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Columbia College Chicago

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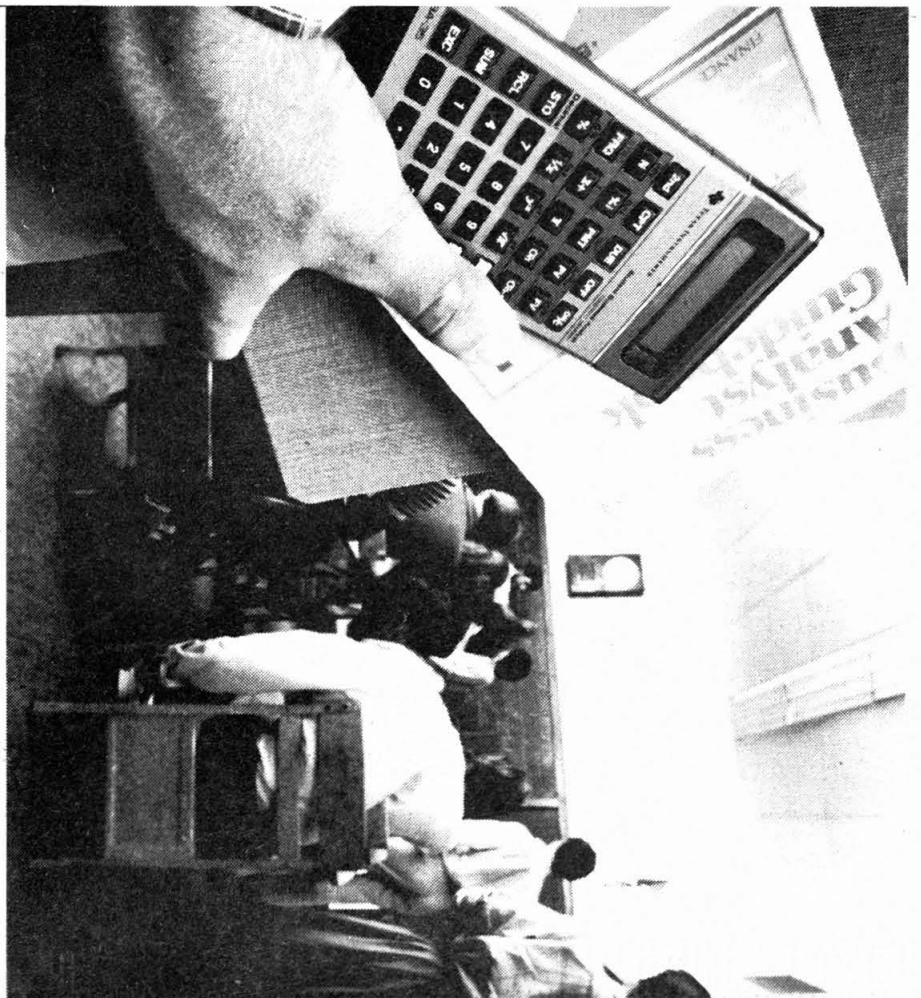
Vol. 12 No. 4

Columbia College, Chicago

October 25, 1982



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centerfold



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editorials

For the sake of humanity

The presentation to Nobel Peace Prizes for work against the proliferation of nuclear arms was a welcome event. It underscores on an international front the importance of discussion concerning the production and deployment of these deadly weapons.

The award winners, Alfonso Garcia Robles, of Mexico, and Alva Myrdal of Sweden have spent their lives in the pursuit of peace. Both served the world by exploring the nuclear issue in an educational and diplomatic manner.

While we're overjoyed to see this development, the battle is not over. Many Americans are still indifferent to the threat of nuclear war; indifference which could spell the end of humanity.

The Reagan administration would lead us to believe that further development of these weapons of destruction is needed to preserve the peace and freedom which we so deeply cherish. However, more and more officials and members of the armed forces are calling this expansion deadly and unwarranted.

The oval office chooses to ignore the wishes of the majority of Americans who support the resolution for an unconditional freeze of nuclear weapons; a movement which is reaching all walks of life, throughout the nation; a movement which brings a common sense approach to the insanity of further nuclear development.

Often, government does not respond to the needs or wishes of the society: when it doesn't, citizens must stand up to the challenges which face the country or face the realities of such policy if it is not challenged!

The reality of nuclear confrontation is death! The administration's concept of protecting citizens from such a calamity is absurd. The only protection is total elimination of the evil and deadly force of nuclear arms.

Voters in Illinois have a chance to set a mandate for the total freeze and further manufacture of nuclear arms. Legislation of this nature has been adopted in many areas throughout the United States. It is time for the citizens of Illinois to have their voice heard throughout the Midwest and in Washington.

For the sake of America, for the sake of humanity, we urge adoption of the nuclear freeze resolution.

on the Mark.

By Mark Merzdorf

For those Americans who believe in a strong defense at any cost, the report published by the Council on Economic Priorities provides some insight into a policy which may be more dangerous to society than the threat of Communism.

Much discussion has centered on the Reagan form of fiscal balance; the concept of shifting social programs to the state and local levels while slashing many existing federal programs to the bone. All of this done in the name of stability and national security.

As the recent headlines have claimed, the federal budget deficit is increasing, not subsiding. Reagan and his cohorts have dramatically shifted the budget away from human services, and in turn, have accelerated defense spending to unprecedented levels.

What the administration did not plan on, given its novel experiment with supply side economics, was a significant increase in unemployment resulting in greater federal outlays in social areas. That, coupled with massive expenditures in defense related areas has pushed the deficit far beyond anyone's expectation.

President Reagan plans to increase defense spending by 52.8 percent during the next five years. Expansion of this degree will exceed by the money spent on the entire period of the Vietnam war by 6 percent. Economists from both sides of the spectrum have been in agreement that the high rates of inflation experienced in the last decade have stemmed from the defense expenditures during the Vietnam War.

The bulk of the revenue targeted for defense purposes will go to weapons development; not for operations, maintenance or personnel.

Investment in military expenditures, contrary to a belief held by many, is not beneficial to the growth of the economy. The onslaught of dollars thrust into a staggering economy fuels inflation, reduces technological competition, and serves to produce machinery which is never consumed by the economy which it ignites.

Why then, does the Reagan administration support such a policy? Perhaps the fear of the Red army marching across our shores. More aptly, the financial gains which will be reaped by defense contractors and limited technology industries which are struggling to turn a profit during the depression.

Statistics indicate that countries which spend a greater portion of their gross national product on defense, have slower rates of economic growth. Adding to the problem is the fact that such economic "overloading" precludes private expansion. Dollars which could be injected into other areas of the industrial sector end up in defense weapons, never increasing employment, or functioning as a consumable good.

In addition to the economic problems inherent to such policy, America is faced with a tradeoff of defense spending and the social and ecological losses which accrue from budget cutting. The Department of Energy has been stripped of its budget, precluding much needed conservation and energy development programs. All of this in the name of national defense.

While President Reagan talks about economic growth, he and his governing council should take pride in the long term damage caused by limited thinking, inept planning, and the social deprivation our society faces during his massive buildup in the name of national security. It is the direct road to fascism.



CURSES!

Letters to the editor

Dear Editor,

This letter is addressed to the students of Columbia College who, along with many of their fellow Americans, shall have the opportunity this coming election day, Nov. 2, to lift their voices in support of a sane choice for humankind — to cast one's vote in favor of a freeze on the testing, production and deployment by both the U.S. and the U.S.S.R. of nuclear weaponry in a world so saturated and overburdened with weapons of mass destruction that babies die for lack of nourishment while the arsenals of overkill vomit on the earth from their very excesses.

We, the Concerned Faculty, Staff...of Columbia College ask the students of Columbia College to act as responsible and mature citizens by undertaking two tasks:

First, during the week preceding election day, request of your teachers in each and every class to take a few minutes out from "business as usual" and devote this time to a discussion of the merits of the "Freeze Resolution" in order that one may be better informed on the issue(s) at hand when you vote on Nov. 2.

Second, VOTE!

Fraternally,

Concerned Faculty...
Louis Silverstein, Convener

Dear Editor,

I'm writing with regard to your recent editorial titled, "Vote For A

Change!"

Could we have some specifics, please? You refer to "an administration." Well, whose? Mayor Byrne's? Sheriff Elrod's? President Reagan's? I'm going to assume, for the sake of illustration, that your reference is to the policies of President Reagan. I'd appreciate a few facts to substantiate your charges.

In what way(s) has the Reagan administration disregarded the poor? The elderly? The working class (whatever that is)? What specific improvements do you anticipate, should the voters turn out in record numbers in November? Whom do you suggest we cast our ballots for to effect these changes? Or do you even care, as long as our vote is against candidates currently in office? And, most interesting of all, just who are some of the members of this "small group of people and corporations" who supposedly control our government?

Frankly, I'm not certain exactly what the point of this rambling heap of generalities is. I do, however, suggest this: If you want to endorse specific candidates for specific reasons, fine. But, a general party backlash, which is what you seem to be advocating, is not the stuff of which good editorials are made, and is certainly not a constructive answer to the nation's troubles.

Yours truly,
Hugh James

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.

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Urban Culture Southeast Chicago Historical Project

By Patrice Allen
and Jolene Jones

Do you ever wonder what Chicago was like 150 years ago? Well, Columbia College is sponsoring a program to help students find an answer.

Chicago History, mainly that of Southeast Chicago, is being revisited through a five course program entitled, Urban Culture Southeast Chicago Historical Project. The program started this semester under the direction of Jim Martin and Dr. Dominic Pacyga.

According to Martin, the program is designed to help students attain a better understanding about their city. "A student journalist or a professional journalist, who understands the neighborhoods can be a better journalist. They see the human side of the city."

The Urban Project is divided up into five courses: From Immigrant to Ethnic; The Development of the American Working Class American City: Civil War to Present, Multi-Media Exhibits, "Visual History Techniques and Urban Images in which 80 students enrolled.

Martin, a senior member of Columbia's Film Department added that this program was born out of a larger outside organization called The Southeast Chicago Historical Project. "We decided that we wanted to take some of the information we acquired and share it with the students," said Martin.

The Southeast Chicago Project was founded by Mike Alexandroff

and Martin two years ago. The Project revisits South Chicago, South Deering, the East Side and Hegewisch neighborhoods through photographs and family histories.

"Southeast Chicago is a very special place, it's unique and it has its own identity. This area is a community of working class people that dates back 150 years, cited Martin." "It's a place with contacts and people to work with said Martin. It is a very industrial area, dominated by steel. Through this project, people can come and look at the history of this community and determine the past, present and future."

The project relies on the people in its community. That is, many people have lived there all their lives and have an important contribution about the community history to share.

"Most of the people in this community have been there a long time. There are Italians, Yugoslavians, Mexicans, and Poles, whereas the early settlers were a mixture of Germans, Swedes and Irish," noted Martin.

Through the years, there have been obvious changes. The streets are no longer filled with the sounds of the horses' clippity clop on the cobble roads, but are filled with the honks of cars cruising along. The buildings are taller and of course, more modern. But there used to be trouble in the area as time quickly touched the neighborhood.

"There used to be animosity between the different ethnic groups. Now there's a cohesiveness between the groups. The Project

helps bring the community closer together as a unit because the people are interested in the history, their history," stated Martin.

It seems that this project has taken the city by storm. According to Martin, even Oak Park came to them to ask for their help in starting a community history program there.

The idea of the program is not only to share the Chicago history with its citizens, but as Martin says, "It also involves scholars



Dr. Dominic Pacyga

and whoever is needed to develop new knowledge of community history."

In addition to photos and oral personal recollections of old history, the Southeast Chicago History Project is kept alive by funds. "We have about \$300,000 in grants from the National Endorsement for Humanities and the Illinois Humanities," revealed Martin.

Among diversified interests, the project is opening a Multi-media Exhibit at the Museum of Science

and Industry on November 20, which will run for four months. They are also developing a documentary film.

Martin hopes that the Urban and Southeast Chicago Historical Projects involve more people in the future. Even though there are only 80 students currently enrolled in the program, he expects many more next semester. He believes students will be looking forward to the courses because "people are just waking up to the fact that they have a history to look into."

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"All of us can do a little to help"

By Peter Rindskopf

"It is a way to reach Washington — it is our way of saying this is enough."

These are the words of Paula Weiner, of Columbia College, who is actively involved in the freeze of nuclear weapons.

As coordinator of the Chicago Area Faculty for a freeze on the nuclear arms (C.A.F.F.), Weiner helped organize the peace project by inviting speakers to Columbia. She is helping promote a nuclear freeze by passing out buttons and newsletters to get people to vote in favor of a nuclear freeze on the election ballot next week.

"We work as a department on this, representing the concerned faculty staff and students of Columbia College," she says. Weiner is a secretary and administrative assistant to the Liberal Arts Department, where the peace project is organized by chairperson Louis Silverstein. Silverstein is the convener of the project. He sets up meetings and writes newsletters on the nuclear freeze issue.

Many faculty members in the Liberal Arts Department are also actively involved in the peace project. Ronald Freund, who teaches U.S. Foreign Policy, is director, spokesman, and organizer for the Chicago Metro Chapter of Clergy and Laity Concerned (CALC), an organization that is deeply dedicated to non-violence and nuclear disarmament.

CALC is co-founder of the Illinois Nuclear Weapons Freeze campaign which got the referendum on the ballot.

Glenn Graham, history instructor and history curriculum coordinator, is also involved in the peace project. Bill Hayashi, a faculty member in the Liberal Arts Department and Hubert Davis of the Graduate Division conducted a "Meditation for Peace" evening.



Paula Weiner

Erwin Salk, who teaches "Missing Pages in U.S. History" is very active in the peace movement, according to Weiner. Salk is a representative for the Educators for Social Responsibility.

The CAFF, in addition to Columbia, includes several different colleges in the Chicago area. Its purpose is to bring the peace movement to members of the academic communities, and it has ties with the United Campus to Prevent Nuclear War (UCAM). The key elements of the peace project are education, publicity, and political action.

The Liberal Arts office has further information and pamphlets on the Nuclear Freeze Issue.

Weiner, Silverstein, Graham and many other faculty members participated in the Peace March last April 10.

"It is something we all have to do. Each of us must take steps," Weiner said. She stated that the reason for her participation in the peace project is to pass a message along. "Not all of us are leaders, but all of us can do a little part to help."

Deep tunnel, still waters run deep

By Mark Merzdorf

The city of Chicago is up it its waist in sludge; and much of the waste being generated by the city does not stem from sewage. The "Deep Tunnel," officially known as the Tunnel and Reservoir Plan, (TARP), continues to be a center of controversy in Chicago and the nation.

Chicago has suffered for many years during heavy amounts of rainfall. Severe flooding and sewage overflow have hampered the city because its current sewage facilities are overburdened and outdated.

"Deep Tunnel" is a revolutionary concept in the treatment of flood water and sewage overflow. The Metropolitan Sanitary District, (MSD), is the father of the great tunnel; but as any parent will tell you, the problems of parenthood do not end until the child matures.

"Deep Tunnel" has been repeatedly attacked at home, in Washington D.C., and by some of its original supporters, including Senator Percy. The challenges come from two fronts: first, the economics of the tunnel, and secondly, the feasibility of the project.

MSD estimated the cost of construction for the enormous tunnel to be in the vicinity of 2.8 billion dollars. However, the Government Accounting Office, (GAO), suggested that the amount of revenue required to complete the tunnel could surpass \$11 billion. To understand why the two agencies are \$8 billion apart in their estimates, some history about the size and scope of the project is required.

"Deep Tunnel," according to the MSD, will serve to "bottle up rainstorms." How does one put a rainstorm in a bottle? By constructing 131 miles of underground tunnels, 35 feet in diameter, at depths up to 300 feet into the earth. The theory holds that such large caverns will serve to relieve the overflow inherent to severe rainfalls. According to estimates by the MSD, the overflow storage capacity of this project will exceed 44 billion gallons.

By storing waste waters underground in the "Deep Tunnels," the MSD plans to release the waters gradually into the treatment system after flooding dangers have passed. This will allow for proper filtering and dispersion of water matter.

Chicago, as with many older

metropolitan cities, has a grossly overburdened system of sewage and waste water treatment. The current system was designed to handle both sewage and storm waters. Modern waste systems do not incorporate sewage and storm waters in the same installation.

When the original system was constructed, the population and real demands on such a system were minimal. Further complicating the problems of population increase was the onslaught of water pollution laws, which provided strict penalties for direct dumping of waste into waterways and lakes such as our Lake Michigan.

When Chicago's system is overtaxed with waste water, the waters are released through the Chicago river into the lake. Many times even this system fails to deal with the volume, and in turn, results in home flooding.

As construction continues on "Deep Tunnel," opposition remains strong. The GAO released a study which challenged many of the facts and assertions put forth by the MSD. The costs according to the study were grossly underestimated. The GAO cited the fact that for the 53 surrounding communities which are to be served under the MSD plan, many of those

cities must undergo extensive modifications of their existing sewage systems in order to utilize the "Deep Tunnel."

Several of these cities, such as Skokie and Evanston, have severely overtaxed treatment facilities, according to the GAO. If the capacity of these systems is not increased, the full utilization of the tunnel project may never be realized.

The cost differential between the MSD and the GAO centers on this modification question. The MSD maintains that existing water systems in the cities which tap into its treatment facilities do not require revamping.

The second area of conflict between the GAO report and that of the MSD is the effectiveness of the proposed tunnel. GAO argues that the enormity of the tunnels preclude effective treatment of the waters. Additionally, GAO suggests that the system may not have the capacity to absorb the sewage despite the size of the tunnels. GAO points out that never before has an attempt been made to funnel water overflow into storage facilities beneath the earth in such magnitude.

The MSD responds to the treatment capacity question by recall-

ing the reversal of the Chicago river, done in an effort to speed up sewage dispersion, and pointing out that skeptics of the project said it could never be done.

"Deep Tunnel" also faces money problems. 75 percent of the project was to be funded by the federal government. More than 50 percent of that funding was to be derived through the Clean Waters Act, under the control of the Environmental Protection Agency. However, recent federal budget trimming measures have slashed into the Clean Waters Act, leaving future funding in question.

While the story of "Deep Tunnel" is far from over, the conflict which surrounds the project may never be resolved. Never before in the state of Illinois has there been a public project of such magnitude which has stirred as much discussion.

As the politicians, MSD, and the GAO continue the battle of "Deep Tunnel," citizens will become increasingly aware of the limitations of man to dispose of his own waste.

The "hot line" between Moscow and Washington — it is a direct teletypewriter cable — is leased from commercial companies.

Selling yourself via a resume

By Karin McGrier

Ever consider yourself as a product to be sold to a buyer through a single sheet of paper? Resumes can be used as a form to sell yourself to a prospective employer.

A resume functions as a tool to get your first interview or to leave an everlasting skilled and qualified impression. A short form gives an employer a condensed brief description of your background.

Important points should be highlighted including your education, work experience, and qualifications. An introduction of yourself to an employer, through a resume can express your well-rounded personal interests. A formulation of goals and career objectives should also be included.

Carole A. Carmichael, journalist

for the "Future Career and Employment" column for the **Chicago Tribune**, specializes in trying to help career orientated persons. "A resume is a 'Calling card,'" she said.

"It can also be used as a thank you note. A resume should not be used as a book but as a note expressing your own ability to perform a job that fits your skills. Your resume should emphasize your skills, talent, and expertise," Carmichael said. "It shouldn't just be an answer to an ad but a brief note expressing your qualities that will qualify you for an interview: One should always call and keep in contact with employers. Utilizing your contacts can lead you to reach other sources."

Cheryl Jenkins, Director of Placement at Columbia College said "a resume is important if you

know yourself and what you want. Consider that you are marketing a product and the product is yourself."

"You are trying to sell the product to a buyer. You must know every function of the product extremely well in order to sell it. If you don't know the product enough in order to answer questions, then you wouldn't be considered for a buy," Jenkins said.

"Compare yourself to a seller in an interview with an employer. You must always know yourself and be able to answer questions that will give an employer a positive well-rounded attitude about you," she said.

"An employer is looking for someone to make a profit for their business because business is a profit. Have good solid ideas highlighted on your resume that

will enhance an employer's outlook of you. Include your educational background, degree, work experience, references, and contact address and phone numbers. When it comes to knowing something about a prospective employer, the more knowledge you have, the better."

Listed are several helpful hints that can be used when preparing your resume.

1. DO make it brief.
2. DO include name and address in a conspicuous place.
3. DO include all college degrees and dates received.
4. DO list all dates of employment starting with your current job.
5. DO give titles of jobs held and succinct accounts of duties and related accomplishments.
6. DO list major achievement such as publications and awards.
7. DO list special skills and fluent foreign languages.
8. DO NOT detail high school career (except special honors).
9. DO NOT list summer jobs unless

you are a recent graduate or unless job is relevant to career choice.

10. DO NOT include present salary or salary desired.

A resume is very important when applying for a job. You should use your typewriter to the fullest. Upper- and lower case, underlining, tabulator keys for consistent indentation, asterisk key for separating sections, and etc. should be used repeatedly to highlight your best high-points.

Use at least half-inch margins on all four sides. Skip a line or double space when changing to a new subject in order to emphasize data. Check and double check your spelling; if in doubt about a word, refer to a dictionary.

Avoid abbreviations except for degrees or titles. Use good bond quality paper, also use a tinted paper, if you like, but stay with pale or pastel colors. For best results, have the copying done by a professional service and try not to scimp on cost because the resume is a profile of your life.

Theatrical Stage History

By Larry Wellington

The Organic Theatre, 3319 N. Clark, was designed and built in 1912. It had once been a parking garage, and originally operated as the Buckingham Theatre from the early 1920s to the mid-1950s. Although the Organic suffered heavy damage in a fire nearly 30 years ago, the theatre obviously found the time and money to rebuild.

Last year, the building went through a succession of owners — none of who had put the old movie house back into use. The previous owners had intended to convert the Organic into a soundstage, but they never — for unknown reasons — completed their project. The theatre is operating at full capacity, mainly because theatergoers love to be a part of original productions, and everything the Organic does is completely original. The plays that are performed have never been produced elsewhere. They are not imported, because their stage value demands authenticity and long box office runs.

The Organic is committed to the development of an ensemble company of actors, who create work that will succeed in becoming an important theatrical work of art for other theatres to use. Nick Rabkin, the general manager of the Organic, said, "The stage at

the Organic is nothing more than a cement floor." But the talents who have made the theatre what it is today are quick to respond to the stage as the heart of every production that's being performed on it.

The stage was originally a dusty, crowded area until one of the production crew saw its creative potential. Rabkin added, "We cleared an area of it, put seats around it, and — last but not least — we put a forum in the middle of the seats." The three-quarter thrust stage gives the audience a perfect view of everything happening on stage, and the flexible space and movable seating is superb. A three-quarter seating position for the audience also gives maximum acoustic effect and clarity.

The Organic is simply unlike most other theatres with a stage in front and seats in back. But you must remember that this theatre doesn't have an actual stage; a raised platform comprising a seating capacity of 250 is what it really is. Mr. Rabkin said, "We're very happy with the way the stage is working for us. We like its flexibility, and because of it, it brings us — in a sense — closer to our audience." He added, "The Organic Theatre's space is not separated by any artificial division of a

stage." The production "E.R." has currently been running for 10 months, and has been seen by an estimated 55,000 people.

The Body Politic Theatre, 2261 N. Lincoln, was started in the 1960s as a community arts foundation. In 1969, the building was purchased on Lincoln Avenue, but it has only recently received renovation treatment. Up until last summer, the Body Politic had owned the entire building, until half of it was sold to Victory Gardens Theatre. The company seats 182 people, and live performances are seen and heard with an incredible degree of clarity. The stage — a three-quarter flush — provides an intimate relationship between the audience and the actors. "They sit and almost feel like they are in the middle of what's going on," said Gretchen Althen, a worker at the theatre.

The stage is not a raised stage, but U-shaped in appearance, with a three-quarter thrust. Before the stage was converted in 1974, people had to sit on bowling alley benches in order to witness a performance. Also that year, a major fire damaged the building. In reconstructing after that fire, regular risers with seats on them were installed — including fancy padded seats.

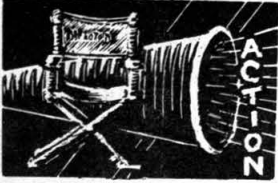


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Directions of a director

A woman director pioneering in theatre



By Allyson Buckley

Chicago and live theatre go together like a hand in a glove. But, it wasn't always that way. As recently as the early 1970's, off-loop theatre's were scarce and actors, playwrights and directors were too, as a result.

Now, it's almost impossible not to be aware of at least one off-loop theatre, or production or actor/actress or director associated with an off-loop theatre here in Chicago. The reason for this is the hundreds of pioneering, courageous directors, producers, playwrights, actresses etc....who have braved Chicago's theatrical desolation in hopes of setting up a theatrical foundation that was solid and never to be shaken once formed.

Many of those courageous pioneers were and are women. Women actors, women directors, women producers and women theatre managers. Yet, most of these women have remained unnamed and unknown to the public. They have been somehow overlooked.

The following is an interview with Susan Dafeo. She's a director and actress here in Chicago. She also teaches Voice I & II here at Columbia. She's co-directed "Twelfth Night" with Paulene Brailsford at the Body Politic Theatre (they both received a Jeff nomination for their direction of it); directed "Eve" also at the Body Politic; "Johns" at Pary Productions; is now directing "Drums" for Pary Productions and will be directing "A Christmas Present" for the Beacon Street Playhouse.

Dafeo is one of the pioneers who is active in the Chicago theatre scene. She is professional, capable, talented and has some thoughts and ideas about directing that the Chronicle found worth listening to.

CHRONICLE: What motivates you when you read a script?

DAFOE: I've got to like the story. I don't think it's got to be a story that pleases me so much as it's a story I think is worth telling. I have got to feel that the characters are interesting. I prefer good writing. I've been known to work with scripts that weren't that well written and you just work with them to make them work because

the story or the ideas are interesting enough to merit the production. Or the characters are interesting enough to merit it. When I look at a script, I think of the complexity or interest of telling the story, and how well I think it can be told and if I think I can do it.

CHRONICLE: How do you feel about Chicago as a theatrical working place?

DAFOE: For me it's been very good as a director. As an actress I don't feel like the scripts I would like to do have been available to me so far. Partly because of stereotyped roles for women and partly because I'm sort of a weird 'aging' type. So there isn't a right role for me that's written. At least according to anyone that's doing them. I'm kind of on an inbetween level right now. I'm not really a leading lady. I don't particularly care for most of the scripts that are being done now in terms of, they're interesting for me to watch, they might be interesting for me to direct but I don't think I'd want to be in them. I enjoy directing more.

CHRONICLE: What do you like most and least about directing?

DAFOE: The thing that I like most about it is, that I am responsible for the entire play so it rises or falls on my abilities and my strengths. In other words, if there's a problem I can fix it. Now if you're in a show, sometimes you've just got to keep your mouth shut. But as a director I'm the boss. If it's not working I change it. That's my concern and I really like that. Being able to do something about something that's going wrong. Or being able to make it right from the first place. Not just biting your tongue and hanging in there and hoping that it works out. That doesn't happen.

What I like least about directing is the fact that sometimes that gives you some unpleasant responsibilities in terms of discipline. That's the hardest because you tend to expect discipline from people. When they don't give it, sometimes it's very difficult to demand it. Because it's so obvious. I mean you're asking for the obvious and when they don't give it it's shocking. You have to get over the shock first and then you have to become a real bitch about it eventually. You're saying to someone, 'you really should be here on time.' I mean I have infinite patience but I really won't take a lot of shit from people. After awhile your authority can become threatened by it and that's a problem too.

CHRONICLE: What is the most challenging aspect of directing?

DAFOE: This is such a general

statement but it's true, it's getting all those elements and putting them all together. Making sure the vision you had in your head is genuinely going to work. And ultimately it comes back to the simple thing of have I told this story and will someone understand it in two to two and a half hours? That's the challenge. How do I tell it effectively, in a way that will be memorable, that will strike people with the proper images that they stick in their brains. That's the hardest part. Because sitting back that last week when you're watching the run throughs and saying 'did I tell this story?', I mean if I were seeing this for the first time would I understand what's going on here? It's very important.

CHRONICLE: Are you ever completely satisfied with what you've done?

DAFOE: I'm usually very happy with things if it's gone right. There's always an urge to go back and change a few things and I do give notes every week (when one of her shows is running). I'd say one is never totally satisfied. There's always a little something here or there. Somebody didn't get something quite right and you're still looking for the right image to give them to get it right.

CHRONICLE: How do you feel about the few number of working women directors in Chicago?

DAFOE: There should be more. A woman has to be good to get work in the first place - there's no half way women directors out there because they can't afford to be - they would never get used. They'd never be given the benefit of the doubt. A really good woman director can be sort of scary to some people.

It's just like the idea of co-directing scares the shit out of some people which is really stupid. If you go about it right there's no reason why you can't get along with anybody. I think people are afraid of co-directing because they're afraid of giving up any authority what so ever. But if you decide who's got what authority where and work that out, it works out. Like in the case of "Twelfth Night", that was very worth while. We (Brailsford was directing with her) saved a lot of time. It was the most economical rehearsal I've ever been a part of. We got so much done. But it's also because Paulene and I knew exactly how we felt about each other and what our strengths and weaknesses were. We knew when to stay aside and how to divide up the rehearsal process. We knew who was responsible for what and it never scared me - 'Oh how is that going to work

out' - just fine. You don't let the thought enter your mind.

And I think the same thing can be said for women directors. Yes, there are very few of them. And I think there are very few of them because the people who would hire a woman director are mainly men and they're not as ready to trust them as they are another man. And most of the women directors in this town, of the very few that there are, have not been directing for that long, at least not here, so they (the men) aren't ready to trust them yet. And I have a feeling that someone like myself has to prove myself just a little more than someone else might have to prove. You've got to work a little extra harder. But it's a fact of life. I'm not sure I hold it against anybody. I wouldn't say that I'm bitter about it. I'm still working and I'm still doing work I enjoy doing. The plays I'm working on I much enjoy working on so I think in that sense I'm saying more than many an artistic director can say. So in some ways I'm a lot better off. I mean how many of them honestly walk in every day and say they're totally enjoying what they are doing? A lot of them can't. A lot of them get in there and there's always headaches and how's the rent going to get paid and you know. It can be very preoccupying. And it's a danger.

CHRONICLE: Do you think there's something women directors can offer that men can't? (We

DAFOE: That's not necessarily true at all. That's a personal individual thing. Take Bob Falls (Artistic Director of Wisdom Bridge Theatre); I worked for him in "Standing On My Knees." I mean he jokes around and he goofs around, and you half expect him to spill every cup of coffee he's drinking. He's like a big great dane or something. But he is a remarkable director with a great deal of sensitivity to a play. I would trust him anytime. I think he's one of the best I've ever worked with. I mean, he has a different way of working, he's a different human being, but I found it tremendously satisfying to work with him. I have worked in the past with women directors who could be very insensitive because they were so unsure and afraid of their position. It's individuals right down the line.

CHRONICLE: How do you feel about the obsession with realism in these past few years with many of the plays being done here?

DAFOE: I don't know if there was or has been so much realism as just cynicism. I mean reality can be very lovely. I think it's one way of looking at things. I think it's cynicism. It really depends on how the society is doing, what sort of mood we're in. It's possible to have that boomerang. Now if we are indeed entering a depression era which we seem to be doing no matter what anybody says, then perhaps plays like "Awake and Sing" (to be shown in November) at Wisdom Bridge is a real good play to do. Maybe more optimistic people come out of that simply because people feel the need to.

A lot of entertainment from that time when we went through the 30's depression was extremely optimistic and happy go lucky. It kind of had to be. Some of it was pretty depressing. We are tending towards some lighter fluffier things I think. Like "Drums" the one I'm directing now, it's pretty fluffy. It's not overly serious. It is entertainment. It is fun. But it's not mindless. It has to be interesting and fun but still leave people with something to think about. Now with "Virginia Wolf" which is a beautifully written play, I love the piece, but what it has to say about relationships is terribly depressing. I don't mind seeing

that play once, but I don't think I want to see it too many times. It is depressing.

So I feel individual plays are to be judged individually for their value not as to their optimism or cynicism.

CHRONICLE: Why do you think there are ever audiences for the theatre?

DAFOE: There's always a certain amount of danger to see something at a theatre. Film is at least done and you know they wouldn't let anything out of the cutting room floor that was consciously a huge mistake. So there's always a certain amount of danger that people find.

Some people go to the theatre just because they like to see if something is going to happen.

Some go just to be seen, so they can talk about it later. They go to certain popular ones.

Some people go to relax and have a good time. They go to see a star.

Some people go because they like story telling. They enjoy it.

For some it's a ritual, and just in the same way that some people enjoy reading or rereading a book, a theatre is more participatory for the audience, you can sense the people around you feeling something even if it's total dislike for the production there still is the excitement and the ritualistic feeling of joining together and viewing and having a common experience among the group of people. Everyone may have different viewpoints on it and different opinions of its values but you're not alone in the vision. You've all seen the same thing and I think some people really enjoy that.

There's a certain excitement when you see two people connect on the stage that really can't be beat. Even if the play isn't any good, or the acting isn't all that great, those few moments are really, just sharp. I think a lot of people look for that connection. If they can't have it in their own lives, then they want to find it someplace else. Even if they can have it in their own lives, they enjoy seeing other people have it too. It's a very human activity.

CHRONICLE: Do you think theatre is gaining a broader base in Chicago?

DAFOE: It really depends on how we cultivate our audiences, and I don't mean cultivate them in terms of educating them at all. I mean in terms of what's human now, what affects, what tells the story better, what stories are needed to be heard, what stories do they want to hear?

Maybe right now we need to do a good depression era play. I think it wouldn't be a bad idea to do a play about people who thought they were going to make it and they aren't going to make it. Maybe that's what's happening. I think it is. We've had plays about people who thought they weren't going to make it and did, but the odds against you now are changing and maybe we need a play that reflects that.

I don't think we need to look for something that is particularly optimistic. I think we need to look for good stories that are going to affect us. "Death of a Salesman" is not an optimistic play, but it's a beautiful play. It's an important American play. There's never an audience, no matter how good or bad the production, that is not affected by it when they see it. It's too damn close to us. It's close to home and we need that play.

We should watch to see what's going on around us.



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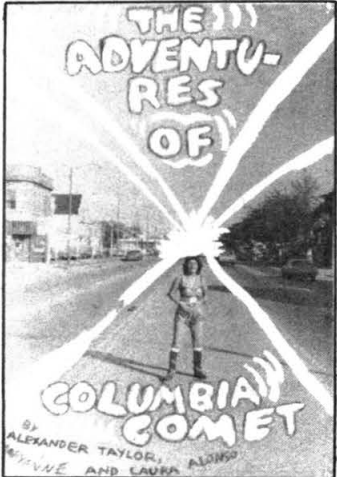
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Doggy knows that it's time for a pit stop "and when you gotta go, you gotta go! Arf!"



Raggedy warns doggy not to play around exp



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We take you now to the providence of Columbia where Princess Mary is pulling weeds in her garden.



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Unfortunately it's too late Esmerelda and takes her to h



Raggedy Ann just loves to take her dog on long walks especially by heavy traffic.

WEEN FANTASY



While she's trying to handle her bicycle.



Being a dog is hard work but it's one of the few times you can take up an almost entire bench and get away with it.



evil shiek kidnaps



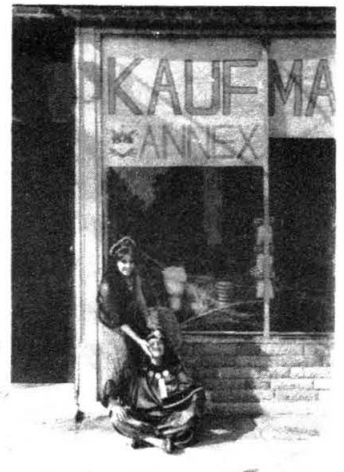
The clever shiek won't let even the Columbia Comet stand in his way so he ties her to a light post and stashes the princess under a volkswagen.



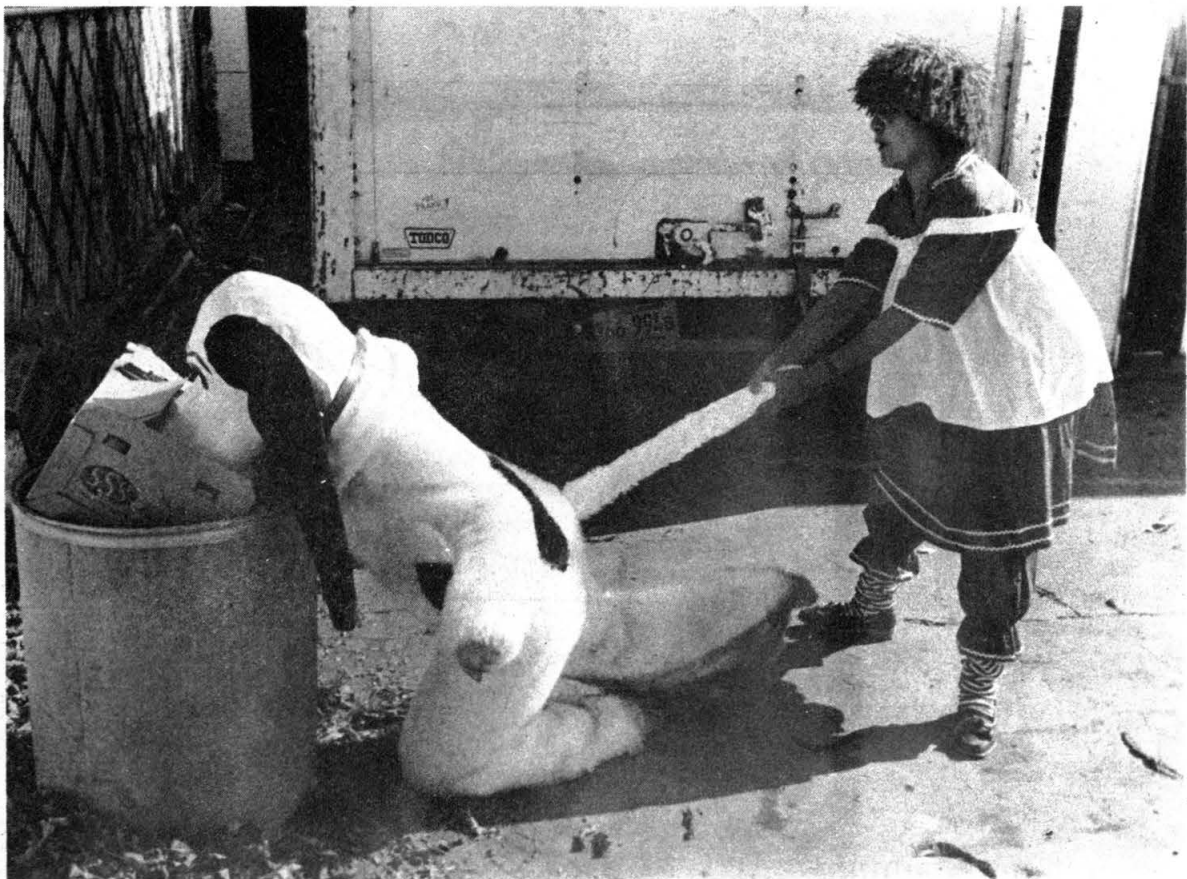
It's not over yet...suddenly the Columbia Comet uses cosmic rays of Columbanite power and breaks away.



She flies between buildings and over tall hot dog stands until she finds Princess Mary on the corner of 51st & western.



But as you can see Esmerelda would rather not be saved. She has found an urban oasis with the shiek. And they lived happily ever after.



Oh, Oh. Looks like Raggedy Ann's dog is hungry again.

LAYOUT, DESIGN AND PHOTOGRAPHS
BY ALEXANDER TAYLOR
COSTUMES COURTESY OF KAUFMAN'S COSTUMES

What rule would you put in the Student Handbook?



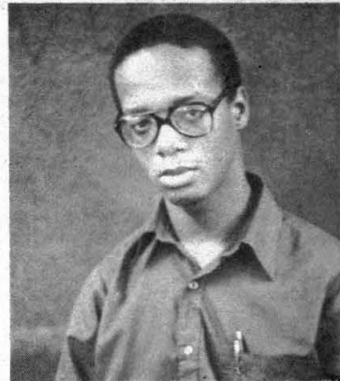
Carey Johnson, Advertising
"Never pass a fellow student without saying hello."



Corin Rogers, T.V.
"There should be a social event for incoming freshmen."



Kent Tomlinson, Radio/T.V.
"Students should be required to clean up after themselves in the lounge."



Randall Hunt, Art
"Animals should be allowed in school."



Suzanne Suss, Advertising
"Students shouldn't be allowed to be in the opinion poll more than once."



Steve Murray, Broadcasting
"I haven't had any problems with rules forbidding me to do anything. Its fine the way it is."



Leslie Harris, Radio
"There should be stricter rules for late students."



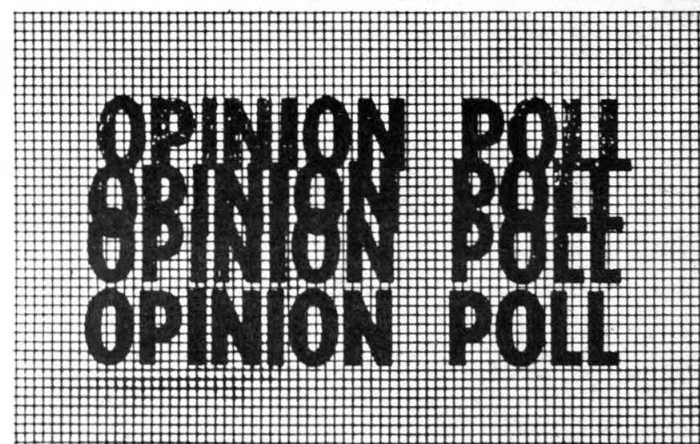
Alicia Sanders, Journalism
"No card Playing."



Anne Knuth Photography
"Let students know there is a handbook."



Michael Capra, Radio
"Students shouldn't be allowed to take an elevator only one floor."



By Jim Newberry



Lupe Senisais, Photography
"Students should be required to read the handbook before registering."



Paul Ratanakul, T.V.
"Students shouldn't be allowed to carry radios to school, especially in the lounge."



Lono Brazil, Theatre
"Students should think about other students and keep their eating area in the lounge clean."



Dan Sabato, T.V.
"Rowdiness should be mandatory. The lounge isn't rowdy enough."

sports

C.A.W.S.A.—supporting and promoting women's sports

By Jody Waldman

Women and sports: for too long they have been conflicting terms. Women in the 1980's are changing that however, and the Chicago Area Women's Sports Association is helping.

"The primary goal of CAWSA is to bring people together to find out about sports in their area," says Jean Dalber, co-founder of the Organization. "Women's sports has definitely blossomed in the past five or ten years," comments Hilary Hunter, member and co-founder of the Chicago Area Women's Sports Association which supports and promotes women's sports in Chicago.

CAWSA is a non-profit organization, being funded by membership fees and various fund-raising events. A membership fee of ten dollars for a year, entitles the person to free or reduced rates at all events, according to Hunter.

Women in the Chicagoland area interested in any sport, from rugby, to volleyball, basketball or weightlifting can call and receive information about that sport

"The primary goal of CAWSA is to bring people together to find out about sports in their area."

through the CAWSA Clearinghouse.

The group, which now consists of between 85 to 100 members, meets the first Wednesday of every month, at the Hull House on Broadway.

"In the last six months our outreach has expanded," comments Hunter on the CAWSA which was formed in July of 1981. Besides the meetings, they cover local sports events, hold breakfasts and luncheons, and sponsor workshops and seminars.

A four page newsletter is published entitled "Women on the Move." "We cover sports in a way it is not covered elsewhere," says editor Jean Dalber. The primary focus of the newsletter is to provide information on women's sports in general and on new developments in the world of women's sports.

"Eye on the Media," is a section contained in the newsletter that critiques various coverage on women's sports stories, or lack of it. "We put pressure on the media to cover women's sports in an unbiased way," says Hilary Hunter. "Eye on the Media" keeps track of the way women are treated and represented by the media. In many cases women are not done justice by the media and in essence not given proper coverage. Women being ignored or not taken seriously are a couple of common complaints. CAWSA is trying to change that by taking notice of the attention given to women's sports in all areas and voicing likes or dislikes.

"Women's Fitness/Sports Med '82" was the latest and biggest major event sponsored by CAWSA along with the San Francisco based Women's Sports Foundation on Oct. 15 and 16, at the University of Illinois Circle Campus.

The two day event attracted over 500 people from all over the midwest. A variety of 40 different speakers were featured along with

seminars on different aspects of physical fitness. "There's a big fitness move right now," says Hilary Hunter.

Some of the topics discussed at the event were: "Put on Your Shoes to Beat the Blues; or How Exercise Fights Depression," a speech given by Dr. Dorothy Harris, Professor at Penn State.

"We put pressure on the media to cover women's sports in an unbiased way."

Concerning the importance of exercise, members of CAWSA say that exercising three to four times a week for 30 to 40 minutes can reduce stress in a woman, and make her feel happier about herself. For quicker results, and a greater change in physique, exercising five to six times is recommended.

Other topics featured at the event were: "Mind and Body Alignment and Your Health", a discussion by Dr. Jan Corwin, a San Francisco chiropractor, on how to prevent sports injuries and "Nutrition and Fitness: The Twin Pillars of a Healthy Lifestyle", a discussion given by Yolanda F. Hall, Assistant Professor for the Department of Preventive Medicine at Rush Medical College.

Hilary Hunter believes that "Women's Fitness/Sports Med '82" was an extreme help in promoting the CAWSA. "No one had a bad time," she commented.

Another major concern that CAWSA has is called Title IX. It is

part of the education Acts of 1972 and it states that any institution receiving federal funds must not discriminate on the basis of sex. In recent times Title IX has helped women's sports by improving their programs with better salaries for the coaches, better travel allowances for women's teams, better equipment and providing heavier and more competitive schedules. Title IX has also tremendously increased the number of high school girls involved in sports.

The problem is that Title IX was suggested to be repealed last year by members in the Reagan Administration. CAWSA complains that women's sports programs in the schools were (and some still are) backward to begin with.

There is a widely believed notion that in the school system, men's sports are supporting women's sports. So, if there is a lack of funding, women's programs wouldn't have a chance without Title IX.

Two national groups, SPRINT and PEER, are working along with CAWSA in order to maintain and expand Title IX.

Another cause CAWSA is concerned with is the wide-spread discrimination in the Chicago Park District. Men's teams monopolize the Park District's basketball courts and baseball diamonds.

Hilary Hunter believes women are "discouraged to form teams at the Park District and sign up," recalling being denied many times when wanting to use Park District facilities.

The Chicago Park District, one of the biggest in the country, had as many as 200 men's basketball leagues in the 1981-82 season. Only six women's basketball leagues were formed. Hunter thinks women's sports teams are still "very undeveloped and need some support." CAWSA would like to get more women's teams formed and

into the Park District facilities.

CAWSA runs a clearinghouse of numbers and information about women's sports teams. Whatever sport is of interest, the clearinghouse can help women find teams in their area, or if a team is already formed, let them know about it so they can tell others. The phone number is 334-7653 days or 472-0154 evenings for further information or write P.O. Box 92, Highland Park, 60035.

As Apollo 11 approached the moon, the onboard computer "panicked," repeatedly stating that it could not handle the data. The astronauts took over the landing procedure.

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Well-known American poet, Etheridge Knight, will read from his work Friday, Nov. 5 at 1:30 p.m. in the Ferguson Theatre. The reading is free to all students and faculty members of Columbia College. \$2.00 to the public. Don't forget to bring your I.D.

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My name is Lono Brazil. I am an acting major here at Columbia College. I am also a film actor/model interested in doing photo and model shootings of assignments. I can be reached at 493-4193. Call and leave a message on answering service. (Willing to model in exchange for prints.)

The Small Book & Magazine Publishing class will be producing a small chapbook. Students are welcome to submit manuscripts in either fiction, poetry, or essay. A group of no more than 10 poems may be submitted in the competition. And essay of general interest — which may have been prepared as a college assignment may also be submitted. All manuscripts may be submitted by November 15, 1982. No manuscripts may be longer than 15 pages, nor will they be returned. Place submissions in Mr. Meade's faculty box and mark them "Columbia Competition." One winning manuscript will be selected for publication. The book will be published near the end of the fall semester. Graphics artists interested in designing the cover of this book should contact Mr. Meade.

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Booking Agency needs assistant to help with mailings, telephoning, follow up advance work, general assistance. Part time, three to four days a week. (\$20-\$25 a day)

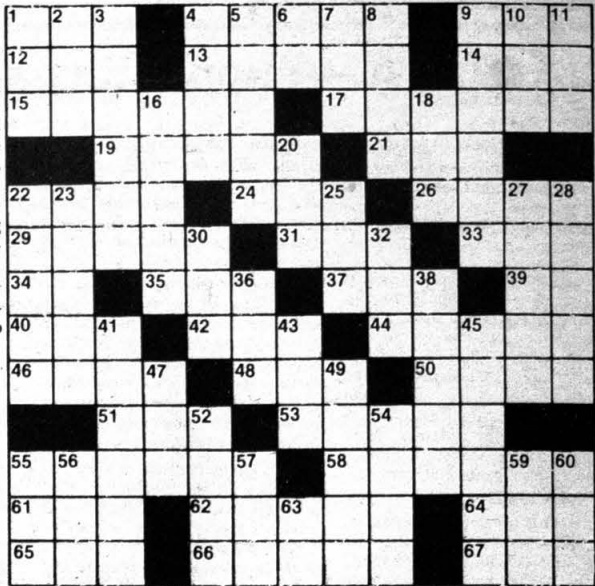
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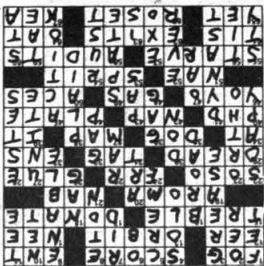
Photo Journalist attention: B/W photo for newspaper publication. \$10.45 per print plus credit (if printed) Contact: Ruth Geisenheimer, Professional Placement, Room 707

Crossword Companion



ACROSS

- 1. Mist
- 4. Make Points
- 9. Common noun suffix
- 12. Ever (Poetic)
- 13. Path
- 14. Born
- 15. High Pitch
- 17. Give
- 19. Smell
- 21. Catch
- 22. Passable
- 24. Miscue
- 26. Epoxy
- 29. Nymph
- 31. Children's Game
- 33. Navy rank (abbr.)
- 34. Near
- 35. Animal
- 37. Chart
- 39. Inanimate Object
- 40. Degree
- 42. Rest
- 44. Dish
- 46. Toy
- 48. Fuel
- 50. High cards
- 51. No (Scot)
- 53. Rushlike plant (Scot)
- 55. Hungry
- 59. Reviews
- 61. It is (Poetic)



- 62. Leaves
- 64. Grain
- 65. But
- 66. Resin (Scot)
- 67. Edu. Group (abbr.)

DOWN

- 1. Type of U.S. Tax (abbr.)
- 2. Over (Poetic)
- 3. Oil
- 4. Alone
- 5. Best, elite
- 6. Toward, to (pref.)
- 7. Free
- 8. Jacket
- 9. Authorize
- 10. Mesh
- 11. Prepare golf ball
- 16. Wide
- 18. Gripe
- 20. Craft
- 22. Sudy
- 23. Comb. form meaning straight or correct
- 25. Male goat
- 27. Join
- 28. _____ Park, CO
- 30. Put on, as clothes
- 32. Crack
- 36. Joke
- 38. Cloth worn by Scottish Highlanders
- 41. Monarch, ruler
- 43. Ballet step
- 45. Performance
- 47. Paddle
- 49. Flow; current
- 52. Always
- 54. Deteriorated Iron
- 55. Pig Pen
- 56. Same score
- 57. Outside (pref.)
- 59. Toe; prong of fork (Scot)
- 60. Station (abbr.)
- 63. Form of verb "Be"

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arts

An evening well-spent

Jaboa's "Trilogy": Good acting, but bad material

By Jon Kashyke

I've seldom seen better acting but I have often seen better plays. The Jaboa Theatre Company, in its season premiere at the 11th Street Theatre, performed "A Trilogy of Comedy One-Acts." The results were mixed, but that has more to do with the selection of material than the performances of the actors.

A play usually requires more than one act to reveal the depth of characters and their situations, and a comedy one-act is usually a play of broad performances and stereotyped characters and situations.

The Jaboa company, graduates of the Columbia College

Theater/Music Department over the past two years, performed "The Coal Diamond" by Shirley Lauro, "The Restaurant" by Dan Greenberg, and "A Day for Surprises" by John Guare.

The acting is first-rate in all three plays. In "The Restaurant," Gerald L. Reese is hilariously put-upon and expresses indignation and shock with masterful comedic timing and emphasis. Barbara Burns is perfect as his aggressively experimental wife who goes native and is ashamed of her American roots, and Masaji Chapman is disquietingly smooth and superior as the waiter who is a one-man restaurant.

In "A Day for Surprises" Bill Gallagher mesmerizes and convulses his audience with his monologue describing the torrid yet pathetic nights spent in the library's stacks with his late fiancée. Kathy D. Lehmann is equally convincing as his assistant who first oozes all over him with lust in her heart, eyes and hands, and then offers him a sympathetic shoulder after his tale of lost love.

In "The Coal Diamond" Rosemary Barnes, Barbara Burns, Kathy D. Lehmann and Lillie McNeal managed with gestures and actions to create the sensation of heat and the tension of concealed secrets in an un-air-

conditioned office at a lunchtime bridge game and gossip session.

Except for the absurdist "A Day for Surprises" the writing was unexceptional. Even this play was broadly written, depicting stereotyped librarians who know nothing except what they read and whose lives are empty except for books.

If "The Coal Diamond" was a soap opera with its concealed passions and disquieting secrets, "The Restaurant" was a television sitcom. It is the funniest play, but the characters are stereotypes; Norman is "the original ugly American" always refusing to share the new experiences his wife

Alice is always desperately and fearlessly plunging into.

Don't get me wrong. I enjoyed myself immensely; "A Trilogy of Comedy One-Acts" was a charming, fun and well-spent evening. The company's acting was so good it seemed to be more than the plays deserved.

It all depends on what you're looking for. If you get ecstatic about a good performance, "A Trilogy of Comedy One-Acts" should satisfy you. If for you the play's the thing, you wouldn't have to wish for a finer, more touching material. As good as they are, Jaboa can only get better with better plays.

Hannah Kahn dancers perform good 1st act

By Cynthia Keenan

To be perfectly honest, I went to the Hannah Kahn dance performance with an already established negative bias toward modern dance. The Columbia College Dance Center opened its 1982-83 season with this New York company on October 15 and 16. Well, if Chicago can produce as good a performance as I saw that night, I would soon turn into a thoroughly avid modern dance fan.

To the tunes of Bach, Schumann, Monteverdi and Debussy, the dancers moved with accuracy, delicacy, and clarity. Free of the constant foot stomping and eternal sporadic straight leg lifts frequently seen in modern dance performances, Kahn and her troupe darted around the state like queen bees seeking nectar in a dew-soaked forest. By combining their almost conversational movements with the mood of the music, they clearly revealed Kahn as a choreographer who has thought out, and stayed in touch with her feelings, and her expression of them. In Kahn's words, "My dances inspire feeling, even evoke emotion."

A smooth arc of an arm was followed by an unruffled lift to a leg. How these dancers remember so many details in one dance is amazing. At times, each dancer's limbs were moving in different ways and yet the sleekness and accuracy in the degree of their movements united them as one.

The troupe, which consists of three men and four women, including Kahn, performed four segments; the last of which starred the entire cast. The show opened with four dancers dressed in silky white who glowed in the darkened theater as they took their

places on the stage. As Monteverdi's "Nisi Dominus" played, I envisioned one of these angels from the stage hopping atop my Christmas tree and glowing forever.

In the second segment, Kahn, dressed in a purple voile-like short sleeved jumpsuit, mesmerized the audience with her nonverbal colloquy, while she danced alone to Bach's "Violin and Oboe Concerto in D Minor."

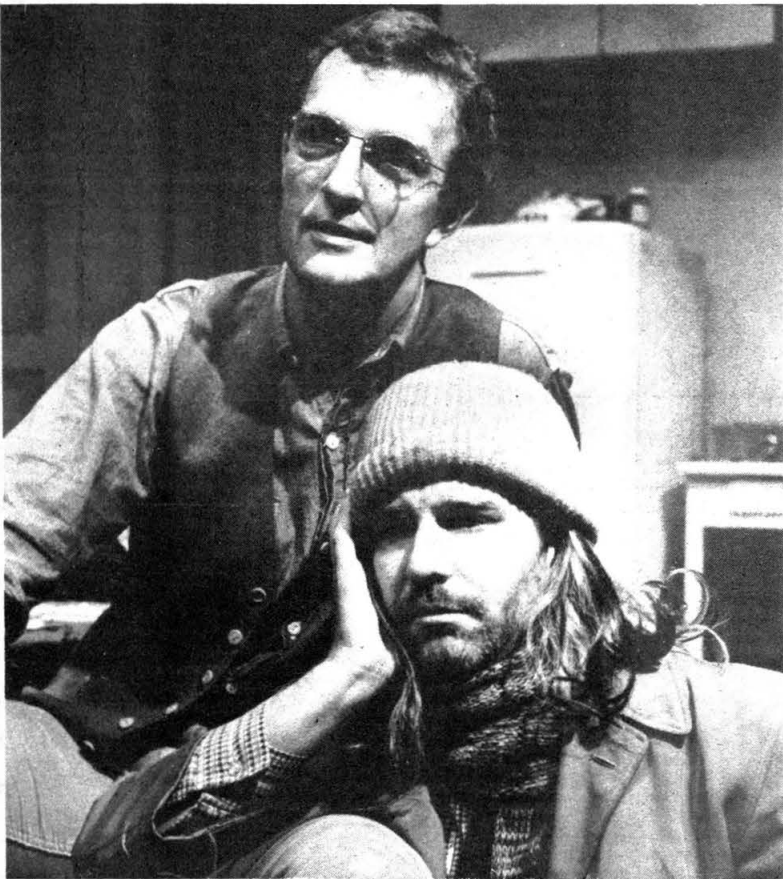
Mark Morris and Teri Weksler were coupled in the fourth piece. The two wore royal blue slinky shorts and long sleeve shirts as they danced *together* — not apart — for approximately eight minutes.

I emphasize the word *together* here because these dancers were doing more than just moving their bodies on the stage next to each other. They were dancing *for* each other. At times, they made mirror-like impressions of each other; facing each other, facing away from each other, and on occasion gently doing flawless roll and tumble acrobatics on the floor.

The last piece, which presented the entire seven-member company, embraced the music of Robert Schumann's "Quintet in E. Flat Major for Piano and Strings, Opus 44." It is a wonderful finale; again displaying the litheness, strength, and forcefulness of expression of the Hannah Kahn Dance Company.

The audience, in the almost filled 180 seat theater, applauded ardently as the troupe exited up the aisles and past the spectators upon completion of the event.

The Hannah Kahn Dance Company provided the Columbia College Dance Center with a memorable and inspiring start to their 1982-83 season.



Two of the eight depressed radicals Chris played by Joe D. Lauck and Roger played by B.J. Jones in *Division Street* opening at the new Broadway Theatre.

"Division Street" contains zany cast for hilarious entertainment

By Allyson Buckley

Hilarity, good writing, sentiment, great directing, drama and a near perfect cast made The New Broadway Theatre's premiere of *Division Street* good entertainment!

Division Street brings us into the lives of eight zany, unhappy and lovable characters trying to adjust to life in the 1980's. Seven of the characters are "left over" radicals from the 1960's and the other is the daughter of one of the radicals.

Out of the seven 60's radicals, only one has found happiness. And he does this by getting a sex change just so he could partake in the women's movement. The other six former radicals wander around in a humorous despair, feeling that nothing matters if they can't have a cause or a reason to be radical. The daughter is a prostitute with a "could care less" attitude, until she meets the other radicals who inspire her to search for a cause

along with them.

Sound confusing? Don't worry, due to extraordinary directing by Frank Galati's extraordinary directing helps the whole play come off very smoothly and understandably.

Galati had the advantage of working with material by Steven Tesich. Tesich wrote "Breaking Away," for which he won an Academy Award. He also wrote the screen play of "The World According to Garp" and "Four Friends."

Division Street has already been produced on Broadway, and in 1980 it was seen in Los Angeles.

The cast, which included Ruth Landis, B.J. Jones (Jefferson award nominee for his 1979 role in "Bagtime"), Fredric Stone, Barbara Robertson, Curtis Richmond, Saralynne Crittenden, John Mohrlein and Joe Lauck, worked well together. Their comical tim-

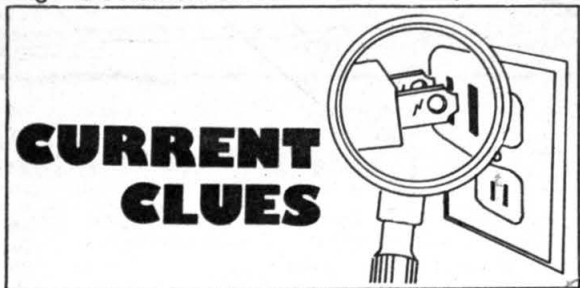
ing was down pat and their sensitivity was an integral part of each of their characterizations.

Ruth Landis (the prostitute daughter) was the only one that disappointed me, and I think she disappointed the rest of the audience, too. She was overly cutesy in some scenes and overly dumb in others. By the end of the play I was annoyed by her presence on the stage and she became a distraction rather than an attraction.

The set was a pleasant surprise. It was functional, versatile and attractive. It added atmosphere and character that otherwise would have been hard to get strictly from characters.

It was a good play. It's the kind of play that you think about days later and still laugh about. I was entertained. The audience was entertained. They laughed, thought and enjoyed themselves. That's good theatre.





By Jolene Jones

Chicago has long been known for giving a part of its big heart to worthwhile causes. There's Easter Seals, Muscular Dystrophy, and now the Stars for Mental Health. Talented actress Celeste Holm is being honored with a gala ball to celebrate over 40 years of work for mental health. In addition, the Mental Health Association of Greater Chicago is celebrating its 25th anniversary. The ball will be on October 29 at the Hyatt Regency Chicago. Dina Merrill, Cliff Robertson, Patricia Neal, Lucie Arnaz, Hugh O'Brien, and Shirley Jones are just a few of the stars slated to appear. Tickets are \$150. Call 922-0703 for more details. Come on down and keep proving that Chicago cares. If you can't come, send a donation.

The Four Mop Tops popped up on the ENTERTAINMENT scene once again. Even though the Beatles broke up some time ago,

one couldn't tell with all the Beatle items surfacing time and time again. Now a new Beatle videotape has arrived. It's called "The Complete Beatles" and it is a two hour ROCKUMENTARY. This tape is available now in most video stores. "All you need is love and \$69.96!"

Holiday Star Theatre in Merrillville, Ind., presents a spectacular line up of fine Entertainment during October and November...Charley Pride, one of the best Country singers alive, appears on October 31. Tickets are \$12.95...For great SOUL and POP see the O'Jays on October 29-30. Tickets are \$14.95...To see some PERMANENT WAVE catch Devo, November 5. Admission is \$13.95...An enormously talented and TOOTHY family comes to the Theatre on November 6-7. Tickets for the OSMONDS are \$12.95-\$14.95...Call the Theatre at 734-7266 for details about the concerts.

Park West seems to be ROCKIN'

and SWINGIN' with an endless amount of music of late. But the best is yet to come...On October 20-30 catch the Dramatics and Bloodstone. Tickets are \$15.00...The English Beat appears on November 3, tickets are \$12.50. Iggy Pop and Nash the Slash perform on November 4 and admission is \$12.50...November 5 is the date for Paul Carrack's Noise to Go featuring Nick Lowe, tickets are \$13.50...Gary Numan is the star on November 8. Tickets are \$12.50...Call Park West at 929-5959 for details.

WLS'S ROCKFEST '82 ROCKS-N-ROLLS on October 29-31 with Judas Priest, The Kind, Donny Iris, and M & R Rush at the Arlington Exposition Hall. Tickets are \$4.00 in advance and \$6.00 at the door. Call 392-8930 for more information.

The Fourth Annual Traditional Jazz Festival will be held on November 5, 6, 7 at Holiday Inn O'Hare in Rosemont. Tickets are \$14.00 - call 975-0770.

ON STAGE is Edward Albee's "The Man Who Had Three Arms" at the Goodman Theatre. Tickets are \$13.00-\$18.00. "Moby Dick" is playing at the Theatre's studio until November 7. Tickets range in price from \$8.00-\$10.00. Call the Theatre at 443-3800 for tickets... "Sweet Dreams" appears at the Apollo Theater Center till November 14. Admission runs from \$11.00-\$14.00. Call 935-6100...Mickey Rooney and Anne

Miller star in the Broadway production of "Sugar Babies" at Arie Crown Theatre November 9-December 12. Tickets range in price from \$8.00-\$22.00. Don't wait till the last moment to order tickets, call 791-6000 now...The Organic Theater Company presents "E/R Emergency Room." The play is about a busy night in emergency at a hospital. Tickets are \$10.00-\$12.00 so phone 327-5588 today.

MEANWHILE BACK AT THE RANCH, Columbia's Theater, 72 E. 11th St., presents a workshop production of "Anchor Man - A Blues March Operetta" on October 27. Tickets are \$2.00. Call 663-9465 for more details...The Columbia College Galleries will host two exhibits called "The Photographs of Helmut Newton 1980-1982," by Newton and 25 silkscreen prints by Andy Warhol, till November 24. Call 663-1600, extension 326 for information...Choreographer Judith Ragir will appear at the Columbia Dance Center, 4370 N. Sheridan Rd., on October 29-30 and November 5-6. Phone the Center at 271-7804 for details...Dan Williams, Ohio University teacher, discusses "Black Photo Esthetics From Van Der Zee to the Present" October 29-30...Don Worth, a musician and photographer, gives a lecture called "Music and Photography: A Parallel?" on November 5. Both lectures will be in the Ferguson Theater. Call 663-1600, extension 320 for information. Show your SCHOOL SPIRIT and make these

functions a success.

Chicago is chosen once again for a movie location. Jacqueline Bisset and Cliff Robertson are starring in the Orion Picture Production of "Class" directed by Lewis John Carlino, ("Resurrection," "The Great Santini"). They will be filming around North Shore, Lake Forest College, Niles, and the Chicago area until the end of November.

If the late late show hasn't been showing any of your favorite movie classics, odds are the Logan Square Branch Library is. On October 27, "Death on the Nile" with David Niven will be featured. The musical "Oliver" with Oliver Reed will appear on November 3. Admission is FREE. Call 235-5295 for details. Take advantage of this great opportunity to see some fabulous films. After all, it's FREE!

In HOORAY FOR HOLLYWOOD NEWS, ABC's daytime soap "General Hospital" is in for more shock waves. First of all, Genie Francis (Laura) left the show. After several years, "General Hospital" was dethroned from their number one spot by "All My Children." Then Rick Springfield (Noah Drake) announced that he will be leaving when his contract is up. Now Chris Robinson (Dr. Rick Webber) decided that he will also be leaving shortly. However, there is a bit of good news. Jackie Zeman (Bobbie Spencer) who left the show a year ago, is returning. But is she enough to save the show?

Royko, honest-appreciative-tough

By Sondra Brigandi

Can "sensitive," "appreciative" and Royko be used in the same sentence?

Chicago Sun-Times Columnist Mike Royko surprised some of the packed Ferguson Hall Wed., Oct. 13. The tough, cynical Pulitzer Prize winning reporter showed a sensitivity, a graciousness that perhaps only Daryle Feldmeir, long time friend and previous editor for Royko, expected.

Feldmeir said in his lengthy introduction which served to inform as well as to fill time while waiting for Royko to arrive, that he writes about Chicagoans the way they like to think about themselves - cynical, humorous, tough and with compassion for the little guy.

But Feldmeir didn't say that Royko would impress us with his selflessness. After autographing hundreds of copies of his latest book, *Sez Who? Sez Me!* at Kroch's and Brentano's, he had the energy and the interest to hold a press conference.

His pride in his profession was showing throughout his visit. Royko started his press conference by taking potshots at radio and television.

"Do you have to write about this?" he asked the audience. The first two rows answered a hardy, "Yes."

"Then I'll talk slowly so you can get accurate quotes," he said.

He was curious about the rest of the faces.

"Are you all in the journalism program? No? What are you? Radio and TV? Well, I'll really have to speak very slowly."

"There are people working in television as reporters who couldn't possibly hold a job on a newspaper. They just don't have the training. They don't have the ability. What they do have is that they can talk without swallowing their tongues, read without moving their eyes and they are attractive," he said.

Royko made it apparent that newspaper standards are the highest in the field of journalism.

When asked if he thought that Chicago was the best journalistic city in the country, he answered no. Since Chicago had only two dailies, it does not have the competition it once had with four.

In talking about the pre-Orlando Wilson period in the Chicago Police Department, Royko related the story of when he was a young reporter with the City News Bureau, the traditional training ground for reporters. He was assigned to a police district where the desk sergeant was so drunk by 7 p.m., that he would simply put his head down on the desk and fall asleep. This left the reporter to run the desk at the precinct.

"It's much better now," he said. "You won't find a reporter running a police station. Brzezczek is a very

good man."

Royko thought that police asking citizens of Chicago to pay for their safety vests was undignified. They get a tax free clothing allowance and they make more than most other cities' policemen. Either they should buy them or the city should.

"If I were a cop and I thought I might get shot in the chest, I'd go buy a vest," he said.

He has no heroes in writers. He likes "just about any columnist who does his job well." What about modern novelists?

"I just read a lengthy rave review about Updike, in which Updike writes about a guy who has written a best selling novel." In a wry voice he said, "I don't want to read a best selling novel about a guy who writes a best selling novel. So I don't read many novels anymore."

At the end of the press conference, this tough, cynical award-winning reporter who rushed from what must have been a grueling autograph session, graciously signed more autographs. And when one fan told him that he has been her favorite for a very long time, he looked at her with very sensitive, genuinely appreciative eyes and said a shy, "Thank you."

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