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Columbia College Chicago

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Columbia Chronicle

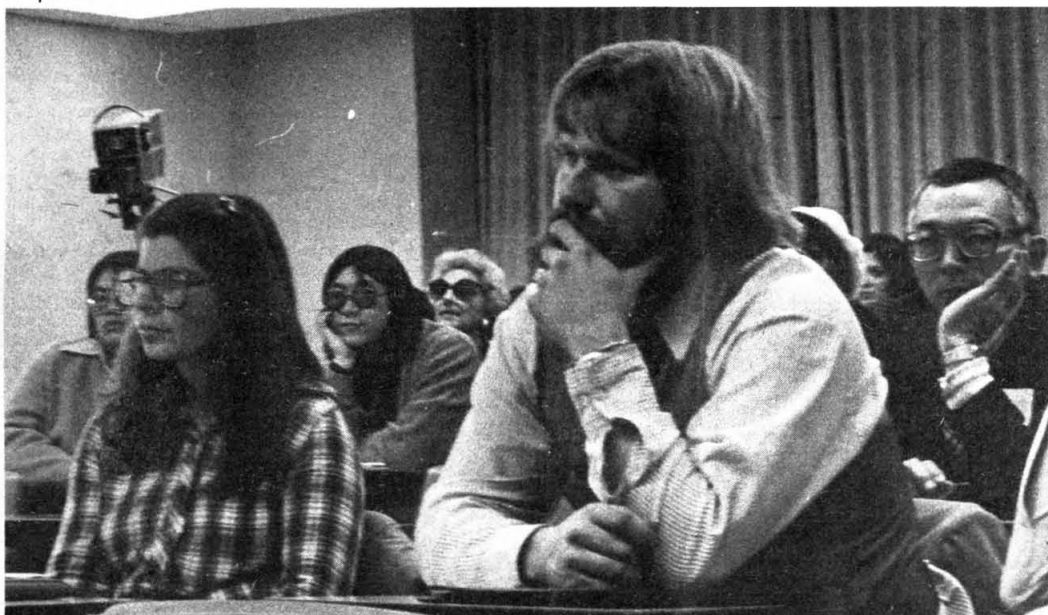
Vol. 6 No.8

Columbia College

March 9, 1979



Guitarist Jose Negrete performs at CC conference



/photos by Steven Shavers

Common Plight of minorities in U.S. discussed during CC conference

By Christine A. Verstraete

The fact that all minorities have been subject to racial discrimination was the reason for the all day conference entitled: "The Commonality in the History of Social Struggle of Afro-Americans, Asian Americans, Chicanos, Native Americans, and Puerto Ricans." The conference took place Saturday, Feb. 24 here at Columbia.

The conference, according to Erwin A. Salk, moderator and Vice President of the DuSable Museum, had started out as an "experiment" but proved successful in pointing out the common link of prejudice each minority has experienced.

According to Salk, "censorship through omission or censorship through promission" has been the main reason why public ignorance of minority problems is so prevalent. That is why the "Commonality" conference was so important.

Speakers representing five minority groups explained the circumstances behind the racism each experienced. They were not there to entertain or to relay facts—the Chicano joined sides with the Puerto Rican, the Afro-American joined sides with the Asian American and the Native American with the common desire of bringing about social change.

"Those involved in struggle will welcome this conference to share and exchange ideas," said Cathern Flory, Asst.

Professor of History at Malcolm X. College. "We have to first find the common matrix that bedevils us and them."

According to Flory, the common matrix is "the economic system (which) exploits its own people." Apartheid in South Africa is one example. "We see in this, racism that divides, organizes, and constantly keeps people in enmity against each other," she said.

But enmity doesn't refer only to racism among different races. It also happens among specific races themselves. Mike Yasutakee, a Japanese-American counselor at YMCA College also saw this as a problem when he cited the inter-family prejudices he was raised with.

"We were brought up to think we were superior to Chinese, blacks, and Koreans," Yasutakee said. "We have a difficult time trying to discard that upbringing. A conference like this can do that."

But what the conference did prove is that the most horrifying crimes committed against minority members have been omitted from our history textbooks. Nothing of course could be worse than Hitler's annihilation of Jews or the mistreatment of black slaves, but what about the other atrocities that human nature has committed? Most are only mentioned briefly in some books, if at all.

For example, in the late 1800's, the American Labor Market allowed Orientals

to migrate to America to be used as a source of cheap labor. "Instead of mining for gold, they could only launder for the miners," Yasutakee said. "Why we have so many Chinese restaurants and laundries came from them; it was the only thing they were allowed to do."

The Japanese in America also were heavily discriminated against during and after World War II. The older generations of Japanese who came here before 1924 could not become citizens, thus denying them ownership of property. But this, of course, was only the beginning.

Yasutakee held up a sample notice that was posted informing alien and non-alien (second-generation American citizens) Japanese to "pick up our things and leave for the camps."

"The crowning blow, perhaps the most blatant discrimination practice happened during the Japanese war," Yasutakee said. "Those of German and Italian descent were left alone. The Japanese and those of Oriental descent were singled out and placed in concentration camps."

During this grim period, 110,000 Japanese were imprisoned for at least four years in these camps. Loyalty oaths were then imposed where renunciation of the Japanese emperor and a loyalty to America were required. Of the 8,000 renunciations of American citizenship, about 2,000 were deported to Japan. So much for demo-

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cracy.

The American Heritage Dictionary defines democracy as: "A social condition of equality and respect for the individual within the community," but in America the meaning of democracy is ambiguous. Is it democratic that 35 per cent of the women of childbearing age in Puerto Rico are sterilized? Is it democratic that the Native American Indian has to fight for land that is rightfully his, but the government has taken away?

Of course not; and that's what the "Commonality" conference was all about. Most people don't realize that the struggle for minority rights has been going on for centuries. It is not simply a product of the civil rights movements of the 1960's. In 1492, when Columbus "discovered" America, he considered the natives settled there a good source of slaves to bring back to Spain. His explorations gave other Western European nations the impetus to colonize and exploit the native populations for their profit.

No social change in the history of the world has taken place without a long period of struggle. It is up to all of us to become aware of the common history of oppression. As Jose Lopez puts it, "People don't study history and that's their problem."

STUDENT BULLETIN

Alumni gone, but not forgotten

For some years Columbia has attempted to initiate a program to encourage greater alumni involvement in school affairs. Marsha Wetmore has been appointed to organize a new department to find and begin communications with former Columbia students.

by Dominic Scianna

The definition of alumni at Columbia College is not limited to the graduates, but includes those who did not finish their four year learning experience and have spent some time in their life at Columbia College. "This certainly enlarges our scope," said an optimistic Marsha Wetmore.

Wetmore, Columbia's newly appointed Alumni Relations Director, feels that this philosophy will be the key to her success in getting the Alumni Association off and rolling.

Her background, which consists of work in education, social services, various training programs, and a wide experience working with volunteers can all be correlated into the department, thus

giving it a firm base to work from.

Currently, Wetmore is studying the school records to find the best way to locate alumni. "I'm trying at this point to get addresses and start a mailing list," Wetmore stated. One of the problems is the difficulty in locating alumni who have been out of touch with the college for some time.

"We're trying to find out just where we stand, and I'm hopeful that eventually we'll get a lot of people involved in the program. These are future goals which I hope to accomplish as the year goes on," she said.

Wetmore will definitely be getting in touch with alumni in the near future and also intends to concentrate on future alumni of the Class of 1979. Her concern is to involve them as much as she can, so that in turn the previous graduates will also join in and get the Alumni Association off the ground.

Since Columbia has a smaller campus than most colleges and major universities, getting in contact with past alumni is an important element to expand the college's scope.

Wetmore feels that gearing the alumni activities to specific areas such as Photography, Film, Advertising/Journa-



New Alumni Relations Director Marsha Wetmore /photo by Renee Hansen

lism, and other areas of study will be beneficial in uniting the alumni successfully. Special classes that would be offered to alumni are also being considered for the future.

Any other questions or comments concerning the Alumni Relations Association should be directed to Marsha Wetmore, room 303.

Prof ends urban problems seminars analyzing CC

by Sandra L. Crockett

Tom Cottle, visiting professor from Harvard, held a discussion with Columbia students Friday, February 16th, in the student lounge. The topic was student perceptions of their college.

Cottle is the author of a book entitled College: Reward and Betrayal, in which he discussed Columbia's approach to education. He has written many other books as well.

"Columbia College can be compared to O'Hare Airport," Cottle said to the nineteen assembled students, "all different types of people come here, some drop out, some stick around, some connect but everybody moves on."

Joan Dumser, a student, stressed that there should be greater emphasis on teaching people practical knowledge that can be carried back into the work world. "Now, everybody is going to school not only to gain knowledge but to acquire skills they can use on a job," she explained.

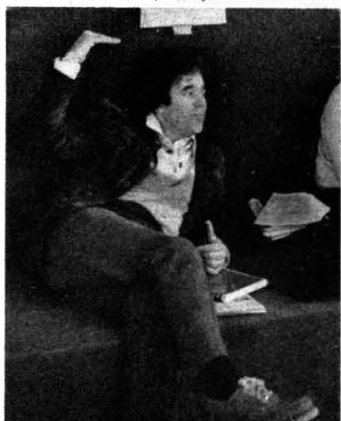
Cottle responded that there is general unrest among students throughout the nation. "Students are up in arms all over the country," he said.

Student Julius Klein feels that the best way to learn is by communicating with people. He suggested that there be a big comfortable open area for students to get to know one another.

Dean Lya Rosenblum, who acted as moderator, agreed that a more comfortable meeting place would be appropriate and vowed that more discussions would be held between faculty and students.

Cottle concluded the discussion with high marks for Columbia's students; "people here have spirit and are addressing themselves to very serious issues."

Tom Cottle / photo by Geoff Sheerer



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CLOSE-UP

Silverstein resigns as life arts chair after 3½ years

By Margaret Daley

On January 10, a letter was sent to the faculty of the Life Arts Department from its chairperson, Lou Silverstein. It began: "Dear Colleague," quoted first the Acoma Pueblo poet Simon Ortiz, then the German painter Maz Ernst, and eventually got down to the real business at hand — the announcement of Silverstein's resignation as chairperson effective June, 1979.

"I take leave of my present position for the same basic reasons I left the position of Dean of the College," the letter states. "For self-love and other journeys."

Silverstein, who is presently on sab-

batical, will return in September full time to the Life Arts faculty. Meanwhile, until someone is hired to replace him, Jean Hubbard and Zafra Lerman will act as co-chairpersons and try, as Hubbard puts it, to "maintain the department in a tidy way."

"One wonderful thing about the department and Lou," she says, "is that we all share the work. So it won't be too difficult getting along without an administrator."

Neither Lerman nor Hubbard is surprised by Silverstein's decision to resign. "Lou's more a teacher than an administrator," Hubbard explains. Both women feel Silverstein never intended to

chair the infant department for long. "Being chairperson takes a tremendous amount of time," says Lerman. "Lou has a lot of other interests he needs time for." Rather, they say that Silverstein wanted to help set up the department and then go on.

Silverstein spent three years putting together the Life Arts and Liberal Education Program that attempts to "help prepare students to cope with their basic problems so that daily survival doesn't diminish their creative energies."

Presently, Life Arts offers over seventy courses in Humanities & Literature, Science, and Contemporary Studies, and boasts four full time faculty members which according to Hubbard, "is an enormous platform for stability considering our faculty was previously part time."

Lya Rosenblum, who replaced Silverstein as Dean of the College in 1975, is "sorry to see him go," but agrees with Hubbard that "Lou's primary strength is as a teacher." Although the dean says that the department is still too young to evaluate, she does feel Silverstein did an "outstanding job" in choosing full time faculty for the department and hopes the future will see further continuity in the Life Arts curriculum. Rosenblum praises the outside activities initiated by the department, such as the Faculty Symposium, that she believes have had a "significant impact."

The administration, working closely with Hubbard and Lerman, are just beginning their search for Silverstein's replacement. "We're looking for someone who's innovative, enthusiastic, has ideas, and demonstrates leadership qualities. Someone who is primarily interested in curriculum development," explains Rosenblum. Neither the dean nor the acting co-chairpersons anticipate any major changes in the department.

Silverstein is leaving behind, for awhile at least, some close friends and admiring colleagues at Columbia. "I'm gonna miss



Lou Silverstein

Lou," says Steve Russell, Coordinator of Academic Counseling. "In some ways, Lou typifies what Columbia is. He's always been interested in the process rather than the content of education. And as an administrator, I think he's been very responsive."

Phyllis Bramson, an instructor in the Graphics/Art Department, feels that Silverstein is "ahead of his time." She finds it easy to direct students to the Life Arts courses because they "back up the arts so beautifully."

Even Terry Sullivan, Director of Records and Registration, who would like to see "a little more structure and organization" in the department, feels that Silverstein has helped better define the Curriculum from the once "amorphous" collection of courses.

Sullivan sees Silverstein following a typical route among professionals in higher education. "Being chairperson of a department starts out as an attractive position but later, when one discovers that the rewards are diminishing, many department heads resign and return to teaching. That's one nice thing about higher ed," muses Sullivan. "It allows people to step down to something better."



Zafra Lerman and Jean Hubbard / photo by Jeff Lange

Star Series plays to mixed reviews by students

By Pamela Kaden

Filmmakers, actors, news personalities, station managers, and advertising executives were among the speakers at the 1979 Television Star Series held during the interim semester at Columbia College.

Panels of television professionals spoke with the audience in two-hour segments. A vast range of subjects relevant to the communications student were covered by professionals in the field.

During the Television Sports session, Jack Brickhouse, manager of sports and sports announcer, WGN-TV, told an attentive audience, "I entered a 'So you want to be an announcer' contest and finished fifth out of six, as judged by outsiders. But the station people liked me, and offered me a job. From the first broadcast I fell absolutely, irrevocably in love with my job. I was 18 then and I'm 63 now. It's all I've ever done, and all I ever cared to do."

Greg Gumbel, sports reporter for WMAQ-TV, came to his current position less directly. Originally in advertising with Lytton's, he then worked as a buyer for Time, Inc. and as a sales representative for American Hospital Supply. In response to an audience question on television news trends, Gumbel said, "The trend is entertainment in sports and in news. I don't like it, but that's the way it is."

Brickhouse then added, "I don't particularly like female anchorpersons. But, there are some pretty darn good little female reporters."

"Faces and Voices" with Patty Wilkus, Ron MacAdam, and Brian St. John seemed one of the most enjoyable segments. Many of the voices you hear on commercials are done by these three voice specialists.

Commenting on the longevity of the vocal specialist's career, Wilkus said, "I think the reason our careers last so long is that no one knows us." "Not even my wife," quipped MacAdam.

All three were in agreement that Chicago is a good place to break into the field. And with both unions (SAG and AF-

TRA) on strike, this is an especially opportune time to go "door knocking".

Wilkus also did a stint as a soap opera actress. "I loved doing The Edge of Night. I auditioned for it two years before I was hired. Finally my agent called offering me the part of the Madam. I was paid \$300 per episode, but after my expenses, I only made \$48- and that was in a good week!"

A much more serious tone prevailed during the Working Mothers seminar. Linda Gerber, WLS-TV, Marla Selip, WB-M-TV, both Columbia College graduates, Linda Frost, WSNS-TV, and Merri Dee, WGN-TV, spoke about their personal lives, gave their philosophies on marriage and



Thaine Lyman

having children, and answered questions that are more often read in an Ann Landers column. They spoke with compassion as they urged the audience to learn from their experiences.

The success of the working mothers seminar was easily gauged. This was the one where people stopped taking notes and began listening.

Unfortunately, Thaine Lyman, Chairman of Broadcast Communications and producer of the Star Series did not seem to give them the professional respect they deserved. When introducing Dee, he acknowledged her best dressed award, but completely left out her journalistic achievements. In closing the segment Lyman said, "In a female's life time she becomes both a girl and woman, but damned few of them are ladies." This was a

limp salute to a group of women who are almost soldiers in their efforts to contribute creative energy, intelligence, and drive to their fields of endeavor.

Star Series was well received by most students. Lynette Billings, senior, broadcast communications major, said, "I thought it was an excellent course for anyone in communications. The topics were diversified, so that anyone in the media could learn. Even if a guest wasn't speaking to your area of interest, there was still much to learn."

"I was disappointed with the anchor people. Nothing new was brought up. No new insight was added. They were more concerned with their image, and they weren't leveling with us. There was competition within the panel."

One of the issues most complained about was the expense of the course. Star Series cost \$215 to take for credit. Billings said, "I object to the fact that as a student taking it for credit I was charged \$95 more than if I'd taken it non-credit. Records told me it cost that much extra to process the papers-Come on!"

Sue Feldman, sophomore, advertising major, said, "I don't feel my money was justifiably spent because...it wasn't professionally run. Attendance wasn't taken, and people could have sat in without paying. Although the stars volunteered their time, I was expecting those that were signed up to show. When they didn't, I felt cheated."

"I'd like to see star series become more structured. That's the problem with this whole school. Everything is so lax. It seems Lyman came in at all the wrong parts. When a guest went off on a tangent, like Ernie Lucas, he didn't butt in, but when something interesting was being discussed, he chimed in. But another student, Jim Lichtenstein, senior, said that he felt Lyman did an excellent job organizing the series. He especially appreciated the session with the Vice Presidents and General Managers of channels 2, 5, 7 and 32. "It taught the students a lot of stuff," Lichtenstein said. But when asked what he

learned from the series he replied, "To tell you the truth, I didn't learn myself a heck of a lot 'cause I've been working at a television station, and had been exposed to a lot of it."

Sell Yourself

By Diane Scott

"Know what you want to do. Decide where you want to do it. Then go out and try for it," seems the most common advice to 1979 graduates seeking employment.

Career counselors stress capitalizing on your own particular skills, and they suggest a number of ways that graduates can prepare themselves before taking the giant leap to interviews, resumes, and personnel offices.

"Read the want-ads in the Sunday papers first," said Art Eckberg, career counselor at Roosevelt University. "Not only can they let you know what's available, but can help you find some key phrases to use on your resume." Another beginning suggestion was to ask friends in the field if they know of jobs, and to set up contacts with a number of people.

After narrowing down their fields and types of companies they want to work for, graduates should research every company they intend to apply to. Knowledge of the company is necessary before you can prove that your skills would be an asset to the business.

Counselors stressed door-to-door canvassing rather than phone inquiries. A spokesperson for Flexible Careers, a service primarily for women who are changing jobs, advised avoiding personnel offices. "Ninety percent of the jobs out there are 'hidden' — they're never even advertised. You have to learn how to create your own kind of job." Finding the right person to talk to about the job other than personnel offices was common advice.

"You have to learn to approach yourself as a market," said Eckberg. "Especially in an interview, you have to learn to emphasize your pluses and how you can work around your minuses."

CATCH THIS



Jimmy in the Rain New York Collection of the Art Institute

Dracula retains bite

By Jannie Jefferson

If your purpose in seeing "Dracula" is to receive a good fright, you'll be disappointed. If you want a good dose of spine-tingling humor with a touch of seduction, "Dracula" is for you.

The Tony award winning production starring Jeremy Brett, is a modern adaptation of the 1897 novel by Bram Stoker. Based on the legendary Count Dracula, the play recounts the story of the 500-year-old Count who manages to survive by drinking the blood of the living.

The play's big success is due to the work of director Dennis Rosa and set designer Edward Gorey. Gorey's striking black and white sets give the age old production a new twist with the audience trying to locate the few touches of the color red hidden in each scene.

The production is set in the 1920's. The plot remains the same with the doctor trying to untangle the mystery behind his daughter Lucy's sudden bout of anemia and recurring nightmares. Dr. Van Helsing is called in to solve the mystery thereby adding to the suspense by informing the doctor that a vampire is the real cause of Lucy's illness. But of course the audience knew this from the very beginning.

Jeremy Brett is excellent as the Count who hypnotizes women into submission with a mere glance. Brett parades across the stage twirling his black cape with the gestures of a bull fighter. But what makes Brett's "Dracula" so fascinating is the humorous humankind of the Count which Bela Lugosi has never enacted. Dracula is a frustrated lover; a romantic who is somewhat of a misfit.

Margaret Whitton who portrays Lucy looks the part of the helpless innocent victim right down to her platinum hair. The 1920's style setting is further enhanced with Whitton over-exaggerating every action like the heroine of a silent movie.

The big scene-stealer though, is John Long who stars as Renfield, the madman and unwilling servant to Count Dracula. Long literally throws himself into the part by jumping over furniture and sprawling on the floor. As is often the case with madmen, we find he is not so crazy after all. Despite the fact that Renfield believes that eating live insects will give him immortality, he is the sanest person in the group.

Of course everyone knows the miserable end Dracula comes to, but the stake-through-the-heart scene turns out to be the highlight of the whole play. The timing, suspense, and surprise enactment of the Count's death has never been seen as realistically in the movies. The further addition of the special effects such as a flying bat, a fake mouse, the burning cross, fog and of course the Count's coffin, all add up to a successful feeling of vampiric eeriness.

"Dracula" will run until April 8th with David Duker starring in the title role. Ticket prices range from \$7.00 to \$16.50 and are available at the Shubert box office, 22 East Monroe and all Ticketron outlets.

Performance times are Tuesdays through Saturdays at 8:00 p.m., Wednesdays and Saturdays at 2:00 p.m., and Sunday matinees at 3:00 p.m. All remaining second balcony seats will be on sale one hour before performances for \$6.00 to students with valid I.D., Tuesday through Thursday evenings and Wednesday matinees only.

Subtlety alive at Institute

by Hank Filipiak

The Art Institute of Chicago has kept up with its tradition of fine exhibitions with an excellent display of twentieth century images. What makes this such a carnival of photographic genius is the incredible variety of subjects and printmaking ranging from the scenic skill of Joseph Jachna to the wide eyed city glare of Bruce Davidson.

Dennis Stock's two photographs of film legend James Dean is guaranteed to stir the emotions of anyone who has ever been a rebel without a cause. Stock's portrayal of James Dean is only the beginning as he focuses his attention on the late 50's and early 60's to highlight black awareness before the civil rights movement gained momentum.

Duane Michaels, who last semester was the subject of a photo seminar at Columbia, allows us a visit with the Pharaohs of

ancient Egypt through his photos of the pyramids in the moonlight.

To skeptics who wonder about the credibility of instructors at Columbia, David Avison offers living proof of some of their creativity. His composition "Smelt Fishing-Navy Pier, Chicago" is a fantastic view of everyday people enhanced by the subtle manipulation of tones and human expression.

For those who see the world as more than shades of grey, there is a wide variety of color prints to observe. Sy Labbot's work is as colorful and imaginative as a Van Gogh landscape. If a closer perspective in color is more to your taste Sonia Sheridan's flowers will bedazzle you.

A volume would be needed to analyze the work of each artist individually, but names like Gary Wingrand, Robert Heineken, Jan Grover, Keith Smith, Robert Frank and Harry Callahan were sure to make a visit to The Art Institute worthwhile.

Theater Calendar

by Deborah Ward

"A Chorus Line" ended its enormous success here in December. "Beatlemania" is gone and so is "Deathtrap". What else is expected from theatre right now?

The answer is-plenty. Chicago is just beginning to prepare itself for a season of fantastic productions.

The Broadway smash "Dracula" is still playing for a limited engagement at the Shubert. Jeremy Brett is terrific as the blood-thirsty count, but lacks the charm

and suaveness of the role which Frank Langella created on Broadway. Brett, who made a big hit with Chicago audiences, will have left the cast as of this reading.

Michael Christofers' Pulitzer-prize winning play, "The Shadow Box" is currently playing at the Forum Theatre. This compassionate story of three terminally-ill patients promises to be a major success.

The Goodman Theatre is presenting the play "Bosoms and Neglect" with Marian Mercer. Henry Fonda arrives here on March 29th in "First Monday of October" at the Blackstone Theatre.

Film Notes

by James J. Klekowski

"Norma Rae," unlike other popular attempts, is truly a woman's film, with real characters. The story takes place in a small southern town which has one large weaving mill, where generations of families have worked, without benefit of a union organization behind them.

Sally Field in the title role comes off as a major actress, with touching moments throughout the film. Mostly noted for her tv role as the flying nun, Field matures in this film from someone a little more than a whore to a proud woman.

Ron "Kaz" Liebman, a stranger to the town, enters with two strikes against him, he's Jewish and a labor organizer. Liebman is very good as the union man, not taking the heat from anyone. His performances are flawless in confrontation scenes with the management of the mill while on an inspection tour, and between him and his own bosses.

Early on, Norma Rae asks Liebman's

character if he really has horns, as she was raised on such stories. Scenes between these two are both intimate and touching though deliberately not romantic. Imagine, a film where a man and a woman can be friends and not only lovers.

Also turning in a good performance is Beau Bridges as Norma Rae's husband, a gentle southern man even when angry, who never gives up on his wife. Imagine, a husband that doesn't cheat.

Sally Field's best moment in the film comes after she is arrested and must be brutally honest with her children on what their mother will be called from now on, and their own past. Later, at the end of the film, you realize, like the song says, she will survive.

The documentary style editing and hand-held photography works well with the story. The film was directed by Martin Ritt, the director behind such other fine films as "Hud", and "Sounder". Opening soon at a theatre near you. Go see "Norma Rae", it's worth the price.

