

Winter 1985

Columbia College Alumni News

Columbia College Chicago

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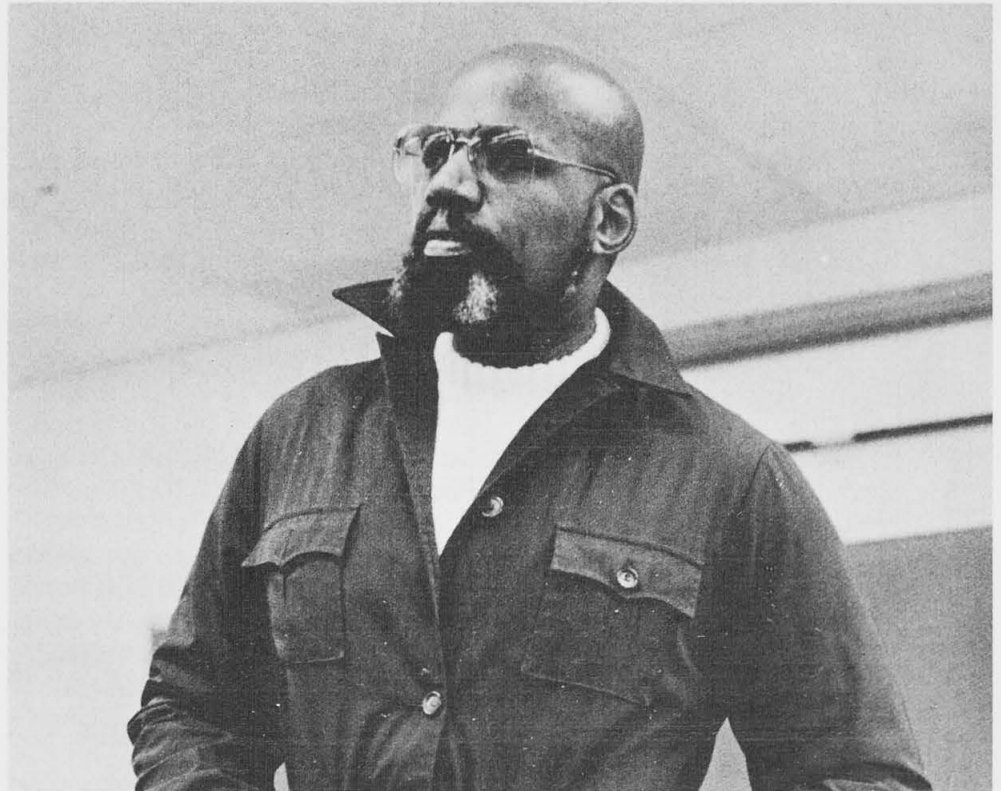
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***He's big (6'8").
He's black.
And he's broken every
stereotype known to
modern man.***

HARRY EDWARDS:

SCHOLAR-IN-RESIDENCE

The days of dashikis, FBI surveillance and Black Panther meetings are long over. The reckless rhetoric—"Blessed are the black people who expect only the worst from white America, for they shall not be disappointed"—has subsided. But, despite the bourgeois trappings that now define his life, Harry Edwards is still angry after all these years. In classes at the University of California, Berkeley, where he is a tenured professor of sociology, as well as at Columbia where he was installed during the Fall 1984 semester as the College's second Scholar-in-Residence, Edwards rails mercilessly against the miasma that infects the black community, the outright fraud that pervades the National Collegiate Athletic Association and professional athletics, the infighting and disorganization of the national black leadership and the abject waste of manpower, womanpower and, especially, *brainpower* that he sees rising all around him. That he expresses his anger so knowledgeably, articulately and even charmingly is the result of a Horatio Alger-like existence that has taken him from a poverty-stricken childhood in East St. Louis to the spotlight of world athletics as the ringleader of the 1968



"Black Boycott" of the Olympic Games at Mexico City and, today, to a singular position as elder statesman of the sociology of sport.

Edwards first became aware of the gap between the promise and the reality of the good life for blacks in 1960s America when an athletic scholarship took him from his ghetto home in downstate Illinois to California, the land where all things are possible. But, like thousands before and after him, Edwards had learned all too well the implicit message: studies are not important in the life of a talented, young black athlete. He quickly found himself in serious academic trouble, a situation that was compounded by the grueling practice and game schedule to which he had to adhere in order to maintain his scholarship. For another person at another time, resolution might have come in an early hardship signing with a professional team—or, more likely, premature anonymity.

But Edwards was afflicted with innate intelligence, tremendous self-discipline and a sense of personal dignity that wouldn't let him quit. So he kunkled under, began reading voraciously, began thinking passionately, began learning as though his very life depended upon it. In the process he initiated an academic career that included a Woodrow Wilson Fellowship to Cornell University where Edwards took both his M.A. and Ph.D. in sociology. Along the way, he stopped playing at sport and started analyzing its formative power on American society, in general, and on black society, in particular. His pronouncements on what he calls "the toy department of life" have shaken the American sports establishment more than once.

"Sport is one of the biggest rip-offs going," he proclaims. "And blacks are ripped-off more finally, more

(cont'd p. 5)

Columbia People:



Tom Toles

■ Tom Toles, a nationally-syndicated cartoonist whose work is carried by some 125 newspapers, including the *Chicago Sun-Times*, is the winner of the third annual **John Fischetti Editorial Cartoon Competition**. Toles of the *Buffalo News* was awarded the \$2,500 prize at a dinner honoring him last November. The second place winner is Tom Meyer of the *San Francisco Chronicle*. The competition is sponsored by the John Fischetti Endowment Fund which was formed at Columbia College by friends of the late Pulitzer Prize-winning cartoonist.

**Make the Annual Fund
a 100% success—
mail your check today!**

■ **Mary Schellhorn** has been appointed director of the Columbia College library which is undergoing yet another expansion. Schellhorn is a recognized leader in library automations who has written and lectured extensively on the subject. She was most recently acting library director at Governors State University and has also held positions with Thornton Community College, the University of North Dakota and the University of Iowa.

■ A recent painting by **Owen McHugh**, a member of Columbia's Art Department faculty, has become a part of the permanent collection of the National Museum of Art, a part of the Smithsonian Institution, and another has been acquired for the collection of the new State of Illinois Building in Chicago.

■ **Paul Hoover** of the Writing/English faculty was awarded \$5,000 as a winner of the 1984 General Electric Foundation Awards for Younger Writers for poems published in *Another Chicago Magazine*. He was chosen from 190 writers nominated by 110 magazines nationwide.

■ The Television Department's **Barbara Sykes** has been awarded a \$1,000 IAC Chairman's grant to attend a workshop on CMX editing with digital/analog synthesizers sponsored by Stand-By Corporation in New York City. Her computer graphic prints were included in the Women and Computer Graphics sponsored by the Massachusetts Institute of Technology in October, and *Chicago-Biographies of the Interactive Lifestyle* will be included in an exhibition of videotapes to be held at The Banff Center, School of Fine Arts, Alberta, Canada from February 22 through March 17.

■ Columbia College in cooperation with The New Medical Foundation presented **Dissent in Medicine**, a conference to address controversial issues in medicine by distinguished national medical authorities. Held last October, the two-day event explored alternatives to traditional treatment in childbirth, cardio-vascular disease, hypertension, arthritis, and other conditions. Columbia President Mike Alexandroff who served as convenor and moderator of the program said that Columbia's participation continued "... a tradition of providing forums and platforms for responsible and comprehensive discussion and its concern with encouraging discourse on issues of public interest."

■ **Louis Silverstein** of the Liberal Education faculty will make a presentation on "Nuclear Threat, Peace, and Education" at the national conference of the American Education Research Association to be held in Chicago from March 29 to April 1.

Become A Part Of Alumni Board Programs

The Alumni Association is looking for interested, energetic people to help develop and carry out programs that will serve alumni and bring them into closer touch with Columbia. Consider serving on any of the Board's committees: Activities, Development, Career Programs, and Public Relations. To volunteer, or get more information, call Lori Bartman at 663-1600.

Profile:

Louis Silverstein

Liberal Education

A cautiously optimistic man confronts the nuclear nightmare.

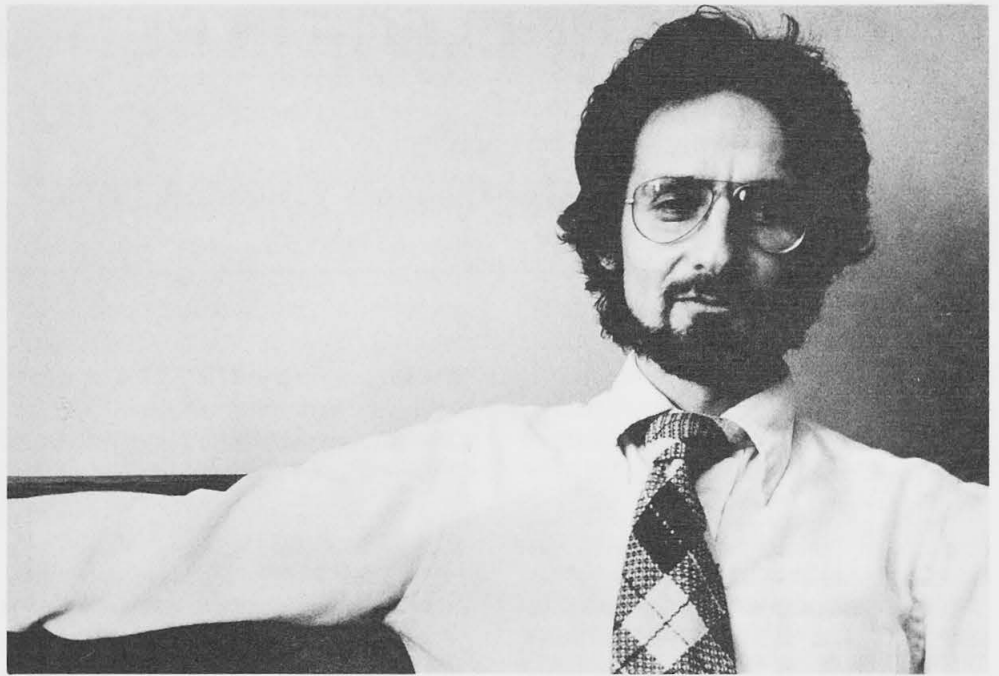
Sometimes realization comes as sharp and clear as the sound of a siren going off.

For weeks Louis Silverstein had observed an unsettling phenomenon taking place in his infant daughter. At 10:30 every Tuesday morning, this normally calm child began screaming for no apparent reason.

"After watching and listening for a while, I realized that on Tuesday, at 10:30 a.m. in the city of Chicago, a siren goes off. And what that siren says is you have seven minutes to live, seven minutes to put your world in order, seven minutes to say good-bye to your loved ones. I had become one of the millions of people who shut out the knowledge that there are those who are planning to eliminate the human race from the plant Earth."

After assuring his child that "everything would be alright", Silverstein decided to make good on that promise by learning everything he could about the origins and pathways of nuclear arms proliferation, and promoting widespread awareness of and participation in a global drive to control nuclear arms. He spent much of the Fall 1984 semester lecturing on this subject throughout the country and, in October, brought the message home to Columbia for a week of education on "Breaking the Stalemate".

Not surprisingly, Silverstein is acutely conscious of the special fears children have regarding nuclear holocaust, fears which tend to be compounded, not allayed, by parents' and teachers' attempts to shield them from knowledge of The Bomb's ex-



istence. "Children are unusually sensitive, like fine tuning forks," Silverstein explains. "And from a very young age are aware of this monumental threat to mankind. How they take it in and what they do with this knowledge owes much to the responsiveness of the adults around them."

Silverstein believes most Americans assume that, sooner or later, either the American or Soviet negotiators will see the light regarding the utter futility of nuclear war, as recent well-documented reports of nuclear winter suggest. "We have reached a stage of technological advancement in which even the aggressors will die in a nuclear attack," says Silverstein. "This may finally make the war planners on both sides realize that, having nothing to do with morals or ideology or compassion, there can be no winner in a nuclear war. And when you fight a war, the objective is to win."

Simple economics may also be a contributing factor in controlling the arms race. No less a warrior than Dwight D. Eisenhower said, "Every gun that is made, every warship launched, every rocket fired signifies, in a final sense, a theft from those who hunger and are not fed, those who are cold and not clothed." This year, approximately \$320 billion is budgeted for Defense Department spending to the detriment of economic, job, education and a host of human services programs.

"In addition to the economic drawbacks on the domestic front, the economic benefits from a Russia that is growing and flourishing and an America that is growing and flourishing and trading with each other must be considered far more desirable than blowing each other off the face of the Earth," Silverstein says, adding that a great deal of trade negotiations between the two super-powers are in progress, although the news media stresses the conflictual.

But have we let loose from Pandora's box a force which, despite our best intentions, we just don't know how to control? "I don't agree with that," Silverstein replies. "I think we simply have not apportioned the necessary time and resources and energies to make that 'how' more self-evident. Nor do we seem to have the leaders and the will to use the knowledge and the skills we have to bring this issue under control."

LOUIS SILVERSTEIN is a native of Brooklyn, and did his undergraduate work at the City College of New York; he has a Masters degree from the University of Illinois, Champaign-Urbana, and a Ph.D. in Education from Northwestern University. With more than 20 years' experience in the field of education, he has served the Columbia community as Dean of the College and Chairman of the Liberal Education Department in which he is currently a faculty member.

COLUMBIA COLLEGE in RETROSPECT

Sixth in a series by Professor Theodore V. Kundra, '39 M.S., M.A.

Following closely in the talented footsteps of Helen MacKellar, who was the first alumna of Columbia College of Expression to achieve Broadway acclaim, were two classmates, Dorothy Peterson and Gordon Westcott. Miss Peterson was born in Hector, Minnesota in 1900. She developed a taste for acting while studying speech and drama and appearing in the Junior and Senior class plays during her high school years. Her devout interest in histrionics was truly kindled when she visited New York with her mother who treated her to her first professional Broadway play, *Seven Chances*, starring Frank Craven and Helen MacKellar. Miss Peterson had initially learned about Columbia from an announcement in the educational magazine, *Speech Monographs*, which read: "Thorough study and training in the Speech and Dramatic Arts at Chicago's Columbia College of Expression."

Miss Peterson attended Columbia intermittently between 1917 and 1922 and took advantage of all courses which were directly pertinent to the training of a stage actress. She was a demure statuesque blonde—a photogenic beauty.

Finally, in 1927, the unexpected big break for stardom arrived. She was cast as Lucy Van Helsing in the world's most famous horrific shocker, *Dracula*, co-starring Bela Lugosi as the Transylvanian vampire count. Miss Peterson was, indeed, *Dracula's* first bite and played the lovely and innocent Lucy to the hilt for 260 horrendous performances. Instead of continuing with the touring company, Miss Peterson accepted the female lead in the murder mystery melodrama, *Subway Express*. This led to a Hollywood movie contract with Warner Brothers studios where she became firmly planted as a versatile actress from 1930 to 1947 appearing in 81 movies. She turned many a dubious script into dramatic gold.

Among her outstanding movies (still available on TV) were *Cabin In The Cotton* (1932), *Dark Victory* (1939) and *Mr. Skeffington* (1944), all three with Bette Davis. A handsome young actor named Ronald Reagan also appeared in *Dark Victory*.

Other movies included *Payment Deferred* with Charles Luaghton and *Call Her Savage* with Clara Bow (1932); *I'm No Angel* with Mae West (1933); *Treasure Island* with Jackie Cooper and Lionel Barrymore (1939); *Lillian Russell* with Alice Faye and Henry Fonda (1940); *The Moon is Down* with Cedric Hardwicke and Lee J. Cobb (1943). Miss Peterson made three other movies with Ronald Reagan—*Girls on Probation* in 1938; *This Is The Army* in 1943 and in her final movie venture, *The Hagen Girl* in 1947, Miss Peterson played the mother to Shirley Temple. As a teen ager Miss Temple was enamored with an older man who was portrayed by Ronald Reagan, a role he never relished. During her latter years as a movie celebrity Dorothy Peterson was relegated to playing maternal roles.

In 1979 at the age of 79, Dorothy Peterson, stage and screen actress, died from cancer. She was an actress who, in her varied characterizations was capable of developing the infinite gradations of character—a note-worthy reflection of her collegiate background and thorough training.

Dorothy Peterson and Gordon Westcott were classmates who became dear friends during their scholastic years at Columbia. They enrolled in the same classes, studied together and oftentimes vied for the same competitive honors in a good natured manner. Each with a laughable view to the other's potential star status, never realizing that both would gain recognition in the theatre and in the movies simultaneously.

Mr. Westcott was a darkly handsome mustachioed second leading man—a Gable-esque lover boy who always lost the girl to the leading man. It seemed that his playing second lead inamoratos in a movie career that spanned only 5 years and 37 movies was his forte. Although he was popular he never achieved stardom in the theatre or in the movies.

While Miss Peterson appeared in long running hits on Broadway, Mr. Westcott was primarily enjoying a theatrical romp playing the leads in summer stock or what was then commonly known as the straw-

hat or citronella circuit on the east and west coasts. He was a typical romantic matinee idol who titillated the elderly women heart throbs. The summer fare which "featured" Gordon Westcott were successful plays of the era such as: *The Cat And The Canary*, *Hay Fever*, *Madame X*, *Ladies Of The Jury*, *Outward Bound*, *Clarence*, *Saturday's Children*, *The Royal Family*, *Seven Keys To Baldpate*, *This Thing Called Love*, *Holiday*, *Coquette*, *Murder On The 2nd Floor*, *Broken Dishes*, *The Silver Cord* and many others worthy of today's prospects.

His movies are really a movie buff's dreams: *Enemies Of The Law* in 1931 was his first movie. In 1932, *The Devil And The Deep* with Tallulah Bankhead, Gary Cooper and Charles Laughton; 1933: *Voltaire* with George Arliss; *Footlight Parade* and *Convention City* with Joan Blondell and in 1934 two more movies with Miss Blondell, *Kansas City Princess* and *We're In The Navy*. In 1935 Mr. Westcott appeared in two movies with Bette Davis, *Front Page Woman* and *Fog Over Frisco*. His final movie (the 37th) was made in 1935, *Go Into Your Dance* with Al Jolson and Ruby Keeler. Although Mr. Westcott and Miss Peterson were under contract with the same studio, they never appeared in a movie together.

Born in 1903 near St. George, Utah, Gordon Westcott died on October 31, 1935 in Hollywood, California from injuries suffered in a polo-playing fall. Dorothy Peterson wired a eulogy to Columbia and I was proud to have been a student who was present at a special classroom ceremony conducted by Anne Larkin, one of their teachers as well as one of mine. MacKellar, Peterson and Westcott! The first three bright feathers in Columbia's abundantly decorated alumni cap!

FORTHCOMING: Columbia shares headquarters with a prominent teachers college and Columbia's life begins anew as a "sister institution"; and your writer becomes a happy Columbian.

Edwards (cont'd)

systematically than the rest of society. Blacks predominate in the money-making sports because of racism and society—a lack of alternatives, a lack of visible high-prestige role models, and a belief that sport is a way up and out of the ghetto. This inaccurate and perverse belief is perpetuated through the media, perpetuated through the black family, perpetuated through the educational system.”

Edwards is no less cynical of sport on the global level, a subject with which he has become increasingly familiar since he launched the 1968 Olympic Project for Human Rights to protest the institutionalized racism that grips America. While his original goal of a complete boycott of the summer games by black athletes never materialized, the black-gloved, clenched fist salute of track and field stars John Carlos and Tommie Smith is a photographic icon of the age and more memorable than a boycott might have been. An informal consultant to the Olympic Organizing Committee, Edwards predicts that there is no chance of full world participation in the 1988 games at Seoul, South Korea, a country with which the Soviet Union does not maintain diplomatic relations. Says Edwards, “People are led to believe the Olympics create harmony and understanding; of course, that’s nonsense. The Olympics are an integral part of international politics and reflect the state of political relations within and bet-

ween the countries involved. Once we understand the separate character of these relationships, we’ll understand the realities of sport.”

But sport is just one component in the complex interplay of family, government, business, economics and educational and religious institutions that shape society. As these factors also affect black society, Edwards says with typical hard-edged realism, “The greatest contradictions and challenges confronting blacks are not between blacks and whites but within the black community itself. We must do something about the disintegration

*“What we see on
America’s campuses is
not conservatism or
apathy; it’s ignorance.”*

of the black family. We must do something about what is happening in black schools. We must do something about economic development in black society. Otherwise, what happens outside of the black community becomes utterly irrelevant because you cannot cast seeds upon infertile ground and expect to achieve a harvest.”

In contrast to the activism that reigned on campuses of the 1960s and early 1970s, Edwards finds that today’s passive students are the

products of entrenched, almost deliberately fostered ignorance. “They can’t possibly lead America where it is going because they have no idea where it’s been—at least not where it’s been lately,” he says, noting that such pivotal events as Vietnam and Watergate don’t even make it into most high school and college texts. Depicting contemporary collegians as merely conservative is a superficial assessment. “What we’re seeing on America’s campuses is not conservatism or even apathy; it’s ignorance. Perhaps even more frightening is that this is the cream of the crop! If they have no knowledge, no ideas, no feelings about America’s position within the world community, then how do things appear to the average guy down the block?”

Edwards cites competition as the overriding value in American society but that ideal clearly does not extend through all socio-economic strata. He quotes figures of 7% to 9% of all blacks as solidly middle-class, another 25% as occasionally unemployed or underemployed but actively striving upward, and fully 60% to 65% of the black American population as hopeless—people who have been written off by the government and by society. “Giving money to people in this group is like throwing it down a rat-hole,” Edwards explains. “They simply cannot be saved; they can only be made more comfortable in their poverty.”

To describe this as a potentially dangerous situation is an extreme understatement. “The challenge that confronts black leadership is how do we recapture, remotivate, bring that lower 60% back into the parade,” Edwards concludes. “Even if it’s at the back of the parade, at least get them moving along with the rest of society. As this country enters the 21st century, we are going to have to make some very definite and deliberate decisions about how we deal with what is inevitably going to be the majority of some 45 million black people who have effectively been cast aside as a lost cause. They’re here among us. And what happens to them will ultimately happen to us all.”

WHAT’S NEWS WITH YOU?

Your former classmates and teachers are interested in knowing what’s happening in your life and career, so drop us a line today! Photos are welcome—black and white reproduce best. Use this coupon for change of address, too.

Name _____

Home Address _____

Business Address _____

Degree/Year _____

Current Position/Employer _____

News (personal, promotions, community activities, elected offices, etc.) _____

Mail to: Columbia College Alumni News, 600 S. Michigan Ave., Chicago, IL 60605

Class Notes:

■ BEFORE 1970

1968 graduate **Sanford Cohen** of Lansing, Illinois, is a motion picture distributor who is currently involved in presenting matinee performances of classic children's films... **Ron Pascu**, a 1962 alumnus and a resident of Hammond, Indiana, has fulfilled a lifelong ambition of becoming a professional magician. You can catch his act on television in May when his public service advertisements for the American Veterinary Medical Association air... Writer/musician/poet **Oscar Brown, Jr.**, Class of '48, was the subject of a feature article in the *Chicago Reader* last Fall; he is currently Artist-in-Residence at Chicago State University.

■ 1970's

Varo Krikoryan, Film '72, is an independent filmmaker with 50/50 Enterprises in Los Angeles... **Howard Bresnik**, Advertising '71, is the owner of The Chicago Fur Outlet and was recently elected to the Board of Directors of the Associated Fur Industry of Chicago... **Donald W. Kouba**, Photography '72, is a full-time photography instructor at Prairie



Robin Lakes

State College and is the coordinator of Photo Gallery 2-D at the school... **Jim Englehardt**, an instructor in the Theater/Music Department from 1974 to 1976, is living in Los Angeles where he's a producer, director and writer. He recently created, wrote and produced five TV series and is developing a major theme park in England... **David Murray**, Broadcast Communications '76, writes from Grand Rapids, Michigan, where he is operations director of 93-JFM, America's most powerful FM station with 320,000 watts. He says, "I'm always interested in talking to Columbia grads who might be interested in working in one of the most beautiful areas of the



Jesse Farley



Wally Kennedy



THE FIRST ANNUAL FOUNDERS AWARD was presented to Columbia's oldest known alumna, Rowena Buck Coleman who graduated from the Columbia College of Expression in 1912. A "physical gymnastics" (dance and drama) major, Mrs. Coleman went on to spend a season on the Chautauqua circuit as an ingenue and later operated a program of interpretive dance instruction. The Alumni Association Board created the award to honor distinguished alumni of the College.

country"... **Robin Lakes**, Dance '79, was one of only twelve emerging American choreographers selected to attend Pilobolus Dance Theatre's Choreographers Colony last summer... **Jesse Farley**, Broadcast Communications '72, keeps busy operating his own wedding photography and video business and working as an instructional media program supervisor... **Henry Cheatham**, Broadcast Communications '73, is the staff producer and director of WSNS-TV's "Dimensions" morning show hosted by Joan McGrath... 1971 graduate **Richard Schmiechen** was the co-director and producer of *The Times of Harvey Milk* which was shown at the Chicago Film Festival and has received widespread acclaim... **Wally Kennedy**, Television '71, is the new co-

host of "AM/Philadelphia" on WPVI-TV, Channel 6, the top-rated ABC affiliate in the country. The hour-long talk show airs at 10 a.m. Wally lives with his wife and three children in suburban Philadelphia... **Merlyn Klaus**, Television '76, is a sports reporter with WOWT-TV in Omaha, Nebraska and won first place in Associated Press's 1980 sports broadcasting competition and first place in United Press International's 1981 sports broadcasting competition... **Pamela Howell (Prater)**, Interior Design '79, is a senior project designer with Whitney Contract in Oak Brook Terrace, Illinois, and is a contributor to the I.B.D. (Institute of Business Designers) magazine.

■ 1980's

Philip Novac, a 1980 Broadcast Communications, graduate, heads up the new business ventures department of ABCO, Inc. in Atlanta... **Stephen Lundell**, Art '84, has joined Slavin Associates, Inc., a communications design firm in Chicago, as Associate Designer... Class of '83 Journalism grad **Daryl C. Edmond** is a supervisor of media monitoring with Video Monitoring Services, Inc. of America... **Donna Maria Gayden**, Theater '81, is living in southern California and has written a new book, *Black Folk Art; A Bibliography*... **Glenn Alan Fischer**, Photography '81, is a profile writer with Time, Inc. in Chicago... **Joseph Wallentin**, Art '82, is an assistant art director with Nightingale Conant Corp.... 1984 grad **Reginald Cedric Campbell** is a member of the sales staff of WVON radio... **Jacqueline Crowder**, an alumna of the Class of 1982, is the studio director of the Capital Cities Cable public access facility in Deerfield, Illinois... **Gina Guzzo-Pecora**, Television '84, is a news editor at WMAQ-TV, Channel 5 where staff members also include Columbians **Dwayne Muhummed '80**, **Kathy LaHanzi '81**, **Gabriela Kuhajewski '68** and **Terry Anderson '82**.

Placement Office Offers Expanded Services

Additional personnel and new programs that offer expanded opportunities to both alumni and prospective employers are waiting to serve you in Columbia's Office of Professional Placement and Career Planning.

New and expanded programs include immediate, high visibility job vacancy posting, free consulting for employers to find talent needed for specific jobs, referral services for prospective interns, part- and full-time job placement

for students and graduates, and campus interviewing facilities. All services are free to students, alumni and employers.

New staff members Mark Kelly and Lydia McCarthy join Walter Gallas and Director Dr. Harvey Ideus in administering these programs. In order to serve both potential employees and potential employers better, Kelly will handle graduates from Columbia's Art, Photography and Film/Video Departments; McCarthy will handle Advertising, AEMMP, Dance, Journalism, Theater/Music and Writing/English; and Gallas will handle Television, Radio and Interdisciplinary Arts Education. For more information call 663-1600.

CAN YOU HELP US LOCATE THESE ALUMNI?

Your response to our Fall request for updated addresses on 'missing' alumni was so encouraging we thought we'd challenge you once again. Use the "What's News With You?" coupon or just send a postcard with the alumnus's name (or new name and old name), address, and phone number, if possible, to Lori Bartman, Alumni Relations Director, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605-1996.

1962

James Bernard
Harold Butler
Ralph Dali
Thomas H. Duncan
Carl F. Eckel
Edward S. Fee
Joseph Fortich
Robert Johnson
Edward Jordan
Ted W. Keller
Nora Kellogg
Ethel Knowlton
Mark Leahy
Leonard Lebow
Mildred Lesnick
Audrey Meyers
Robert Lee Miller
John Wm. Mitchell
Escat Ozgul
William Pilectic
Vern Roberts
Susan Rhea Ronan
William Schillings
Emmadine Schnautz
Mary Ellen Schroeder
Edward Schultz
Milton Sens

1972

Albert Anderson
Kathleen Arney
Richard Chamberlin
Joel Cohn
Caren Crystal
Alan Daniels
Nicholas Dassion
Keith Davis
Ronald Englander
Neil Goldstein
Susan Halloran
Gordon Hughes
Kevin Kelly
Thomas Kinsella
Vincent Lizzo
Andrej Markiewicz
Shari Mason
Collette McManus
Daniel Mitziga
Robert Newton
Eric Nielson
Sig Nowicki
Terrence Peterson
William Phillips
Martin Radtke
Marshall Ragir
Alfred Rasho

1982

Max Adkins
Lewa Al-Barazi
Thomas Beagan III
JoAnna Breslin
Floyd Brown II
Pam Brownstein
Barbara Jean Burns
Lucina Chavez
Joseph Jay Crump
David Czuba
Suzanne Gray Dunn
Sheila Finley
Jody Frank
Sue Gilgenbach
Nosimot Giwa
Katrina Gray
Beverly Haynes
Dan Heminway
Grethia Hightower
Barbara Hughes
Rajmund Janiszewski
Melvin Johnson
Micha Klugman
Sarah Kraemer
Mary Lynn Laird
Linda Leifer
Marina MacMichael

Address Correction Requested

Columbia College
Alumni Relations Office
600 South Michigan Avenue
Chicago, Illinois 60605-1996

Calendar of Events

February

■ **1 through March 16**—"Selections 2", a Polaroid traveling exhibit including 200 images by 75 photographers using instant materials and covering a wide diversity of styles; in The Museum of Contemporary Photography; open M-F from 10 to 4, Sat. from noon to 4, closed Sun.

■ **1, 2 and 3**—*Three Chicago Performers*, performance art by Jeff Abell, James Grigsby and Nana Shineflug; in the Eleventh Street Theater Studio; at 8 p.m.; general admission \$5.

■ **6**—"An Artist's Introduction to the Legal System", first in a series of noon-time seminars sponsored by Lawyers for the Creative Arts, 12 to 1:30 p.m., 623 S. Wabash, third floor; \$2 registration for Columbia alumni.

■ **14 through 17**—*Previews of The Madwoman of Chaillot*, a co-production of Columbia and the Body Politic Theatre, presented at the Body Politic, 2261 N. Lincoln Ave.; opens February 19, closes April 6; for performance times and ticket information, call Body Politic at 871-3000; tickets also available through Theatre-Tix, 853-0505 (charge cards only).

■ **22 and 23**—*Kathryn Posin Dance Company* at The Dance Center of Columbia College, 4730 N. Sheridan Rd.; at 8 p.m.

March

■ **13**—"Legal Aspects of Photography", second in a series of noon-time seminars sponsored by Lawyers for the Creative Arts, 12 to 1:30 p.m., 623 S. Wabash, third floor; \$2 registration for Columbia alumni.

■ **15 and 16; 22 and 23; 29 and 30**—*Mordine & Company*, the Dance Center's resident ensemble, presents original works by Shirley Mordine and modern dance pioneer Murray Louis; at The Dance Center; at 8 p.m.

April

■ **3**—"Setting up a Not-For-Profit Arts Organization", third in a series of noon-time seminars sponsored by Lawyers for the Creative Arts, 12 to 1:30 p.m., 623 S. Wabash, third floor; \$2 registration for Columbia alumni.

■ **13**—Third in a series of fiction readings sponsored by the Columbia College Writing/English Department; at Cross-

Currents cafe-cabaret, 3206 N. Wilton; at 7 p.m.; \$3 general admission.

■ **23 through 27**—*Previews of Godspell* at The Eleventh Street Theater; opens April 28, closes May 12; at 8 p.m.

May

■ **1**—"Legal Considerations for Filmmakers and Video Artists", fourth in a series of noon-time seminars sponsored by Lawyers for the Creative Arts, 12 to 1:30 p.m., 623 S. Wabash, third floor; \$2 registration for Columbia alumni.

■ **3 and 4**—*ODC/San Francisco* (formerly Oberlin Dance Collective) in its area premier at The Dance Center of Columbia College; at 8 p.m.

For information on Eleventh Street Theater programs, call 663-9465; on Dance Center programs, call 271-7804; on Lawyers for the Creative Arts, call 427-1800.