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Columbia Chronicle (03/20/1981)

Columbia College Chicago

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Mr. Universe trains Chicago athlete. page 9



CC Allstars play Suntimes. Center Spread



Dick Gregory speaks out. page 12



Students speak out. page 2

Columbia Chronicle

Vol. 9 No. 2

Columbia College

March 20, 1981

Columbia adds Science department

By Fatma Abdelaziz

The spring semester of 1981 brought a new department to Columbia College, the Science department, headed by Dr. Zafra Lerman.

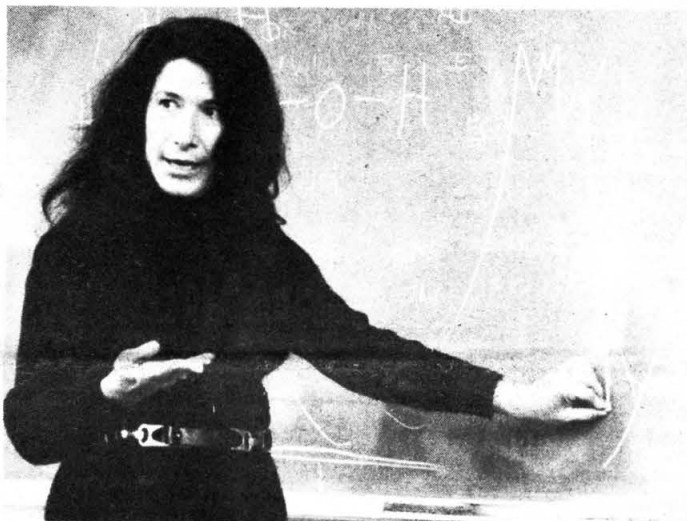
Lerman, who has been teaching at Columbia since 1977, will officially become the chairperson of the department in the fall of 1981. In the meantime, she will continue to work closely with the Life Arts chairman, Louis Silverstein.

"The Science department is working and will always work very closely with the Life Arts Department because these two departments are very closely related to each other and each department will benefit from the other," said Dr. Lerman.

The science area of the Life Arts department has branched off into its own department because it is continually growing and expanding. Some of the other departments recognized a need for a science and mathematics department and the school also thought it should be a separate department from the viewpoint of the National Science Foundation (NSF), which supports the program with a grant.

Columbia hopes to get more money from the foundation this year to support new programs and classes. These courses are tentatively titled, "Science and the Media—An Integration of Disciplines," another course is Mathematics and Science for Art and Communication students. The NSF was extremely impressed with the Science and Media course, which Dr. Lerman presented in late February. The course will deal with a few selected science subjects but the different media will be used for the project. Films, videos, slides, drawings and articles will be made on the subject by students in these majors.

The science program at Columbia College, which has also gained recognition from National Science Foundation and the American Chemical Society for its uniqueness, is, she explained, "Specifically tailored for Arts and Communications ma-



Dr. Zafra Lerman teaches science to interested Columbia College students.

jors. In most colleges and universities, they have science, where pre-med, science majors, engineers and non-science majors sit in the same class," said Dr. Lerman.

Dr. Lerman or Zafra, as her students call her, came to Columbia College after being the Research Associate at Cornell University. At that time she became interested in science technology and society. This eventually led to her interest in teaching science to students who would normally shy away from this field.

"I felt, when Columbia College was looking for a scientist to develop a program for Arts and Communication students that it would be interesting to come. I gave it a chance and never regretted it. I enjoy doing what I do," said the instructor of three classes.

Columbia students apparently also enjoy the classes. During the spring registration, the science courses were filled within two days and most classes exceed the limit of enrollment. There are 350-to-400 students enrolled in the science classes this semester.

continued on page 3

Lawson 'Y' shapes up students

By Dominic Scianna

When talking of physical education, you might not bring Columbia College of Chicago into the conversation. But there is a building, located at 30 West Chicago Avenue, called Lawson YMCA, which holds classes for credit to Columbia students.

Although the department is very small, there are a wide range of classes to choose from in many different athletic fields: For example, aerobic fitness, or squash, just to name a few. There are also basics like swimming, handball, and self defense, and, for those into meditation, yoga is offered as well.

Jim Arendt, Lawson YMCA program director, has seen an increase in enrollment for a lot of the classes this semester. "Aerobic Fitness is one of our more popular, which deals with three key elements - flexibility through stretching, muscle toning dealing with sit-ups and

training elements found in the universal gymnasium. "This class is rapidly growing due to the outpouring of more and more women becoming involved, he said.

The Physical Education department has always been a mystery to most students who have attended Columbia College. Ac-



Students participate in physical education courses at the Lawson YMCA.

Photo by Wai Chao Yuen

Future looks good for grad-program

by Maryanne Giustino

Full, five-year accreditation of Columbia College's proposed graduate programs was recommended by the North Central evaluation team which inspected the college for two and a half days during the week of March 9.

Final completion of the accreditation process is expected in July, after which Columbia will offer master's programs in: Interdisciplinary Arts Education; Photography; Film and Video; The Teaching of Writing; and Arts, Media and Entertainment Management.

"We are delighted, proud, and very grateful for this public recognition," Lya Dym Rosenblum, dean of the college said. She also added that there are probably not many institutions in the country which have in the short span of seven years achieved a full, first time accreditation, a

second 10-year accreditation at the undergraduate level and accreditation, fully and for five years, for all graduate programs proposed.

"We have come a long way in a short time."

Currently, only Northwestern University offers graduate study in video and film and only the Art Institute offers a graduate program in photography.

A graduate program would, as stated in the college's Self-Study, attract many students who would not come to Columbia as undergraduates.

A graduate school also has a large influence on the college's undergraduate program. It will raise undergraduate standards and bring improvement and innovation to the program.

Admission requirements will be "highly selective" for the graduate program. Applicants must have a Baccalaureate

continued on page 8

push ups. Cardiovascular work is also stressed," Arendt said. But for the past few years Beginning Tennis and racquetball have gained the most interest.

One class not offered at the Lawson YMCA, but instead at the Lincoln-Belmont YMCA, is taught by Mike James, called Mind and Body. Due to the interest of women in weight training program, the class was made co-ed. Most of the women work with free weights and other weight-

cording to the enrollment figures of this past semester, more and more people are looking into the classes and like what they see. The Lawson YMCA has numerous floors to accommodate the athletic enthusiast. And for only a \$1 charge per visit the Columbia College students can use the facilities at their own convenience.

For more information on the Lawson YMCA, call 944-6211 and talk to Jim Arendt for further details.

BULLETIN

Photo Opinion

Is consumer protection legislation effective?

By Mark Merzdorf



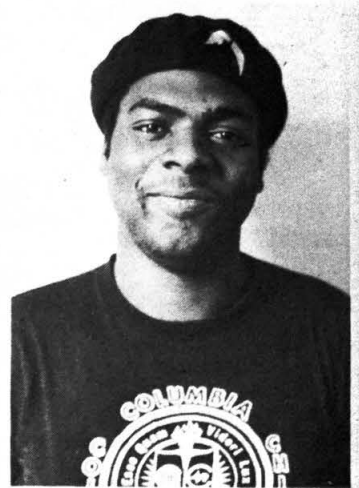
Tammy Young, Photography - I think we have an excess of laws already. Making new laws may tend to confuse those we already have.



Sheila Golub, Radio/Television - I believe that we need consumer protection at the store level, as opposed to more legislation. The public interest would be better served.



Mary Rowan, TV - It is up to the individual to make them effective, but it is a pain in the ass to get results from the manufacturers.



Norman Davis, AEMP - The bottom line is that the dollar bill is more important than product safety and human life.



Cynthia Willis, Radio - We just don't have enough protection for consumers. We need a central facility that people can contact for help.



Sheila Myatt, Theatre, Music - We need much more in the way of consumer protection. A person has to make a lot of decisions in each purchase, but you can still get taken.



Dwight Jones, AEMP - I would venture to say yes, provided the consumer is knowledgeable that they exist and has the initiative to follow up when he or she has been taken advantage of.



Jamie Cruz, TV - Yes and no. Let's put it this way - I'd rather move to another country. In times of inflation it's the rich who can afford to spend, not the poor.



Amy Savin, Radio - Any agency which serves the public interest should be open and available at all times. People should feel free to approach these groups when they need help.



Dennis Webb, Film - I think that we not only need more protection from companies, but we need educational programs to make all of us aware of the dangers and problems which we face.

Photos by Greg Schoenfeldt

Columbia Chronicle

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OBSERVATIONS

Establishing financial credit for cards

Vita Bradford

Graduation time is approaching for many Columbia students. If you are one, you probably will acquire your first full-time jobs. With that will come new expenses.

In developing a new lifestyle and the financial expenditures that may come with it, you may want credit accounts to help make the transition from student to career person. You may now be ready to enter the world of plastic money: The Credit Card. But how do you get credit, especially if you've never had it before?

Bankers say that a person's success at getting a loan or credit card depends upon the person's "Credit-worthiness."

And an individual's credit-worthiness, in turn, depends upon two factors: the person's ability to pay back a loan—(basically the person's income); and, the person's willingness to pay it back, (indicated by the person's credit history).

To start the process of establishing a financial identity, you should open a checking or savings account.

Then there are three basic ways to apply for credit.

Most financial counselors suggest you start by applying for a charge account

with a local merchant, dress store, specialty shop or department store. "I always recommend going to a local establishment first, because their criteria for granting credit are often not as stringent as those of the larger, nationwide chains, like VISA, BankAmericard, American Express or Diners club," says Bruce Kubick, Trans Union Credit Information Corporation (formally Cook County Credit Bureau).

Financial counselors advise that you apply for an account with a fairly low credit limit rather than aiming too high at first. If you're worried about your ability to stay on top of the bills, they suggest you apply for a "convenience" or "flexible" account that requires you to pay the bill in full within 30 days. This will discipline you to pay on time and to not charge beyond your means.

Once you've established a solid pattern of repaying your bills with this type of account, perhaps after six months or so you may want to apply for the traditional "revolving charge" account, which allows you the option of paying off the entire bill within 30 days or paying just a fraction of it each month. Of course, the unpaid balance is subject to a financial charge that often is

the equivalent of a fairly steep annual interest rate of 25 per cent.

Credit experts say you should not be discouraged if the first store rejects your application. "Keep on trying and be hard-nosed about it," suggests Kubick. Different stores can have radically different credit policies, so it pays to keep applying until you get a yes. But do it one store at a time. If you have ten different credit applications circulating, creditors may begin to wonder whether you're preparing to go on a wild spending spree.

If your application is rejected, be sure to write and ask why. Don't ask verbally. As long as your request is in writing, the creditor must respond within 30 days and must give you a specific reason, such as "lack of income" or "not at job long enough."

Sometimes you may wish to challenge the reason. You should give persuasive arguments if you get a second hearing. If you request a rehearing and get it, you should try to go straight to the top and present your case to the manager of a store's credit department. Lower-level people often go by the book and may be afraid to stick their necks out. Their bosses are

more likely to take a chance.

The third way to get credit is to apply for a small installment loan—the kind you repay in regular monthly payments. As a student, you may have a bank loan already, it can be used as a credit reference, as well.

If your quest for credit is successful and you obtain a credit card or an installment loan, bear in mind that it is a privilege to be carefully guarded. Should you have trouble meeting your obligations, be sure to contact the lender. If you explain that you've encountered unexpected problems, most lenders will try to work out alternate arrangements for a temporary period.

If you lose your job and can't meet payments on a bank loan, for example, the bank may refinance the loan over a longer term, or it may allow you to pay only the interest for a period and repay the principal later. But don't make the mistake of turning your back on borrowing problems. Lenders often equate silence with unwillingness to pay, and this can lead to harsh collection measures.

If everything goes as planned, you may feel quite free to say, as Teddie Roosevelt once did, "CHARGE."

New class on use of library facilities

by Elsie Turner

Using a card catalog or locating a reference book in any library can be difficult. That's why Columbia's library is offering classes on how to best use the library facilities. If this course is popular, it will be incorporated in the curriculum for credit in the fall.

This instruction class, which is usually taught in a graduate program, will teach students the basics of using the card catalog, reference books, and how to use other libraries in the area. It also explained the cooperative agreement with Roosevelt University's library. Each class will be composed of five students majoring in the same field, and will be directed by a librarian who is also familiar in the specific area.

Columbia's five librarians specialize in various fields; three in art and

photography, one in film and one in arts entertainment. Although the librarians are not specialists in every field offered at Columbia, they can assist students or refer them to other sources.

Susan Edwards, head librarian, says that she didn't know how to properly use a library when she entered undergraduate school. "I didn't really know how to use the facilities to my advantage until I became a library assistant," she added. And according to Edwards, the biggest problems students have is using the card catalog and locating books. She added, "Most students actually try to find books on their own, but that it might be more beneficial if they asked for assistance first."

If you have suggestions, contact Susan Edwards. For those who are interested in the library instruction classes, Michelle Luckey is your contact.



Head librarian, Susan Edwards, is always willing to help students find the material they need. Photo by Andy Howard

New department at C.C.

Continued from page 1

"Students recognize, by themselves, that they live in a scientific society and it's almost impossible to go into any field today without understanding science and technology," she said.

There is, however, a threat to the continual expansion of this popular new department, since President Reagan has proposed cutbacks in higher educational programs.

In the last three years, the science program has expanded. A new interdisciplinary lab was built where students can use the facilities—microscopes, lasers, pH meters, atomic molecules, molecular molecules and a few spectrophotometers.

Now, there is enough equipment for experiments to be performed by students. The department now houses 50-to-60 science-related films, which are shown in the science-and-field course, and some other classes.

New classes have also been added this semester; Computers and Society which is taught by Andro Kowalczyk; History and Philosophy; and, two math classes.

The department also sponsors its annual Memorial Day field trip for science students or students who have taken science courses. The fifty students on this three-day camp out study ecology, environment and biology through nature will go to Brown County, Indiana this year.

Reagan plans cuts in aid

Ovie Dent

President Ronald Reagan's proposed cuts in student aid could hurt more than 2,000,000 college students, including Columbians. Chicago receives \$190 million in federal educational funds.

Budget cuts would restrict grants to college students. Students from families of four with incomes of \$22,000 or less would be eligible. This is a reduction of about \$4,000 for a student from a typical family of four, the limit is now about \$20,000. Last year, a student could receive up to \$1,800, but the total for next year is in doubt.

There will be comparable cuts depending upon family income and size.

The changes in the \$3.2-billion grant program would mean that, nationally 100,000 fewer students would receive grants. "A proposed family income maximum of \$22,000 placed on Basic Educational Opportunity Grant applications could lop off about 286,000 students in 1982 at a savings of \$263 million," Education Secretary Terrel Bell said.

Guaranteed student loans provide up to \$3,000 a year and are interest-free while the student is in college. The program would be sharply reduced by limiting it to low-income families. Secretary Bell proposed giving the loans to more needy students, and forcing students to pay interest on loans before completing school, saving the government about \$810 million.

Critics of federal loan programs say many middle and upper class families use federally-subsidized education loans for purposes other than education. The affluent have abused the low-interest loan money by investing it in high-yield money markets.

College Work-Study Grants and the Supplemental Educational Opportunity Grant program would probably remain at current funding levels.

Senators Bob Packwood, Daniel P. Moynihan, and William V. Roth Jr. have introduced a bill to allow taxpayers to deduct up to \$500 a year per student, in tuition payments from other taxes.

STEVEN E. GROSS

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SCOPE

Coppock's dream comes true

By John Dyslin

"I wake up every morning and the great thing about being here is that now I can look back when I'm 79 years old and say that I have achieved what I wanted.

"My dream has always been to work at WMAQ-TV, and now I'm here. So if they fire me, throw me in the river, or drag me down State Street by my fingernails, at least I can say that I was here," Chet Coppock said.

Coppock, a tall, good-looking, enthusiastic news sportscaster in Chicago is glad to be home. Ever since he was 8-years-old and watched Johnny Urp on TV, he wanted to be a sportscaster on Channel 5.

"I remember commenting to my dad that someday this is going to be my job," he recalled.

While most kids wanted to be a cowboy, or fireman, Coppock wanted to be a sportscaster. "I would sit in front of the TV with a twig and pretend I was broadcasting a Cubs game."

Coppock, 32, was born in New Orleans and attended New Trier East High School in suburban Winnetka, before starting at Columbia College. He credits Wayne Atkinson, Al Parker, Mike Murphy, Thaine Lyman, and others for helping him get where he is.

"I don't think I would have the job I have today if it weren't for Columbia," Coppock says, adding that Columbia came to him at a very important time in his life. It provided a tremendous emotional and intellectual outlet for what he wanted to do. "I have nothing but warmth for Columbia. One of my great regrets is not getting my degree."

As far as his own style of broadcasting, he says that a little bit of his favorites, along with his own are part of his delivery. "I think we all rob a little bit from those we admire and those we have grown up watching. Before you can develop your own style, you watch other styles. Anybody who tells you that 'I'm my own man' is either kidding himself or trying to kill you," Coppock said.

Coppock's delivery is very enthusiastic. "I'm still remarkably boyish about sports. I spill no blood if the Cubs win or lose, a little if the Bears do, but it's always fun. I've only missed five Bears home games in 26 years. I've suffered with them. But, I love the whole spectrum of sports. It's not really the games that get the blood pressure thumping; it's the noise, popcorn, cheering crowds, the fact that it really doesn't matter. The whole atmosphere of sports is what is exciting," he said.

Coppock has led a very busy career. Before returning to Chicago, he worked at



Coppock chats with news-anchor Linda Yu about the day's sports.



Coppock begins the sports segment of Newscenter 5 with his usual robust style of delivery. Photos by Greg Schoenfeldt

WYSH, a CBS station in Indianapolis, for six years. He also did his fair share of work for CBS, mostly reporting auto racing.

"It was a very good situation for me, I

went to Indianapolis with the idea that I would work there until I was able to get myself back to this market or go to New York or L.A." Coppock has held other jobs,

Chet Coppock offers pointers for those wanting to get into the broadcast field. "My main advice that I would give anyone is to make sure that you love this business, because if you don't it will grind you to pieces. You work long hours, to acclimate yourself to every area of the business you possibly can and to try to get yourself in that front door. The whole ticket in this business is that you've got to get started somewhere, any position you can. Just to get in is half the battle."

However, he does say that with more AM/FM radio stations having regular sportscasters, and the growth of cable TV, opportunities have expanded. The field is still competitive. "The key is to get in that front door because once you're in it's a lot easier to get to Job B than it is to Job A."

In addition to that, Coppock says another key is to have a good wife who you love and who understands the business. "I've seen more talent in this racket loused up by a wife who makes life miserable. It's long hours and not as glamorous as you might think. It's a rough, tough, high-tension business." (He works 70-to-90 hours a week.) Coppock also adds that a dog is very essential. "You've got to have a dog to be in this business, because sometimes it is the only person left to talk to." The Coppocks, Chet and Joan, will try to add another Coppock into the world, now that they are settled in Chicago.

But what about the real Chet Coppock off camera? "If you look at Chet Coppock and see him on the air you see someone who does get real enthused about what he's doing. He's willing to work hard, likes to go live on location, isn't afraid to stick his neck out once in a while, not afraid to offend people once in a while, and is not afraid to take a stand or be controversial if it merits it."

Coppock knows that Johnny Morris is the Number One sportscaster in town. "I think the world of Johnny, he's a great guy. I like Jeannie Morris, too. Sure, we're in competition with each other, but I didn't come to this market to lose. I can guarantee that. I'm not going to quit until I do catch him. I think that Johnny knows this and he'll work harder because there's a new guy in town who will hustle that much more because he will. It's good for the market, the viewers, everybody to get a competitive as possible broadcast."

Of course, Coppock would like to get on the network level. He would like to do something like Grandstand or NFL '80, but that's his long range goal.

"For right now, I'm very comfortable where I am."

WVRX airs all new-sports format

By Dominic Scianna

Interviews with DePaul's own Ray Meyer, and long chat chats with ex-Cub Bruce Sutter in the bullpen at Wrigley Field. That's Mark Farina's claim to fame, and at WVRX with a new sports format, he adds flavor and character as the new sports director.

Farina, 29, a graduate of Steinmetz High School, walked into Columbia College's seventh floor radio station (WVRX) with a truckload of innovative ideas. Al Parker, faculty advisor, and Joe Cassidy, general manager at the time, gave Farina the go-ahead to do five live reports last semester. "Those five broadcasts were to see what I was made of," Farina said. They liked what they saw, so Farina was given the title of sports director.

As the fall semester began for the 1980-81 school year, Farina began to push the new sports image of the radio station. The reception was so great, that WVRX and its management went out on a limb hooking up a remote phone line to do live reports on

location. "We've done broadcasts from the Mecca in Milwaukee, and from the Rosemont Horizon with DePaul. Most recently, the Notre Dame-DePaul contest on March 3," Farina said. Besides doing on-location reports throughout the week, he is on the airways daily at WVRX at 12:35 p.m. and 7:35 p.m. with update reports. "Pro teams are accepting the fact that WVRX is an entity that they deal with," Farina said. "I am very pleased with our progress."

A drawback is that some of the sports franchises in Chicago are very hesitant about giving press passes. Farina has had to ask for game by game passes, to cover some of the area teams. "At this stage we can only wheel and deal. That is the biggest limitation," Farina said. But then again you find some teams that are more than happy to accommodate reporters, and DePaul University just happens to be one of them. "What a class operation at DePaul," Farina said. "I've been doing games for the entire season, and have had

continued on page 10



Mark Farina, WVRX sports director adds flavor and character as the new sports director. Photo by Wai Chao Yuen

UPDATE

Internships prepare students for job market

By Ovie Dent

"You can't be a purist in this day and time. Why not take classes in advertising, copy-writing, and public relations if your major is journalism, therefore gaining background experience in other important avenues of studies opened to you?" asks Dan Bardy.

Bardy was recently hired as a coordinator for the Cooperative Education Program. The largest such program in Chicago, it was established in 1971 and initiated in 1977. It represents a marriage between Columbia College and the Chicago businesses, which enables students to get practical, business work experience while still in school. It better prepares the student for the job market by offering internships in every major at Columbia.

A newsletter works as a channel of communication between the faculty, the staff, and the students in Co-op. Student seminars are held once a month to enable students to share such concerns as not getting enough work, and personality conflicts.

"Counseling students, giving them information about studies they weren't aware of, and broadening their horizons, makes me feel good," states Bardy. "I like talking with and opening new avenues for students on topics that they never even

thought about."

Bardy was previously employed full-time with Design Works Inc., specializing in graphic and contract interior design for three-and-a-half years as an account manager and promotional director. He also teaches a "Mass Media" class at Northeastern University twice a week.

"I worked professionally for five years with John R. Powers, a Chicago fiction-writer. Powers taught while I was an undergraduate at the College of DuPage. I was working as a student aide and he was looking for someone to help him. I enjoy working with him. We are now working on his third novel and doctoral," Bardy explained.

"It makes me feel good when I counsel students, giving them motivative information on topics they were unaware of," said Bardy. Co-op creates a better awareness of Co-op Education in this school by providing the more vital elements of discipline.

"I advise juniors and seniors who have shown proficiency in their major and feel they are ready for practical experience, and would like a flavor of the real world, to do an internship before they graduate," said Bardy.

"The importance to their career planning is essential," he adds.



Dan Bardy helps coordinate relationship between Columbia and Chicago businesses for student advancement in their fields. Photo by Wai Chao Yuen

Doctor orders new computer system at C.C.

By Ovie Dent

"I am going to develop ways to provide Columbia College with timely, accurate information in the following areas: student information, administration information, student bills, and accounting, through computer systems," said Dr. Edgar L. Eddins, Director of Information Systems.

Dr. Eddins joined the Columbia College staff in January.

"Billing, accounting, etc. will be changed over to the computer system and will be tested this summer. I will advise the administration about what computer equipment and what computers will do the job," he said. "I plan to teach people in offices of the College how to use the equipment and programs, also work with the faculty to develop ways for students to learn how computers are used in various disciplines.



Dr. Edgar Eddins hopes to develop a better system for student and faculty information and with accounting procedures. Photo by Wai Chao Yuen

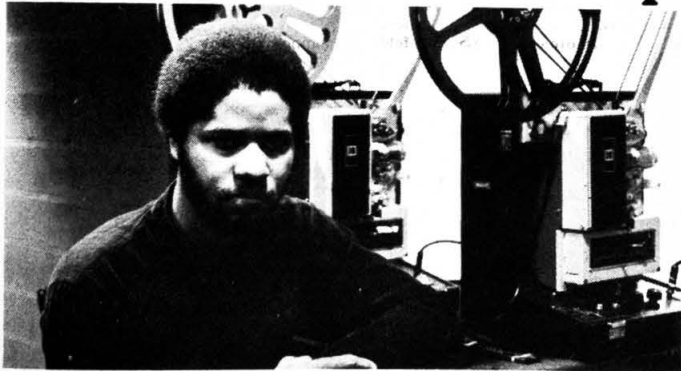
Dr. Eddins obtained his Bachelor of Art Degree at Gettysburg College in Pennsylvania where he also worked for eight years at Hartwick College as Chairman of Divisions of Social and Behavioral Sciences in charge of six departments.

He resigned in 1970 to build a computer center for several colleges around the U.S.

"I've built a statewide network for Wyoming, rebuilt and replaced their computer system. I also worked two years at the National College of Education in Evanston, rebuilding its computer systems," Dr. Eddins explained.

"I hope to get the system running so smoothly that no one has to worry about it. Anything we can do to make the students more comfortable is what we will do," he said. "The new computer system will provide fewer hassles for the students."

Marshall lectures for positive black film roles



Ail Marshall takes serious stance on positive film roles for blacks.

Photo by Wai Chao Yuen

By Darryl Robinson

In the second of three lectures on "Alterations and Alternatives," Ail Marshall said blacks in Hollywood are usually being portrayed as minstrels, which does not show their ability to be professionals. Marshall said, "What's not being understood is that we are human beings." To stop this, blacks and other minorities should write letters to movie producers and complain about this negative side in movies.

He blamed the actors for signing the contracts to star and act in these movies during the black exploitation period. Even though the movies ended when they didn't

get the chance to grow. Marshall said, "The only thing Hollywood executives understand is how much money the movie will make, and this is where the lack of realism and stereo-typical roles begin."

The greatest number of films made, starred in, and produced by Blacks was in 1921. This is relevant today. The movie shown at the second presentation of Alterations and Alternatives was *Assault on Precinct 13*, starring Austin Stoker. The violent film was about an interracial gang attacking the police station.

Alteration films are movies made by whites as they see blacks. Alternative movies are the ones made by and for

blacks. *Assault on Precinct 13* was directed by John Carpenter. Marshall also noted that the TV production of *Roots* did not use the talents of Black writers to produce the script, although the book was based on the works written by a black author.

But when the *Holocaust* was produced for television, David Wolper, producer of

both it and *Roots*, used Jewish script writers.

The type of movies Ail Marshall would like to see Blacks in are "Positive and non-stereo typical roles yet entertaining. He feels Black people would like to see more roles like this in movies and stories that treat issues first and race second."

The Students Arts and Entertainment Committee
Will be holding auditions for a benefit concert
on May 1, 1981 at 72 E. 11th Str. (Theatre)

Auditions will begin on Mar. 19, 1981
Thru Apr. 20, 1981

MON. 9-11 A.M.; 3-4 P.M. - RM. 308

TUES. 1:30 P.M.-4:00 P.M. - RM. 307

THURS. 1:00 P.M.-4:00 P.M. - RM. 308

FRI. 1:00 P.M.-4:00 P.M. - RM. 308

SAT. 1:00 P.M.-4:00 P.M.

SATURDAYS AUDITIONS WILL BE HELD AT THE
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THIS WILL BE A FUNDRAISER FOR THE ATLANTA CRISIS

All-Stars Score For Scholarship

by Mark Merdorf

The John Fischetti Scholarship Fund gained support on the evening of March 2, as the Columbia College All-Stars battled the Chicago Sun Times at Angel Guardian gym.

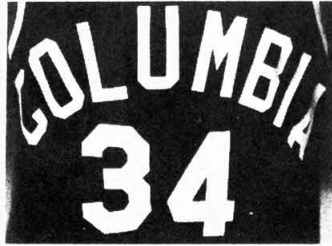
A crowd of 250 watched as the Sun-Times rallied to a 67-57 victory over Columbia. The Columbia All-Stars were formed less than six weeks ago, composed of the best players from the intramural teams.

The All-Stars came out firing in the first period to take a 15-10 lead, but the Sun-Times came roaring back in the second period grabbing the lead 34-26. The Sun-Times, lead by the inspired play of Dave

Sortal, took charge of the offensive boards, holding Columbia to no points until 5:17 of the second quarter.

The Sun-Times held its lead in the third quarter by the use of several fast-break plays leaving Columbia flatfooted. Columbia was forced to shoot from the outside for much of the game because of a strong zone defense by the Sun-Times.

The game was hampered in the fourth period by numerous penalties against both teams. The leading scorers in the game for the All-Stars were Michael Clay with 15, Eric Abrams 9, and Simmy Simmons, Maurice Clark, and Pompey Hicks with 8 points apiece.



Photography By
Wai Chao Yuen



All-Stars break the banner held by the Cougarettes.



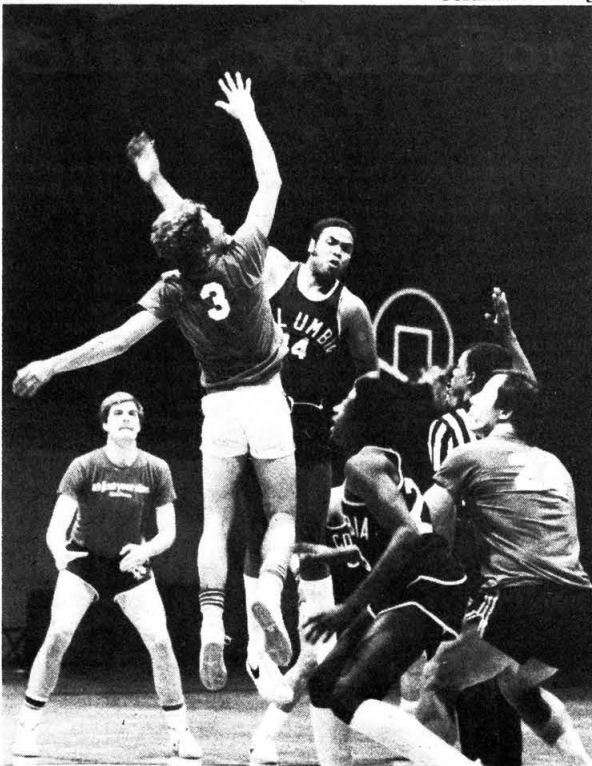
Columbia All-Stars battle Sun-Times at Angel Guardian Stadium.



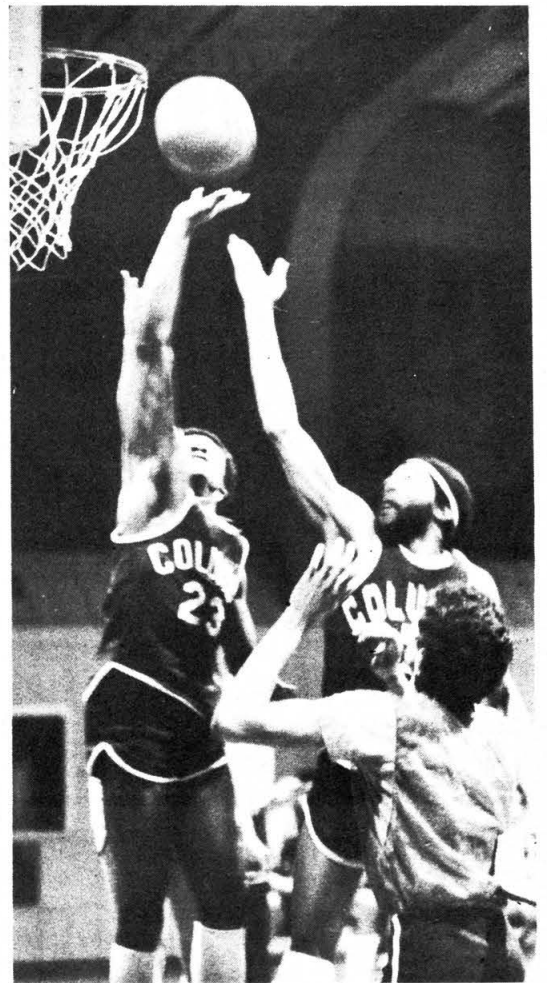
Last minute instruction before game time.



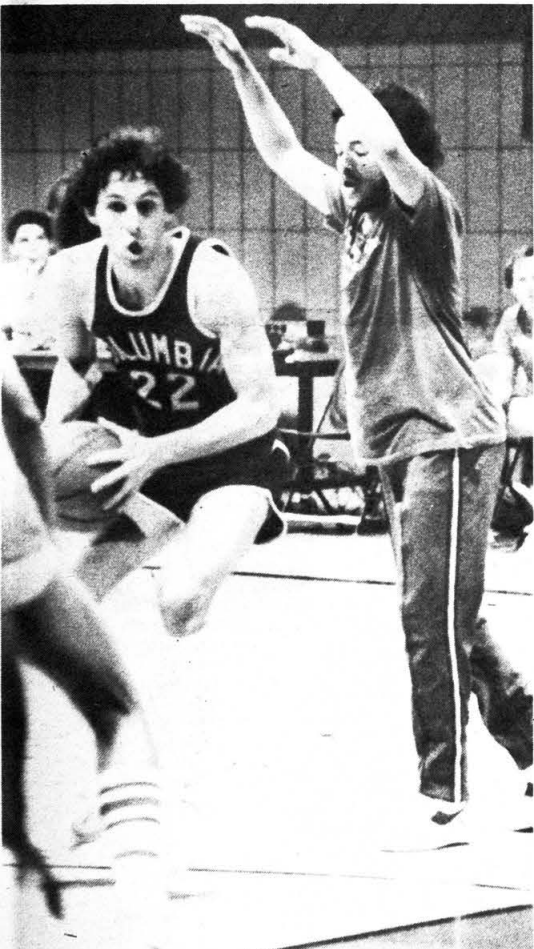
Ken Collins warms up for action.



Maurice Clark fights for the ball.



Simmy Simmons (left) assists John Person with tip in.



Eric Abrams eludes a defender.



All Stars show frustration in final period.



Cougarettes rallied behind the All-Stars.



Future Cheerleader.

FOCUS

Standing to the bookstore blahs

by Dan Pompei

You know the feeling. Your class started a half-hour ago. Your feet are throbbing in misery. Your legs feel like they just sprinted through a 20-mile marathon. Your blood pressure is making you feel like Mt. St. Helen's, Jr.

Why the martyrdom? You need books, of course, and the movement of the lines at the Columbia College Bookstore is slow.

There has got to be a better way.

"I know lines at the beginning of school would be cut down if we had a walk-around store," said Frances Camberis, bookstore manager. "But there's not enough room for people to walk around the way the store is situated."

Is remodeling a possibility? "I think, eventually, the store will be remodeled into a walk-around, but that would be up to Bert (Gall, Administrative Dean)."

"Our present method is more convenient that self-service. It's faster," according to Dean Gall.

"There are two reasons for our set-up. This way takes up less space, and the overhead is less, because we don't have to provide the amount of security needed at a self-service store."

"We would need one-third more space for self-service. That would have to come from the library, the photo facility, or the



CC bookstore employee busy trying to keep lines moving.

film facility. If, God forbid, we have rent space, then that cost is going to have to be fed to the student. None of that would be to the final benefit of the student," Gail explained.

Camberis said, "More employees would be better. I'm the only full-timer, and during the rush at the start of the semester, I work from open to close.

"I'm only given a certain amount of aides. They work all their hours during the first few weeks of school, so that by the end of the semester I have to close the store because there isn't enough help."

Dean Gall said help could be on the way: "We might add more employees in the fall. It's a question of cost."

Unfortunately, increasing efficiency isn't that easy. Camberis explained, "Many instructors place their orders on the first week of school, when I asked them to place them months in advance.

"Then, teachers will tell students books are down here, when they're not. I've asked the art department to tell me what supplies they need, but they never told me."

Students shouldn't ask for books by name because, Camberis chuckled, "We get people asking for 'To Kill a Gorilla' instead of 'Year of the Gorilla.' I put course number lists up to help students.

"Just ask for me if the course number is unavailable."

C.C. students comment on sex on Donahue show

"The most important ingredient in sex is a four letter word ending in 'k' — 'talk,'" says Dr. Mary Calderone, co-author of "The Family Book About Sexuality," who appeared on "Donahue" with sex therapist Dr. Jessie Potter Friday, March 13.

Eight Columbia students were invited to express their views on the popular daytime talk show, with students from four other local colleges, including Northwestern University. Many in the audience had waited two years for tickets, expecting to see Glen Campbell, who was ill and unable to appear.

The program opened with some startling statistics from "Teen-Age Pregnancy: the Problem That Hasn't Gone Away," a compilation of some 100 existing studies recently published by the Alan Guttmacher Institute, a non-profit Planned Parenthood affiliate.

Seven million teen-age males and 5-million teen-age females were sexually active in 1978—a more than 60% increase over the last 10 years, according to one report. One result was the more than 1.1-million pregnancies each year.

Although teen-age women make up only 18 percent of all sexually active females, they have 31% of all abortions performed, the report said.

However, teen-agers account for 46 percent of out-of-wedlock births, and fewer than 4% of these young mothers give up their babies for adoption, according to the study. More than 1.3-million children now live with teen-age mothers, at least half of them with no legal father.

As the number of sexually-active teens increases, there are fewer differences related to socioeconomic status, race, and religious affiliation. However, half of all Aid to Families with Dependent Children now goes to households in which the mother gave birth as a teen, according to the report.

Dr. Calderone commented that American parents in general are unable to educate their children with adequate information, one-on-one communication and mutual trust.

"We must affirm the fact at some point human beings will be making sexual decisions," she said. "Ignorance about sexual

matters is insensitivity."

A commercial for designer jeans in which children danced provocatively together was shown, prompting Donahue to comment afterward, "Kids don't behave this way." He said the marketing of sex in the media puts pressure on children to interact sexually before they are ready.

The doctors agreed with his viewpoint. "Risking pregnancy is immoral. Children should be taught to say no when they are not ready," Dr. Calderone said.

"Most parents teach their children not about sex, but about reproduction," Dr. Potter said. "By the age of 5 most children go underground. Sexual openness within the family encourages children to continue the tradition in the next generation."

Asked whether she thought there was a political move to reduce the information available to teen-agers, Dr. Calderone responded that a recently-passed California law requires counselors to submit information they have on sexually-active minor females.

However, there is no similar law applying to minor males, she said.

"We are denying, not dealing with the problem (of female sexuality)," the doctor

said. "Boys are taught to 'be your own man,' but there is no equal effort to build up self-esteem for young women. Girls should be taught to acknowledge their sexual feelings."

"It isn't fair for young women — or young men — to tease (sexually)," Dr. Calderone added. "But a lot of people who come to me are actually searching for a 'best friend,' with sex only incidental in their interests."

When asked what she thought the currently-accepted age to begin sexual activity is, Dr. Calderone responded, "When you're married — which means that if you're single until you're 45, (society) wants you sexually unemployed till then."

Columbia students were asked for comments after the program.

"There is too much social pressure on kids. They have to be taught that they cannot have everything they want...including every girl," Bob Jefferies responded.

"You should understand the depth of your commitment before you have sex," Reco Brooks said. Talk should be a significant factor in sexual communication, he added. "But it isn't necessarily all right to tell your children that masturbation is okay if you don't feel that way yourself."

Fight NEA cuts

By now, most of you are aware that the economy cuts proposed by President Reagan which had been projected at more than 50% for the arts became a reality as part of the across-the-board cuts as announced in the President's annual address to Congress on February 18. As stated in the speech, he asked for a "savings of \$85 million in the federal subsidies now going to the arts and humanities." Where exactly these cuts will be made or how has not been spelled out or analyzed in the media as yet, but they are as feared substantial. CAR/C, of which CAC is a member, had already prepared petitions to be circulated and other arts organizations are rallying. Whatever happens, there is still time to act. Congress must pass on the program and our local officials may respond by helping to hold the line on arts cuts. It is worth the fight. Write to:

Senator Charles Percy
Room 1200
Dirksen Senate Office Bldg.
Washington, D.C. 20510

Senator Allan Dixon
Room 456
Russell Senate Office Bldg.
Washington, D.C. 20510

or to your Congressman, House Office Building, Washington, D.C. 20515.

Call the office (670-2060) if you need help in the text of your letter, or can help further by circulating a petition.

Future looks good

Continued from Page 1

degree from an accredited college or university, a minimum of a B average, (exceptional experience in a field plus demonstration of academic ability by means other than GPA will be considered), pre-

sentation of a statement of purpose, and three letters of recommendation. Full-time to no less than half-time students will be enrolled.

Tuition for the graduate program is calculated at \$125.00 per credit hour during 1981-82.

Dial-a-Poem

by Dan Pompei

"Art by phone" is the way Jacqueline Martello describes Dial-a-Poem. Kind of like gourmet cuisine "to go."

Martello, along with students Lydia Tomkiw, Sharon Mesmer, Ron Booze, Sue Greenspan, Jacki Mart, Ken Pearson and instructors Paul Hoover, Maxine Chernoff and Art Lang are among the Columbia College representatives who will be serenading our ears through Illinois Bell.

Aspiring writers submitted their works to Dial-a-Poem, which is sponsored by the Chicago Council on Fine Arts. Then, the premium poems were selected by David Hernandez and Kathleen Combaro, published Chicago writers.

"It shows that there is good writing at Columbia," said Richard Friedman, project director with the Fine Arts Council.

The winners will be rendered over the telephone starting sometime around the beginning of April. A different 2-3 minute poem will be featured each week, and the number to call is 744-6441.

"Dial-a-Poem is universal. The variance

of poems will be tremendous," explains Martello.

"We want to explore the work of young and unestablished Chicago poets," said Friedman. "But we're not aiming only at students."

"Dial-a-Poem wants to touch those that perhaps have not been reached by poetry before," Friedman explains. Martello adds, "This gives insight into poetry for people that aren't really into it."

Martello discusses how Dial-a-Poem bolstered her confidence. "When I first submitted my work, it was a long-shot chance that it would be selected. I had nothing published at that time, and I didn't feel good about it.

"It's the most prestigious thing that has happened to me so far. Dial-a-Poem covers the whole city. I'd like to really benefit from all the exposure."

Martello tells about what she feels is a tremendous plus for Dial-a-Poem. "Each poem will be read in the individual voice of the author. A poem can be interpreted in limitless ways, so this way, the author can say it the way he intended it."

CLOSE-UP

Trio of sports trainers buck norms

By Dan Pompei

Like Andy Messersmith bucking baseball's lords and instituting the free agent system, Bob Gajda, Mike Andrews, and Dr. Robert Weil attacked their professions with the unbridled zeal that is characteristic of all great mavericks.

Gajda, a former Mr. Universe, Weil, a sports podiatrist, and Andrews, a physical therapy specialist and Chicago Blackhawks strength and conditioning coach, synthesize to spew forth a wealth of revolutionary but well founded sports training theories.

"We're a network. We learn from each other," asserts Gajda.

Andrews adds, "We catalyze each others' thoughts. We start talking about one idea, and end up with millions of others flowing around."

"Bob is an expert on kinesiology - the body and muscles and how they work," Dr. Weil said. "He had a tremendous respect for the foot as far as running and jumping sports go."

"Bob has an analytical mind. I'll weed out biomechanical problems, then Mike and Bob are involved with high performance training."

The trio is dissatisfied with current athletic norms. "Athletes are limited by their beliefs," Gajda said. Everyone can improve well beyond his wildest imaginings. If you believe that hitting .300 in baseball is good enough, then that is what you will aspire to."

Frank Paoletti, developmental instructor with Chicago Health Clubs, backs up Gajda. "Lots of athletes don't train properly. There's a lot of new information that even the most well-informed athlete doesn't know."

Dr. Weil goes on, "We Americans assume the athlete has mastered the basics - running, jumping, turning, stopping, and landing, when in fact he has not."

Gajda presents a case in point. "When I first got Billy Buckner, he couldn't walk on an oscillating balance beam. He was able to perform the basics, but never perfectly. He hadn't developed full potential." Under Gajda's strict tutelage, Buckner was crowned National League batting champion last year.

The reason athletes don't develop full potential? "Americans emphasize the sport and not the development of the individual," answers Gajda. "Nine and ten year olds are pushed into PeeWee football without regard to their bodies' development."

"Kids can't even climb rope any more," Andrews said. "There is no concept of physical education in schools. With 40 students in a class they meet once or twice a week, the kids run around the gym throwing balls at each other."

Andrews explains, "In the weightroom (of the Chicago Blackhawks) players have virtually no respect for people like Bob and myself. But in the Soviet Union (where Mike has studied) they take their training seriously."

"In Russia, weight-training facilities are no where near as elaborate as ours. There are no radios or punching bags, and athletes work on specific programs. Even if they don't want to, they do it. And you'd see a 5-to-1 ratio of athletes to trainers. It is a hell of a lot more disciplined environment."

A trace of bitterness edges into his tone. "I figure about 40 of 400 National Hockey League players are there because they've worked their asses off. The other 360 are just blessed with a great deal of talent and haven't done a damn thing."

Both Soviet training and Gajda's "Beyond .300" theory start with a state of mind. "Players must be educated as individuals. The attitude has to be, 'I'm not just great, I'm getting better.' Athletes must develop more respect for their sport and themselves," Gajda said.

Gajda's rise to Mr. Universe verifies his theories: "At no time in my life did I ever actively want to become Mr. Universe or Mr. America. I started lifting weights because I had the notion that weights could help me become a better athlete."

"I was never gifted with extraordinary bones. I'm just a little, thin guy. I had to study and think about how to make the most out of what I had."

"When I started, weightlifting was *verboten*. When I was 15 years old, my coach actually took me up into the chapel at Gordon Tech High School and made me promise before the Holy Mother that I would not lift weights during the summer."

"He thought it made you muscle bound. It was the belief of the time that if you were a bodybuilder, then you became a narcissist, or you had an inferiority complex, or you were homosexual."

"I went into it with an air of caution. One summer, I trained in my backyard and at the park on a sneak basis."

"I gained 10 pounds, came back, and was throwing the football 30 yards farther than ever before. I was running faster than ever. I played in an all-star game at Wrigley Field, and I hit a ball off the wall (at age 16). It proved me."

Gajda, Andrews, and Weil hope to prove the importance and substance of training through their Sports Performance and Rehabilitation Institute (SPRI).

"Normal weight sets have their limitations," Andrews said. Gajda continued, "Nautilus is not synonymous with rehabilitation. The normal machines don't develop stabilization. They work one-



Ex-Mr. Universe Bob Gajda enjoys his soft tissue work on Chicago Blackhawk's Tim Higgins. Photo by Vincent Pierri

dimensionally.

"How can you have a rehabilitation device that goes from 10-to-20-30 pounds? There's no function in the human body that makes incremental changes like that."

Gajda bombards bodybuilders' motives, as well. "The idea of pumping up muscles and making yourself like The Hulk is wrong. These people develop show muscles, not functional ones. If you get imbalances from going hogwild, the notion of getting muscle bound is real."

Paoletti is neutral. "It's up to the individual if he wants to look like The Hulk. Go tell Arnold Schwarzenegger that."

Weil explains, "A lot of sports injuries are due to overuse, and, biomechanical or alignment problems," Weil said. The act of skating makes any existing problems

much worse. Lower back, hip, leg, and foot problems can develop.

"We're using orthotic devices to help feet reach their best functional position. These devices get the foot balanced in the skate. This enhances edging and speed capabilities."

Reggie Kerr, all-around forward of the Blackhawks, has taken Weil's advice and tried the orthotic device. He said, "It helped my game because skating is what hockey is all about." His statistics illustrate that: Kerr is in the midst of his finest season ever.

Gajda, Andrews, and Weil already have provoked a tremor on the sports scene. But their potential seems as vast as the cosmos.

Gajda points out, "You don't have to be sick to get better. Everybody can grow."



Strength and Conditioning Coach Mike Andrews supervises Chicago Blackhawk's Terry Ruskowski's knee rehabilitation.

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POTPOURRI

The Pick of country music



Country music is more popular now than ever, and one of the reasons for this is Willie Nelson. In 1975 he cut the first platinum country album, *THE RED-HEADED STRANGER*, which included the cross-over hit, "Blue Eyes Cryin' In The Rain." In 1978 he released one of the most popular albums of any kind, *STARDUST*, which was on *BILLBOARDS* country charts 147 consecutive weeks. His movie soundtrack, *HONEYSUCKLE ROSE*, is still charted after six months.

and was nominated for an Oscar, and has already won a Grammy (Willie's third). It's a safe bet then that Willie's new album, *SOMEWHERE OVER THE RAINBOW*, will be topping the charts before long.

Willie has had hit records in pop, nostalgia, bluegrass, gospel, and "outlaw" country. Despite the fact that *SOMEWHERE OVER THE RAINBOW* is packaged to look a bit like *STARDUST*, and that it contains a few 1940's pop hits, it

is traditional country. It is also one of the best traditional country albums done in recent memory (along with the 1980 Willie and Ray Price album, *SAN ANTONIO ROSE*).

The performers on *SOMEWHERE* may be, for the most part, unfamiliar to the uninitiated, but this just might be the best country band assembled in one place. The band is the first Nelson has recorded with, other than his own, in several years. It has Johnny Gimble on fiddle, Bob Moore and Dean Reynolds on bass, Paul Buskirk on mandolin, Willie Nelson and Freddie Powers on guitars and vocals.

The album contains nostalgia hits such as "Over The Rainbow," "Who's Sorry Now?" "Mona Lisa," and "I'm Gonna Sit Right Down And Write Myself A Letter," and country standards such as "In My Mother's Eyes" and "It Wouldn't Be The Same Without You." Still, the entire album, due to the band and the arrangement, has a cozy country feel to it.

The best cuts on the album are "Over The Rainbow," "It Wouldn't Be The Same Without You," duets with Freddie Powers: "Who's Sorry Now" and "Exactly Like You," and the only solely instrumental piece: "Twinkle, Twinkle Little Star" which is a country version of a hot jam session.

SOMEWHERE OVER THE RAINBOW might not be a record-breaking hit album like several of Willie Nelson's past albums but it certainly should be recognized as one of the most solid traditional country albums of recent date.

The album for all-around best country

disk has to be Emmylou Harris' *EVANGELINE*. In 1980, Emmylou Harris' *ROSES IN THE SNOW* won the Country Music Association's award for best album of the year, her duet with Roy Orbison from *URBAN COWBOY* won a Grammy, and her career received still another boost from her cameo in the Willie Nelson film (and platinum soundtrack album) *HONEYSUCKLE ROSE*. It comes as no surprise then that her new album, *EVANGELINE* should be as good as and contain the same mix of country, bluegrass, pop, and nostalgia hits as 1980's *ROSES IN THE SNOW*.

EVANGELINE begins and ends with a Rodney Crowell song. The first cut is an excellent, soulful rock version of "I Don't Have To Crawl" and the last cut is a slower but equally moving "Ashes By Now." The album is dominated by such songs as "Oh, Atlanta" and James Taylor's "Millworker," as well as "Bad Moon Rising" and "Hot Burrito #2." A very interesting cut is the old Mary Ford 1940's hit, "How High The Moon," with Albert Lee's electric guitar, which sounds quite a bit like Les Paul's on the original version. The title cut, "Evangeline," is a fair country ballad which includes background vocals by Dolly Parton and Linda Ronstadt.

There are two cuts on the album, however, that epitomize the Emmylou Harris style. They are very different. The two cuts that spoke for *ROSES IN THE SNOW* were the excellent version of Paul Simon's classic "The Boxer" and the ancient backwoods rendition of "Wayfaring Stranger." The cut that will probably be most remembered from *EVANGELINE* is the mid-50's novelty hit "Mr. Sandman." It is impossible to do anything but smile when this song is playing. On this version, Emmylou again harmonizes with Linda Ronstadt and Dolly Parton. The very essence of this and other Emmylou Harris albums is captured in "Spanish Johnny." This is the kind of song that feels as though it were written 1,000 years ago. Harris has been performing this song in concert for some time but this is the first time she has recorded it. It is also fortunate that she persuaded Waylon Jennings to participate in the event by contributing some harmony vocals.

Emmylou Harris is the only performer who can switch from the most traditional country to rock to nostalgia and still carry a wide pop/country audience. *EVANGELINE* will certainly be mentioned as among the best LP's mining the country vein.

Continued from page 4

Farina establishes sports show

no problems whatsoever."

The one element which keeps Mark Farina going is his love of sports. At the age of 9, he used to do play-by-play by watching the TV. His favorites were Lloyd Pettit and Jack Brickhouse, whom he mimicked constantly. In high school, Farina became sports editor of the school newspaper, and also did public-address announcing at the Steinmetz football

games. During his college days at Illinois State University, he became sports director for radio station WILN. His stay at ISU lasted two years. Columbia College was his next stop, and things have kept on rolling for Farina ever since.

While preparing his weekly sports segments, Farina also has the task of doing his own 30-minute sports talk show on Fridays from 7-7:30 p.m. Taped conversations with such distinguished coaches such as Jud Heathcote of Michigan State, who coached Magic Johnson in college, and everyone's number one coach in Chicago, Ray Meyer of DePaul. "Everytime I do an interview with Ray Meyer, I have a living legend on tape," Farina said. "Meyer will talk to me for 20 minutes and I can only use 20 seconds of it on the air."

Farina feels that the WVRX staff has

been more than receptive to him, especially by giving him the go-ahead on his own. That is something that he will never forget, and Farina has a way to return the favor. "The people who have helped me along the way I will always remember. If I ever have the chance to repay them I will some day," he said.

Growing up in a political background, Farina has no desire to go into politics if his broadcasting career is cut short. His father, Louis Farina, alderman of the 36th Ward.

Mark Farina is doing something that he has always dreamed of. Sports is a major part of his life, and will always be until his broadcasting days are over. A colleague for one of the radio stations told Farina, "You may be the rookie on the block, but at least you're on the block."

Chicagoans take claim to expressions

by Fatma Abdelaziz

As distinct as its towering skyscrapers, Chicago has its own expressions of speech.

A Chicagoan drives along the expressway but a Los Angeles citizen drives his car down the freeway.

Chicago has two words for its main form of public transportation—*El* or spelled *L* and *Elevated*.

For breakfast dining, a Chicagoan might order a *bismarck*, a jelly-filled sweet roll. For lunch, with his Chicago *stuffed pizza*, he'll order a *pop*. In New York, such a carbonated soft drink is called a *soda*, which to a native Chicagoan is an ice cream drink.

After a hard day's work in the *Loop*, a Chicagoan will return home to his *garden apartment* in a *four-flat building*. In Cedar Rapids, apartment units are called *duplex*, *four-plex*, and *six-plex*. A two-flat in St. Louis is simply called a *flat*. The garden apartment, which is an apartment partially underground is called a *basement apartment* in St. Louis and a *lower* in Cedar Rapids.

A finished basement is called a *rec* (short for recreation) room by a

Chicagoan, but St. Louisans call it a *rathskeller*. A narrow stretch of grassy land between the street and the sidewalk in Chicago is called a *parkway*. It's a *parking* in Cedar Rapids and is called a *curbside* in St. Louis.

The sloping entrance or exit of a parking garage or an expressway is called a *ramp* in Chicago and St. Louis. But in Cedar Rapids, the entire parking garage is called a *rampor* or *parkade*.

A *parkette* is a Cedar Rapid's version of a Chicago *meter maid*. In Iowa, a *stall* is the same as a Chicago parking.

A Chicagoan will refer to a group of people in his presence as *yous*, pronounced "youz." He will also drop the end word of a sentence if it is a pronoun. Chicagoans will say "Come with." (me); and "I will go with." (you).

Chicagoans not only drop the final pronoun but also drop letters out of words producing new contractions as seen for seventy. Words are grouped together and will be pronounced as one word—"Whatyacallit" or "Whatyatakainabout." A Chicagoan also pronounces his native city with an "awe" sound. The "ah" sound

is prevalent in words such as swamp, war, wasp, Washington, swallow, water.

The "ore" vowel sound exists in borrow and tomorrow in northern and western

Ohio and most of Indiana. The "are" sound in these words is dominant along the Ohio River, in central and northwestern Illinois and Michigan.

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KALEIDOSCOPE

American Pop ★★★★★

By Daniel Quigley

American Pop is the best film Ralph Bakshi has ever done. Don't go to see it expecting the popular formats that he's been commercially successful with throughout his career. It's not the fluffy fantasy, like *Wizards* or *Lord of the Rings*, and it's not funny, like the inimitable *Fritz the Cat*.

American Pop is a fictitious account of four generations of Americans who are obsessed with making it in the changing American music scene. As such, it tells several stories at once, but uses them all to tell one story. It's a lot like the writing of John Dos Passos, and well written to the point where it may be considered an attempt at the great American novel, the one that everyone is always talking about retiring to the countryside to produce.

Dos Passos' main literary device was using history as the essence of his story structure. Another striking similarity to Dos Passos is the characters perceiving art as the strongest answer.

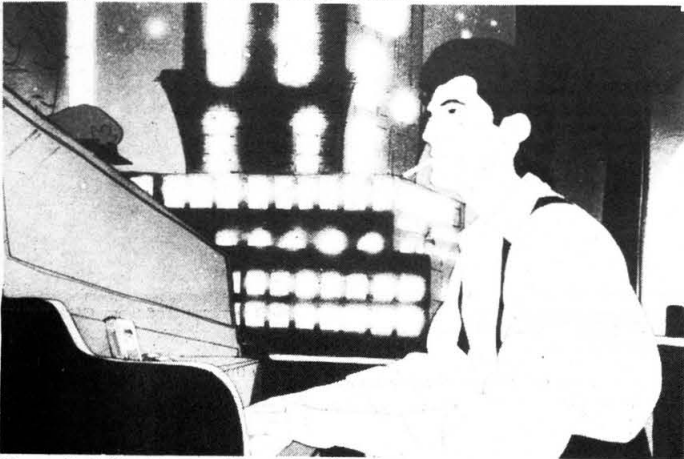
Carefully woven into the whole film are

the stories of the immigrant experience, mafia money, the Sixties legacy of protest, beat poetry, and drugs, acid rock, and the resultant punk rock scene.

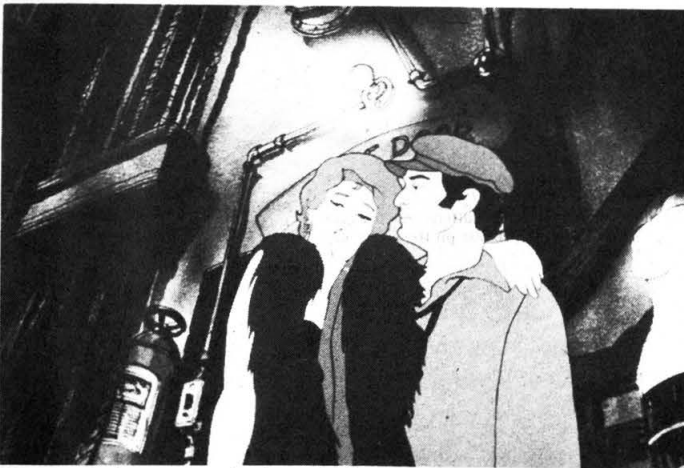
The characters in the story develop and change, reflecting society's changes, as does the music. It's a compelling work that would work well as an action film with "real" actors and sets, but the dimensions added by doing it in animation provides a dream-like quality that an action film couldn't possibly achieve.

It's not a typical Hollywood happily-lived-ever-after film. Although the four main characters do eventually persevere and become financial successes, their happier moments occur before they've made it. In this respect, it's a realistic depiction of the money-mogul-controlled American music market, from Tin Pan Alley to the corporate-run record companies of today. This is one of the more tragic elements of the film.

If you go to *American Pop* expecting fun, fun, you'll be disappointed. Go in expecting fantastic art work and a voyage of stories.



Benny, the brilliant jazz musician whose life ends in tragedy.



Tony, the Keroac wanderer, hooks up with Frankie, a sixties' rock star.



Little Pete, punk rock star.

All photos courtesy of Columbia Pictures.

Ralph Bakshi breaks ground



Ralph Bakshi surrounded by characters from his latest creation.

By Daniel Quigley

Ralph Bakshi is the foremost animated film maker in the world today, and in fact has no real competition. He was born a Russian-Jew, but grew up in Brooklyn. Bakshi started out as an animator with Walt Disney, and made his initial breakthrough on his own at 29 with "Fritz the Cat." He's now 42, and the worm has turned all the way around; the creatively bankrupt Disney studios have contracted Bakshi to train animators for them. In the following interview, Bakshi had twenty people in a small hotel room shooting questions at him from every angle. How did he react? He loved it. He was open, honest, and hyper-critical of his own previous works. A perfect example of his accessibility was the Columbia student who showed up to offer a sample of his work, which Bakshi welcomed with open arms.

The meeting took place after a screening of his latest film, "American Pop."

Question: "American Pop" is such a large endeavor, how much was edited out? Are there any out-takes left over?

Bakshi: No, animation is so expensive that you have to be real careful that what is produced is just what is needed. Nothing was left on the cutting room floor.

Q: How do you decide which animators to use for which segment? The credits for "American Pop" listed about 20 animators and 20 assistants.

Bakshi: I try to use animators like actors, they have their own natural proclivities. Some are funny, some aren't, for example.

Q: Will you be doing a sequel to "Lord of the Rings"?

Bakshi: I won't do the sequel until I'm allowed to finish the original. There's no ending to it because it was taken away from me, the company said I was taking too much time. And I don't like the music either, that's something I wasn't allowed to finish.

Q: How do you feel about the present state of the art of animation?

Bakshi: I don't think animation has progressed, especially for children. No one really takes the flights of fancy that are possible. Of course it's hard for adults, including myself, to figure out a kid's sense of humor.

I would say there is no purity to animation. What's important is not the technique, but getting to the screen with a good story structure and good characters.

That's Walt Disney's main mistake, having the motion more important than film structure, you know, how well the rabbit jumps over the log.

Large corporate committee companies are detrimental to film, which is why you now see someone like Francis Coppola busy building his own independent studio. When you have that many people working on something, you have too many ideas to make it work. Film should remain personal, there shouldn't be productions where no one person is in touch with the

whole film.
Q: Isn't it hard to run the artistic side of a film production and the business end at the same time?

Bakshi: Good question. Yes. And in my situation, it's reaching the point where I'm going to have to do something. I don't know what. I have a hundred people working for me, which I think is the right number, because I can keep track of everybody and everything. But the nature of American business is that you have to grow or die. So we're suffering those growing pains right now.

Q: What's your favorite film of your own?

Bakshi: I should say "American Pop", but after working on it for two and a half years, I'm sick of seeing it every day. It's doing the best business of any film I've made so far, it's been out in New York for some time, and the word of mouth is very good.

I like "Coonskin" a lot, but when it was first screened it caused about 45 people to riot, so Paramount threw it out. Animations can only be thrown out or released, the movie industry really can't control what I do.

"Heavy Traffic" is my favorite because it's about the people I grew up with on the street. "Wizards" is close to a comic book story, as opposed to "Lord of the Rings", which is very complicated.

Q: Is it hard to synchronize the music with the action in the film?

Bakshi: Music is actually an easier guide to animate by, though it looks harder. Music hasn't been used as fully as it can be in film, emotionally. Film and music should be one, not separate. So many directors finish a film, then throw in the music last, as an afterthought.

Q: How do you feel about machines doing more and more of the work in the animation process?

Bakshi: The art of animation will always have to be done by hand. Video machines can help immensely, but that advance is only worthwhile if there's some artist there in the first place. Usually a young and talented artist. The average age of "American Pop" animators is 24.

Q: What were your formative influences?
Bakshi: They're all painters... Hopper, Gross, Pyle... along those lines.

Q: How do you feel about having no real competition in the animation field?

Bakshi: It's hard to have no competition, because if Bakshi fails once, the "brains" of the movie industry feel that animation has failed.

Q: What is your most important goal right now?

Bakshi: I haven't made the perfect animation yet. I'm investigating the parameters now, trying to prove animation is better than live action. Colors can be manipulated, timing, what's drawn in, and more importantly, not drawn in. I'd like to make a film so funny that people literally have to crawl out of the theatre.

NOTICES

Atlanta children killed for research—Gregory

by Dini James

Dick Gregory charged that the missing and dead black children of Atlanta were killed for an experimental purpose that involves vital human organs. "Animal liver was first suggested and tried in the manufacture of interferon drugs," Gregory said. However, scientists

later found out that the sickle cell is vital for making the drug. And who has sickle cell anemia? Who is dying in Atlanta today? Black children," Gregory said.

In attempting to prove his theory, he pointed to the fact that in Atlanta is the U.S. Center for Disease Control, a

research facility where a new drug, which may be capable of curing cancer, is being worked on.

Gregory, a 49-year-old comedian-turned-activist and author, is a leader among blacks in America. He spoke on various concerns at Ferguson Theater on February 27, as part of Black History

Month.

He has another theory: That the Central Intelligence Agency (C.I.A.) was involved in the assassination of both John Kennedy and Martin Luther King Jr.

According to Gregory, the C.I.A. and the Federal Bureau of Investigation (F.B.I.) were trying to prevent Martha Mitchell, the late wife of former Attorney General John Mitchell, of Watergate fame, from talking by "injecting cancer into her on her way to the hospital."

He claimed too many of his actions are watched by the C.I.A. and he is fearful of the intelligence network. He asked cameramen to leave their equipment behind when they attended the speech.

Ayatolla Ruholla Khomeini received Gregory in his court in Teheran during the seizure of the American Embassy staff, before the clergy were allowed to visit the captives. They prayed and fasted together.

Committed to the cause of fellow American blacks, Gregory said, "There is more to be done here, and it is a big task." He is angry that the whites "wiped out completely" the cultural link between the American blacks and African peoples.

"American blacks will find life intolerable in Africa because of the cultural alteration in the past two centuries," Gregory stated. "Lack of knowledge of Africans by Americans will not allow for such a migration, of the co-existence between two peoples."

His interest in world peace motivated Gregory to fast during the United States' involvement in the Vietnam War. "Every American who knew about my fast, whether they shared my views on the war or not, became conscious of the war when they sat down to a meal," he recalls.

Gregory blames the media for miseducating people of both races, young and old, past and present. "Communications is the nerve center of manipulation in religion, sex and race relations," Gregory stated.

The media have never or will never run a series on the activities of the Klu Klux Klan, while "Hogan's Heroes" is being run as a comedy, even though it depicts Nazis that were responsible for the extermination of millions of Jews," he said.



(Left) Dick Gregory speaks to Columbia College students in Ferguson Theater on CIA dealings. (Above) Gregory explains his theory on Atlanta slayings.

Photos by Wai Chao Yuen

College Calendar

- March 20 - Photo Lecture by Bill Jay provides an examination of the "personae" of photographers at 7 p.m. in the Ferguson Theater.
- "Dancing Turtle" debuts tonight and tomorrow at 8 p.m. at the Columbia College Dance Center, 4730 N. Sheridan Rd.
- March 20, 21, 22 - The Phil Woods Quartet, Chico Freeman and the Cecil McBee Quartet perform at the Blackstone Hotel at 6:15 p.m. at 636 S. Michigan Ave.
- March 21 - Job Research clinic in room 319 from 9:30 - 12:30 p.m.
- March 22 - The Free Shakespeare Theater performs at the Paul Sills Learning Theater, Piper's Alley, 1618 N. Wells at 2 p.m. and 7 p.m.
- March 24 - An illustration seminar featuring Bobby Cochran, John Downs, Mark McMahon, John Rush and Don Tate at 6:15 p.m. at Artists Guild, 410 S. Michigan Ave.
- March 25 - "A House Not Meant to Stand" at Goodman Theater, 200 S. Columbus Dr., Wed. and Thurs. at 7:30 p.m., Fri. and Sat. at 8 p.m. and Sunday at 2:30 p.m. and 8 p.m.
- March 26 - Resume Seminar at 4 p.m. in room 707.
- March 28 - Last day to see Rosofsky exhibit in the Gallery.
- March 31 - A cartoon seminar featuring Pat Dypold, Nichole Hollander, Carl Kock, Dick Locher and Milt Prigge will be held at the Artists Guild, 410 S. Michigan Ave.
- April 2 - "Goal Setting for Career and Life", a mini-seminar will be held at 5 p.m. in room 323.
- April 7 - Advertising and Marketing for Illustrators and Photographers: representatives from John Butsch and Associates, The Chicago Creative Directory, Chicago Talent and The Creative Black Book will show new methods of marketing for artists and photographers at 6:15 p.m. at the Artists Guild, 410 S. Michigan Ave.
- April 8 - John Bisinger, a graphic designer will speak on "The Future of Graphic Design", 6:30 - 9 p.m. in the Ferguson Theater.
- April 22 - A lecture by Norman M. Davis, author of "The Complete Book of

United States Coin Collecting" and columnist will be held at 7:15 p.m. at the Rogers Park branch of the Chicago Public Library, 6907 N. Clark St., Chicago. Coins, books and other items will be exhibited throughout April.

April 23-26 - "Napolean," the 1927 silent film will be screened at the Chicago Theater, 175 N. State St. at 7:30 p.m. and Sunday at 2:30 p.m.

April 22 - Ceramic artist Ruth Duckworth will discuss "Ruth Duckwork and Her Work" from 6:30 - 9 p.m. in the Ferguson Theater.

April 24-26 - The Third Annual Chicago Women's Career Convention will be held at the Hyatt Regency, 151 E. Wacker Dr.

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Spectrum geared to blacks

By Fatma Abdelaziz

WVRX, the college radio station, has a new format this semester. The new format, called Sound Spectrum, is the brainchild of student producer Starnes Paskett, who felt not enough black music was being aired. He and other black jockeys noticed that the black audience, which sometimes comprised up to 90% of the students in the Fullett Lounge, were not listening to the college radio station. Instead, they were bringing their own radios.

"There would be three radios going on at the same time, plus the school's radio station. We have all this expensive equipment and no one was listening to us. We wanted to compete with the three radios," said Louis Johnson, the Spectrum Friday nights disc jockey.

"Hell, we wanted students to listen to us," said Ken Soens, a disc jockey.

The program seems to be a success. The lounge is no longer blaring with several

radios at once. The few students who bring radios, tune them down so that WVRX comes through.

The Sound Spectrum is an album-oriented rock program featuring contemporary black music, rhythm, blues and some jazz and fusion. The Spectrum airs four days a week: Wednesday through Friday from 3 to 7 p.m. Mondays are "Black Monday" because the program starts from 11:00 a.m. to 7:00 p.m.

The host of the show must be familiar with the music played and although it is a separate program from the adult contemporary top 40 format normally played, the Sound Spectrum must follow a similar set pattern.

The station airs "Happy Media" format (adult contemporary top 40) from 8:00 a.m. to 11:00 p.m. on Tuesdays, and before and after Sound Spectrum on the other days.

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