuss various problems.

"Directing for television compared to stage is altogether different. You have to do a scene from each camera angle to see which angle is the best. It was work but challenging and a great opportunity.

"I've directed numerous stage plays and all have helped me branch out as an actor as well as a director."

I saw Rodney smile and sigh—I suppose proud of his 25 years of experiences—and knew that the interview had come to an end.

"Well Rodney," I sighed, "is there anything more you want to go in this piece?"

He gave me a pensive look and said, "Earl Calloway of the Defender is going to do my biography. He's going to go back to when I was seven years old.

"Also to all actors and actresses it's nice to have talent but to perfect it learn your craft academically, you'll have a better chance getting to where you want to go. And keep on pushing, can't stop a stepper when they're down, cause they'll get back up and keep stepping."

"Rodney," I said to him as he signed his picture, "one day you'll become the Oscar-winning actor you're perfecting to be, I'll become that Pulitzer Prize-winning journalist I'm striving to be, and I'll be doing your biography in hard-back."

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White Sox Replaced 1977's 'Rented Players'

by Dave Stanczyk

"Na, na, na, hey, hey, good-bye." This refrain, from the popular song recorded by Steam, became the White Sox theme song last season. With slugging power from Richie Zisk and Oscar Gamble, visions of a championship danced through many southside heads. The Pale Hose ended up in third, but, last season was the most exciting since 1959, the year the American League pennant came to Chicago.

But, all good things must come to an end. In the case of the Sox, they go to greener pastures. Zisk is now in Texas, drilling for oil while Gamble is frying McDonald's hamburgers for Ray Kroc in San Diego. Without these two leading home-run hitters on the roster this year, who will pick up the slack?

Because of some shrewd manipulations by the Sox president Bill Veeck, the South Side Hit Men promise to have just as exciting a season as last year. When the blue and white of Chicago take the field on April 7 against Boston at Comiskey Park, Bobby Bonds and Ron Blomberg will make their debut.

Blomberg comes to Chicago via the Baseball Re-Entry Draft. The Re-Entry Draft is held in the winter of every year. Players who have declared themselves "free agents," (players who could not come to terms on contract with their respective teams) are drafted by baseball teams. They are chosen by 15 teams and negotiate with these teams on a contract. The team that comes up with the best offer usually gets that player. Blomberg has signed a three-year, no-cut contract for \$600,000.

Bobby Bonds comes to Chicago by a trade. In the off-season deal, Bonds and Thad Bosley came to the White Sox.

Veeck hopes that Blomberg will

be the Eric Soderholm of 1978. Soderholm spent the 1976 season out of action, because of a bad knee. Blomberg shattered his knee-cap during spring training in 1977 when he ran into an outfield fence in pursuit of a fly ball. The season before that, Blomberg separated his shoulder and had two operations. To sum it all up, Blomberg has swung his bat only 108 times during the last three years.

Bonds has been very productive, though. Last season, with the California Angels, Bonds hit 37 homers, more than either Zisk or Gamble. Along with those 37 homers, Bonds averaged .262, had 115 RBI's, 103 runs scored and 41 stolen bases. His timely swing will be a great help in the pursuit of the Western Division Championship.

Many people ask themselves, "Why did Veeck sign Blomberg?" The answer is simple when one looks at his credentials. During the last seven seasons, Blomberg has averaged .302 for only 400 games. The lefty swinger will bring strength to the left side, a gap created by the departure of Gamble.

Bonds will strengthen the right side. Along with Soderholm, Chet Lemon and Lamar Johnson, the Sox will have one of the most devastating right-handed line-ups in baseball. Look at Bonds lifetime accomplishments. In 10 seasons, he has averaged 26 homers, 80 RBI's and 36 stolen bases.

Blomberg has the security of a ~~paid contract~~ but will be playing ball? Bonds says that Blomberg "can hit, but he cannot play a position." Blomberg is listed as a left fielder. While he spent his seven seasons in New York, he also played first base for the Yankees.

During one play against Texas, Blomberg missed the final peg in a triple play. Yankee coach Gene Michael has been noted as saying that he'd rather eat a ball than risk throwing it to Blomberg at first base on a close play. Blomberg hopes that he will stay in the outfield.

certain that Bonds will fill the right field position Richie Zisk vacated. Bonds' quickness will be an asset for him. It looks like right field will be better defensively this year.

The question that sports fans ask now: How long will these players stay? Blomberg is here for at least three years. With Bonds, though, Bill Veeck may once again be playing "rent-a-player" which he did with Zisk and Gamble. Bonds has stated that he would like to end his career in Chicago. As he says this, he is also asking for a \$2 million contract over the next five years.

"I've never made \$200,000 in a single season," Bonds says. "But, I read where the Sox are paying Blomberg \$600,000 for three years, and he doesn't play a position or steal bases. So where does that put me?"

If Bonds is not signed by April 7, he probably will not play with the Sox after the completion of this season. Bonds has made it known that he doesn't like to talk contract during the course of a season because "I only concentrate on baseball." Whether Bobby Bonds will stay in Chicago remains to be

answered.

As for the rest of the White Sox, there will be some new faces along with the old. Besides Zisk, Gamble, and Downing, golden-glove first baseman Jim Spencer is no longer with the club. Spencer was sold to the Yankees for a large sum of money. Lamar Johnson, who spent much of the season as a designated hitter, will take over the first base chores. His glove may not be as good as Spencer's, but his bat is better. So, what is lost defensively is made up offensively. In this position, the Sox are as good as they were last year — barring injury.

In the middle, there will be a battle. Jorge Orta figures to be the second basemen. But, he had about 20 errors in 1977. Don Kessinger may not have the bat that Orta has, but he has the better glove. Kessinger might be the stabilizer the Sox need in the middle.

Alan Bannister figures to have the shortstop position. Though he had 40 errors, he hit .275 last season. Kevin Bell, Bannister's closest competitor, is coming off a knee injury that sidelined him much of last season. And young John Flannery might surprise everyone.

Soderholm has third base locked-up. UPI's Comeback Player of 1977 figures to help the Sox even more this year.

Thad Bosley is the brightest outfield prospect the Sox have. The

21-year-old hit a double and a triple in his debut last summer for California. Bob Cellucio might surprise Sox fans and play left field. His defense is good, but not his offense. Add to these names Ron Blomberg and the picture is hazy, indeed.

Behind the plate, Jim Essian will share the duties with an impressive Bill Nahorodny. Nahorodny, experts say, is "another Brian Downing." The only advantage he has over the traded Downing is his strong arm. His bat is impressive, too. In his debut with the Sox last September, he greeted Chicago with a home run. If Essian has the same great start that he had last season, though, it will be tough for Nahorodny.

The stronghold of the Sox is their pitching staff. Though they ranked 10th in ERA last season, this young staff can only improve. Receiving starting chores will be Wilbur Wood, Francisco Barrios, Ken Kravec, Steve Renko, and Steve Stone. In the bullpen, putting out the fire for Chicago, will be Lerrin LaGrow, Clay Carrol, Jack Kucek, Bruce Del Canton, and a surprising Rick Wortham. This promises to be the best pitching staff that the Sox have had in many years.

Many questions will be answered on April 7, but the main one won't be answered until October 1. With impressive teams from Kansas City, Texas, and California, this will be a most exciting season. The American League Pennant, hopefully, will be in Chicago at the end of this season as the Sox will have a reason to sing, "na, na, na, hey, hey, good-bye!"

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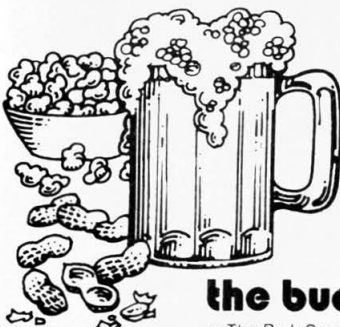
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On The Tubes

By
Beau Boren

Critic reveals basic TV 'truths'

Spring is here and it always brings out something different in me. Perhaps it's the knowledge that the Chicago White Sox will begin their unrelentless pursuit of the pennant. For this and several other reasons the following truths are being made public.

Kate Jackson, Jaclyn Smith and Farrah Fawcett-Majors aren't really my aunts.

I wasn't really signed to star in a new "Lone Ranger" movie. My part was that of the title character.

Ann Landers doesn't call me for advice. I'm not really the only college T.V. critic to win nine pulitzers.

N.B.C. didn't offer me Johnny Carson's job at twice the pay. There are other TV critics with a following larger than mine.

The Chicago Daily News didn't really call it quits because they were so upset at not getting yours truly as a critic.

"Leave It To Beaver" is the finest situation comedy series ever made.

"Welcome Back Kotter" is the second finest comedy series ever made.

Lindsay Wagner deserved her Emmy Award (What a great actress).

Anyone who doesn't think Sonny Bono is the most talented man in show business should be banished to South America.

Anyone who doesn't think Jaye P. Morgan is the finest vision of beauty to hit television should have their fate determined by Idi Amin.

The little tyke who plays Nicholas on "Eight Is Enough" should have his own series. He's so precious, just like the kid on "Alice".

In fact, give that charmer his own show too.

"Three's Company" is such an adult, sophisticated program, that it should be extended to an hour.

There is no good reason why a good drama sries based on the comic strip of "Nancy And Sluggo" can't be presented.

Oh, to have a Howard Miller television show on the air again.

When Walter Cronkite retires, a good replacement for him would be WGN's Larry Roderick.

WGN should spare no expense in keeping Larry Roderick. There isn't a better journalist in the world.

If Channel Two had any brains, they would dump Walter Jacobson and replace him with John Madigan.

"Hee Haw" should be run on public television; a more educational show will never be found.

Clarence Williams, III is such a fine actor. He should have his own show, but nobody knows where he is. Clarence Williams III, where are you now that we need you?

Anthony Robert Martin-Trigona should be a regular on "Meet The Press."

Channel Nine should dump Len O'Connor and hire Lar Daley.

Channel Nine, continue to let Floyd Brown do the sports. The man is so knowledgeable.

Let's all send letters of complaint to Channel Five because "The Fugitive" isn't on late enough.

Let's also send a letter of complaint to Channel Eleven. They don't have enough pledge nights, and the ones they have don't last long enough. Shame on Channel Eleven.

Why isn't Lawrence Welk on at a time more-convenient time.—9:00 p.m. on Sunday evening. Why not three a.m.?

Let's all hope that Lawrence Welk, "The Fugitive," and "The Price Is Right" are never on at the same time. How would we know what to watch?

Why haven't any Chicago stations programmed a country music kiddie a-go-go? Don't they want big ratings?

Somebody quick, bring back the Jack LaLane exercise program. He's missed almost as much as Clarence Williams III.

Now digest everything that has been written, stand on your head, and read the following two short words.

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Calendar

MARCH 28 "Topper" (1937) Film For Free. Screening Room 921. 2 p.m.

MARCH 29 "Cries and Whispers" (Bergman, 1972) Film For Free. Screening Room 921. 2 p.m.

MARCH 29 Thomas Gaudette, former director and organizer of the Northwest Community Organization (NCO) lectures on "NCO—The Building of a Multi-Ethnic People Organization." 7 p.m. Lincoln Park Presbyterian Church, 600 W. Fullerton. Sponsored by the Columbia College Continuing Education Department.

MARCH 31-APRIL 2 "Six characters in Search of An Author." (Friday and Saturday, 8 p.m. and Sunday, 6:30 p.m.) University of Illinois Circle Theatre, 1040 W. Harrison, 663-9462.

MARCH 31 Annabelle Gamson. 8 p.m. Columbia College Dance Center, 4730 N. Sheridan Rd. \$4.50 adults, \$2.50 students.

APRIL 1 Deadline for Student Academy Awards Regional Competition. Entries can be made at Columbia College Film Department.

APRIL 4 "Charulata" (1964). Film For Free. Screening Room 921. 2 p.m.

APRIL 5 "Jules and Jim" (Truffant, 1961) Film For Free. Screening Room 921. 2 p.m.

APRIL 7 William Jenkins, part of the Contemporary Trends in Photography series. Thorne Hall, 710 N. Lake Shore Dr. 663-1600. \$5.

APRIL 10-16 Spring break, no classes.

CONTINUING Columbia College Photography Faculty Exhibition. One Illinois

Center, 111 E. Wacker Dr. Through April 30.

CONTINUING Color Photographs by Patty Carroll, Barbara Karant, Larry McPherson, Tom Petrillo, Joan Redmond, and Wayne Sorce. Chicago Center for Contemporary Photography, 600 S. Michigan. Through April 22.

CONTINUING Clinton Hill paintings and works on paper. Columbia Gallery, 600 S. Michigan. Through April 22.

CONTINUING "Landmarks and Legends of Uptown," a photographic narration created and compiled by Jacki Lyden and Chet Jakus. Uptown Center Hull House, 4520 N. Beacon St. Through April 29.



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The "Doors" poetry column is compiled by Bob Kramer from submissions by Columbia College students. Poetry for publication should be given him or left in the CC Writer office.

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Puzzle

The names of the 26 major league baseball teams are contained in this puzzle. The names may be spelled backwards, forwards, vertically, horizontally, or diagonally. The remaining letters — when correctly arranged — spell a name also pertaining to baseball.

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G R A R E D S W N S A E O
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H C E X O S E T I H W S E
P S E R D A P I R A T E S

Dave Starczyk

answer on page 8

Free Space

Effective with the Fall 1978 term and from that time forward, it will be necessary for all students participating in the Columbia College Work Aid program to have a Financial Aid Form on file with the Financial Aid Office. No student may be employed in this program and none will be entered on the CC-WA payroll records unless this form is on file.

This additional requirement is imposed by the Federal government which funds a part of this program and has the power to impose such a regulation.

Attention Graduating Seniors: If you're wondering about career options after graduation, are worried about your resume, how to interview, etc., drop in to the Career Rep Group — sponsored by the Placement Office — every Monday from 12:30 to 1:30 p.m. in Room 402. Share problems and find solutions to your career dilemmas.

If you're looking for summer employment, stop by the Placement Office to check on available jobs and internships.

Discovery producer needs 3 or 4 people to help with productions of new rock and roll show coming to Chicago. Work is to be done March 28-April 8. \$3 per hour. Hours Flexible. Call 871-8750.

FOR SALE: Movie Posters, stills, and films. See Beau in the CC Writer office or call 262-9229.

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WANTED: Information leading to the whereabouts of James Hoffa. Big Reward. On the level. Inquire in the CC Writer office. All information kept strictly confidential.

Mary Kilzer is only a plant of the CC Writer imperialists. They have placed her on our beloved De Paul paper only to spy. We will get Kilzer and not spare any tortures in making an example of her. The De Paul Liberation Army.

John Kennedy did not die in vain; he died in Dallas, Texas. Where are Beanie and Cecil now that we need them?

Wil...Bur, get off my back. Mr. Ed.

JACK WEBB: Now more than ever.

Will the crude person who wrote obscene things about Eric Linden in James Garner's trailer, please come forth.

The staff of the CC Writer extends condolences to the family of Chuck Lishon, president of Sonart Studios, who died in his sleep March 22.

Moliere's Talents Showcased In A Comical Farce

by A.M. Burns

It never ceases to amaze me how a playwright can conceive a play, within the confines of his or her times, and come out with a finished piece of drama that is as relative and applicable to society today, as it was in the days of its creator. In fact, if a play can endure ages of performances and continue to have universal appeal, then such a play truly deserves the immortal title of "CLASSIC."

With all due respect, not only is the prince of playwrights, William Shakespeare among the eminent list of classical dramatists gifted with a theatrical magic touch, but the renowned frenchman, Jean-Baptiste Poquelin (Moliere) is as well.

The perennial talents of Moliere, vis-a-vis such a phenomenal literary experience as mentioned above, are currently being re-enacted in the Touchstone Theatre's production of "The Doctor In Spite of Himself." This comical farce is based on broadly humorous situations and in the end shows the fulfillment of the disguised and repressed wishes of its characters.

The action takes place in a milieu near Paris in or around 1666. The characters come to life in true Molierean form and each act right down to each change of scene, is gracefully and almost flawlessly interpreted within actuality of the original production (with the exception of changing the peasant's son "Perrine" to a daughter).

Headlining this performance is Darryl Boehmer, who, as the comical protagonist Sganarelle, skillfully performs in the style of commedia dell'arte and who also designed the marble-like set boldly outlined in purple.

The play opens with Sganarelle, a woodcutter by trade, and his irate wife, Martine (Mellen Johson) bickering over his drunken and debauched nature. As their argument reaches a heated climax, Sganarelle comically whips Martine for her disrespectful impudence. In turn, Martine heatedly threatens to avenge herself from a wife-beating husband.

In the course of events that follow, Martine meets two servants named Lucas (Ken James) and Valere (Larry Arancio), who are in search of a doctor to cure their Master's daughter, who has mysteriously lost her speech. It takes Martine a moment to ponder, and then quickly take advantage



of, the foolish servant's quest for her own revengeful purpose. She insidiously convinces the naive pair that she knows of a doctor with a miraculous cure for anything, and then, explains how he raised a woman from pronounced death and also recovered a child that had a completely shattered bone structure.

At this point, we see Martine's ~~vengeful plot~~ she explains to Lucas and Valere that the doctor in question is extremely humble and pretends to be a mere woodcutter and that he only way to induce him into the proper calibre of his true profession is by beating him. Because Lucas and Valere are so overwhelmed and delighted at the prospect of acquiring the services of the famed doctor, they easily submit to the violent stipulations required of them.

Upon meeting Sganarelle, they pleasantly confront him with the known fact of his true profession. At first, Sganarelle refuses to adhere to his misunderstood call in life, but after a few comical thrashings, he gives in. Hence, we now meet a Doctor who is definitely In Spite of Himself but seems to have comically adjusted well to the farce.

In the midst of a development filled with surprises, swift physical action and outright assault, we can easily identify the performance as low comedy. Although the direction of Sharon Ferguson Phillips is freshly innovative, we are given the distinct impression of the 17th Century through the musical interpolations played on the harpsichord by Shirley Makus along

with two court ballads artistically sung by Dorothy Keyser and Ken James.

After initiating Sganarelle to his profession, Lucas and Valere take him to their master's home. Upon entering they come in contact with the master of the house, Geronte (Tom Paliferro) and the nursemaid (Dorothy Keyser) who is also the wife of Luca. When Sganarelle sees Jacqueline, ~~he~~ exclaims, "furniture", when it is explained to him that she is the nurse, he again exclaims, "Ah nurse, Charming nurse! my physic is the very humble slave of your nurseship, and I should like to be the fortunate little nursing, to suck the milk of your good graces." (He puts his hand on her bosom). After Jacqueline takes leave of the impersonating doctor, the master's daughter is summoned.

After examining Lucinde (Barabra Robin), the doctor goes through an amusing parody of explaining his diagnosis in Latin, and prescribes bread and wine to his patient because that's what one gives parrots when one wants to teach them to talk. After satisfying the inane questions of Geronte the doctor is left alone. While sitting and contemplating the possibilities of continuing his newly acquired profession he meets Leandre (James Reynolds), who is the forbidden Love of Lucinde's life.

When the doctor hears that the real reason for Lucinde's dumbness is because Geronte is forcing her to marry, against her will, someone other than Leandre, the doctor and Leandre join forces and as a famous playwright once said, LOVE CONQUERS ALL.....

The Reel Thing

By Jim Letrich

'Fury' appears to be mindless, but it's enjoyable

"The Fury" is the non-thinking person's film. From the moment we see Kirk Douglas pick up a machine gun and fearlessly mow down a band of terrorists, we know that "The Fury" is going to be another one of those experiments in mindless stupidity.

And yet, I enjoyed it. I realized that the film had no base in reality, that the story made little sense, that the characters were there for no other reason than to chase and be chased, bleed a lot and in some cases, die. What we have here is the modern-day film thriller. Lots of action, chases, noise and violence, and very little else (remember "Marathon Man" "The Gauntlet," and countless others?). And what we're left with is some bloody good fun.

Nevertheless, there is a story of sorts, Kirk Douglas plays the father of a telekinetic boy (Andrew Stevens) whose psychic powers enable him to move objects with his mind. If this all sounds a bit familiar, director Brian DePalma covered the same psychic grounds far better and far scarier in last year's "Carrie." Anyway, John Cassavetes, playing the head of one of America's many top secret organizations (and playing it with a combination of pure, unabashed charm and slime,) has the boy kidnapped in order to harness those psychic powers and transform it into some sort of international weapon (I think).

All this confusion leads Douglas to Chicago, where his son is being held while they experiment with his mind. It's here that Douglas meets up with Amy Irving, a girl who shares the same powers with Douglas' son and also seems to share the young boys thoughts. Along with Kirk's new found lover, a normal Carrie Snodgrass (normal as in she's susceptible to death) the three set out on a desperate and blood-soaked search for the boy.

The key word here is blood, which is the film's real star. The story has enough holes in it to fit Bozo's Circus entire cast of buckets upon buckets of blood. Part of the movie's appeal consist of causing people who frighten or anger her to hemorrhage from various parts of the body. Whenever things start to slow down, you can bet that the corn syrup and red dye will start pouring out of ears, noses, mouths and fingernails. And the film's climax, which my ethics keep me from revealing, is enough to keep even the most blood-thirsty satisfied for months.

But DePalma hardly ever lets the action slow down. His stylish and furious direction never gives us a chance to stop and think, to figure out that the story really doesn't make much sense. Some people may resent his almost cruel manipulation of the audience, but it does work undeniably well.

DePalma whose coffer was apparently filled with lots of cash by the producers, has managed to give our city a very slick and agreeable treatment. From the rather sleazy charm of Van Buren Street to the expensive and tasteful look of Astor Street, the film always looks fresh. Even the scene in Water Tower Place, which is totally unnecessary and has little to do with the film, works, just because it's nice to look at.

I guess the same can be said for "The Fury." It's really unnecessary and has little to do with anything. But if you don't mind a little blood, (in fact, a lot of it), and are willing to stop thinking for a couple of hours, you might just have a good time.

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Chicago Re-View

Severence pay taken from staff pension fund

For some incredible reason, Chicago Sun-Times and (at the time) Chicago Daily News staff signed a contract with Field Enterprises that draws severence pay from the employes own pension fund.

Radio Demagogue Howard Miller once again "spread himself too thin." After just 6 months, WAIT Radio (820 AM) cannot claim to be Howard Miller's broadcast home. Miller will be missed—except for comic relief—only by those who think the long coal strike is a communist plot.

The first business in the Chicago Yellow Pages Buying Guide is an abdominal support dealer called American Limb & Orthepedic Co.

The Chicago Zoological Park is not even in Chicago; it's in suburban Brookfield. Thus, it is commonly called Brookfield Zoo.

Mayor Richard Daley was the topic of discussion on WGN radio's Extension 720 program St. Patrick's Day even. When host Milton Rosenberg asked his guests, Milton Rakove and Edward Kennedy, to explain Daley's ambivalence to the corruption of some of his political colleagues. Rakove and Kennedy, each the author of a book dealing with Daley, simply dismissed Daley's actions as a reasonable acceptance of life in any big city.

Richard Henzel's portrayal of Mark Twain, now at The Puppy Palace, has Twain saying, at one point, that he quits smoking often, not for health reasons but just to show off.

Durty Dick's pub at Grand and Austin usually specializes in Irish folk music. On St. Patrick's Day, however, when you'd expect Irish music everywhere in Chicago, Durty Dick's featured a rock band. Bob Strout, Columbia instructor and WLS radio (890AM) personality, is the voice for the large Human Heart exhibit at the Museum of Science and Industry.

Lake Michigan is more than 18 times the size of Rhode Island and five times the area of Gambia, Africa.

To qualify for a Chicago Sun-Times contest and win tickets to Randy Newman's concert at Park West, an entrant must be no taller than 64 inches (5'4").

It is reported that WXRT, in an effort to boost its listening audience, soon will be advertising on Chicago television stations for the first time.

A Chicago Re-View item in the March 13 CC Writer that if Chicago had five more inches of snow, the total would be as tall as Artis Gilmore. The Chicago Tribune, in a special Winter '77 section on March 21, presented a graphic showing Chicago's combined snowfall (81.4") next to a picture of Chicago Bulls center Gilmore (86").



Fred Holstein Cares For Traditional Music

by Mike Levin

"My real love is traditional music," says Fred Holstein, "Pete Seeger had the best comment on what I do, 'I'm a professional singer of amateur music.'"

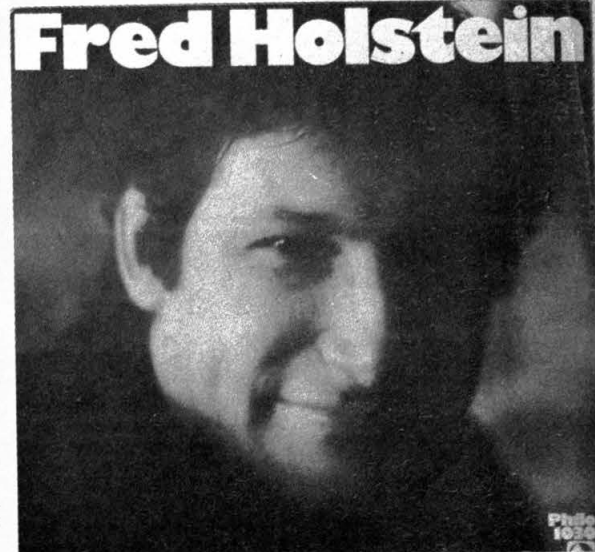
You hear names like Pete Seeger, Woody Guthrie, and Leadbelly quite often when you talk to Fred, and those names are mentioned with a love and respect that tells you a great deal about the way he cares for the music he sings. That caring is there when he sings that music. Fred's new album, *Chicago and Other Ports*, (Philo records) is a wide variety of music ranging from traditional tunes to Bruce "Utah" Phillips, to Jacques Brel. Every number has a feeling of life to it. Fred has that rare ability to make someone else's lyrics sound like he himself had just written them, and that shows through clearly on this record.

Philo records is a small Vermont based label that encourages its artists to take full control of their recordings. This is the perfect situation for Fred Holstein to shine his brightest. Fred feels that the more subtle a song is, the more power it has. The use of this technique is a goodly portion of what makes this album so successful. The only other performer acoustic bass. Fred's playing on both 12-string guitar and his occasional sorties on banjo, amply serve to round out every number but remain always secondary to Fred's richly flavorful voice.

Fred states, "If somebody would come and hear me, they would hear pretty much what would be on an album." He elaborates, "I wanted an album that would represent myself and what I do."

What he does is sing and he's been doing that for around 15 years now. Fred's first professional job was for "ten dollars a night and all the free beer you can drink," at the now-defunct Old Town Pump, where he would sit on a bowling machine and lead sing-a-longs for the bar's patrons. Next for Fred was membership with The Fretts, "a bad imitation of the Kingston Trio." During this time, in which he learned a great deal on how to be a professional performer.

Fred has strong views on pop music. "Pop music offends me, rock and roll pervades an absolute



arrogance of people, which is not the best part of human beings, that's not what we're about ... folk music might criticize but somehow it pulls you out of it. There's always hope. In Woody Guthrie's songs, no matter how hard the traveling was, there was always hope there ... Pete Seeger, the greatest folk singer we'll probably ever know in our time, is always optimistic. What he has to say is so genuine, so honest. There's no arrogance with this man; there's a feeling of togetherness, I think that's what turns me on about this music."

Fred says he's never thought of himself as an artist, but maybe a craftsman. "If I had 400 more years to live, I couldn't even begin to learn all I wanted to learn about folk music, and I'm fascinated by the learning process. When I was a kid I would either spend my time shooting pool or I'd be in the library learning about folk music." Fred is disappointed though, with some of the new performers coming up today.

"I think we're overmedized, kids will come in on hoot nights and some are good musicians... But, there's no feeling in what they do, there's no involvement, no history no roots." Fred feels that Bruce "Utah" Phillips described perfectly the three types of songwriters in the country today.

1. "I'm a young, sensitive artist

and I gotta get laid a lot."
2. "I'm 18 years old and I've been on the road so long I'm tired of payin' my dues."

3. "The city is a drag man, so I'm goin' to the country with a whole bag of cocaine and get my head straight."

Fred feels that the real problems of life are being neglected musically by these youngsters. "I wish people against poor people, both sides against the middle; try to do it intelligently and emotionally," he suggests. On the other side of the coin are those like young Kathy Barton, "I've been playing banjo for 15 years and she's 20 (or) 21 and she played the living shit out of it. I've never heard anyone that good in my life."

The word "caring" comes up often when you describe Fred Holstein. He feels very deeply for his music and the people who play it. He feels for humanity as well. "If you're in this world not to change it for the better then you're wasting your time."

Fred Holstein is doing his part to change the world through his music, and through the artists he features at "Somebody Else's Troubles", a Lincoln Ave. club he owns with his brother Ed, a terrific singer/songwriter in his own right.

Fred's longtime friend, "Utah" Phillips, said about him, "Sitting in a Fred Holstein audience is like going to school, and if this is your trade, listen and learn. Better leave before I get emotional." I'll just do the same.

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