

5-8-1978

CC Writer (05/8/1978)

Columbia College Chicago

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Joan Rivers' first film: too much, too little

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columbia college's CC WRITER

May 8, 1978
Vol. 5 No. 13

Taylor offers help for student activities to form, organize

by Eric Linden

New Student Activities Director Bill Taylor has begun steps toward perhaps the most comprehensive plan for organized student activities at Columbia.

In addition to his duties as Columbia's personal counselor, Taylor finds himself "interested in helping to build a foundation that can bear the weight of our students' varied interests."

He sees his new position as "providing some sort of umbrella for all the organizations, so that there can be sort of cohesion between the kind of clubs that would be developed and are being developed right now."

Taylor does not want to tell concerned students how to form a student union. "I'd like to" share with them with my own ideas about what may or may not be possible here."

One thing could be a possibility is the "umbrella group" of a student activities. Taylor sees student activities including the Women's Center, the Columbia College Intra-Mural Athletic Program, the CC Writer, WVRX, and "things that happen that are a part of student energy that doesn't get as much publicity as it should."

A student activities organization would also open the way for other student groups to form.

Taylor especially believes in the need for what he terms a college



(photo by Pam Mason)

Bill Taylor (above) says he's "interested in helping to build a foundation that can bear the weight of our students' varied interests."

activities board. "One major organization, I think, that would somehow be in charge of the administration of funds." The structure of this organization Taylor says, would be decided by students.

"It (a college activities board) is a student-run thing. I'm just advocating (it). It's a project that I imagine would be student run, and I think it's something that's necessary...There has to be some sort of organization, some structure through which funding could be dispersed."

If, however, a college activities board were realized, Taylor says, it would do much more than allocate money. It could publicize events, schedule places to hold events, and perhaps even produce a "happening sheet" to let the entire Columbia community know what is taking place where and when.

The entire activities program, according to Taylor, would be "overseen" by the (Columbia) administration, but wouldn't be encumbered by it." Also, direct involvement of student activities in school policy would be dependent on the shape students take in organizing this program.

Says Taylor: "We're talking about the quality of student life and the quality of student life is not divorced from those (school) decisions."

While the student activities director is aware of past efforts—ultimately unsuccessful—to organize students, he strongly believes that Columbia and its population have changed since those attempts.

"Things have been tried before and been tried at the old building," he reasons. "It's a different group of people here—pretty much. The energy is a little different, and I think we have redefined ourselves in a different light at this time."

Acknowledging that such an activities program takes hard work, Taylor says that "you sell the students short if you say they are not willing to help, because I think they are."

The creation of Taylor's office, too, may help still any pessimism that may exist after so many semi-similar attempts for student organization. "There has yet to be a director of student activities, and a lot of the things I see this office doing will hopefully tie a lot of the scattered loose ends together."

Regarding the success of such "starts" as the CCIMAP and the Women's Center, Taylor notes, "for all my suggestions, I feel only the students can produce the activities group they need."

"I don't know what shape (an activities program) will take, but it's going to happen because that kind of energy can just linger for so long before it takes a vital and functional form."

Graduates can get career help from Placement

by Crystal Kirby

The Department of Placement and Cooperative Education, headed by Judi Guertin leaps to prominence each semester when students are finishing their schooling and are seeking employment. The Placement Office has been known to be of invaluable help to those who use it.

Guertin's office performs a variety of services for Columbia students and she oversees a department which includes:

—Placement Coordinator Darline Hayes, who directs students and graduates to job leads.

—Vocational Counselor Paul Rubenstein, who helps students with their portfolios and resumes. Rubenstein doubles as a writing instructor.

—Administration Assistant Amy Ruprecht, who aids in all tasks.

Guertin says, "in fact, all of our responsibilities overlap one another. For instance, if Darline isn't in the office, then I speak with the student."

Thus, the counselors in Placement all can offer help in writing resumes, preparing for interviews, finding job leads, and picking career starting points. Placement and Cooperative Education also handles non-paying student internships, and in their CoOp program, students can receive college credit and valuable training while working (for pay) in their respective fields.

One of the newest programs instituted by the Placement Office is the regular career rap session. Between 12:30 and 1:30 p.m. every Monday, Guertin and Rubenstein lead discussions with Columbia students interested in tips for starting a career.

Despite the apparent benefits of the rap session, student attendance is poor, and it's a mystery to Guertin. "We've put press releases in the CC Writer and sent them around to all the classes," she explains, "but there are still not enough students attending."

Even though the rap session lacks participation, Guertin still helps many Columbia students by relating privately tips she has learned in her years heading the Placement Department.

She notes that careers are made in steps and stresses to graduates the need for options in seeking a career.

These options are of particular



Judi Guertin (photo by Geoff Scheerer)

importance when breaking into the performing arts. According to Guertin, you need them "just to live." She cites teaching community theater or dance and performing in a small theatrical company, as two alternatives.

"There is a new area opening up in the performing arts," she reveals, "and that is Arts Administration. It deals with the management part of the theatre." She characterizes this as "an expanding area."

If you're looking toward a journalism career and the Sun-Times hasn't noticed your talents, Guertin suggests some alternatives here, too.

"There are many community newspapers that need reporters," she says. "They don't pay much, but it's a start."

"And if reporting isn't your interest, then think about writing for a trade journal. You'll learn about different trades and make money as well."

"Writing for a corporation's in-house newsletter is (also) an option which many young writers are not aware of. Many corporations want clearer communications with their employees, so they need writers who will write about different activities happening in the Working for companies crops up again when television careers are mentioned. Says Guertin: "You can leave Chicago and go to a smaller market. If that's not suitable, try industrial television. Chicago is an industrial city; there are a lot of big corporations who hire people in television to do training documentaries for their employees."

For any field, obviously, Guertin recommends acquiring a variety of skills and — above all — flexibility.

"We can't guarantee a job; for one, it's illegal. (But) we can build a student's confidence."

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Editorial

Grads shouldn't underestimate Columbia degree

As graduation on June 2 nears, present students finishing their Columbia degree duties become concerned with job prospects.

Naturally, concern for worthwhile employment exists in every facet of society, but it is especially worrisome for the recent Columbia College graduate.

One big worry is the power ratio of a Columbia degree. Often, stories appear about unemployed persons who hold Bachelor degrees and even Master's degrees from bigger and, let's face it, more prestigious universities. Present or future graduates wonder what chance they have with "only a degree from Columbia."

There are others who look at the number of successful Columbia alumni and tend to think proof of graduation from this institution magically insures job security.

Both cases are extremes, of course, for the school name on your diploma ultimately does little to effect job prospects—at least not to the extent noted here.

While a prestigious name on that diploma may get an application or resume glanced at a second or two longer, responsible personnel directors or others in charge of hiring look at much more than your scholastic records.

No one doubts that schooling at places with such high reputations as Northwestern University or The University of Chicago cannot hurt. Provided the other qualifications are met, your alma mater will not be given a chance to help or hurt—other qualifications such as talent and experience, though not necessarily in that order.

Also, more than some Columbians underestimate their school's reputation, particularly in Chicago.

This institution, spreads its name and reputation by means that are many and varied:

1) The large proportion of professional people instructing here make their living at Chicago television and radio stations, advertising agencies, photography or film studios, theatre or dance groups, or other places.

2) Of those who rely on Columbia for their livelihood, most have extensive contacts in their field. Whether through freelance work or from meetings at shows and exhibits or through common friends, Columbia personnel know people worth knowing.

3) Press coverage given Columbia College is extensive. The lines of print devoted to Columbia subjects have ranged from business features on the school's financial operations to profiles of Columbia people. At the very least, not a week passes when a school-sponsored event is not noted in Chicago papers.

4) Columbia has had greater visibility since its move to 600 S. Michigan. Columbia is now seen by more people than ever. In addition, the school is now often mentioned in the same exhalas as Grant Park, The Pick-Congress Hotel, Roosevelt University, the Conrad Hilton, and other famous Michigan Ave. landmarks.

Therefore, graduates should think well of Columbia's influence. They should not, however, make the mistake of thinking that Columbia—or any other school—guarantees a place at the pay window.

The Writer's

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Photo Director	Joy Caniglia
The Reel Thing	Jim "The Enforcer" Letrich
On The Tubes	Beau Boren
Cuing Up	Rick Grace
Side View	Nancy Zamorski
The 16th Floor	Ronald Litke
Chicago Re-View	Skupe
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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.

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Letters

Reader is disappointed with Writer

Dear Editor:

I wish to express my disappointment with stories featured in the CC WRITER. Earlier in this semester an article is printed which required you to print a retraction, then the April 17th issue features an article on the National Socialist Party containing misquotes and non-facts.

I am a student myself and surely am not in a position to do a critique on newspaper reporting. Yet as the producer of the "LISTEN" program featured in the CC Writer I must point out the discrepancies.

1. The name of the featured guest is spelled incorrectly.

2. The class instructor, Gil Peters, did not make the arrangements for procuring the guest. The hosting and producing functions of the class are the responsibilities of the students, and as the producer of the program featured in the CC Writer article, it was my phone calls that secured our guest for the interview.

3. The statement citing our guest as saying that the blacks are in charge now is incorrect and out of context. His initial remark referred to Jews being in control of the media, thus holding power.

4. At the time of the interview,

the show was being taped to air on WCLR-FM, not WAIT, although there is some talk that the program might eventually air on both stations.

I can understand mistakes being made, yet at the same time there is supposed to be a professional quality to our work at Columbia College, therefore when reporting a story all the facts should be correct, especially since two reporters were present at the taping, the reporters were allowed to hear the tape after the initial programming, and also the first three items mentioned above were verbally conveyed by Mike Levin and myself to the reporters after the show.

If the CC Writer is seeking credibility, there is definitely some room for improvement.

Ron Davison

Says WVRX 'most inane'

Dear Editor:

After nearly four months of listening to WVRX I've come to the conclusion that it is the most inane College Radio Station I've ever heard. While most other institutions allow for a certain amount of creativity and originality in their programming, which should be the purpose of College radio, Columbia's pseudo-station offers its listeners the same commercial shock we can hear by tuning into

continued on page four

Calendar

MAY 9

"The Lavendar Hill Mob" (Crichton, 1951) and "Saturday Night & Sunday Morning" (Reisz, 1960). Free, Screening Room 921, 2 p.m.

MAY 10

"Psycho" (Hitchcock, 1960). Free, Screening Room 921, 2 p.m.

MAY 12

"Jam Nite" Musicians are asked to bring instruments, but all are welcome for refreshments and fun. Room 1201, 7 p.m. For more information, call Janet Clemento, Ext. 457, or Bob Kramer, Ext. 476.

MAY 16

"Bespoke Overcoat" (Clayton, 1956) and "Room at The Top" (Clayton, 1959). Film For Free, Screening Room 921, 2 p.m.

MAY 17

"Persona" (Bergman, 1967). Film For Free, Screening Room 921, 2 p.m.

MAY 19

Lee Friedlander, photographer. 7:30. Part of the Contemporary Trends in

Photography series. Thorne Hall, 710 N. Lake Shore Dr. 663-1600. \$5.00.

MAY 18-25

"Diary of Light" by Adrienne Kennedy, directed by June Pyskacek, music by Isaiah Sanders. 8 p.m. Friday and Saturday. No performances Sunday. Columbia College Performance Co., Jane Addams theater, 3212 N. Broadway, Chicago. 663-9462 \$2.50 general admission. \$1.00 students.

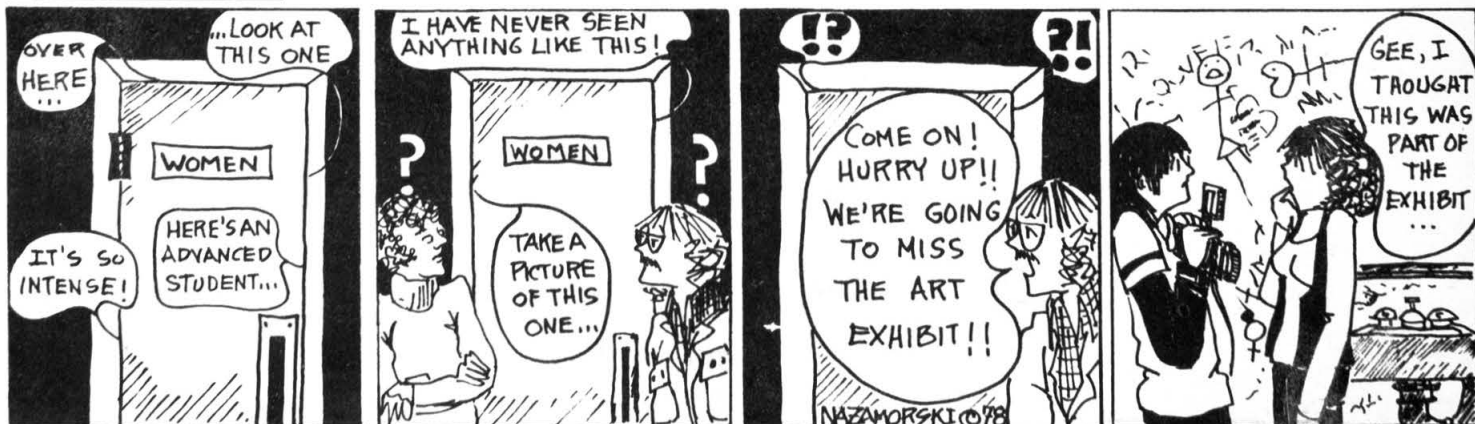
CONTINUING

Robert Heinecken, a major retrospective. Mon. thru Sat. 10 a.m. to 5 p.m. Chicago Center For Contemporary Photography, 600 S. Michigan 663-1600.

MAY 12, 13, 14

Columbia College presents Chicago Moving Company's (Nina Solbrig, Artistic Director) "Chicago", a new collaboration by Nana Solbrig and Rebecca Ruben. Plus new dances by John Magill, Gale Ormiston, and Nolan Dennet. Columbia College Dance Center, 4730 N. Sheridan, 929-7416. Friday and Saturday, 8 p.m., Sunday 7 p.m.

Side View



Cuing Up
By
Rick Grace

Announcing
visibility, but only
after hard work

"Who wants to be a disc jockey anyway?" Joe Student mumbles to himself after a gruelling ten-minute session at "THE BOARD." He doesn't blame the rest of the class for snickering; it was a lousy production. He knew what he'd be criticized for before he got out of the booth: choppy delivery, watch your levels, timing, dead air, etc., etc. A show that was ten hours in the making should have been executed much better. And he wonders if any working jock today could have been this bad when he first got started.

It's difficult to say that this kind of incident happens very often. One would normally think that egos in broadcasting are much too big by the time they enroll in production classes to be phased by failure at one lousy assignment. On the whole, we're a pretty resilient lot, bouncing back time and again because we love what we're studying and learning and doing. On the other hand, some of us don't have the talent we thought we had. And this doesn't necessarily mean we don't have talent. It just means we might be better at some other aspect of the business: Check out Sales, Management, Engineering, Traffic, Continuity, Promotions, Merchandising, Programming, Public Relations, etc. Talent is desperately needed in all areas of Broadcast Communications.

The idea that talent is an attribute of the On-Air personality only and that everyone else is merely skilled at what they do is certainly a prime example of professional chauvinism at its worst. And if there is anything that will keep us from succeeding in broadcasting, it is precisely this attitude. For no matter what kind of ratings a particular show is getting and no matter what kind of salary the "star" is getting, it is ultimately the work of a large and multi-talented staff that insures real success.

As far as announcers go, yes, they are the most visible (and audible) part of the business. They are always on the spot because they are more recognizable by the public. They have unbelievable egos because they need them to be good at what they do. Self-confidence seems to be what they all have plenty of, so you'll need it too. They know what they're talking about. This is believability. Whether they are reading/reporting the news, interviewing someone, telling a joke, or ad-libbing between songs, it always comes off as if they have some sort of authority on the subject. And this comes from being a very aware person, one who has background in his area of expertise. So, it helps to decide whether you are a newscaster, a sportscaster, an interviewer, a D.J., a commentator, whatever. Then you will know what you must keep up on to do your job well.

If it's news, it helps to read all the newspapers and newsmagazines; if it's sports, read books and magazines on sports personalities and team personnel; if it's a DJ type you're after, decide what kind of music you're an expert in and be ready to ad-lib an intro to a new album or single at the snap of the fingers.

Once you know what you're doing, it will come to you when it's needed. A certain amount of nervous anticipation is in order. At least this is what all the psychologists tell us. It even helps us to do a better job that if we were really relaxed.

So, hang in there. Realize the importance of others and yourself. And if the job isn't worth getting a little nervous about, it probably isn't worth doing. So don't. Otherwise, give it everything you got.

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2.05

2.35

2.35

2.45

In 'Rabbit Test' Rivers does
too much with too little

The Reel Thing
By
Jim Letrich



"Rabbit Test" is an all-around cheap movie. It looks cheap. It acts cheap.

The look-cheap part isn't what bothers me. This is, after all, an independent production that was financed for under a million dollars, which is to the film's credit. It is also the first feature for Joan Rivers, the film's director and co-writer. The results are one of those quirky, uncertain debuts, with a bare minimum of camera angles or movement and hardly any surprises. But this also doesn't hurt the film too much. My favorite Woody Allen film still is "Take The Money And Run," an extremely crude but very funny film.

No, the problem lies in the film's humor, or attempt at one. It's really a case of just too much — trying to have to many things going on at one time, trying to unleash one joke after another without any letup. Rivers, who was in town to talk about "Rabbit Test," explained it this way.

"There are lots of 'find-me' jokes here. Something will happen and maybe if you look up on the wall you'll read a funny sign. Maybe you won't."

So what you get is a scene with two people talking in a restaurant. While they talk, an old woman is being beat up in the background by the restaurant's cook for not paying her bill. And on the wall is a supposedly funny sign that we're supposed to read. So now you're stuck trying to figure out what you should be concentrating on. I often found myself giving up on the whole thing and losing the entire impact of the joke (or jokes).

Before I go on, I'd better back up and explain the film's premise, which is a bit stale to start. Billy Crystal becomes the world's first pregnant man after he is seduced atop a bowling machine by sleazy Sheree North. With the help of his gypsy girlfriend Joan Prather, he decides to settle down and just have the baby. Of course, his pregnancy eventually goes public, and it isn't long before he is traveling around the world and meeting up with the likes of the President of the United States (George Gobel), the Pope (Jack Fletcher), the Queen of England (Charles Pierce), Madam Nundi of India (Carmen Zapata) and Umbuto of Africa (Jimmie Walker). But soon, birth control groups become outraged at Crystal's condition. The population

all nights, Christmas Eve. A miracle is about to take place, and I'm sure you can guess what that miracle is. All this, of course, is merely an excuse for Rivers to release her brand of scathing, nothing-is-sacred comedy. While nothing may be sacred, very little also is funny. There are urine jokes, big breast jokes, Polish jokes, Puerto Rican jokes, homosexual jokes and every other tired cliché in the book. All this would fit perfectly into an episode of "Three's Company." In fact, the entire cast would fit comfortably into "Three's Company," or any other television show for that matter. I think the film was cast right out of "Hollywood Squares," with enough left over for "The Hollywood Connection." There's Paul Lynde, Alice Ghostley, Roosevelt Grier, Imogene Coca, Norman Fell, Roddy McDowall, Tom Poston, Fannie Flagg, Alex Rocco and the master of ceremonies himself, Peter Marshall. Maybe the film should have been dedicated to Charlie Weaver and Wally Cox.

Joan Rivers kept comparing "Rabbit Test" to the likes of Woody Allen, Mel Brooks, Monty Python, Steve Martin and "Saturday Night Live." But before she can put herself in that class, she's going to have to practice a little self-control, learn when to let up or totally stop. Tasteless jokes can be funny, but piled one atop another for ninety minutes, it can get pretty tiring. With her first movie behind her, the film ranked number one in "Variety" and the financing for her next one, "Roxy Hall," coming much easier, perhaps things will get better, as Rivers can attest to.

"I wasn't sure of myself. It was my first feature, and my own money and people's money that was handed to me was on it. I wanted to make sure that everything I thought was funny would be in it."

"Now, I have more confidence in myself. I'll wait in between jokes." I hope she does. Despite the disappointment of "Rabbit Test," I'll look forward to see what happens in "Roxy Hall."

Next issue:
May 22

Deadline:
May 16

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Inspired 'Crucible' excellently recreated

by A.M. Burns

Arthur Miller, wrote "The Crucible" as an indirect counter-attack to the infamous McCarthy-Nixon witch-hunts and trials of the early 50's. The diabolical duo ruthlessly seized war on any writer who dared to use freedom of speech from liberal, even left-wing viewpoint.

Arthur Miller skillfully recreated the 1692 witch trials of Salem, Massachusetts to give a hauntingly historical lesson of how a bigoted level of mentality can induce mass hysteria and thus shows history, once again, repeating atrocities and mistakes.

"The Crucible", which opened March 29, has been conjured up in a Wisdom Bridge Theatre production under the spellbinding direction of Patrick O'Gara we see a truly bewitching performance come to life. In the midst of a set designed by Michael Merritt and costumes styled in puritanical fashion by Julie Jackson.

This satirical tragedy begins in Salem with several excitement-starved girls, who try out the latest dance steps of Barbados/Voodoo in a forest, instructed by a minister's slave. When the Reverend Parris (Phil Hurlbut) discovers the disappearance of his daughter, housekeeper, and slave, he enters the woods in search of them. His daughter Betty (Phyllis Parmer) becomes terrified at the sight of him and goes into shock.

Betty's illness causes housekeeper Abigail Williams (Glenne Headly), the instigator of this adolescent dance company, to concoct lying explanations.

Subsequently, the girl's story becomes blown out of proportion, and assumes their "possession."

Possession," in the superstitious



A scene from the Wisdom Bridge production of "The Crucible." The classic play is author Arthur Miller's view of the 1950's blacklist period in the U.S.

Salem society, is immediately deduced as witchcraft. This becomes the basis for the infamous witchhunts and trials, which start out with the prosecution of some of the village's undesirables and ends up condemning a number of leading citizens.

In the meantime, Abigail also takes full advantage of the pernicious inquisitions by pursuing her own vendetta. She tries seducing a rich farmer and former employer John Proctor (John Nesci), who once laid with her during his wife's illness, but to no avail. Proctor's

wife became aware of her husbands adulterous way and discharge Abigail as their housekeeper. Abigail, now in excellent position to take revenge, accuses Elizabeth Proctor (Elizabeth Lynde) of being a witch.

In a court overseen by a Governor Danforth (Bob Keehan) a McCarthy-like character; Judge Hawthorne (Mark Kenmore) a possible parody of Nixon; and the Reverend Hale (Don Flayton), a specialist in witch detection, Abigail and company hysterically

plead their case.

Abigail claims that while working in the Proctor home, she saw Mrs. Proctor make voodoo puppets to put curses on her victims. Abigail's story is corroborated by Mary Warren (Marcia Waller), the Proctor's current housekeeper and also one of the terrified "possessed." In the

ensuing and emotional scene that follows, John Proctor, in hopes of putting an end to the trials of the accused and in the defense of his wife, declares Abigail a mere slut. Elizabeth Proctor is then summoned and lies for the first time in her life, thinking she'll save her husband — but to no avail. Equally convincing performances are given by Charles Thomas as Giles Corey and Kathleen Hart as Rebecca Nurse.

Before this 17th Century community crucifixion ended, 19 people were hanged, and many more were terrified they would be next. In "Echoes Down The Corridor," Arthur Miller wrote in the third paragraph: "Twenty years after the last execution, the government awarded compensation to the victims still living, and to the families of the dead. However, it is evident that some people still were unwilling to admit their total guilt, and also that the factionalism was still alive, for some beneficiaries were not victims at all, but informers."

"The Crucible" closes May 7 but may open again. Check out Wisdom Bridge, 1559 W. Howard, tickets are \$4-5 and there's a student discount. For reservations call 743-6442.

On The Tubes

By
Beau Boren

Hidden reason for hiring Volkman

More letters, thoughts, and snide remarks courtesy of Chicago's most widely read and underpaid television critic.

"Why do you keep praising Channel Two's news? Especially now that they have hired Harry Volkman?" — Joy Caniglia, Appleton, Wisconsin.

Dear Joy: There is a hidden reason for Volkman being hired. The Channel Two people know what a lousy weatherman he is, and it will make them appreciate John Coughlin, Chicago's best weatherman. But, if, for some stupid reason, they try to dispose of Coughlin again, Volkman, the Ted Baxter of weathermen, would probably be the replacement. Volkman's hiring serves to remind Channel Two executives that getting rid of Coughlin would be damaging.

"Can't you ever let up on your relentless attacks on my favorite weatherman, Harry (Give 'Em Hell) Volkman? Our country needs him badly." — Terri Kruszcak, Cicero, 60542.

Dear Terri: You don't know how badly our country needs Volkman. Now that he's not in prime time, less people watch Volkman, whose nauseating reports have forced viewers to purchase large amounts of Roloids, Bromo Seltzer, and the like. It is said that Volkman is singlehandedly responsible for the troubled economy. With Volkman out of prime time, less upset stomachs are occurring. Hence, the purchase of these products is down and the companies don't feel the need to advertise. Everybody is getting hurt except Volkman himself, who probably is immune himself by now.

"Mr. Boren, what can we as viewers do to get those awful commercials off Channel 44? They run the same lousy commercials day in and day out, and I may just stop watching '44' completely." — Martin Williams, Berwyn.

Dear Marty: For the tenth and last time, write directly to Channel 44 and tell them why you hate their silly, commercials. Personally, I enjoy lousy commercials.

"Beau, I simply adore lousy, dull, offensive commercials. Are there any stations in Chicago that run them on a regular basis?" — Vivian Carter, Lake Bluff.

Vivian, catch the stuff on Channel 44. And they even edit the programs to make them just as bad as the commercials.

"Beau, I want to take this opportunity to thank you for helping me get that miserable program 'Baretta' cancelled. If you hadn't written that article on me and my organization (Citizens Revolt Against Baretta), the program might be back next season. Incidentally, I'm still available for interviews." — Ernest T. Bass, Mayberry, North Carolina.

Ernest, it was my pleasure and if anybody wants to interview you, I'll tell them where you can be reached.

"Does Jack Webb pay you to write nice things about his 'Dragnet' series? The very idea of praising that show makes me sick." — Mike Bolen, Flatrock, South Dakota.

Mike, Will Rogers said it best in his famous quote: "I never saw an episode of 'Dragnet' I didn't like."

"Anything to the rumor that ABC is planning a 25th anniversary 'Leave It To Beaver' special?" — Jim Letrich, Dayton.

Dear Jim: This is the kind of letter Mary Kilzer used to bombard me with. Do you feel somebody has to take up the slack now that she's been transferred to Detroit? No special "Beaver" program is currently being planned. Do you want to try for "Gilligan's Island."

Letters

continued from page two

any FM frequency. If this were a Grammar School their programming ethics would be valid but for a College, which has a surprisingly good reputation for turning out skilled radio people, it is very sad. What we need here is a little more variety. In addition to the Jazz and Soul Shows offered how about some classical, country and western, blues, Comedy, and News (bring back "News and Views")? These additions alone would make sitting in the lounge a little less painful and would greatly increase WVRX's audience. After all aren't we supposed to be a Liberal Arts School with emphasis on the creative and imaginative side of the student. Why, then are we stifeling this?

Name withheld by request

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