

1-22-1982

Columbia Chronicle (01/22/1982)

Columbia College Chicago

Follow this and additional works at: http://digitalcommons.colum.edu/cadc_chronicle



Part of the [Journalism Studies Commons](#)



This work is licensed under a [Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License](#).

Recommended Citation

Columbia College Chicago, "Columbia Chronicle (01/22/1982)" (January 22, 1982). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_chronicle/39

This Book is brought to you for free and open access by the College Publications at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Columbia Chronicle by an authorized administrator of Digital Commons @ Columbia College Chicago.



King: views on his cause



Ouida Lindsey: her death and the people it touched



Insight on Interdisciplinary Arts



What is your New Year's resolution?

page 2

page 4

centerfold

page 10

COLUMBIA CHRONICLE

Vol. 10 No. 6

COLUMBIA COLLEGE, CHICAGO

January 22, 1982

Vandalism riles administration's ire

By Dan Pompei

A flurry of vandalism hit Columbia College on the two successive Wednesdays prior to the Christmas break, and as a result, warning notices have been posted throughout the building.

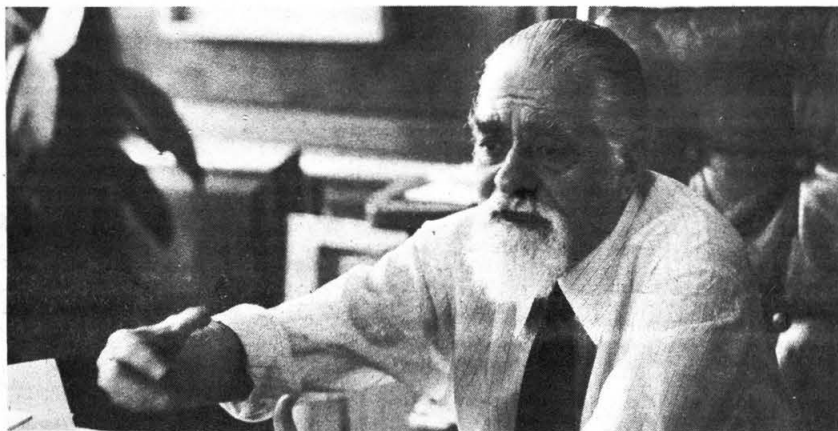
On December 9th, electrical closets were broken into, and lights were doused in the elevators, student lounge and in several classrooms. Then on December 16 four fire alarms were activated and the electrical closets were once again broken into. This time elevator lights, smoke detectors and phone lines fell victim.

Bert Gall, Administrative Dean, is not taking the matter lightly. Part of the posted warning reads, "The College will make every

possible effort to identify and prosecute any individual tampering with the fire alarm system or activating a false alarm. If apprehended, expulsion from school will be immediate. The College will fully cooperate with the State Attorney's Office to assure that the most substantial penalties permitted under the law are achieved."

In addition to posting the warning, the College spent "a couple hundred" dollars to resecure all the electrical and phone closets with new locks. Dean Gall has also asked all faculty and staff "to keep an eye out," as he said.

Dean Gall believes the vandal or vandals are probably students as opposed to outsiders, as the security guards in the lobby are familiar with most of the traffic and would suspect any new faces.



The Chronicle visits the President

"With the exception of the so called prestigious institutions, the rest of the institutions of private higher education will be in a sharp competition with public colleges," President of Columbia College, Mirron Alexandroff said.

story page 6

Photo by Lee Kaufman

Wanted: student talent

Plans underway for AEM's 'biggest' event

By Laura Alonso

Meetings for Columbia's 1982 Starbound Concert are now forming. The first meeting held on December 17, explained the purpose of the concert was to raise money for the Neenah Williams Scholarship fund. It also discussed the type of help needed for the Arts and Entertainment Department's biggest event.

Dan Richmond, who worked on Starbound '81 said help from every field is needed. A committee of 15 to 20 people will be chosen as chairpersons for the event. Whoever qualifies for this position will not be paid but will receive 2 credit hours after turning in a final paper. Positions are now available for any Columbia students in these fields: advertising, technical work, (lighting and stage management,) ticket sales, public relations, security, booking agents, production management,

assistants, and of course performers for the concert.

This year's concert will take place at The 11th Street Theatre on May 7. Richmond emphasized that Starbound '82 will be produced in a professional manner; students who do volunteer must be totally committed and able to make most of the weekly meetings before the concert.

"Since 100 invitations are going out to top professionals, students will be able to gain hands-on experience," said Richmond. "Last year, 75 invitations were sent out, but unfortunately the guest list was late and only 25 persons showed up for the concert." This didn't affect the concert greatly, Richmond said, since it did act as a spring board for the "New Era Reggae Band" which later played at ChicagoFest.

Richmond also mentioned that last year Starbound received tremendous publicity. The concert was mentioned in the Reader, Tribune, Mike Royko's column and

in other prominent forms of media.

"Starbound is an opportunity to meet students of different areas at Columbia" said Richmond. The concert's success will be based on the participation of every department. Richmond hopes to get cooperation from the T.V. Department as well as the radio department.

"WVRX could give us some backing. They might even tape the concert for their own show." Then he went on, "The Theatre Department will hopefully let us use their lighting equipment."

Richmond finally spoke about the reception which will be held before and after the concert. Students who participate will get to meet with the guest and perhaps discuss the results of the concert. Everyone is encouraged to participate.

For more information contact Dan Richmond or Dwight Jones in the Arts and Entertainment Department. Come to Room 707E or call 663-1600 ext. 710.

Japan's technology may threaten U.S.

By Mark Merzdorf

Americans have become increasingly aware of the economic advances made by Japan during the last twenty years. These include the production of automobiles, photographic equipment, and more recently, computers and word processing machines.

Perhaps, few of us are aware of the virtual onslaught by the Japanese in the production and development of semiconductors, (memory discs), and the effects they have on the United States and the world at large.

Semiconductors are the root of all computers and data processing equipment. The discs serve as recorders for a multitude of information and technological data which can be stored or retrieved in seconds.

Most people can sense the profound effect of the computer on our society and the world, even if one has limited or no working knowledge of computers. The contributions can be seen in medical research, industrial technology, and the rapidly expanding telecommunications market.

Since the end of World War II, Japan has directed its efforts into areas of industrial production,

labor-saving devices, and an overall vision of distribution of its products internally and abroad. The result of this technological thrust has shattered many American businesses, created unemployment, and has forced a reexamination of U.S. industrial practices, ideals, and planning.

Many economists argue that much of our "technology gap" is the result of an over expenditure in defense weaponry, a trend which has been solidified by the Reagan administration. It plans to spend over \$1 trillion during the next few years on defense contracts.

This kind of expenditure has proved to be highly inflationary, and any growth in manufacturing figures represent expansion in only a limited percentage of manufactured goods, according to some economists.

In a recent speech in Chicago, noted economist and author John Kenneth Galbraith said, "The single most positive effect on Japanese expansion is the conspicuous absence of military spending."

The Japanese made great strides in reducing production costs and spearheading technological gains in the areas of information storage and graphic

...continued on page 7

Opinions...Opinions... Opinions...Opinions...

Commentary

By Arnette Elkins

His name will always be remembered basically because of what he lived and died for — racial brotherhood. One of our own remembers Dr. Martin Luther King, Jr., personally. Journalism instructor Les Brownlee will never forget the man who left him in total awe after their first meeting.

While working as a Chicago newspaper reporter in 1953, Brownlee was sent to interview Dr. King, here to accept an award. Brownlee remembers, "It was at the Morrison Hotel. I guess I went over there at 1 p.m. and I finally got out of there at 6 p.m. We just talked and talked. I had enough information to do five, six, eight stories. I was absolutely fascinated by the man."

Dr. King also fascinated others with his unique ability to turn the other cheek regardless of the circumstances that stood in his way. In many instances, Dr. King could be compared to Mahatma K. Gandhi, a man who fought and

freed India from the British with a simple concept called positive resistance. Dr. King believed and practiced the same concept in which he preached things contrary to what the authorities believed. This is why many termed him as "quite revolutionary."

Dr. King was first and foremost a non-violent, mild-mannered person who felt that violence could not accomplish any of his goals. He also had other unique qualities that were unlike the "stage presence" many politicians have. Brownlee describes Dr. King as a highly intellectual, extremely well-read in all philosophies, and a very compassionate human being who understood people's needs.

And it is because Dr. King possessed this kind of power that no one can forget him. Perhaps this is why making his birthday a national holiday is so important to us. In essence, it is just one way to give tribute to a man who deserves it. Every bit of it.



Dr. Martin Luther King Jr., preaches his nonviolent philosophy to ghetto dwellers of Philadelphia at a mass rally held in the Grace Baptist Tabernacle.

King photos courtesy of the Chicago Daily Defender

EDITORIAL

King must wait in line for holiday

Last Friday, was the late Dr. Martin Luther King's birthday and there were the annual commemorances of his life. Rallies were also held by people who support his birthday becoming a national holiday. A national holiday honoring King's birthday is becoming a hot issue and one that does have limited support.

However, the Chronicle doesn't support this cause. This is not to say that we believe King was wrong or that we are against his beliefs. To the contrary, the

Chronicle supports his dream of equality for all people. But, does King really deserve a national holiday? Does King deserve to be put ahead of other great people in history?

To this we believe no. The Chronicle has many reasons for not supporting a King holiday.

First of all, why should a national holiday be given to King when Abraham Lincoln doesn't have a national holiday? Neither do Franklin Roosevelt, or Theodore Roosevelt, or Thomas

Jefferson, or Dwight D. Eisenhower. There is a state holiday for Lincoln, but he doesn't have a national holiday. Lincoln saved this country from splitting up, and had a civil rights policy equal to that of King's. Both Theodore and Franklin Roosevelt are considered as two of this country's greatest presidents. In fact, Theodore Roosevelt is the only president to have received the Nobel peace prize. Jefferson is almost equal to George Washington, as one of this country's greatest fathers. It is also our belief that another great black Frederick Douglass, should be honored before King.

Secondly, every national holiday costs this country millions of dollars economically. Especially now when this country is in rough economic times, do we need another national holiday that closes up business?

Thirdly, chances are that a King holiday would not be recognized by a majority of people. This is not to say that a majority of the people are racist, but the holiday could

stir up memories of riots and a country in turmoil. Even now, city schools close on King's birthday, but suburban schools do not, as well as most schools throughout the state.

It has become a case where it is a holiday that black people want, but not the white people. This is not to say that blacks are wrong and whites are right because that would be a wrong assumption. Black people look up to King because he started the civil rights movement and fought for the black people's rights. And, King should be remembered for what he did. He is being remembered through history books, rallies and sermons honoring his memory, and through the media.

But, it is our belief that before King is given a national holiday honoring him, others in history who did as much as he did for freedom and equality and even more should be honored first. No one is at fault for supporting his cause, but those people must wait in line.

Letters to the editor

Dear Editors:

Since this is the last issue of the Columbia Chronical for the Fall semester, I want to express my appreciation to the staff for a job well done. The paper has been informative, attractive, and has provided all groups within the College with a vehicle for communicating with each other. I, for one, have looked forward to each issue.

Lya Dym Rosenblum
Dean of the College

We call your attention to new and challenging courses to be offered Spring semester, which address current issues of interest to Columbia students.

"Social Issues" is a lecture and seminar course offered by the Life Arts Department. It focuses on issues and problems in American society from both a historical and a contemporary viewpoint. Guest lecturers will address such topics as The American Family, Drug and Alcohol Abuse, and the Military establishment. The latter topic will deal with issues such as the concerns with nuclear proliferation and the effects of nuclear warfare.

With the primary elections approaching and preparations already underway for the general elections in the Fall, the course

"Political Marketing, Politics and Public Issues" offered in the Advertising Department is particularly significant at this time. This course is taught by Morton Kaplan, president of Morton H. Kaplan Associates, a division of Ketchum, MacLeod, and Grove, the ninth largest public relations firm in the United States. Mr. Kaplan brings to the course his and his firm's expertise in the marketing of political ideas, public issues, and political campaigns.

"Writing for Advertising, Public Relations and Promotion" is a new Advertising course taught by Karen Esken, public relations associate for the Chicago Tribune and former director of public relations for radio station WXRT.

Lya Dym Rosenblum
Dean of the College

THE CHRONICLE
STAFF WISHES
STUDENTS, FACULTY
OF THE COLLEGE
A WARM, SAFE
SEMESTER BREAK.

The Columbia Chronicle welcomes comments, criticisms, and reactions from readers. Letters are subject to editing. All material submitted becomes property of the Columbia Chronicle. Drop off material at the Columbia Chronicle office on the sixth floor.

COLUMBIA CHRONICLE

EDITOR
MARYANNE GIUSTINO
MANAGING EDITOR
JOHN DYSLIN
NEWS EDITOR
DAN PÖMPEI
FEATURES EDITOR
MIKE LEVIN
COPY EDITORS
JANET BROWN
FRANK DIAZ
PICTURE EDITOR
STEVEN E. GROSS
LAYOUT COORDINATOR
DOROTHY HORTON
GRAPHICS
MARK BRADY
ADVERTISING
NANCY KUPPER
STAFF WRITERS
LAURA ALONSO
INGRID ANDOR
OVIE DENT
ARNETTE ELKINS
KENNETH GREEN
STEVEN GRUNDT
MARK MERZDORF

PHOTOGRAPHERS
Lee Kaufman
Paul Simkin
Todd Panagopoulos
Linda Bassi
Mark Mulcahey

FACULTY ADVISOR
THEODORE BERLAND

THE COLUMBIA CHRONICLE is the student newspaper of Columbia College. The opinions expressed are those of the editorial staff members and do not necessarily reflect the views of Columbia College.

Contact the COLUMBIA CHRONICLE editorial office at 600 S. Michigan, Room 621, Chicago 60605, or call 663-1000, ext. 471.

Bored? Read a bulletin

By Ken Green

Do you have suicidal tendencies? If so...we need two actors for this dynamite script...

"In your spare time! \$10,000 commission. Sales people needed for distribution of low-cholesterol natural food..."

"Good Deal! A carton of ten-inch brand new Maxell UD II's..."

So it goes with one of the most hard-to-ignore aspects of life at Columbia College, the ever-present bulletin boards. As inconspicuous as these slabs of corkboard seem, you would be hard pressed to find someone at the school who has not spent at least three minutes of their time scanning over the wide variety of requests, offers and propositions that cover their surface. They stand as a sort of living example that free enterprise is alive and well and living at Columbia. The contents of the boards can even reach soap opera-like proportions: CAN two strangers live together in peace and harmony through one simple apartment sharing ad? WILL the persevering guitar player ever be satisfied in his search for the right drummer? WILL the doggedly determined student ever sell all of his books from his old Writing Workshop classes?

Yet this sort of "anything goes" type of advertising may be restricted in some instances. Administrative Dean, Bert Gall, explained that the school will begin stronger enforcement of its already present rule about what is

permissible to post on the bulletin boards. "The rule is primarily meant to discourage outside use of the school facilities," he said. "We want to prevent the rip-off artist from getting free advertising space in the school."

For instance, if someone comes in here and posts a notice saying that he needs 18-25 year olds for photographs and it turns out he's taking nude pictures."

Advertising such as this will not be allowed, which would seem to rule out the possibility of seeing a notice for bi-sexuals interested in forming a vegetarian love tryst. Giving access to the bulletin boards to outsiders can also create security problems, he continued. "A stranger may walk in and go to the downstairs desk and ask where notices can be posted. Then he's told to go upstairs, someone else asks what he's doing here, and the whole thing can turn into a security problem."

Another reason for the stronger enforcement of the bulletin board rule is to reduce the amount of clutter that can accumulate on them. "It's another big problem," Dean Gall said. "If someone wants to find out about a gallery exhibit, they more than likely can't because of things that have been up there for four weeks and the event is over."

But Dean Gall is quick to point out that the move is not meant to censor items in any way. "Not in the least. We are trying to (A) control the type of material on the board, (B) minimize the amount of

material and (C) ensure the legitimacy of the things that do go up. We want to make the boards communicate successfully."

"Wanted. Female actresses for film. Call Ted." This succinct message is probably one of the more familiar and visible of the notices that have been placed on the boards around the school. Yet for many it has merely been a name and number. But there is a real person behind these words.

The "Ted" in question is Ted Sample, a third-year film student at Columbia. The film in question is a five-minute film based on a song by the group "Sister Sledge".

The response to the notice has been good. Sample says. "I've seen about 30 people since I put them up since April of this year," he explained. Yet he has had some setbacks. "The first girl I had chosen for the film backed out at the last minute, which meant I had to start from scratch."

Sample's search took him to Roosevelt University, the School of the Art Institute and several high school drama classes. He finally settled on a girl from Lindblom High School.

Sample gives some credit to his use of the bulletin boards, saying that they were very helpful in getting his message across. "A lot of people read the bulletin boards," he said. "Word of mouth just doesn't do it sometimes."

As for the rest of the bulletin board hopefuls, a slow fade and a "tune in tomorrow" seem to be in order.



Columbia student Angela Frank glances at a few notices posted on a bulletin board.

Chronicle photo by Todd Panagopoulos

CAPA sponsors class at CC

A new class is being offered in the spring semester for students who are interested in expanding their career opportunities to audiovisual Media Odyssey, co-sponsored by CAPA, Chicago.

However, according to the guidelines set by CAPA only a select group of students can take the class. According to Thaine Lyman, broadcast communications chairman, any student with at least a 3.5 grade point average and a minimum of 48 credit hours can take the class and be majoring in either art, photography, film, TV-radio, advertising, journalism, or writing.

Lyman sent letters to 95 students in this category urging them to attend the multi-media presentation for the class which was held last

Thursday. "Taking the class will expand those students' job opportunities," Lyman said.

Media Odyssey will introduce those students to the multi-media industry and will be followed by a full-time, hands-on internship program.

Media Odyssey will be taught by specialists from each field at multi-media houses. Individual lectures will be given, according to Lyman, explaining each part of the media's functions. All aspects of the seven fields will be taught by the specialists and they will teach that particular field's aspect its effect on the media industry," Lyman said.

Multi-media is a combination of film, television, photography, art, graphics, and writing.

FREE!



PORTRUGA RAPID PAPER

WITH ANY PURCHASE AT STANDARD PHOTO, YOU WILL RECEIVE AT NO COST A PACK OF 8 X 10 ACFA-PORTRUGA PRINTING PAPER.*

TO QUALIFY FOR THIS OFFER, SIMPLY PRESENT THIS COUPON WHEN YOU MAKE YOUR NEXT PURCHASE AT STANDARD PHOTO.



STANDARD PHOTO

43 East Chicago Avenue • Chicago, IL 60611 • 312/440-4920

*ONE PK PER COUPON

Games Galore fun palace

40 GAMES

Electronic • Video & Pinball Games

★ Pac-man

★ Wizard ★ Defender

★ Double Kong ★ Centipede

★ Gorf ★ Warlord ★ Asteroid Deluxe

★ Space Attack ★ Space Invaders ★ and Others

FREE GAME WITH \$200 OR MORE FOOD PURCHASE



Vienna Hot Dogs with all the fixings **89¢**

★ **SUBMARINE SANDWICHES**

★ **FRESH POPCORN**

★ **TAFFY APPLES**

539 S. WABASH

1/2 Block South of Roosevelt University **663-0243**

"I'm going to kill myself"

Dying with Ouida Lindsey



Paul Lindsey, who said of his wife, "In many ways, she was still a little girl."

Chronicle photo by Todd Panagopoulos

By Dan Pompei

Last of two-part series

If anyone ever had full control of her world — her mountains, oceans, winds, and greenery — it was Ouida Lindsey, or so everyone thought.

Her magical, love-filled smile never failed to evoke anyone she flashed it at to heartily respond in the same manner.

So how could she take her life on August 6? Perhaps all that came across Mrs. Lindsey's mind didn't come across in her smile.

Many people close to her felt that she just tried to climb too many hilltops. At Columbia College, she served as Summer Dean, assistant Academic Dean, and teacher of racial relation classes for seven years. In addition, Mrs. Lindsey hosted her own television show, "Soul Searching" on Channel 32, wrote a column, "For Real," for the Chicago Sun Times, wrote for the city of Chicago's public relations department, wrote free lance, and presided over a house that included her husband Paul, their twins, Karen and Kevin, now 15, and seven dogs and two cats.

"She was a compulsive doer," stated Paul Lindsey. "She could not sit still. She always had to be doing something. That's the concept of stress — if you get too much stress and don't handle it properly, then it can tip you off."

"She just got herself involved in too many things at once," he continued. "You have to stay awhile, rest awhile, or you'll hurt yourself. She was getting older, she had to slow down in doing things. But she just kept on acting like she was very young."

"She was a very young, thinking, feeling person. In many ways she was still a little girl."

Barbara Carter, Mrs. Lindsey's sister, watched her fall. "She just got tired," Carter said. "About a year ago, she started to look tired, but I never realized she was that tired."

"I think she drove herself into the ground by working too much. She had so many things going that

I even had to help her catch up on weekends all the time," Carter said.

"People have speculated that her energy drove her to kill herself," said Walter Gallas, Assistant Dean of Columbia, who shared an office and worked frequently with Mrs. Lindsey. "But I don't know."

Mrs. Lindsey appeared to be an overachiever, or at least, a perfectionist. "She wanted things to work out perfectly, to go smoothly," Dean of the College Lya Rosenblum said. "She wanted to resolve all conflict with her job here, her family, her television show, her house, and her writing. She pushed herself too much. I think she wanted too much perfection... in all her relationships."

The stress of her rigorous lifestyle apparently caught up with Mrs. Lindsey, and she didn't know how to confront it. "She would say, 'These things are getting on my nerves,' or 'These people get on my nerves.' But I didn't think she'd take it to that point (that she'd kill herself)," Carter said.

"Some people flip out under stress," Paul Lindsey said. "They spend a few months in a hospital and they're okay. Others kill themselves. She got paranoid. I wish she would have flipped out."

But while those around her saw her weakening, Mrs. Lindsey apparently could not. "You see, she couldn't realize she needed help herself," her husband explained. "She couldn't believe it. I saw it and told her, but I could never convince her to seek help."

But Mrs. Lindsey's attitude towards suicide left all those close to her feeling that killing herself was the furthest thing from her mind. "A couple of weeks before (her death), I was saying how much I admire (author Ernest) Hemingway," Paul Lindsey told "You know he committed suicide, and she thought that was terrible. But I told her he committed suicide for a good reason. He had cancer

If I had an incurable cancer like him, I'd probably kill myself too. But she thought that was terrible."

A revolver was within her grasp at her lowest moment. The "Saturday Night Special" was around the house for protection.

"Then she bought that gun, that damn gun, which I did not want her to buy," Paul Lindsey said bitterly. "But she had it for a long time. One time when she was coming home from work, she was alone on a train with two men, and she thought they were going to approach her and try to grab and rape her. So she talked to a friend of ours who always carried a gun. And some policemen she talked to told her the same thing. She got a lot of bad advice. So she got a snub-nose revolver. I told her I was against her doing it, but Ouida was very impulsive. She'd act on impulse," her husband said.

As her death grew nearer, Mrs. Lindsey's intimates sensed more and more instability. "We knew she was troubled a few weeks before (she killed herself), but no one knew how troubled," Dean Rosenblum said. "But there must have been something bothering her much more than any of us knew."

On the morning of her suicide, she unexplainably left her office at Columbia at approximately 10 a.m. "She seemed different," Gallas recalled. "I assumed things were on her mind outside of the usual office stuff. But it wasn't clear."

When Mrs. Lindsey reached home, she phoned her children, husband and sister. "She kept babbling and crying," Carter remembered. "I said, 'Are you upset?' and I told her that I'd be right there. She said, 'You're not listening to me.' Then she said, 'I'm going to kill myself. I'm tired, I can't go on.' I didn't think she would. 'I'm on my way,' she said, 'Yeah, okay.' She sounded funny. She told me she loved me."

"I cried for days and days. At work, I would cry for many hours until finally they had to send me home." — Carter

Carter thought she could talk Mrs. Lindsey back to her senses once she reached her. "We had a two-way relationship," she explained. "I could always calm her down when she got upset."

But she would be too late this time. "I hurried there, and when I turned the corner onto her block, I saw everybody outside, and an ambulance and a police car," Carter said.

"She was in the ambulance, and the police wouldn't let me in; they told me to go to the hospital. We got there before the ambulance came. Paul was there too. A lady told us that Ouida had a very small pulse. They worked on her for 30 or 40 minutes."

Then the family was told. "I can't explain how I felt," Carter said, slowly shaking her head and clenching her eyes. "I couldn't believe it."

"A nurse told me, 'You can not blame yourself because you couldn't get there in time because she just would've done it another time if you were there,' Carter said.

Paul Lindsey couldn't bring himself to talk about the tragic day. "It's just too painful to relive," he said.

"I never thought she would do something like that," he went on. "But all her life she was sort of a frightened person because of the experiences she had."

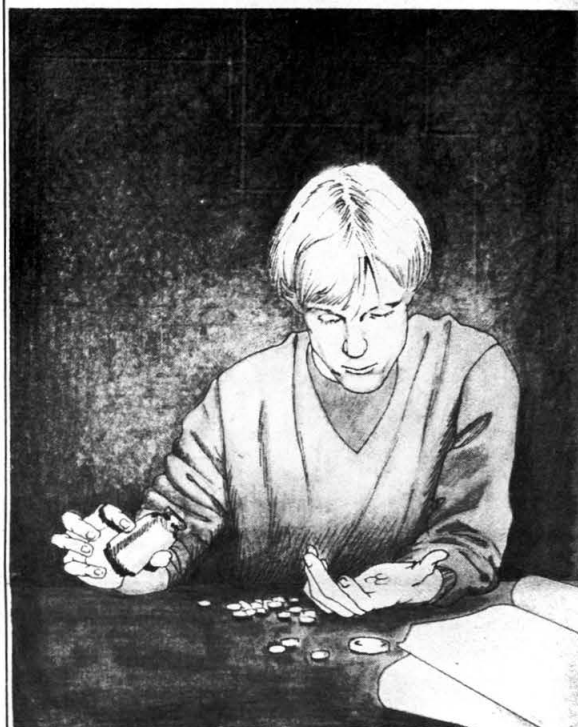
"Her death was such a blow to

everybody," Gallas said. "You wonder how you're going to deal with it."

"The fifth floor here (at Columbia) was like a large family that had lost someone very dear to them," Dean Rosenblum remembered. "People would stop

Continued on Page 7

Suicide no stranger to college campuses



By Ingrid Andor

Suicide. It happens on college campuses all over the nation. A student, alone, depressed and alienated will take a bottle of pills, a pistol, or even hang himself in an effort to take his life.

It happens to college freshmen when thrust into a new environment where they experience homesickness and are forced to establish their identities and compete and succeed academically.

Students who have trouble succeeding and find themselves isolated from a support group sometimes develop anxiety and depression, which causes them to choose suicide as a last resort.

"College can be an incredibly high stress period for students," says Dr. Barry Greenwald, director of the In-Touch Hotline at the University of Illinois. It is a time when students are alienated and must deal with living up to real or assumed expectations.

According to Dr. Greenwald, college suicides occur most often during holiday and examination periods. "Graduation can also be a terrifying experience for some students," he said.

Dr. Frank Dinello, administrator of the DePaul University Community Mental Health Center, believes that the rate of student suicides is increasing. Today's college student is facing greater pressure, including economic competition, and must deal with "the balances of education and how they're paying off as compared to years ago," Dr. Dinello said.

Personal relationships, and the

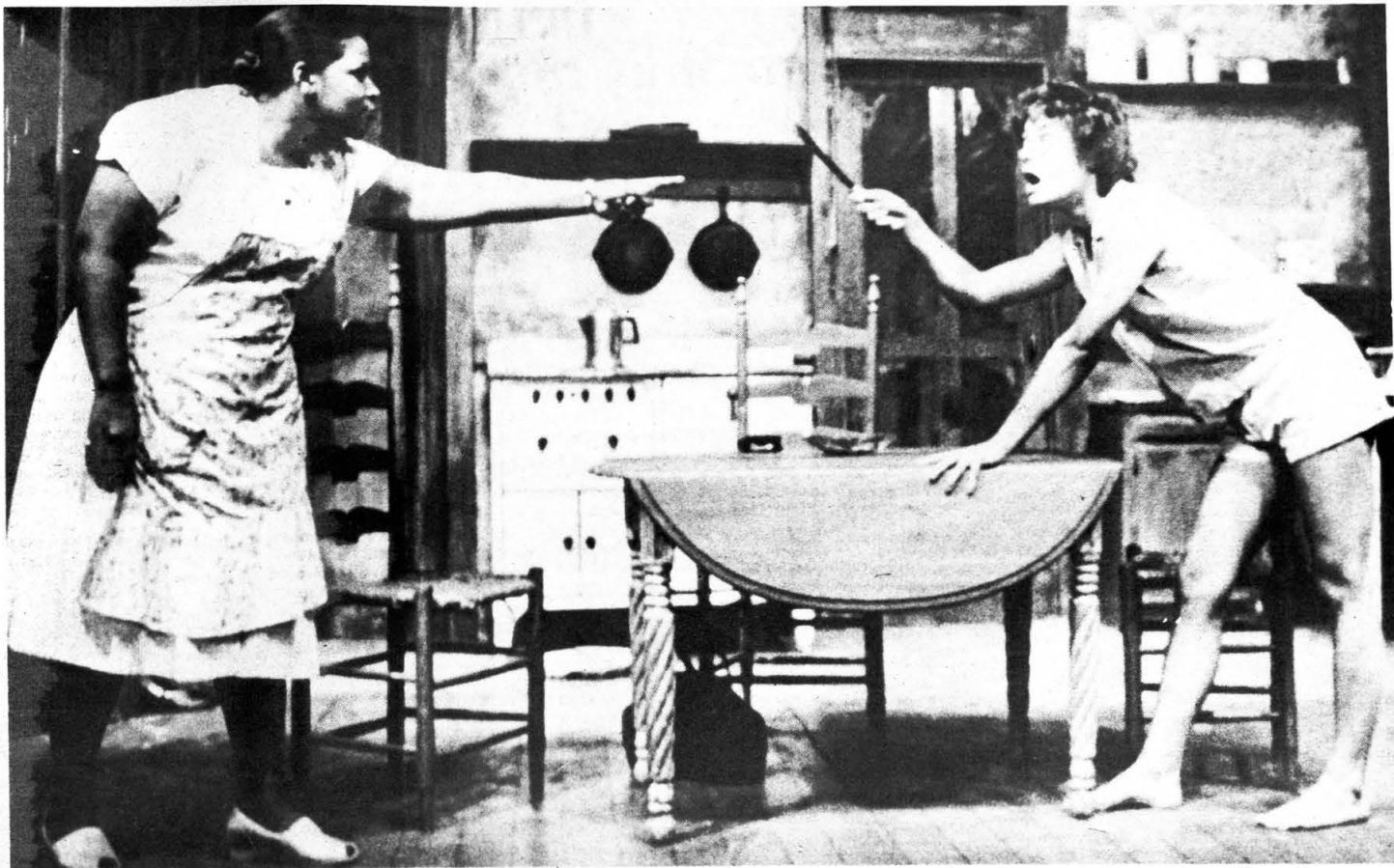
effect they have on a college student, are also main factors in a student's decision to commit suicide. These problems remain critical throughout the student's academic life.

Dr. Geraldine Piorkowski, a psychological counselor at Roosevelt University, says that from her experiences, personal problems, such as "the rejection of someone significant," are common concerns 90 percent of the time. This, combined with school and work problems, aggravates the situation.

To combat depression, the major psychiatric problem on college campuses today, area student psychologists suggest counseling and the development of support groups. These groups can help the student form interpersonal relationships with others who can help him deal with problems that are much more difficult to deal with by himself.

A program of physical activity can also help students deal with the college blues. According to a study completed earlier this year at Pennsylvania State University, a running program, combined with counseling therapy, helped alleviate depression in college students faster than if counseling were the only therapeutic method used.

However, counseling that helps clarify and sort out the student's feelings is strongly advocated. Dr. Piorkowski says that this type of therapy helps students to develop a distance from their problems, and attain a better perspective so that the impulse to hurt themselves dissipates.



Columbia's 'Member of the Wedding'

The *Member of the Wedding* finished a successful run at the 11th Street Theater on January 17. The play, set at the end of World War II, told the terrors and wonders of a 12-year old girl reaching adolescence.

Chronicle photo by Mark Mulcahey

Darrow juror for Pulitzers'

By Dan Pompei

Joy Darrow, journalism instructor at Columbia College and Managing Editor of the Chicago Daily Defender, has been selected as one of 55 nominating jurors for the Pulitzer Prizes.

Darrow was selected on the basis of achievement and reputation by a board appointed by Columbia University, which annually distributes the awards.

Darrow is one of only three Chicagoans, ten women (two of which hold managerial positions with papers), and two representatives of black papers on the nominating committee, all of which makes Columbia College look pretty good.

"The people behind Columbia (College) have always tried to get teachers that are recognized in their profession not only in this city, but nation-wide," Darrow said.

"I'm extremely proud because all of my life I've wanted to win a Pulitzer — since I was in college. I've entered a couple of times, and came close to earning one. But being a judge won't mean I'll give up trying to win one," she said.

Darrow, a Marquette University graduate, has been teaching at Columbia since 1971, and has been at the Defender since 1973. Prior to that, she was employed by the Chicago Tribune and a chain of North Shore newspapers.

Falling g.p.a. may lead to probation

Every school has "C" and "D" students. A "C" average or a 2.0 grade point average is sufficient but, if a Columbia College student falls below this standing, he faces possible dismissal or probation.

If their g.p.a. falls below 2.0 for more than two semesters, his or her name will be brought to the attention of the Dean of the College. Discussions are made as to whether or not the student will be

allowed to return. If so, there is supervision and counseling. If not, remittance will be allowed after one year.

Students who are under supervision are required to make two or more appointments with an academic advisor. Failure to keep appointments results in a personal phone call.

There are several reasons why students go on probation. Some are personal and some are academic.

Full-time work and full-time school often contributes to problems. Though, there are students who can do both and remain in good academic standing.

There are several other reasons that contribute to a low g.p.a.: illness, accidents, problems at home, emotional problems, personal problems and poor study habits. Students may run into problems when they register for a course and it turns out to be different from what they expected.

Counseling is available to students of Columbia College. "There are places for a student to go when he or she has problems," said Esther Ruskin, academic advisor.

"We just don't ignore students. If an advisor can't help them, they are usually referred to outside help," she added.

Through the Mayor's office facilities such as: Food Pantries, if a student can't afford meals; Dorms are available to those who may not have a place to stay; Therapy is there for those who are having academic problems and psychiatric help for those who are having emotional problems. These services are of little or no cost to the student.

"Everything is confidential in counseling," said Ruskin. "We're here if a student only wants to let off steam. Students should ask for help if they have a problem."

"Don't wait until the end of the semester when it's too late. There are students that are shocked when they see their final g.p.a. Often times, it is too late to do anything about it. It helps to catch the student before he graduates so he can have a satisfactory g.p.a."

"No one wants to be a failure. Sometimes it takes this to happen before they can give it their best shot."

"I think students do try to do their best. No one is lost. They know and realize how important grades are. There is help for everyone," said Ruskin.

"If a student is so depressed about life and has so many problems that he just can't seem to get a handle on them, that is a psychological problem," said Ruskin. "If you have a feeling something is wrong, come and see me before the semester is over. Don't wait. Come the minute you have the problem," she adds.

Advisors will listen whether a complaint is valid or not. If a student has a complaint against an instructor, he can be assured that action is taken. Unless communion is taken. Unless communicated, help cannot be assessed.

When there is a problem between a student and an instructor, they are usually asked to talk it over. If it doesn't help then he is referred to the department head. From there the problem goes to the Dean and if necessary the President of the college.

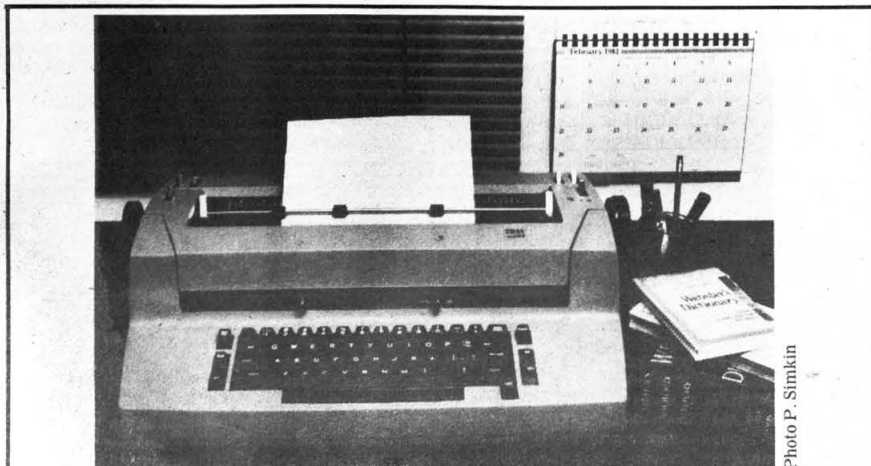


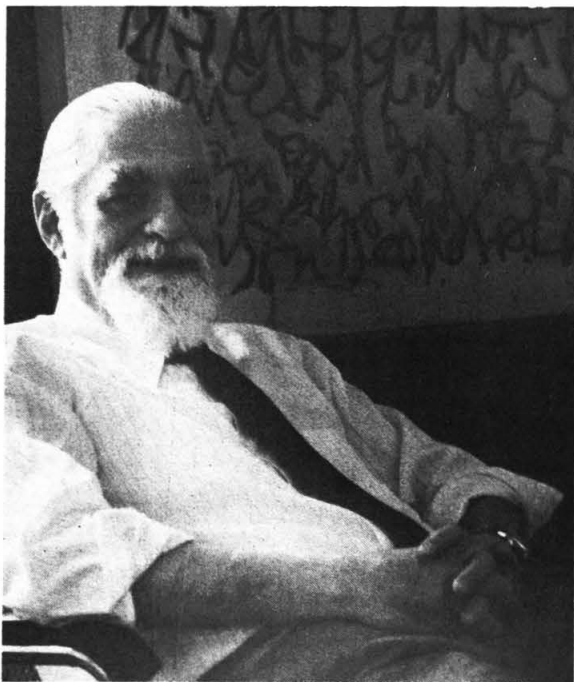
Photo P. Simkin

**Wanted
COLUMBIA STUDENTS
TO JOIN
THE CHRONICLE WRITING
STAFF**

CALL EXT. 471 OR STOP BY ROOM 621

Interview with CC President

Economy, low birth-rate may hurt College future



Columbia College President, Mirron Alexandroff

Chronicle photo by Lee Kaufman

By Maryanne Giustino

"In a recent interview, Columbia President Mirron Alexandroff reflected upon the coming year the future of private institutions and, offered observations regarding the college's focus on its students."

CHRONICLE: What do you see in the future for private colleges?

ALEXANDROFF: I think most of us look at the future of higher education collectively. I think the declining birth rates effect our enrollment. This will be noticed in the decade of the '80's and into the early 1990's. We have a whole number of independent colleges which will have simply no way. The institutions which are largely residential are all competing for a lessening number of students.

You combine that with the inflationary pressures placed on many of the institutions and there's no question, it will affect higher education, especially the middle rank institution. By middle I use Harvard or Stanford at the top, merely in terms of strength and endowment, not educational quality. With the exception of those institu-

tions, the so called prestige institution, the rest of the institutions of private higher education will be in a sharp competition with the public colleges. There are many institutions that cannot really compete with the far lower, highly subsidized tuitions of the public colleges.

When you combine that with the demographic effect, I would say, only one who is highly optimistic would not foresee that there's going to be some serious fall-out.

It's most unfortunate that all of that will occur, because private higher education does serve a purpose. Illinois is an example: 55 to 60 percent of those who graduate from college, graduate from private colleges. When you get into the graduate schools the figure is even higher. All institutions that are around major metropolitan centers will tend to be less affected because of the sheer population numbers. But, this doesn't mean there won't be very hard times.

It's not the same situation for institutions that are in downstate Illinois, whose enrollment is 800 or 900 and depend almost entirely on the residential student body. Some of those schools have been around 100 or 150 years and some are ex-

cellent schools. And they do serve diversity. If that's what you want you ought to have the opportunity. If you want an atmosphere of a particular sort, you have to have the opportunity and public institutions can't provide that opportunity nor should they.

CHRONICLE: So many Columbia students receive financial aid. How will the aid cuts affect Columbia in 1982 and 1983?

ALEXANDROFF: It will affect us. There is no question that there is going to be a substantial reduction in aid. If the Reagan administration has its way with the budget cuts the results could be disastrous, not only for Columbia but for higher education on the whole. The Reagan administration has reversed 35 years of the most remarkable progress made in the way of educational policy. All institutions like ourselves, without endowment, in a larger sense, do depend upon tuition as a source of current revenue. A 10 or 15 percent reduction in enrollment, which may not be particularly noticeable, is in the revenue sense a firm loss.

I don't think that this institution is in any great danger, but that doesn't mean it won't tighten its belt in a number of areas. I'm being cautious, I'm not being highly optimistic, I'm not being pessimistic about it either. But, great caution is being taken.

CHRONICLE: In all your years as President of Columbia College, what changes have you noticed among students?

ALEXANDROFF: If one separates issues of lifestyle and attitude of society, which seem to have certain cycles, I think students have always been professionally and occupationally oriented in going to college. However, that seems to have been made obscure by collegiate announcements that were made 15 or 20 years ago. Colleges were rather offended with the idea of 'vacationalism.' Today, unabashedly they advertise that there is a job immediately at the end of the educational rainbow.

I think that Columbia students have always been a serious lot because the largest number of them came from homes of lesser

than great privilege. A large number of them have always been an aid and when there wasn't enough aid they worked. I would say everyone worked 15 years ago. Everybody.

Television has had a profound effect on literacy. Most students did a great deal of reading 15 or 20 years ago.

Students now are very concerned about their future with less and less confidence in its assurance.

CHRONICLE: What area of the college needs the most improvement?

ALEXANDROFF: We have some space and facility problems. We would like to have 40 or more highly qualified, full-time faculty people. We'd like to have a far greater counseling and guidance staff. We would like to substantially increase library seating.

I think our physical facilities are excellent in terms of what's necessary. But in one sense, space is a problem. All these things get us into the area of endowment and large capital resources. These are not the times when large endowments are going to be made.

Could it be better? Of course, anything could be better. I think anything that we'd add would be quantitative in its benefits, certainly not qualitative. I can't think of anything which would 'revolutionize' the benefits.

CHRONICLE: What are the advantages and disadvantages of Columbia as compared to the private colleges in the area?

ALEXANDROFF: We don't pretend to be a comprehensive university. We don't offer 55 majors. I think what we do, we do the best. And I don't think the other institutions would argue with that. There's got to be a reason why the bulk of the students who study the kinds of things we offer do it at Columbia.

CHRONICLE: What makes you proud of Columbia College?

ALEXANDROFF: Most importantly that it exists. By some predictive measure we couldn't have existed. We were virtually reborn as an institution 20 years ago.

I think the idea about the college is that its time finally came.

We believe that education ought to have some educational and professional outcome. I think we were pioneers in bringing the professional into the class room and using the part-time professional to teach what he or she knew. I think that kind educational quality is enough ahead of its time.

We did not put our very limited resources in to expensive physical facilities, we put it in to instructional facilities. Instructional capital has always been a larger expenditure than physical capital, with the exception of buying the building.

Among the things I'm most proud of is that the institution has maintained a unique scope. I don't think there is a faculty anywhere that's better qualified to do what they do, and more dedicated to doing it and less preoccupied with self-concern, than our faculty. People do respect the student.

Going back to what I said, being that the institution exists, as we are, if we'd exist some other way I might not be so proud.

CHRONICLE: What advice would you give an incoming freshman of Columbia College?

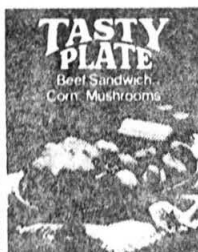
ALEXANDROFF: Respect yourself, work hard, be the best person you are. Risk yourself.

CHRONICLE: What advice would you give to a 1982 graduate of the College?

ALEXANDROFF: I wouldn't give any advice. I would say I deeply hope that you can find work which allows you to fulfill yourself.

Beyond that, you can't live apart from the world about, no matter what your dreams and ambitions are. The quality and energy of a student citizenship or a graduate citizenship may be a crucial matter in the world, in a world I can't predict. I can say it's going to be a very dangerous world. All must join in a concerned participation in public affairs and human affairs. We can't be comfortably secure in a progress made by others. If you don't fight against the danger of war you can be damn sure your going to be annihilated.

Our beef tastes better, too.



75¢ off
any
Beef Plate

 **Brown's Chicken**
It tastes better.

59 E. Van Buren

OFFER VALID WITH COUPON ONLY

AT 59 E. VAN BUREN AND 707 W. LAKE LOCATIONS. NOT GOOD IN COMBINATION WITH OTHER OFFERS, COUPONS, DISCOUNTS.

Japan leads race for semi-conductor supremacy

continued from page 1

equipment, in addition to the sophisticated audio equipment it has exported for years. The dilemma resulted in little or no American influence in these market areas, and almost total domination by the Japanese, leading to a further trade and technological imbalance, according to government statistics.

In sharp contrast to Japan, which spent millions of dollars during the 1970s to develop high technology and labor saving devices, United States business chose to invade the Asiatic countries in search of cheap labor. This concept proved to be only a stopgap measure, and the trend is now a thing of the past, resulting from an increase in labor demands in many of these countries.

Japan's business leaders have declared a willingness to dominate

the computer and telecommunications markets by the end of this decade; but to do this, most experts suggest that Japan must be dominate in the production of semi-conductors.

In the past three years, the Japanese have become a worldwide force in developing 16k semi-conductors, known as RAMS (Random Access Memory). It has totally dominated the consumer oriented G-MOS Semi-Conductor technology, which is essential in the manufacture of digital watches, calculators, personal computers, and highly sophisticated video equipment. For all intent and purposes, the United States has yielded the entire market to the Japanese, and have declined significant development and manufacture of these items, according to U.S. marketing analysts.

An important aspect to the development of technology rests in the deployment of revenues to certain areas of business and the private sector. For example, the 1981 Japanese budget allocated \$26.5 billion for loans to small and medium sized businesses. It was their fourth highest priority in the overall budget, according to figures published in Business Week Magazine.

Japan's commitment to technology does not end with business loans. The fifth highest ranking priority on the budget is education, which accounted for expenditures in excess of \$22.6 billion, a sharp contrast in terms of their defense appropriations (\$11.4 billion).

The financing of Japan's technological thrust is further spawned by the banking institutions, which contributed millions of

dollars in fiscal 1981 at an average interest rate of 7.5 percent.

One of the major banking operations in Japan, The Japan Development Bank, did a survey of its industrial clients during 1981 to ascertain their capital spending allocations. According to that survey, 30 percent of the monies were directed into new industrial capacities, 23 percent into labor saving devices, and only 9 percent into product research and development.

Japan spends millions of dollars each year compiling technological data from other countries' advancements and products, as well as deriving new production shortcuts and improvements, so that the items can be mass produced for less cost. This is one reason why Japan's product research expenditure is so low in relation to other capital investments, such as labor

and industrial capacity.

As Japan moves ahead in the race for semiconductor supremacy, Americans and American business are faced with some strong questions.

What steps are being taken by the United States and private business to combat the semiconductor onslaught by the Japanese? Secondly, what effect will the Japanese expansion to other markets have on the U.S. economy? What will be the effect on the American telecommunications operations in light of Japan's dominance in the production of video equipment and information storage system? Last, and perhaps most significant, the ultimate consequences of a U.S. commitment to over a trillion dollars in defense spending, while reducing industrial grants and educational loans.

Lindsey family adjusts to Ouida's death

continued from page 4

in the office here and express their condolences."

Karen and Kevin appear to be taking their mother's death well. "The kids were naturally shocked, but I don't think they really understood what it was all about. They're adjusting," their father said.

"They (Kevin and Karen) keep in touch with us at the college," Dean Rosenblum said. "Their contact with the college and with those

of us who knew Ouida is obviously important to them."

Still, Paul Lindsey finds it hard. "It's pretty difficult for me even

"I hurried there, and when I turned the corner onto her block, I saw everybody outside, and an ambulance and a police car."

— Carter



Ouida Lindsey teaching race relations at Columbia.

Chronicle Photo File

now. It was a terrible shock and I'm left with two children to take care of. It's very hard.

"We (Paul, Kevin and Karen) go for counseling now. But that's the only time we really talk about her. I'm getting over it," he said.

Carter probably took Mrs. Lindsey's death harder than anyone. "I cried for days and days. At work, I

would cry for many hours until finally they had to send me home," she said.

The first time I spoke with Carter, she answered a couple of very general questions. "She meant everything to me. I loved her very, very much," she said. Her uncontrollable sobbing then cut the interview short.

But at our second meeting several weeks later, Carter seemed to be a new woman. She explained why: "I talked to my girlfriend for four hours, and I finally realized that Ouida was just tired, and wanted to rest."

"My crying wasn't doing anything good. I'm not crying (uncontrollably) anymore. I finally realized that I was not doing what Ouida wanted. She wanted to rest. I was making myself sick. I was being selfish, feeling sorry for myself instead of letting her rest."

"Then again, sometimes I say, 'To hell with this logic.' Like this morning, when I was waiting for the bus to come. I just cried and cried on the bus stop. And I still wake up in the middle of the night crying once in a while."

A letter to Carter from Mrs. Lindsey is helping Carter get back on her feet. "The letter said how much she loved me, and she knew she'd miss me very much. She asked me to do things. She always depended on me to do things. But the only way I could do those things was to slow down myself," she said.

"It's pretty difficult for me even now. It was a terrible shock and I'm left with two children to take care of. It's very hard." — Paul Lindsey

Carter, a Catholic, believes that God has shown her signs that have helped her recover from the crushing experience. "Once I was saying, 'Please Mother, tell me something.' I had the acknowledgement cards (from Mrs. Lindsey's services, which Carter couldn't bring herself to mail out) on a chair, and suddenly, for no reason, they all fell over. Another time when I was asking for help, I had the acknowledgement cards and Ouida's picture on the bed along with a lot of loose papers. The picture came right off the bed and jumped on the floor," Carter said.

"Ouida was probably saying, 'Get off your ass and mail those cards,'" she lightheartedly said.

Carter realizes now that she can still feel Mrs. Lindsey. "I can still talk to her. I can still tell her I love her."

And, after, not too many people can just walk away from someone like Ouida Lindsey.

WANTED: OLD PHOTOGRAPHS PRE-1900

COLLECTOR WILL PAY CASH

For album collectors, advertising
and stereo cards.

George Polakoff - 262-7890
806 W. Farwell
Chicago, Il. 60626

YOU are cordially invited to
THE SECOND ANNUAL
ART DEPARTMENT T.A. SHOW



Feb. 15-20 on the 13th & 14th floors

Opening reception: Feb. 18th

5:30-8:00pm in room 1303

THE COLUMBIA COLLEGE STUDENT GALLERY PRESENTS INTERPRETATIONS

FEATURING THE WORK
OF FIFTEEN ARTISTS:

Mary Michalica	Donna Grewe
Mark Brady	Debra Vickers
Laurie Liska	Julianne Clark
Jim Kaufman	Laura D'Argo
Jeanann Grewe	Kyle Micard
Debra Cribbs	Jim Marisie
Lillian Maldonado	Philip Monoco
Jeannine Karbowski	

FEBRUARY 5-MARCH 13
RECEPTION FOR THE ARTISTS:
FRIDAY, FEBRUARY 19, 5-7 P.M.
IN THE COLUMBIA COLLEGE GALLERY
600 S. MICHIGAN AVE., CHICAGO

Artistic potpourri at IAP

by Laura Alonzo

"A student must have an intense amount of curiosity about the related arts," said Suzanne Cohan chairman of the Interdisciplinary Arts Program.

Although this is the second year for graduate education at Columbia College, it is the sixth year of existence for the IAP.

What does the Interdisciplinary Arts area involve? According to Cohan it is a way for persons with a B.A. degree in one of the arts examine the relationships within and between the other arts. It also allows the participants to work in collaboration with other artists, something that rarely happens in graduate arts programs.

The program runs for 2 years (approximately 36 hours) with all classes held in the evening. A maximum of 30 graduate students are admitted each year.

Applicants must have a 3.0 or 'B' average; and undergraduate degree in one of the arts (visual arts, music, dance, literary or dramatic arts; three letters of recommendation; an interview

and a high level of initiative.

Cohan, a sculptor is one of the co-authors of the IAP. She got her B.S. degree from the University of Wisconsin and her M.A. from the Illinois Institute of Technology, Institute of Design.

"We help people create jobs," says Cohan speaking of the practicalities of the program. According to a student survey involving 103 alumni, 20% of those responding have practically "re-invented" themselves and created entirely new programs. Some examples are: A science teacher who is teaching a self created "Zoology Through the Arts" at Lincoln Park Zoo; A dance teacher who is now directing an "Arts in the Parks" program for a Chicago suburb.

A Teacher Center worker who is now curriculum consultant for Washington D.C.'s Department of Education, and an arts and dance teacher who created and is directing a performing arts program for inner city children in Chicago.

The Interdisciplinary approach focuses on giving people the courage to create new programs and the skills to implement them.

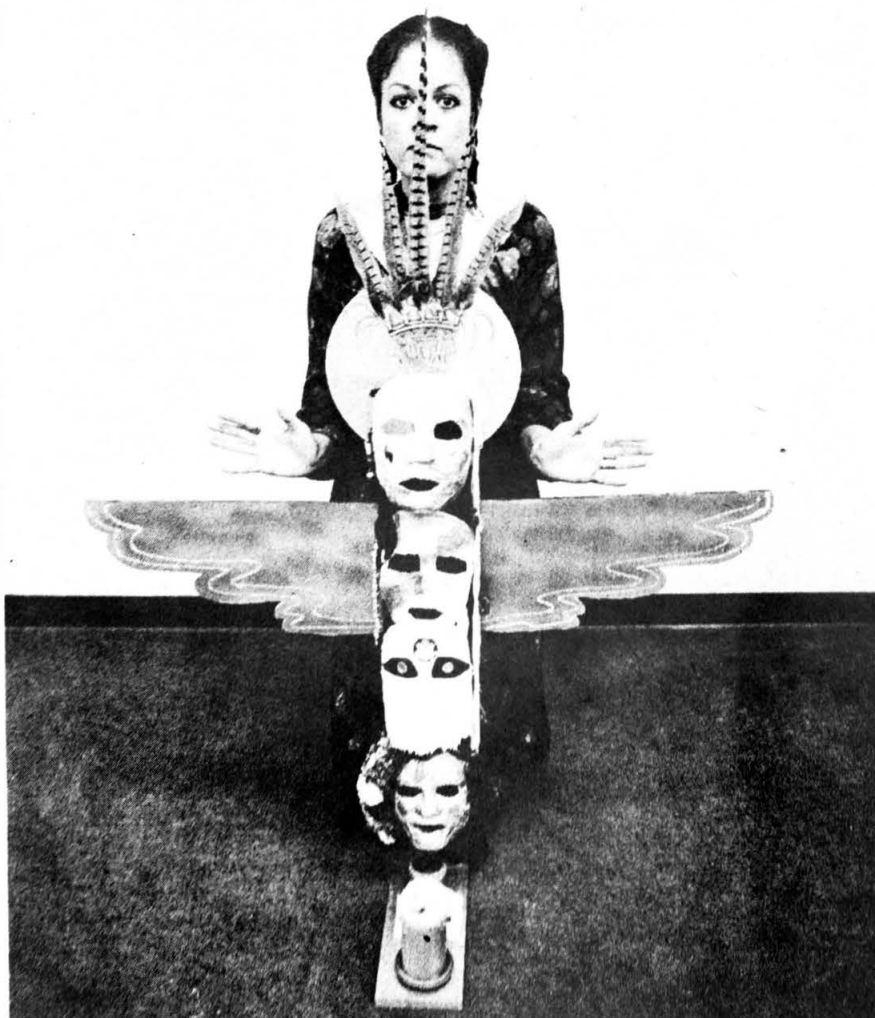
Not only do students learn by developing programs for: museums, arts centers, neighborhood houses, community centers, healing institutions, businesses, and industries. They also get to work with and share ideas with the graduate faculty which is made up of visiting professors: James Grigsby performance artist former professor of the Art Institute of Chicago; Jean Unsworth, professor of Art education at Loyola; Shirley Genter program director for "Urban Gateways"; Nana Solbrig, director of Chicago Moving Company; Dr. Art Bloom, chairman of the Loyola Theatre dept; Steven Loevy and other leading artists, composers, writers, choreographers and arts administrators.

AIP was brought to Columbia after being affiliated with the Chicago Consortium of Colleges and Universities for 5 years.

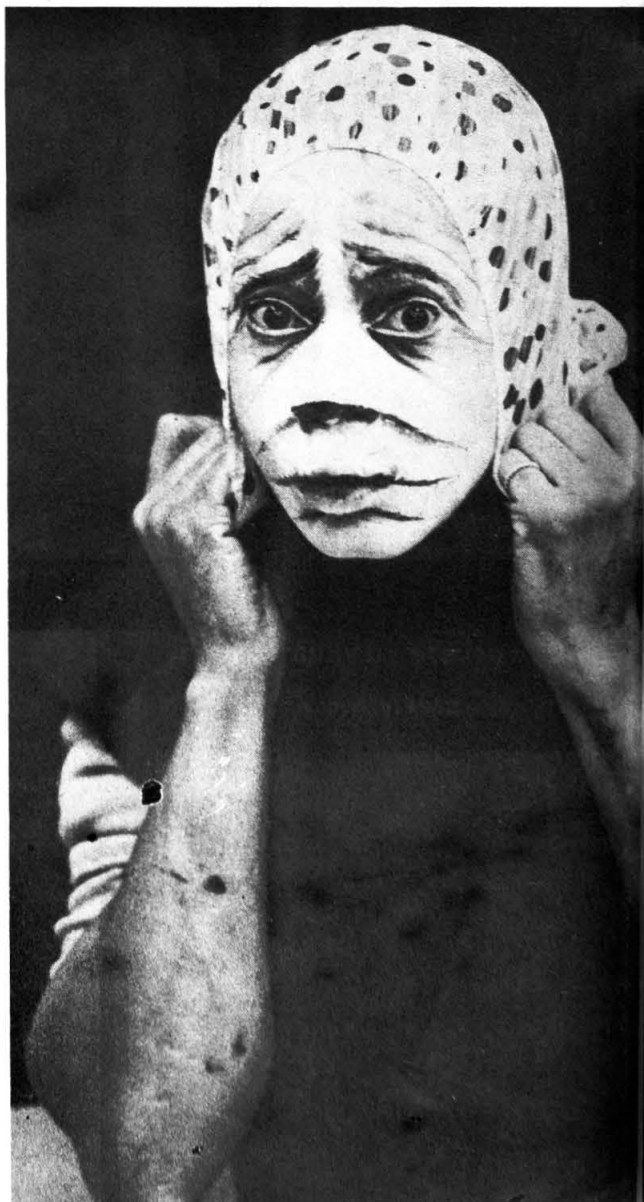
It's wonderful to finally be in one location says Cohan from her 11th floor office in Columbia. She expects nothing but success for the Interdisciplinary as well as the other graduate programs' future.



Miriam Solon Hanover works on a painting during Suzanne Cohan's Visual Images class



Laurel Stradford during a reenactment of a performance piece for James Grigsby's class in Current Trends and New Techniques



John Allen poses in full mime make-up



John Allen and Susan Bass Marcus laugh as they tackle a "colorfield" assignment.

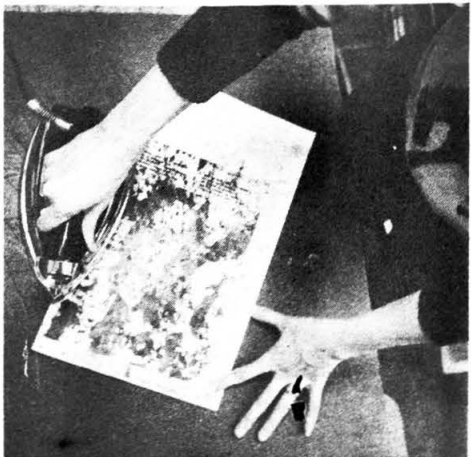


Instructor James Grigsby (left) shares ideas with students Ann Mari Brandt (center) and Mary Hogan.



Jan Wieszorek during a rehearsal for Dr. Art Bloom's class in "Dramatic Images"

Photography by Steven E. Gross
copyright 1982



To manipulate an image a student uses an iron in a Generative Systems workshop

OPINION POLL

What was your
New Year's resolution
and how are you doing
with it so far?

By Steven Grundt

Chronicle photos by Lee Kaufman



Rick Guasco-Journalism

No resolutions except I promise to be a better person, to do more, to be more, and to have more. So far I've been succeeding.



Marilyn Vandini-Advertising and Graphic Design — Try to save money and basically to get along better with people in my daily life.



Stephanie Lambert-TV and Film — To do better in school, to study more than I did in the first part of the semester, and to decide what my major courses will be during my last two years at college. I'm studying more, but I could do better.



Larry Lorenzo-Photography — To make the world a better place to live and, of course, to fly. So far I'm doing pretty good. It's a cumulative process.



Dorothy Horton-Journalism — The truth is I didn't make any resolutions. I never keep them. If I had made one it might have been to see more of my parents.



Mildred "Cookie" Thomas-Journalism — To get all my school work done on time. I'm behind in three subjects. Everybody's been crowding me with their final assignments. I didn't do all my work over the Christmas break like I planned. But I do work better under pressure.



Michael Inglesh-TV — Achieve set goals, continue education as a television student and achieve a better understanding of TV works in a major market in Chicago. I would also like to get a living situation with my fiancée who lives out of town and to get her a job. It's going fabulous. It's a step-by-step process and so far, everything is going as planned.



Janet Brown-Journalism — To do more exercising. I've gotten up all this week and done my exercises, so I should be in shape by this summer.



Tammy Young-Photography — To lose weight. I've been doing very good. I've lost 20 pounds over the break.



John Simmons-Writing — Not to go out drinking for one month. I've been doing fine — six days, how can you lose?

Workaholics: Living life in the fast lane?

By Laura Alonso

WARNING! Too much work can be hazardous to your health as well as the rest of your life, or could it? Recently there has been an argument as to whether overworking is good or whether it is dangerous for a person, especially a student.

Experts have come up with the term "Workaholic" meaning someone who is addicted to their work. But why? Why does a person like a student at Columbia develop the urge to work full-time and become involved in extra projects on the side?

Dr. Alan Jaffee, a specialist in addictions and compulsive behavior says workaholism is a way that some people work out a deep rooted problem. One example is an under-achiever who may be trying to prove himself by working 60 hours instead of 40.

Excessive amounts of work can also be triggered if at one point a person was placed under extreme pressure, such as a father of eight during a depression, or a freelance writer who is working on several stories at a time and must meet a certain deadline.

Marilyn Machlowitz, a management psychologist for the New York Life Insurance Company, wrote a complete book on the subject. She formulated a list with about 15 characteristics of most workaholics. She says workaholics have an ability to work anywhere, a broad view of what a job re-



Graphic by Mark Brady

quires, initiative, a sense that time is running out and a need for lists and time-saving gadgets. Most workaholics after putting in long workdays can get by on little sleep and quick meals. They are aware of the work they accomplish, they try to overlap work and leisure and have inability to enjoy idleness, a dread of retirement, a desire to excel and intense energy.

Then why are students susceptible to getting this so-called "adult" disease? "Unrealistic expectations in young people can turn them into future workaholics," says Dr. James C. Sams, a specialist in addictions. "Students frequently suffer similar difficulties as they attempt to 'do their best' without having realistic definition of just what their best should be."

Dr. Sams says the biggest problem in such a case is that a college student is often stereotyped as one who has restless energy with an abundant amount of recreation; therefore when he is treated for overworking, the symptoms are not clear and his condition is diagnosed as mononucleosis.

Patients who have workaholic symptoms will not know it, says Dr. Jaffee. It usually takes someone else to realize it like a spouse or a relative; therefore extensive study must be done on the patient's history. Some of the more apparent symptoms are: The loss of social activities, dissatisfaction in people close to the person, and an overall burnt-out appearance. Some of the internal symptoms

are not so obvious and are usually discovered in the later stages of workaholism. They are a variety of psychosomatic illnesses such as anxiety reactions, heart conditions, nervous disorders, organ failures, ulcers and high blood pressure.

"The solution to workaholism is once the deep rooted problem is found the patient can be cured through forms of psychotherapy," says Dr. Jaffee. "Unfortunately a person doesn't come in for treatment until his late 30s or early 40s."

"In the last stages of workaholism," he explains, "a person develops a 'life-has-no-meaning' attitude and may become dependent on drugs, alcohol or excessive tobacco. Finally, workaholics may become severely depressed and anxious. Even if the person has reached all of his goals and has become extremely successful, he will wake up one morning and ask himself what happened? What did I do with my life?"

Of course there is the other side. If a student wants to achieve success, can he afford not to be a workaholic? Or maybe the question should be: Is success worth that much effort? Still the argument remains. Some believe workaholism is a disease, others say it is a mere label for a certain lifestyle and yet others believe that it is just another current popular myth.

Degenerate films reflect society: critics

By Steve Grundt

In the 1960s, Americans were treated to movies such as "Mary Poppins," "The Sound of Music," and "Fantasia." These films were pure entertainment that entire families could enjoy.

The early '70s brought disaster movies to the screen. "The Poseidon Adventure," "Towering Inferno," and "Airport" were escapist films that created enjoyable fear in the hearts of the audience.

The late '70s, thanks partially to the disco craze and the emergence of country/western music, gave us highly successful movies like "Saturday Night Fever," "Thank God It's Friday," "Urban Cowboy," and "Grease."

Horror movies have also played a big role in the history of film. "Frankenstein," made in 1931, cost \$275,000 to produce and has already grossed over \$50 million. And no one will dispute the popularity and money-making success of the "Dracula" movies.

These old horror films were effective because they scared people by means of spooky fogs, werewolves, vampires, ghosts, demons and witches.

But, unlike the old days, the early 1980s have given rise to a new breed of horror movies. Instead of creating fear with fictional characters, movie audiences are being subjected to degenerate films of unspeakable cruelty and nauseating violence. The plot of over 35 films released in the past two years has been virtually the same: a deranged killer is on the loose and the majority of his or her victims are helpless teenagers, usually females.

The killer relentlessly attacks, rapes, cuts up, tortures and mutilates his victims beyond recognition. He generally carries a carving knife, although he can use a gun, rope, electrical appliance, sickle, hammer or just about anything else the scriptwriter can dream up.

The movie "Friday the 13th," released in 1980, has been the most commercially successful horror film of this new era. It was the

third largest grossing film of the year, pulling in profits upward of \$60 million. In the movie, summer camp counselors are murdered one by one, either by getting an axe in their head, a knife through their throat, or by being decapitated — all in graphic color.

A list of some of the more successful films of the past two years would include such sickening hits like "Maniac," "I Spit On Your Grave," "My Bloody Valentine," "Don't Answer the Phone," "He Knows You're Alone," "Fear No Evil," "Fun House," "A Stranger Is Watching," "The Boogey Man," "Mother's Day," "Prom Night,"

by four young men who cut her up and leave her for dead. In the movie, the woman pulls herself together and promptly sets out for revenge. In the process she hangs one of the men, castrates another, hurls an axe into the back of the third and finishes up by chopping up the fourth with an outboard motor.

When this movie was first released, Siskel started a campaign to clean up the "women in violence" series of films. Both Siskel and Ebert dubbed them "mad slasher" movies and urged their readers to stop spending money on such worthless trash.

Hours," and "Never Pick Up A Stranger," are set for an early release and many more will probably follow.

Almost as horrible as the movies themselves is the fact that the audience for these films are comprised of teenagers, 20 to 21-year-olds and uneducated minorities.

Rex Reed, New York film critic and syndicated columnist said, "These audiences have been dehumanized by headlines more ghastly than any movie plot and are seeking stronger thrills than the perils once provided by fictional mummies, goblins, and vampires."

her boyfriend's neck broken with a piano wire; a Times Square prostitute being strangled and then having her scalp peeled off her head; and a young couple being shot in the face and watching their heads explode in slow-motion.

Psychiatrists believe that the recent trend of violent movies is because of the present frustrating shape of America. With unemployment and the fear of crime skyrocketing, these experts say a lot of people (especially the younger ones) are bottling up aggression — and the only way of releasing it is through their own fantasies in the theaters. Most agree that as long as the movies are purely forms of entertainment to a select group of people, they pose no real threat to society.

However, after the attempted assassination of President Reagan last March, the link between violent movies and a violent society became a reality. The accused gunman in the attack, John Hinckley, expressed his love for actress Jodie Foster. He apparently wanted to act out the Robert De Niro role in the 1977 movie, "Taxi Driver," in which Ms. Foster costarred. It was a violent but critically acclaimed movie that depicted De Niro as a potential assassin of a well-known politician.

The movies that scared people in the past with eerie music, shadows, and effective monster make-up have been replaced with deranged killers, blood-curdling violence and stomach-turning mutilations.

A couple of years ago, an unknown director named John Carpenter churned out a movie called "Halloween" for \$300,000. Since then it has made well over \$80 million. The violent trend was born and as long as audiences shell out for these horror flicks, theater screens will be filled with blood and guts.

One psychologist summed it up when he said, "In this case, as long as life doesn't imitate art — we'll be all right."

But just think — if life really does imitate art, the murders may not all be on the screen.

Now that's scary.



Graphics courtesy Select Film Library

and "Zombie."

Generally agreed upon to be the most disgusting and depressing of the above mentioned films is 1980's "I Spit On Your Grave." Both Roger Ebert of the Chicago Sun-Times and Gene Siskel of the Chicago Tribune picked this film as "The Worst Movie of 1980." In the movie, a young New York woman embarks on a quiet summer vacation on a lake in order to write a novel. No sooner does she arrive than she is raped and beaten

Although their campaign appeared to be working (only a handful of "killer-on-the-loose" movies were released the last half of 1981), now it is doubtful that the era is over. "Halloween II," a sequel to the '79 sleeper, has been out for over three months and because of its huge success, it looks like 1982 will be another year of sick horror films. Movie companies are scurrying to capitalize on "Halloween II" and its money making magic. At least two movies, "Visiting

Siskel often refers to this current crop of movies as the "result of a sick society." He states that America is so caught up with violence as a way of life that these movies are a natural part of it.

In a review of last year's movie "Maniac," he said that the film was "so repulsive that I was forced out of the theater after seeing the first half hour." During that first half hour, movie-goers got a chance to see a woman's throat slashed on the beach at night and

Doug Buffone- Still a natural

By Dan Pompei

He used to sit on the hot seat in Soldier Field's locker room and explain a Chicago Bear game outcome just like he had played left linebacker minutes earlier — as if he was born to.

But now, two years after football, he relaxes in Sweetwater's, one of his many smart investments, casually chatting over a soft saxophone as Rush Street's beautiful people slink and glide through the restaurant-lounge. His tall, brown, feathered cowboy hat and grizzled face look as comfortable as his helmet and tarred eyes used to.

And Doug Buffone still seems as if he was born to do just what he's doing.

Retiring from a 14-year football career hasn't curtailed Buffone's hard-hitting ways. But instead of wrestling opposing running backs to the mud, he's grappling with controversial issues and analysis instead. He's currently pumping his explosive energies into his weekly (during football season) newspaper, "Doug Buffone's Chicago Bear Report," and his radio show which accompanies each Bear game over WBBM-AM.

After their careers end, many professional athletes have trouble adjusting to the "real world," but not Buffone. "Right now, it feels pretty good not to be playing," he said. "But it's a big transformation to go from something that I did all my life and was really good at to go out and find something else I'm good at. At 35, most people are just starting. But at 35, I'm finished (as a football player)."

Buffone has no regrets about hanging up his cleats, however.

"When you've played as long as I did, football takes its toll. Those last couple of years, you play on experience. You have to compete with guys that are 22 when you're 35. And it kind of gets to you when you're not able to physically do what you did before. After a certain age, no matter what kind of shape you're in, and I always was in pretty good shape, you lose those reflexes. Experience only takes you so far.

"But when it's over with, you really feel good if you know you've exhausted all your ability and you can't do anymore, as I did. I got out at the right time. Another year could've been detrimental. I don't think I would've been as effective as I had been in the past. The time was right (for retirement), and I'm happy," Buffone said.

Like many athletes who spent the bulk of their time in Chicago, Buffone wasn't entirely satisfied with the course of his career, however. "I didn't accomplish all I wanted to. I really wanted to play on a championship team. The only reason I stayed in Chicago was because I love it so much here. The Chicago fans are always up even though there are hardly any winners, and that was a real catalyst for me to stay here. I could've left several times, because I got offers from other clubs. Each year, I was like a prisoner of hope," Buffone recalled.

Now as a broadcaster, Buffone can empathize with the multitude of "Monday morning quarterback" comments. "It all looks so simple when you just sit up there and analyze," he said. "But it's not the same as when you're down on the field. Everything happens so fast down there — in a split second. But when you're on top, everything unfolds to you."

Buffone, of course, has developed a vast knowledge and comprehension of football, which is the key to his current endeavors. "I have a great understanding of the game because I can put actual-

Above, Doug Buffone in his early days with the Chicago Bears' defense. Right, Buffone, today, believes, "The Chicago Bears must learn to start playing hard when the season starts—from day one."

ly playing the game and watching and analyzing it together. Playing really helped me in announcing," he commented.

As his understanding of football has remained with him past his playing days, so has his loyalty. "I'm still a Bear," he stated. "Anytime you play for a club as long as I did and start and end your career with them, you become a part of that team. And it stays with you."

All of which could make hatchet jobs on his former team difficult. But Buffone hasn't backed away. He's ripped the Bears in his column in the "Bear Report," and he's chastised individuals over the airwaves (particularly offensive linemen last season).

"I played that way, so I don't see why it should be any different when I'm announcing or writing," he said. "When I played bad I said I played bad. If one of my teammates played bad I told him so, and I expected to be told when I played bad."

"I can always slap a guy on the back and tell him he was great when he wasn't, but I'd be doing him an injustice. I came down on a lot of people on the radio, but when they played well, I was also one of the first to acknowledge it."

"Once you're a professional at anything, you have to learn to take the criticism," he explained. "And you take the accolades. They go hand-in-hand together. Those who can't take the criticism never real-

ly get better or improve.

"There are many guys that I know and have played with that can come up with all kinds of excuses — and they're all losers! You have to learn to adjust to yourself and say, 'I just didn't play well.' Then you're on your way to being a true pro," he said.

With the Bears' performances of late, Buffone hasn't had to sniff and search very hard to find things to knock. He attributes the Bears' poor showing last season, particularly in the first five or six games, to the inexperience of the defense and quarterback Vince Evans.

However, Buffone has an optimistic outlook for the 1982 season. "They just need three or four

more good players on offense," he said. "The defense is a sound unit now. There probably won't be a defense in the league better than the Bears' next year."

"The problem lies in a sub-par offense. If they improve the quarterback, tight end, wide receiver, and offensive linemen positions, they'll be in great shape. If the Bears have a good draft or can fill those positions in other ways, they should win their division next year," he optimistically predicted, admitting that Chicago's 1982 schedule will also probably lend a few more victories than '81's slate.

But Buffone sees one more major problem with the Bears on the field — attitude. "The Chicago Bears must learn to start playing hard when the season starts — from day one. That's their biggest problem. They always look terrible in their first six games. They've gotten into a bad habit of saying, 'There's always a next game; they don't worry about this one,'" Buffone feels.

Many fans and media representatives have sensed an attitude problem of another sort — in the front office. "It's a mess right now," Buffone said of the Bears' management. "The mess is between (general manager Jim) Finks and (owner George) Halas. They're two strong-willed people that just can't harmonize. If things keep going the way they have been (Halas performing Finks' duties for him), Finks will have to go. If they can get back together, they can put the club back together," he believes.

"I personally feel there shouldn't be any (coaching or managing) changes. (The interview took place before the firing of head Coach Neill Armstrong.) I've gone through a lot of management changes (five head coaches, two general managers) and have seen what they do to a club. The people they have right now should get another year, but the fan pressure may change Halas' mind."

It's been speculated that George Allen, currently a broadcaster, or Mike Ditka, presently a Dallas Cowboy assistant coach, would be wise choices for coach of the Bears. Buffone counts Allen out because of a rift between Halas and the ex-Los Angeles Ram and Washington Redskins general manager, but he feels differently about Ditka. "Mike Ditka would be an excellent coach of the Bears," Buffone said. "First of all, he played for the Bears when they were a physical, winning team, and he knows the Bears' system. Then, he's been with the Dallas Cowboys for ten years, and he's picked up their sophisticated, winning ways," he said of the former all-pro tight end.

Some might even consider Buffone a possibility for a managerial position, but he's never given the prospect "any serious thought."

Buffone isn't totally satisfied with his career as it is now. His newspaper and radio work, four restaurant-lounges (Sweetwaters, Hospurs, BBC's, and Jubilation in Las Vegas which he co-owns with singer Paul Anka) and many speaking engagements aren't giving him all the challenges he requires. "I need to go into something else, but I haven't quite found it so far," he said.

That "something else" could be a job in television. "I think I can add to any game as far as relating my knowledge of what's happening based on 14 years of experience as a pro. I'd like to eventually be a color commentator," he said. And he'd probably come across as smoothly as the best in the business.

You get the feeling that no matter what Doug Buffone is doing, he'll be a natural.



Acting and script make 'Taps' tops



By Laura Alonso

What do you get when you combine an old acting pro, a young Oscar winner and an unusually original screenplay? You get *Taps*, a new film by director Harold Becker.

Taps may just be one of the years best offerings. The film begins with a graduation of a Bunker Hill Academy cadet class. As in most graduations, best wishes are given and positions of rank are changed.

Brian Moreland (Timothy Hutton) becomes acting major, the highest rank in the academy. Hutton portrays a young man obsessed with honor. Moreland's God and hero is General Harlan Bache (George C. Scott) who subconsciously guides him into a position of absolute power.

At the graduation, Bache announces the misfortune of having to tear down Bunker Hill to make room for condominiums.

The boys become extremely disappointed and decide to take over the entire academy. With the help of their military training and discipline, the boys manage to do things that could only be done in film.

In many scenes, *Taps* emphasizes the type of discipline most of us would never achieve. "Yes sir, no sir" phrases are used constantly. Even the youngest of the cadets, 11-year-old Charlie Auden (Brendan Ward), learns how to react to a surprise bed check or a

spontaneous visit from the major.

Then there are some unbelievable scenes that bring to mind a few questions. Why didn't the Army move in immediately after Moreland made his demands? How did the boys confiscate tons of military equipment in just a few hours?

Why doesn't the movie ever tell us whether the boys' efforts were worth anything? Does the academy remain open or not? Who really cares? While viewing *Taps* you'll become so taken by Hutton's incredible acting that it won't really matter.

Young Hutton co-starred in Robert Redford's "Ordinary People" last year. He's known to play

roles of young traumatic men quite well. He's worked with Donald Sutherland, Hal Linden, and now George C. Scott.

Scott creates a perfect character of an old General who believes he is the last of his kind. In one scene he tells Moreland that most military officials are now portrayed as being slightly or completely insane. Later Scott goes through a daily routine of loading and unloading his gun while timing himself, as if he was expecting a war.

Perhaps the most outstanding

actor next to Hutton and Scott is Tom Cruise as David Shawn. Shawn's enthusiastic but frightening personality depicts the dangers of how some soldiers fall in love with the idea of war. Shawn leads a group of red berets or "special forces" and keeps them in line by either strict discipline or threats.

Taps makes the audience grow with its different stages: the graduation, the taking over of the academy, and finally, the ending, will either bring you down completely or give you a sense of relief. *Taps* is a definite must.



Top right: Timothy Hutton leads his fellow cadets in defense of their military academy. Bottom left: George C. Scott as head of the military academy has a toast with Timothy Hutton and Tim Wahrer. Above: Hutton gives another fine performance as the cadet major takes over the school.

Photos courtesy 20th Century Fox

'Problems' has few in Chase's new film

By John Dyslin

The 1982 movie year is off to a bang with the release of Chevy Chase's new movie, *Modern Problems*.

Modern Problems, while not a great film, is a fairly good comedy with a dramatic touch. This is definitely Chase's movie as he attempts to do more than just comedy routines. Half the movie is subtle humor with dramatic overtones as Chase plays a down-on-his-luck air traffic controller.

The movie has several funny scenes including a hilarious eye game played at a restaurant. First, a good looking girl eyes Chase, Chase eyes back, then the girl's date eyes another girl, and so on. Another scene occurs at a ballet show and is a laugh.

Newcomer Patti D'Arbanville plays Chase's girlfriend. She does a credible job as the girl who doesn't know if she wants to continue living with a guy who is always down on himself.

Dabney Coleman also sparkles as an 'optimistic' nut who writes books telling people to be op-

timistic not pessimistic by loving themselves. Coleman continues to show that he is one of the finest character actors in Hollywood today.

While the movie equals *Neighbors* as being one of the few good comedies to have come out since *Stripes*, it does have a flaw. There are times when the movie can be uneven and confusing. For instance, one scene tells us that Chase's telekinetic powers are because of radioactivity received when radioactive waste spilled on to his car, and another scene tells us that Chase is possessed and is now a demon. It all comes out funny, but a little confusing.

Due to films like *Foul Play*, *Seems Like Old Times*, and *Caddyshack*, Chase is showing that he is a fine comedy actor and now with *Modern Problems*, Chase shows that he can also do a little dramatic acting.

Even though movie critics haven't been too fond of *Modern Problems*, the people in the theater seemed to enjoy it and it is a pretty entertaining movie.



Chevy Chase shows off his telekinetic powers to Nell Carter.

Photo courtesy 20th Century Fox

Algren death marks passing of a great writer

By Ingrid Andor

Never play cards with any man named "Doc."
Never eat at any place called "Mom's."

And never, ever, no matter what else you do in your whole life, never sleep with anyone whose troubles are worse than your own.

Nelson Algren (1909-1981)

These wise words of advice came from a man named Nelson Algren, a man whose death in May of 1981 marked the loss of one of Chicago's greatest writers. He suffered a fatal heart attack while preparing to host a party celebrating his induction into the American Academy-Institute of Arts and Letters, providing an ironic twist of plot to a writer who was always proud that he was "in touch with real life."

Algren wrote about the hard-core reality of the city of Chicago, a city he loved for its underdogs — the drug addicts, drifters, hookers, and bums — who inhabited his fiction and brought him fame, most notably in his books, *The Man With The Golden Arm* (1949) and *A Walk On The Wild Side* (1956).

Algren once said of Chicago, the city he immortalized in his lyrical prose poem, *Chicago: City On The Make*, "Once you've come to be part of this particular patch, you'll

never love another. Like loving a woman with a broken nose, you may well find lovelier lovelies. But never a lovely so real."

As a novelist and short-story writer, Algren was often criticized for romanticizing those outside the social mainstream. But as a man who was known to his friends as "fiercely independent, hating injustice and pretension," he remained a loyal writer, true to outcasts whose feelings and moralities encompassed the harsh reality he so closely identified with.

Algren explained his motivation for writing when he said he wrote out of "a kind of irritability that these people on top should be contented, so absolutely unaware of these other people, and so sure that their values are the right ones. I mean, there's a certain satisfaction in recording the people underneath, whose values are as sound as theirs, and a lot funnier, and a lot truer in a way."

Paradoxically, however, Algren did seek a degree of recognition from members of Chicago's literary scene, whom he disdained and avoided. Speaking of his belief that a writer should be engaged with those closer to "real life"

rather than with those involved with writing or the book business, he said, "...I think the farther away you get from the literary traffic, the closer you are to sources. I mean, a writer doesn't really live, he observes."

In 1977, three years after he left Chicago for the East, Algren publicized this love-hate relationship he had with Chicago and those who could not appreciate the subject matter of his books. "Never did a writer do more for a city and never did a city repay him more meagerly. I'd been fed up with Chicago for years before I left. I was treated like a nonperson there. I never got invited to speak at the local universities, never got included on TV talk panels. I would have liked that kind of attention."

SCENE: A brisk November night in somebody's apartment...

The radiator hisses in the background, adding an extra warmth to that already supplied by the wine they sip as they talk. Denise DeClue and June Pyskacek sit back and reminisce about Nelson Algren, and explain why they decided to get together and produce *Neon Wilderness*, the play which will enjoy a second run at the Theater Building in February.

Denise DeClue, the writer who adapted scenes from short stories found in Algren's book, *Neon Wilderness* (1947), tells her side of the story: "I knew him (Algren) a little bit, and he died. And I felt bad about that. And I started reading a book, *Conversations With Nelson Algren*. At one point he said he had had a terrible experience with the movie made from his book, *A Walk On The Wild Side*, that he just hated. (Referring to the movie made from *Man With The Golden Arm*). And he just thought they ruined the whole thing. At one point in the interview book, he said, 'I sorta wish somebody would do some plays out of my work.'"

And so she did.

Enter June Pyskacek, Columbia theater instructor.

June Pyskacek, who says she was "raised on Algren's work when she was a kid," remembers the time she met Algren when she was working her way to a master's degree as a cocktail waitress at a club called The Gate of Horn. "He used to come to see somebody — I can't remember who it is — a singer. But he had a crush on her, and he'd just come and watch her."

DeClue, who had already written

the script for *Neon Wilderness*, showed it to Sheldon Patinkin, the theater department chairman. He, in turn, showed it to Pyskacek, who decided to direct the production.

DeClue believes that the stories in *Neon Wilderness* are those which Algren actually overheard or were told to him during the Depression, when he "bummed around Chicago awhile, before hitchhiking down to New Orleans" and Texas, looking for work with the journalism degree he had just received from the University of Illinois. The misfits and losers he encountered in his travels provided him with the characters and subject matter he later shaped artistically into *Neon Wilderness*.

DeClue, who has written for Second City and done a screen adaptation of David Mamet's play, *Sexual Perversity in Chicago*, recognized the strong character emphasis and visual impact of the stories, which make them readily adaptable to the stage. The stories chosen were the ones that fit well together, in terms of both plot and the set limitations of the Studio Theater.

In the adaptation, DeClue stayed very close to the storyline, maintaining Algren's original plot and character voices. She also included the observant reporter (the Algren character) in the scenes to create the natural effect of "stories coming to life as they're told."

With a catch in her voice, DeClue talks about how she felt Algren would have reacted to this production. "...There are so many times when I sit in those rehearsals when I think that he would really enjoy this so much because it's not Hollywood. It's not glamorous. It's not Broadway. It's just his words being — his ideas, his characters coming to life."

A unique aspect of this production is that the writer and director worked closely through each stage of the project. Says Pyskacek, "This is really wonderful because there's flexibility. Denise is right there to make a transition more gracefully than it would normally."

Much of the success of the production rests on the ability of the actors to quickly transform the changing realities within the stories. To aid them DeClue retained as much of Algren's narrative as possible.

Pyskacek talks about making the narrative work for the stage:

"I think that if an audience hears a very long, long paragraph of a descriptive thing, they can only put so many images together. I mean, if there's a very beautiful descriptive image, it takes time to put it together, especially when you hear it. Probably less time when you read it. So you can only have a few of those. You have to get more to the essence. The narrative has to progress in a certain way. And that's a different medium. And we're really finding out in rehearsal."

There is a good feeling derived from witnessing the mutual respect and cooperation with which writer and director work. Both also share a large element of pride in regarding the actors, whose ultimate performances will make or break this play. And as far as DeClue and Pyskacek are concerned, it is a group effort that is definitely working.

"I think it's a testament to Chicago, and to the ease with which people can get together and do things. This is not a big commercial production; it's a workshop. But everyone is throwing their hearts and minds and bodies into it and doing it. We're not going around hustling money. We're just doing the thing because it looked like a good thing to do...And it is working," DeClue said.

"Neon Wilderness": an enlightening production

By Ingrid Andor

If Nelson Algren were alive today, and had been at the Studio Theater on Dec. 17, the opening night performance of "Neon Wilderness" would have surprised and delighted him. In fact, he probably would have clapped and enjoyed his jokes like the rest of the audience did.

And rightly so. "Neon Wilderness," presented as a first-stage, student-acted production should be applauded as a fine piece of work.

"Neon Wilderness" is a play adapted from six stories from a book of the same name. Nelson Algren, the late Chicago writer is well known for other books like "The Man With The Golden Arm"

and "A Walk on the Wild Side."

What makes the play particularly admirable is that the adaptation represents an honest endeavor; it gives a clear and truthful picture of Algren's work. Writer, Denise DeClue, deserves credit for retaining the strength and vision of the author's reality and voice.

The stories or scenes take place primarily at the Racine Street Police Station and at the Polonia Bar during Depression-day Chicago. They are peopled with extremely colorful characters — a myriad of bums, bookies, addicts, connen and strippers, including a delightful mix of people who inhabit the ethnic neighborhood of the Polonia Bar.

The scenes are marked by jazz music of the late '20s and early '30s. They move quickly as the actors transform the changing realities within the stories.

June Pyskacek directed a versatile cast comprised largely with members of the Columbia Performance Company and other student actors. The actors did remarkably well by quickly taking on different roles to make the characters come alive. This was especially evident in the "Captain Has Bad Dreams," the opening scene which served as an introduction for the talented cast.

"Neon Wilderness" is generally a fine group performance. Scott Stuart's haunting portrayal of a

drug addict in "The Captain Has Bad Dreams," and as Dutchy in "Please Don't Talk About Me When I'm Gone," deserves special mention. The power with which Diane Tabor presents the role of Rose in "Please Don't Talk About Me When I'm Gone" provides an exceptional start to the second half of the show.

If you missed "Neon Wilderness," or would just like to see it again, you'll have another chance in February at the Theater Building. It's really much too good of a show to miss the second time around.

(See related story on Nelson Algren, containing interviews with the director and writer of "Neon Wilderness.")

Retention unaffected by drop-outs

By Frank Diaz

Joey is a 22-year-old film senior at Columbia. He's just 15 credits away from a degree, and he wants to finish school soon. But there's an offer from a major Hollywood studio asking him to work in an upcoming production. If he takes the film job, it can lead to other opportunities that may never come up again. Should he stay at Columbia and graduate this year, or work for the studio and return to his studies later?

Chris has been attending Columbia as a part-time photography student. She's been taking night courses while her husband stays at home with their two children. She plans to open her own studio someday, but suddenly her husband gets a permanent transfer to the Denver branch of his company. Can Chris afford next semester, even though her career goals are doubtful?

These two fictitious cases exemplify a common problem among students today: with so many lifestyle variables, such as employment, travel plans, or financial conditions, how is it possible to establish a consistent pattern of studies?

The dilemma sometimes becomes more difficult for the school to handle. Many colleges and universities spend large

amounts of money and hours of manpower dealing with retention—calculating the amount of students staying in or dropping out of school.

Fortunately, for Columbia and neighboring Roosevelt University, retention isn't as terrible a problem as it is with larger institutions. Both schools report steady enrollment figures and expect more freshmen and transfer students in the near future.

Charles Simmons, assistant director of admissions and records at Roosevelt, said the school started collected statistics on returning and continuing students just two years ago. They are still in the process of building a data base for retention comparisons.

After 14 years as an administrator, Simmons said he noticed a high number of reapplicants to Roosevelt. A reliable retention rate is still hard to find. "Some students are away for one semester, some are away for a few years," Simmons said. "Some students may even take just one course, so how do you count them?"

At Columbia, every application for admission is marked "new," "returning," or "continuing" by the applicant, so the school can categorize the newcomer aside from the returnee. By comparing

registration figures of last fall to this fall's figures, the school can roughly determine what the retention rate is.

According to Simmons, it's typical for an urban transfer institution such as Columbia or Roosevelt to gain or lose students with ease. "Just because a student decides to leave school for a while doesn't mean he won't come back," Simmons said. "But once he's gone, he won't be as apt to return (to the same school) as would a student on a more traditional campus setting."

Columbia's Lya Dym Rosenblum, dean of the college, agrees that it's not so easy to keep track of the retention factor. "Traditional schools can take a measure of a class size at the beginning of the year, compare it to the same class at the end of the year, and see who's left and who's there," Rosenblum said. "But for a school like Columbia, it's a tricky thing to do."

Nevertheless, the Office of Institutional Research at Columbia has compiled some data over the last three fall semesters. The following figures were released unofficially by Rosenblum for the Chronicle:

•Fall of 1979: 52% of students were new, 50% were returning.

•Fall of 1980: 47% of students were new, 53% were returning.

•Fall of 1981: 45% of students were new, 55% were returning.

Also according to Rosenblum, more new part-time students are enrolling, and almost 60 per cent of the returning students are full-timers (up 12 per cent from a year ago).

In terms of enrollment, Roosevelt hasn't changed significantly in the past four years: Fall enrollment for 1981 was 6,761 students, according to Simmons. Enrollment at Columbia for the same fall term is 3,890 as quoted by Rosenblum.

Both Simmons and Rosenblum agree that there are too many reasons for erratic retention rates, such as students stepping out of school for any given period due to financial difficulties, travel plans, or new jobs. Rosenblum said that the aspect of school administration that suffers the most is curriculum planning.

"An administration doesn't know if continuing students will fill up the advanced course curriculum, or whether they'll take leave for a year or so," Rosenblum said. "But since we know that students return in high numbers by examining the registration trends, we plan for having more students as we start each semester."

Registration Schedule

Students may register on, or anytime after, the day and time designated. Registration closes at 7:00pm on weekdays, and 1:00pm on Saturday, February 6 and 13, 1982.

Continuing Students (Full and Part-Time)

	Time	Last Name
Monday, February 1	10:00	B
	12:00	C
	3:00	D-E-F
Tuesday, February 2	10:00	G-H
	12:00	I-J
	3:00	K-L
Wednesday, February 3	10:00	M-N
	12:00	O-P
	3:00	Q-R
Thursday, February 4	10:00	S
	12:00	T-U-V-W
	3:00	X-Y-Z-A

New Students (Application on File) (Full and Part-Time)

Friday, February 5	10:00	A-B-C
	12:00	D-E-F-G
	3:00	H-I-J-K-L

Open Registration (Continuing Students Only)

Saturday, February 6	10:00-1:00
----------------------	------------

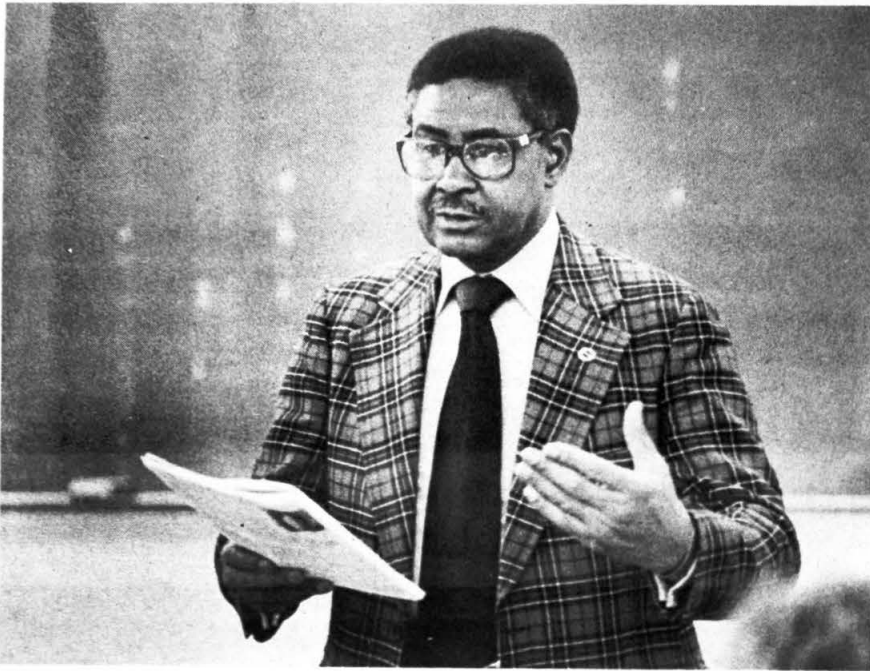
New Students (Application on File) (Full and Part-Time)

Monday, February 8	10:00	M-N
	12:00	O-P-Q
	3:00	R-S
Tuesday, February 9	10:00	T-U-V
	12:00	W-X-Y-Z

Open Registration (All Students)

Wednesday-Friday, February 10-12	10:00-7:00
Saturday, February 13	10:00-1:00

Brownlee new advisor to 'Columbia Chronicle' staff



Les Brownlee, long-time instructor for Columbia's journalism department, will be advisor to the 'Columbia Chronicle' starting next semester.

Les Brownlee, who has been teaching at Columbia for 7 years, will become the advisor to the Columbia Chronicle staff next semester. Brownlee is a

distinguished journalist whose career has spanned working as a reporter for the Chicago Daily News and for Channel 7 News.

Classes that Brownlee teaches at

Columbia include the history of journalism, the news reporter, and the news media, and the law. He has also worked for the Chicago Board of Education as Director of Media Relations.

Chronicle photo file



Student Gallery Board members Christy Steffy and James Stetson review artwork for the upcoming student show, "Interpretations," which will open on Feb. 5.

Chronicle photo by Leekaufman

CLASSIFIEDS

CLASSIFIED ADS

WANTED

RIDER NEEDED to cruise to California. Leaving in mid Feb. If interested call STEVE at 674 7876.

CROESUS PRESS LTD IS LOOKING FOR SUBMISSIONS Short stories, fiction or semi-fiction, set in, or about Chicago and its people. Send to: 951 W. Cuyler, Chicago, IL 60613, with SASE.

FOR SALE

7' COUCH \$350. MATCHING LOVE SEAT \$125. Pinewood chrome etagere. Call 334 3969 weekdays after 5, ask for Marie.

MISCELLANEOUS

SEEKING Sincere studying partner. Phone Hen Jr. at 261 4571.

PERSONALS

till I met you in the dark, dance all night go go go, be my maybeah, y, and it's all gonna happen to you, think it over.

To Capt. Carl & Miss Yvonne, Pubik Cube, Moses Miller, Mick Mallard's Mommy, and Sensitive Male Artist, Goodbye Mr. Bungle, Hello, THE LUCKIEST GIRL IN THE WORLD! I LOVE YOU ALL! Mecka lecka hy mecka beiny ho! Donna Duck

SUE L. To the lady whose face sparkles with the world's most attractive smile. I'm just full of surprises, aren't I? Love, Jim

FOR SALE

80-200 Nikkor 200 mm lens f4.5, AI with case \$450.00. TODD, 754-0465, 799-0019

MISCELLANEOUS

WANTED: Rock band (ZEUS), doing originals looking for male vocalist. Wide range necessary. (Touch of blues) JOHN, 206-6877, or PAT, 681-9831

FOR RENT: Unfurnished Oak Park, 2 bedroom, 5 room apartment near "L." \$425 includes heat and garage. 944-4607

WANTED: Someone to care for 2 cats in your home the last week of January. If interested, please call 663-1600, x632, ask for Louis Silverstein. Small remuneration paid.

College Calendar

There will be a meeting for students interested in joining the Columbia College Student Chapter of Women in Communication. If you are interested in joining WICI, and cannot attend the meeting, information can be obtained from Ruth Geisenheimer in the placement office on the 7th floor.

Guss Hall, secretary General of the Communist Party, will speak on The Meaning of the Events in Poland on Jan. 22, at 8 p.m., in the gold room of the American Congress Hotel, 520 S. Michigan.

"Scapes" is being presented by the Columbia College Student Board, and will run through Jan. 23 in the Student Gallery, located on the lower level of the Columbia College Gallery.

Four new exhibits open Feb. 5 in the Columbia College Galleries. On the main floor, work by sculptor Linda Krammer and photographer Linda Gammel. Upstairs in the Chicago Center for Contemporary Photography, Gary Kolb will exhibit color photographs. The lower level will feature Jay King's photography, and also work by student artists called "Interpretations."

The Gallery is opened Monday-Friday 10 a.m. to 5 p.m. and Saturday 10 a.m. to 5 p.m. For information phone 663-1600, ext. 600.

The Chicago String Ensemble with Richard Boldrey as guest conductor presents the second concert of the 1981-82 subscription series on Friday Jan. 29, at 8:15 p.m. St. Paul's Church, 655 West Fullerton. Tickets range from \$5 to \$8. For reservations or information contact the Chicago String Ensemble office at 880-5255.

The American Ballet Theatre comes to the Auditorium Theatre on Feb. 13. This is the first visit by the ABT since Mikhail Baryshnikov became Artistic Director.

Baryshnikov will perform in a benefit show on Feb. 4 at 8 p.m. For information call the Auditorium/Theatre at 977-1700

The violent and dangerous world of a "Vice-Squad" will be seen on Chicago area screens beginning Jan. 22, when Embassy "Vice Squad" opens in the area.

"Vice Squad" follows the nightly exploits of a Hollywood area detective squad assigned to police Hollywood and Sunset Boulevards. After the brutal murder of a close friend at the hands of a pimp named "Ramrod," "Princess Karla" Season Hubley, a seasoned prostitute and loving mother of a four-year-old child, agrees to act as bait to help the undercover squad capture the sadistic "Ramrod" (Wings Hauser).

FREE AD SPACE!

in the COLUMBIA CHRONICLE CLASSIFIEDS

FOR STUDENTS & FACULTY OF COLUMBIA COLLEGE

Personals, items for sale,
apartments for rent or wanted,
help wanted, etc.

DROP OFF ADS IN ROOM 621