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Columbia Chronicle (11/14/1983)

Columbia College Chicago

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COLUMBIA

CHRONICLE

Vol. 13 No. 7

Columbia College, Chicago

November 14, 1983



editorials

A holiday in Grenada

1984 or What?

1984 arrived a month and a half early after President Reagan's order to invade Grenada.

Some have called the military action a bold counterstroke designed to thwart communist aggression in the Caribbean, meanwhile rescuing American medical students and, by-the-way, sending a democratic signal to the world. Others have labeled the events in Grenada an inexcusable act of warmongering against a sovereign nation. The second group might compare Grenada with our Vietnam experience, the situation in Lebanon or the Soviet's war in Afghanistan. Take your choice.

Whichever political label you prefer, militarily, the U.S. invaded Grenada. In other words, we entered with force — 5000 troops worth of it.

Not so, President Reagan last week told students and soldiers returned from the Caribbean. Reagan used words like "rescue mission" and

"patriotism" to defend the action, while calling his critics "smug know-it-alls."

Unfortunately, because of the most restrictive press censorship since World War II — not to mention prior restraint — very few Americans know it all. When the breachhead stage of the invasion had passed, along with the need for secrecy, the press still was excluded. And so the Reagan administration's story still holds. Will the story be believed in November, 1984?

We should remember, however, that this administration once offered catsup as a vegetable in school lunches and James Watt as environmental protection. Moreover, freedom of information now translates into governmental secrecy.

While not belittling the sacrifices of U.S. troops, we ask that they return home quickly. We suggest that Congress continue a more formal, bipartisan investigation of the Grenada affair. If not, 1984 may be more than a book of fiction — or a new year.

No-fault, an easy out

Who is at fault when it comes to having a divorce? In Illinois, one person must be at fault for causing the breakup of a marriage. It can be ugly, a person has to often lie in court. However, no one has to be at fault if the law says so.

The Illinois General Assembly last week sent no-fault legislation to Gov. Thompson for his expected approval. We urge that the governor approve no-fault on the grounds that it will eliminate the lies, the embarrassment, and the high cost of dissolving a marriage.

According to the law, if a couple have been separated legally for at least two years, a judge can dissolve their marriage without finding fault on anyone's part.

The no-fault ground doesn't

affect child custody or property settlements.

But will no-fault make having a divorce too easy?

Presently, without no-fault, divorce is already a complicated situation in Illinois as it is elsewhere. Illinois and South Dakota are the only two states in the Union that doesn't have no-fault divorce laws. If a couple believes their marriage is beyond repair, it is their right to have a divorce no matter how easy it is. A divorce should be just as easy as getting married.

If Gov. Thompson signs the no-fault divorce law, it will become law on July 1. We hope the governor makes the right decision. No-fault divorce can't be too difficult for the governor to approve since there are as many divorces as there are marriages.

Here's to 'good' health

by Mark W. Sherman

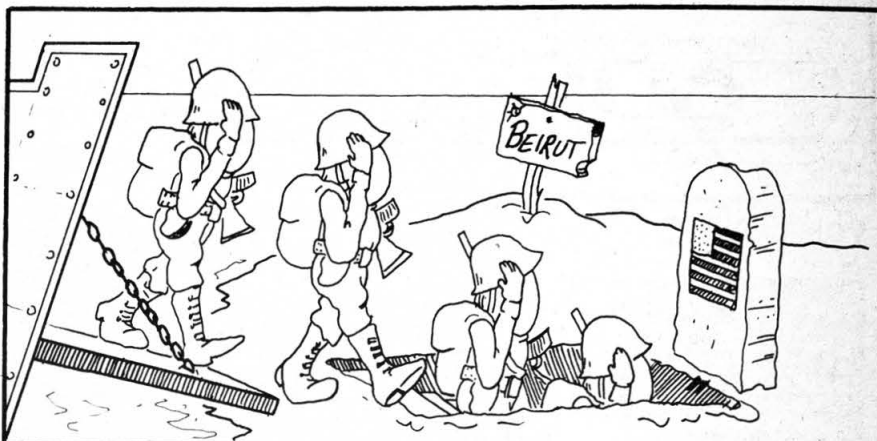
Like a breath of fresh air, the bold statements of Dr. Reggie Jones, Director of the Department of Health's Office of Juvenile Education, have invigorated the department's staff of 2,000. His frank and frequently daring comments on departmental policy have served to awaken complacent officials and citizens to the dangers of cutting corners with the public's health.

While his eagerness to speak out against service cutbacks or raising of fees has undoubtedly annoyed his superiors, we are sure Jones speaks for many of the department's workers struggling to meet the growing demand for health services by those least able to afford them. Invoking the First Amendment, he has been unafraid to pick up the phone and, with a few well-

chosen words, inform the press of his views.

At a time when everyone except the Defense Department is faced with budget cutbacks, the tendency to go along with a reduction in the quality of life is too strong. Jones, in his eloquent manner, bucks the tide. "I happen to think that providing vitally needed health care services is just as important as picking up garbage or arresting people," he has stated. Why, indeed, put a price tag on health?

Bureaucrats everywhere would do well to follow Jones' example. As public servants, they serve us poorly if they fail to speak out when they see their best efforts undermined by short-sighted politicians. "Faceless" should cease to describe anyone at City Hall, elected or otherwise. These pages remain open to all men and women of courage.



Letter to the Editor

Dear Chronicle,

I am not only a new, native freshman, I also white-haired, overweight, and middle-aged.

You can't imagine how scared I was to come here. I figured I'd get snickered at for the things mentioned above because my cosmetics, hair style, and clothes would not be in sync with the rest of the students.

Worse, I imagined myself making every stupid mistake

possible. I imagined myself wandering lost down long halls. I imagined going to the wrong classroom. I imagined making all the wrong remarks in class, reading the wrong chapters in the books, and locking myself out of my locker.

Most of the worst things I expected to happen didn't, and I owe it all to the friendliness and helpfulness of many students and staff. I appreciated that. Every time I had a bewildered

look on my face, there was someone there to say, "Can I help you?" This school is the friendliest and kindest place I've ever been in! I want to thank all of you out there who took the time out to help me—and you know who you are—I think you're the greatest!

Sincerely,
E. Lucille Doty

P.S. Yes, I did lock myself out of my locker. Someone in the film department rescued me.



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The Columbia College 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.

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Chilling JFK mystery lingers

by Pamela Jefferson-Dean

As the nation remembers the tragic assassination of John F. Kennedy, it will remember also the chilling aura of conspiracy that has lingered for 20 years.

This month's issue of "Life" magazine lets you relive JFK's fatal ride through Dealey Plaza with still pictures from Abraham Zapruder's 8mm film. Zapruder, a Kennedy admirer, wanted to record the president's Nov. 22, 1963 trip to Dallas, Texas.

Instead, he recorded a study for Americans unsatisfied with the Warren Commission's explanation of the JFK murder to make their own feasible conclusions about what happened at Dealey Plaza and why it happened.

Of the many books which explore

the alleged plot to kill the president, three more current books with distinct plots are the most effective.

David S. Lifton's "Best Evidence" discusses the theory that the Secret Service, who handled the president's itinerary and his car and body after the shooting, altered the real evidence to best evidence.

Through extensive research Lifton concludes one pattern of evidence points to Oswald as the lone assassin in the Texas School Book Depository window located behind JFK's motorcade. This is the best evidence.

Lifton's second pattern points to a "separate gunman in Dealey Plaza's grassy knoll area in front of the motorcade from where 64 of 90 Warren Commission witnesses

heard shots.

Historian Michael Kurtz's "Crime of the Century" refutes Lifton's theory. Kurtz charges the Warren Commission's Alan Specter with altering calculation proving more than one gun was used in the assassination. And like Lifton, Kurtz reports Gov. John Connally, who rode in the front seat of Kennedy's open limousine, says he was shot by a separate bullet and not by one of two bullets which struck Kennedy as was presumed.

Kurtz concludes from the unaltered evidence and prior reported events known to police and the FBI that there were three or four hired Cuban assassins who shot JFK. And Oswald was a hired patsy.

During his short administration, JFK had tried to overthrow the Cuban government through the

covert Bay of Pigs operation. Kennedy's press secretary, Pierre Salinger, writes in his book "With Kennedy" that leaks to Guatemalan and U.S. newspapers gave Cuba enough information to resist the invasion.

Salinger writes although JFK never blamed the press for the operation's failure he did question whether the press should be denied access to information during covert missions in the interest of national security.

Ironically, today's press is now blasting the Reagan administration for not allowing reporters into Grenada during the first days of the U.S. invasion and for not briefing the press on the covert operation before hand.

Blakely's and Billings' "The Plot to Kill the President" considers a possible mafia vendetta against JFK. Apparently Atty. Gen.

Robert Kennedy nearly destroyed America's organized crime after the Chicago Crime Syndicate allegedly delivered Cook County votes to JFK during his election to president. JFK dropped his affair with Judith Campbell and his association with her protege, Frank Sinatra, after J. Edgar Hoover finally told Kennedy that Campbell had connections (and an on going romance) with mobster Sam Giancana.

To commemorate the 20th anniversary of the death of JFK, the networks and Channels 11 and 32 will broadcast programs about JFK's speeches, his life with his family, and his controversial presidency. Some of the JFK specials include: WGN presents "Kennedy" (Nov. 17), "Being with JFK" (Channel 32, Nov. 19), NBC's miniseries called "Kennedy" (Nov. 20-22).

Disclosing abuse

by Joe Ruscitti

When she unleashes a story there are people that wish she didn't. She is clear and concise; and while her hands move to the beat of what she says, she looks right at you. She is Channel 2 News investigative reporter Pam Zekman, and when she spoke to the Front Page Lecture class on Oct. 26, it was like someone squeezing another hour from a day.

She stood on the podium of Ferguson Theatre and packed a rough course on investigative reporting into an hour long lecture. Investigative reporters uncover graft, corruption, and waste; and the main point that she wouldn't let students forget was, "Gather information and make sure there are no holes."

DURING HER career, which has been associated with *The Chicago Sun-Times* and *The Chicago Tribune*, the native Chicagoan and graduate of the University of California at Berkeley has investigated nursing home abuse, slum landlords, baby selling, insurance fraud, police brutality, and neglect of retarded children.

In 1981 she switched to television, joining Channel 2 News where they told her, "Welcome to television, where there is no yesterday or tomorrow but only today," emphasizing the immediacy of it. Zekman believes that the print media has more integrity, but that television has



Investigative reporter
Pam Zekman

more credibility with the advantage of letting viewers draw their own conclusions.

Interviews are very important, she said, particularly the final or "target interview." The target interview, she explained, involves the people who are the main elements of a story, the people you hit with all the information dug up throughout the investigation.

All in all, she stressed that you have to be correct; "What I expose can determine whether someone goes to jail, gets harassed, or loses a business....You can't create a public stir with misinformation."

AS FOR future uses of television, Zekman believes that cameras should be allowed in court where people can see justice in action.

CC crowding noted

by Patrick Z. McGavin

While Columbia College is enjoying its highest enrollment ever, school officials, administrators, and teachers are confronted with the growing demand for more class space.

Paradoxically, as the school continues to attract more students to the college, the resources for facilitating the numbers are in turn becoming strained.

Donald Warzeka, Director of Admissions, said that no records were kept, and no statistics processed to indicate how many students were not willing to enroll because they couldn't enter the desired classes.

"Obviously, we don't have a major problem with the enrollment. So we're not looking at in a negative sense, but trying to learn from the students and applicants. I don't think it would be fair for me to comment that that's a problem," said Warzeka.

Mr. Warzeka's secretary admitted that an oversight was possible, and that the over-enrollment problem should have been included in the recently completed statistical information about the admission and records for the fall semester. Yet there seems to be some question as to how valid the charge that a great deal of students were dissuaded from enrolling when classes were unavailable.

One source said that "a ballpark" figure of 500 students was being mentioned, but Warzeka flatly denied a number of that size. "That is an awful big number to be throwing around," he said.

Warzeka did mention the use of a waiting list for applicants who applied for admission after the September 9th deadline, but noted

that the number was no where near 500.

Bonnie Lemmon of Admissions said that the totals were much closer to 200 plus students, and they were each notified during late registration period that certain courses were available.

Warzeka questions the intent or "sincerity" of the applicants who chose not to register because classes were not available, but that hardly puts into question the focus, or reasons why certain students did not follow up with their registration.

At least 12 hours of credit are needed in order to apply for federal aid, for example, an English/Writing major may not be interested or have the flexibility to actively join in classes that does her major no good.

Yet one wonders if the number of applicants who didn't register is great enough to merit a re-evaluation of the current admission policies. Warzeka defends the current applicant process, and notes that if "someone came in to register, and didn't complete registration, I would never know it. We have a relatively good analysis of our applicants."

But at least one policy of the Admissions office is that returning students are usually given the highest priority and first opportunity to enroll for fall and spring registration, something which does not appear to be changed in the future.

"There are only so many spaces in a classroom, only so many classes that can be taught," notes Warzeka.

In related news and developments, space and facilities is

right now a major concern for Columbia College officials. While state-supported colleges and universities are experiencing lower enrollment figures, Columbia's continues to climb, which presents bigger burdens on school officials to find new space and facilities.

Director of Records, Kate Asselin, represents the school consensus when she remarks that Columbia is literally "busting at the seams," and the 4800 that records reported for the fall semester is the maximum number that the school can effectively maintain.

The school is already exhausting many of its choices for secondary locations. As noted in the last issue, the school is renting six classrooms from Spartacus College in order to fulfill classroom necessity.

The student body increase will continue according to Ray Pranske, Director of Financial Aid. Pranske reports that of the 4800 students, 3489 are eligible for assistance and aid, but direct numbers will not be available until January.



CCFO contest for serious students only

by Janet Bry

A student contest, sponsored by the Columbia College Faculty Organization, will award \$2,000 to the best completed project on human rights, nuclear arms or racism. Project categories include fiction, plays, poetry, painting, and journalism articles. All departments will be participating in the contest.

The CCFO was given the \$2,000 from the college to be used to benefit all of Columbia College.

The contest is open to all students and applications can be picked up in each department.

"THE CCFO is interested in getting only serious applications and want the \$2,000 to go to a very

serious student who has put serious consideration into their work," said Marlene Lipinski, president of CCFO.

Lipinski is hoping for a large number of applicants and said the CCFO knows there are a number of serious students at Columbia. "It's just trying to get them to compete for the \$2,000," she said.

The CCFO considers the contest a scholarship because the \$2,000 prize translates into a semester of tuition, books and fees. Unlike other scholarships, however, a student's GPA is not a consideration.

AFTER A student fills out an application it will be reviewed by a screening committee. The application must include an original piece of work, but not necessarily corresponding with the contest themes. The application will serve

as an outline of the student's proposed project.

"We really are appealing to the serious student. The example of their work will show the screening committee they are a serious student," said Lipinski.

Applications are due Nov. 28 and students will be notified Dec. 2 if they should continue working on their project.

THE SCREENING committee will serve to advise the student if their project is vague or impractical or workable. "It becomes a teaching tool," said Lipinski.

"We are hoping it (the contest) will increase the students' awareness and have them, just by the mere fact we're having the contest, become concerned enough to look into and investigate human

rights, nuclear arms, and racism," said Lipinski.

RANDALL ALBERS, vice-president of the CCFO and a full-time faculty member in the Writing Department, said there is no length requirement to the project. "Whatever it takes to explore the subject fully. It might be a series of poems or a journalism student may submit several articles or one of a fairly substantial length," he said.

The 45-member CCFO was formed last fall with the purpose of promoting better communication among Columbia's faculty and to advance the educational mission of Columbia. All faculty members are eligible to join the CCFO.

The CCFO is concerned with having more interdisciplinary ap-

proaches and to encourage more communication between departments.

"ONE OF the main problems in this school has been the idea that once people get in their departments they have to stay there. It is the idea of 'turfism' and this contest, we're hoping, will cut across those turf concerns and involve people from all departments and possibly supplant some of that departmentalism," said Albers.

Lipinski said screening committee members will be urged to serve on the final committee and "every effort will be made to have each department represented on the screening and final committees to get a cross-representation for all media."

Photo gallery forms museum

by Roshon Barnwell

The Chicago Center for Contemporary Photography and the Columbia College Galleries, 600 S. Michigan, will change its name to the Museum of Contemporary Photography.

The Columbia College Galleries, over the past five years, has received notoriety equal to many museums in the country. According to John Mulvany, Chairperson of the photography department, the name change was inevitable.

"Our photography exhibit rivals the programs of most museums in the country. We have been urged by many museum professionals to take on an identification more in keeping with our professional activities," Mulvany said.

The new museum will open officially on December 9, 1983 and will occupy most of the first two floors of the gallery. It will have two exhibit galleries, classrooms and conference room space, a print study room with the work of 35 professional photographers and a vault for the museum's permanent collection and preparation rooms.

Steven Klindt, director of the museum, has planned a series of exhibits that will reflect a wide variety of contemporary photography.

"Our emphasis at the museum will be, as our name implies, all the implications of contemporary photography. We will naturally be concerned with fine art photography and photojournalism, but we will also present exhibits showing the diversity of contemporary photography," said Klindt.

"El Salvador" will be the title of the first exhibit in the new museum. It will feature 92 photos of 25 professional photojournalists who covered the war in El Salvador over the past five years. Arranged by Magnum photographers Susan Meiselas and Harry Mattison, the exhibit will give understanding to the highly misunderstood war in El Salvador.

In other photography-related events, the Columbia College Gallery is featuring an exhibit entitled, "How One Town Feels About the Bomb." The exhibit shows photos of community leaders who spearheaded the



Columbia's Gallery
(photo by Vic Victoria)

passage of an ordinance that declared their town, Ashland, Oregon a "nuclear free zone."

The photographs, taken by Susan Lloyd, reveal the concern of the citizens of nuclear escalation. Along with the personal portraits are captions quoting members of Citizens Action for a Lasting Security (CALS) that tell the personal feelings and motivations that led to Measure 56.

The resolution added to Ashland's November 1982 ballot says: "It is hereby determined that Ashland shall be and is established as a nuclear free-zone wherein no nuclear armaments or products associated with or connected to armaments or components may be positioned or manufactured nor shall there be

any nuclear energy of any form, experimental or commercial, produced and no nuclear waste of any kind shall be stored in the city of Ashland."

The gallery is also featuring an exhibit entitled "Power Places." A series of 26 photos, taken by John Pfahl, emphasizes how the construction of nuclear power plants contrast with nature.

There also will be a new art gallery at the 11th Street Theater. The construction of the art gallery is expected to be completed by January, according to Klindt.

"A lot of people, especially students, were concerned when we lost our lower level galleries, but I think the new gallery will serve the students needs even better than the old galleries did," said Klindt.

Students pro-committee

by Sharon L. Adams

Columbia College students want a student committee and are willing to participate, according to a poll taken last week.

"I'm terribly upset that we don't have any activities around here. It would be a good way to meet other Columbia students," said Michelle Saks, a freshman at the college.

20 students were asked if Columbia should have a student committee and why. Of the 20, 15 appeared more concerned with the fact that there are no dances, parties, or other organized social events available to college students. They mentioned events that take place at other colleges such as Valentine's Day dances, Halloween parties, and Christmas parties.

ELENA GARCIA, a television major at Columbia, thought that having a committee is important for the benefit of the students who have complaints and grievances. She said the committee would be "a possible way of getting some of these problems resolved."

Garcia referred to one problem in particular, one which most of Columbia's students have encountered; having chosen classes closed due to capacity enrollment. "I couldn't get any of my classes, they were all closed, and they (the registrars) give no alternatives. They say, 'If you don't like it, write a complaint!' It's very frustrating."

Another student was upset that the student photo gallery was demolished for the construction of the new student lounge in the basement of the 600 S. Michigan building. "I think it's ridiculous. We have no say in anything that goes on in the school," said Jim Schulz, a photo major. "I think a student committee would be very useful in raising money for things such as getting the elevators fixed."

JOHN MOORE, Assistant Dean of Student Affairs, blamed students for not knowing where to go for assistance with such problems. "Most students just don't read the handbook," referring to the Columbia College Student Handbook that is distributed during registration.

One student, however, who asked not to be identified, said that "a student committee is nothing but a popularity contest and Columbia runs fine without one."

ASKED IF Columbia should have a student committee, Moore said, "We have, unlike other schools, a dance center of our own. We have our own Theater/Music center, and we've got the performing arts. We've got a lot of different things going on around here. 72 percent of our students are full-time and many of these students are also working full time, so their social lives depend upon the time they have and they work around that, so it's very difficult to have a

student committee.

"We have students here that come from as far away as St. Louis a couple days a week, some from Wisconsin, and others from Iowa. Those students don't have time for a student committee," Moore explained. Another factor according to Moore, is that Columbia has no access to any physical education facilities in the immediate Loop area.

THERE HAVE been talks on renting the facilities at Jones Commercial, a nearby high school located on State and Harrison Streets. Things seem to be looking up in these negotiations, said Moore. The Board of Education had refused even to negotiate on the issue, but they seem to be coming around.

Moore also mentioned to a number of students the possibility of having some quiet games for the benefit of students in the lounge.

"Intramural sports were a very big success when we had the access to the facilities," referring to the school's rental of the U.S. Army on Chicago Ave. and St. Ignace High School. We had faculty and staff teams and we participated in intramural sports with each other.

"THERE IS also a Christmas variety show in the making, according to Moore. "We've been working on getting a very big show together, perhaps a weeks festival in Grant Park."



ADMISSIONS...

The admissions office is concentrating on the acceptance of student applications for the spring '84 semester.

AEMMP...

AEMMP Records is soliciting tapes from musical talent in the midwest for the second year. AEMMP Records is accepting audition tapes in c/o AEMMP Records, Columbia College (7th Floor), 600 S. Michigan, Chicago, 60605. For further information, call 663-1600, ext. 354.

ALUMNI...

A "Giving Campaign" will start on Dec. 1, by the Alumni Relations Board for the third year. The next board meeting will be Dec. 8, to discuss plans for a cocktail party for alumni during Christmas.

HISPANIC CLUB...

A Hispanic Club meeting was scheduled for Friday, Nov. 11, at 2:00 p.m., in Room 319.

WRITING/ENGLISH...

Paul Hoover and Andy Allegritti are taking the semester off from the writing department to work on projects. Paul, poems and essays, and Andy, a novel.

PLACEMENT...

The placement office will be holding three workshops: Interviewing Techniques, Monday, Nov. 14, 12:00-1:00 p.m., Rm. 1205; Grooming for Business, Tuesday, Nov. 22, 3:00-4:00 p.m., Rm. 402; and Goal Setting/Career Planning, Wednesday, Nov. 30, 6:00-7:00 p.m.

JOURNALISM...

Chris Ogden, Midwest Bureau Chief for Time Magazine, appeared Nov. 9 before the Front Page Lecture Series. Also scheduled is Don Wycliff, Chicago Sun-Times reporter, for Wednesday, Nov. 23. Larry Green, Midwest Bureau Chief for the Los Angeles Times, is scheduled for Dec. 7.

Gentlemen prefer Jane

by Carla Spann
and Patricia McCarthy

"I'm very shy. I prefer small dinner parties and get-togethers where I know, or can get to know, the people there. My best friends today are people I knew in high school," said actress Jane Russell during her Tuesday evening appearance at the Chicago Film Festival.

That doesn't sound like the Jane Russell of motion picture fame. But reel life and real life are vastly different for her. Anyone who expects to meet her screen image — a steamy, sultry brunette bombshell — will be sorely disappointed.

Between clips from her more famous movies — "The Outlaw," "The Paleface," and "Gentlemen Prefer Blondes" — she answered questions from interviewer John Kobal (British film historian and author) and the audience.

Following are a few of Russell's revelations.

Leading men: "Bob (Robert) Mitchum and Richard Egan were

my favorites. I liked them because they were the kind of men I could have gone for in real life."

Favorite actresses: "I've never gotten to meet Katharine Hepburn. I'd be in awe of her." (She also admires Bette Davis and Joan Crawford.)

Marilyn Monroe (with whom she starred in "Gentlemen Prefer Blondes"): "We got along very well... Our director, Howard Hawks, would get upset with her because she was sometimes late. She'd be there before me, but she'd be pattering around her dressing room. She was just nervous... I'd drop by her dressing room and say something like, 'Come on, blonde, you look great!... a little encouragement. She was never late again.'"

The inevitable question about the seamless bra that Howard Hughes designed for her came up. "I tried it on in front of my wardrobe woman and said, 'Put that thing under the couch.' I never wore the bra. I just put on one of my own and placed tissue across the

seams. Nobody knew the difference." Then, alluding to her television commercial, she added, "Mr. Playtex he wasn't."

About her semi-retirement from show business, she said, "I married a wonderful Texan (John Peoples). He said I didn't have to work again if I didn't want to — and I took him at his word."

Her show business career is hardly over. She will appear in and narrate a videotape tracing the evolution of pinups, from Theda Bara to the present. She is looking at scripts and planning stage appearances. And she is writing her autobiography.

Russell graciously signed autographs and chatted with fans after the question and answer session, as she and her entourage made their way to the limousines.

Fans admired the statuesque, still-glamorous actress, who was dressed in a black evening gown with a swirling silver pattern.

Gentlemen may prefer blondes. But that evening, they made an exception.

An 'evening' with Mr. Graham Chapman

by Tim Somheil
and Scott Sackett

Dan Gire, a movie critic for a northwest suburbs daily, meanders on stage and manages with some difficulty to deliver an unrehearsed introduction. Among much applause, Gire leaves and now a thin man appears. He was Arthur, King of the Britons. He was Brian of Nazareth. He was the farmer who owned a sheep named Harold who led the others in his flock through failed suicidal attempts at ewe-ish aviation. He was a doctor, an ex-alcoholic, and a homosexual. He was a member of the great group of funny persons, Monty Python. He is Graham Chapman, and tonight he visits the students at Harper College.

Chapman steps in front of the microphone and requests two minutes of abuse from the audience. Like the shot of a canon the audience yells nasty and degrading insults, all of which are unprintable, referring to Mr. Chapman's personality, sexual preferences, political views, personal hygiene, religious inclinations, and so on. Mr. Chapman smiles and responds to a few of the louder insults with appropriately rude gestures, and at the end of those two loud minutes he signals for silence.

Monty Python, of course, is the main subject of interest. Such pertinent questions as, "What does Terry Gilliam (Pythons animator) smell like?" are asked.

"We've never been that close, actually," answers Graham. "But he does have rather bandy legs." The amazing thing about Gilliam, he said, "is his incredibly small

vocabulary, which at one time consisted almost solely of the two phrases, "That's really great," and "That really pisses me off." Once, he recalled, when Python was touring through Canada Gilliam looked out a window and saw Lake Superior. "Look," he said to the other, "a whole lot of water."

Terry Gilliam, Mr. Chapman said, had been responsible for filling in the gaps in the script when no one else could think of what to put in. On one occasion during the making of "Life of Brian", Chapman, as Brian, in one scene is chased off the roof of a building. The crew didn't know where to go with the movie then, so they gave it to Terry, who animated a spaceship that zooms in coincidentally under the plummeting Brian just in time to save him. The spaceship then takes him on a whirlwind three-minute ride through the cosmos, only to crash land again at the foot of the building he had fallen from. ("Lucky bastard!" utters a passing stranger as Brian hops out of



Graham Chapman
(photo by Scott Sackett)

the wreck unscratched).

"Life of Brian" brought about much controversy. There were demonstrations held in many parts of the world where it was shown. Many considered the film blasphemous, for it portrayed the adventures of a man mistakenly believed to be the messiah. But, according to Chapman, the film did not make fun of God. If the film had a message at all, he says it would be "Don't blindly follow. Think for yourselves." With the help of angry Christians who wanted the movie banned, "Life of Brian" has to date grossed in excess of \$50 million.

"The Meaning of Life", Monty Pythons newest motion picture, "lashes out in many directions," says Chapman who considers himself and John Cleese to be the most conservative members of the group. "But after we wrote the sketch in which the schoolmaster explains sex to his pupils to the extent of demonstrating at the front of the class with his goodly wife - we could hardly say no to anything else could we?" he said. "Meaning of Life" appears as the most outrageous Python work yet, complete with nuns singing about sperm, an enormously fat man who vomits and explodes, and a rather sinister scene about a man who comes to dinner announcing that everyone is dead from eating canned fish instead of fresh.

Asked about the possibility of another Python movie, Chapman answers "It's doubtful at the moment. The problem," he says, "is finding a subject that is easy to write."

"Six people are hard to coordinate. With all the members of Python involved in other activities, it may be another four or five years before the world hears of new material in the works."

"Color Purple" Prize winner

by Tamara Spero

The "Color Purple" by Alice Walker is a major literary event. There has never before been a best selling book written in "black folk english". (Ms. Walker prefers "Black Folk English" to the term "ethnic dialect.")

The story is written in letter form. Walker's use of letters gives an accurate feeling of what the characters are experiencing. The rhythm of the words has been compared to the style of William Faulkner.

The story is told by Celie, a dirt poor black woman who has nothing but bad luck. She is not pretty; she does not believe that she is smart. It does not seem she has any future. For the first part of this book some readers have become so depressed at the dismal hopelessness of Celie's life that they did not want to continue to read.

Celie is raped by her stepfather on the first page. Her mother dies on the second. She becomes pregnant twice due to her stepfather's abuse and is yanked out of the school she dearly loves. Her children are taken from her and she thinks they are dead. When Celie is married off to a man who beats her, she will not write his name. She refers to him as "Mr. _____."

In a world with no one to hear her, Celie writes her letters to God. The words are written as they sound; you believe that you are listening to Celie speak instead of reading her words from a page. She writes to survive.

Celie's life takes a turn for the better when she meets her husband's lover Shug Avery. Shug is a self-determined blues singer much

like Bessie Smith. She teaches Celie how to decide what's important to her and what's not. With Shug's help, Celie discovers that her sister Nette is alive, and has been writing letters to her from Africa. "Mr. _____" had been intercepting the letters, and wouldn't tell Celie about them. Celie stops writing to God and starts writing to Nette.

Part of the story is then told through Nette's letters. She has been working as a missionary in an African village. She tells Celie of the work she does and the politics involved.

The "Color Purple" is a typical of Alice Walker's work. Her character Celie, though powerless, never takes anything for granted. She questions everything. She never assumes that racism or male/female injustice is the way life should be.

Alice Walker has written three novels and three books of poetry. The "Color Purple" won the Pulitzer prize, and the American book award for fiction in the spring of this year. Walker is now among the ranks of outstanding modern American authors. She writes about people who seem hopeless and gives them hope. She writes about the unfairness of our society. Her book "Meridian" has been held as the best book of the civil rights movement.

There is something very basic and honest about all of Walker's writing.

No matter what Walker composes, whether the reader sees it through Celie's eyes or another of her characters, the reader only sees what she wants them to see. It's as if she places blinders on them so the only way to experience the story is as she tells it. Experience "The Color Purple."



THE FORBES MAGAZINE COLLECTION of the works of Master Craftsman Faberge will be on display at the Art Institute through December 31st in Gallery 120A. The showing includes six ceramic eggs crafted by Faberge for the Czar of Russia. For information contact the Art Institute at 443-3500.

ORIGAMI: The art of Japanese paper folding is featured in one of two films, Nov. 15-16 at 6 p.m. at the Japanese Consulate, 845 N. Water Tower Place. Call 280-0430 for details.

MUSIC ALIVE, presented by the Chicago Council on Fine Arts, features a free photographic exhibit, Nov. 14 at noon at the Daley Center, is one of a number of free programs there this month. Also featured: "Four to Go," Nov. 15; Kenny Soberblum's "A Taste of Swing," Nov. 16; and many others. Call F-I-N-E-A-R-T for more information.

CHINESE ART: 232 art objects are displayed in "Treasures from the Shanghai Museum; 6,000 Years of Chinese Art" at the Field Museum, from now until Feb. 14, 1984. For more information, call 922-9410.

AN ART EXHIBITION called "The Beautiful World of Haitian Art" will be on display at the Skokie Public Library, 5215 Oakton Street through December 29th. For information call 673-7774.

THE 19TH ANNUAL CHICAGO FILM FESTIVAL continues this week with films from the USA, Korea, Spain, France, The Republic of China and Canada being featured. For film titles, locations and showtimes contact the Festival at 415 N. Dearborn or call 644-3400.

THE LENDOLF TRIO members of the Chicago Symphony Orchestra will perform Viennese Coffee House Music on Nov. 14 at 8 pm at the Metro, 3730 N. Clark. The performance is part of Centerstage Chicago, a benefit for the Illinois Arts Alliance in conjunction with the Sun Times. For information on other performances call 944-7238.

BELLE WHALEY'S OPERATION BROTHERHOOD is sponsoring a "Sharing It" food drive at locations throughout the city. The food collected will be used to feed the needy on Thanksgiving, Christmas and New Year's Day. For drop-off locations call the "Sharing It" Hotline at 372-0875.

CABLE TV: Public meetings concerning Chicago Cable TV access, begin with an Executive Committee meeting Tuesday, Nov. 14, at 3:30 p.m., at Kirkland and Ellis, 200 E. Randolph. Other public meetings are scheduled this month. For details, call Marge Nicholson at 744-4052.

Smokers getting burned

by Jody Oesterreicher

Inch by inch the rug is being pulled from under the feet of smokers. "No smoking" signs are turning up everywhere. Where there are no signs smokers risk being scolded by indignant non-smokers. How the pleasure of smoking must be diminished when the smoker, mindlessly puffing away on a cigarette, looks up to behold the icy stare of the non-smoker.

Smokers everywhere are feeling the heat of the increasingly popular anti-smoking movement. Recent medical findings suggesting that smoking may endanger the health of non-smokers exposed to high levels of smoke, have been a boon to the movement.

The national trend toward greater recognition of non-smokers rights was readily apparent in the responses a random selection of Columbia College students gave, when asked to express their views on legislation designed to protect non-smokers.

Several smokers in the group expressed considerable concern for the feelings of non-smokers. Lisa Bjornvisk, a writing and film major in her freshman year related, "It really makes some people sick. I remember that when I was little smoke made me sick." Bjornvisk supports anti-smoking legislation. Dreana Peaks, a sophomore majoring in theatre and music and a smoker, also thinks smokers should have rights. She said, "I am a considerate person and I would not be offended by smoking restrictions." Peaks called smoking in the classroom "unprofessional" and said overflowing ash trays and cigarette burnt carpets make Col-

umbia "look bad" to visitors.

Most non-smokers said they could tolerate low levels of smoke. All of them, however, are disturbed by higher concentrations of smoke. Pamela Dean, a junior majoring in journalism and sensitive to smoke, made her position clear saying, "For smokers to get their kicks off of someone else's health is unfair."

It is this sense of unfairness that is fueling the growth of the anti-smoking movement. At the forefront of the movement is lawyer and founder of the organization Action on Smoking and Health (ASH) in the early 1970's, John Banzhaf III. It was Banzhaf who set the wheels in motion for the Federal Communication Commission's landmark ruling requiring broadcasters to air one non-smoking ad for every three cigarette ads. And in 1971 Congress passed a bill banning cigarette commercials from television altogether.

Today's battleground is the workplace. Minnesota is the nation's leader in anti-smoking legislation. Under the Clean Indoor Air Act passed in that state in 1975, smoking is prohibited in any enclosure "serving as a place of work" except where expressly permitted.

Last June, San Francisco Mayor Dianne Feinstein signed into law an ordinance restricting smoking in the workplace. Under that law employers are required to provide non-smokers with a smoke-free environment. If the non-smokers are still dissatisfied with the arrangement the employer must ban smoking altogether. Non-compliance with the law can result

in fines of \$500-a-day.

Shortly after the ordinance was passed members of the tobacco industry rushed in to finance a citizen-sponsored initiative to overturn the ordinance. The effort failed.

A similar ordinance to the San Francisco one was recently proposed for Chicago by Ald. Edward Burke (14th), according to Susan Brickman, associate projects director of the Chicago Lung Association.

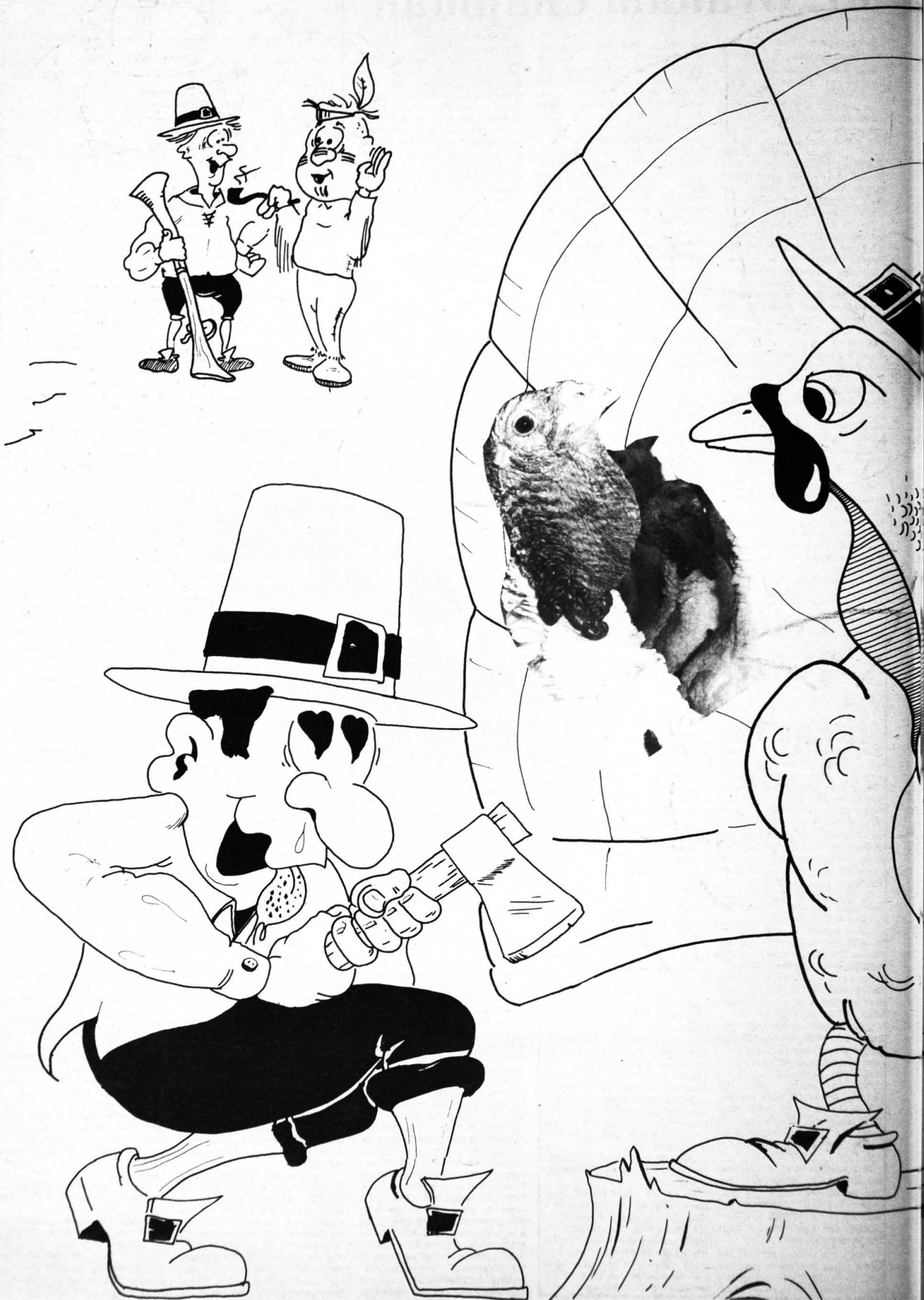
It too is likely to come up against opposition from the tobacco industry. A spokesman for the General Cigar and Tobacco Co. manufacturers in Westchester, Ill. said his company would surely take some kind of action if such an ordinance was passed in Chicago. "We're against any laws that curtail public freedoms," he later added, "Some ladies wear perfume that people object to. Do we regulate that?"

Despite efforts by the tobacco industry to keep the anti-smoking movement at bay, U.S. firms are beginning to meet the demands of non-smoking employees.

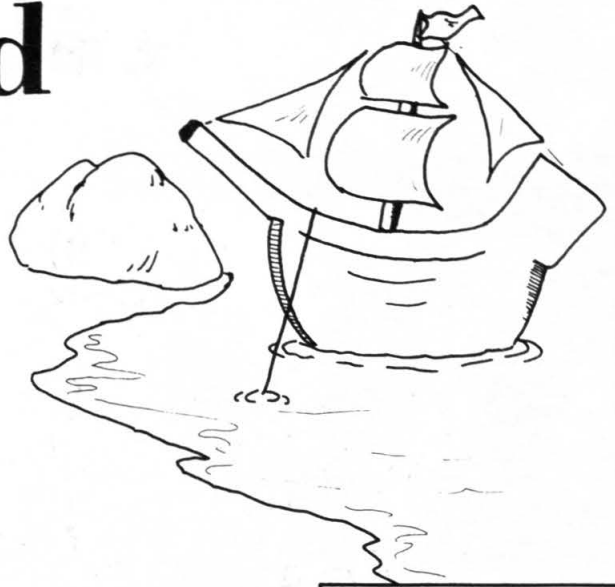
Studies indicating that smoking may cost businesses millions of dollars every year in higher insurance costs, medical bills and absenteeism resulting from smoking related illnesses, and housekeeping have led many employers to regulate smoking in the workplace.

Coordinator of public affairs for the People's Gas Co. of Chicago, Ed Koska, said his employers would be "very receptive" to an anti-smoking ordinance for Chicago. The proposed ordinance is currently in committee.

From Farm Bir



To Table Bird



Attention all you gobblers! Do the birds on these pages look familiar? Your Thanksgiving bird may be one of the over 25,000 turkeys from Mr. Hawkeye's Farm.

Thanksgiving, a special day reserved for Americans to give thanks for their blessing during the year, is the most popular time for the domestic turkey.

In Kenosha Wisconsin one of the large turkey producing states Mr. Hawkeye Turkey Farm a family owned business, has been around for over 30 years and all of the turkeys processed on the farm are raised on the farm.

The turkey, a large game bird of North America, is related to the pheasant and the average adult male is about four feet (1.2 meters) long plumage of metallic, green, copper and bronze. His head and neck has no feathers and a fleshy growth on the front of his head is called a snood or dewbill. The pouch-like area at the front of his throat, is called a wattle.

In windy city on Thanksgiving, domesticated turkey will be the featured attraction at some of the city's finest restaurants, family dwellings, and at the local Salvation Army centers.

A traditional Thanksgiving dinner that requires hours in a kitchen will include turkey, dressing, cranberry sauce, green vegetables, steaming potatoes, hot rolls, and pumpkin pie.

At the beautiful Pump Room located at 1301 N. State Pwy., they will serve a five course meal featuring soup, appetizer, salad, and entree, choice of Vermont Turkey, Roast Tenderloin of Beef or Gilled Sword Fish. Adults \$24.00 children \$13.00.

H&H Restaurant located at 1425 W. 87th St. will serve Roast Turkey and dressing, fried chicken, roast beef, fresh turnip greens, candy sweets, home made corn muffins and peach cobbler for dessert ... Buffet is \$6.95.

For many families Thanksgiving is a wonderful time to eat out or enjoy a unforgettable meal at home however for others without families, or a place to go this holiday can be very lonely. Fortunately the Chicago Salvation Army will make Thanksgiving come true for people with no place to go.

On Thanksgiving Day a traditional meal will be served free of charge at two locations in the metropolitan area; The Scay Thomas Center 1025 W. Sunnyside Ave., and The Freedom Center 1515 W. Monroe St. For more information regarding the time phone 649-1300.

Another center providing food free of charge is the Pacific Gardens Mission located on Harrison and State. For more information regarding the dinner phone 962-1462.

In the United States, Thanksgiving is a time for everyone to rejoice and pray for all of the good and for the bad that could have been worst.



Concept: Peter Rindskopf
 Story: Michael Fitzgerald
 Artist: Scott Sackett
 Layout: Janet Bry
 Carolyn Hamilton
 Pamela Dean
 Jolene Jones
 Photos: Vic Victoria

* TALKING HEADS *

Where were you when JFK got shot?

Photos by Vic Victoria

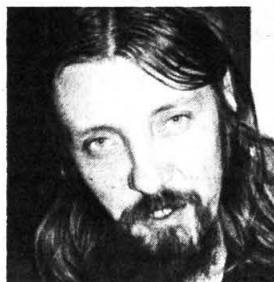
Interviews by Vic Victoria



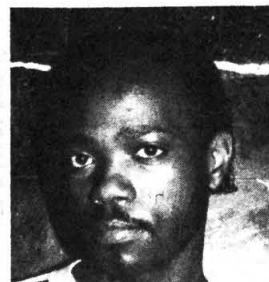
I was at home sick, I heard it on the radio. I told my mother and she didn't believe me. Kate Asslin/Director of Records



I remember my mother saying "Oh my God!" and crying. I was at home in the kitchen watching TV, and my mother said Martin Luther King is all we go left. Pat Edwards/Executive Typist



I was in high school in my Spanish class. Bert Gall/Administrative Dean



I was playing around the house and my mom saw it on TV. She started crying. Tairis Williams/Photo Major



I was ditching school working on a painting, I heard the news on the radio and felt bad that I wasn't in school, because I heard that boys actually cried that day. Natalie Michaels/Assistant Bur-sar



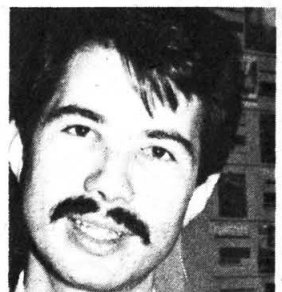
I was in high school coming out of my English class, everyone was just confused, some people had heard that the president had been shot. Robert Thall/Photo Teacher



I was in fifth grade, we heard the news over the radio during lunch hour. I couldn't believe it. Carol Santoro/AMP Major



I was getting ready for football practice, I heard the news and thought we were going to get attacked by the Russians. Lester Bibbs/Television Major



I was at home, didn't really understand, but I remember the whole house was kind of solemn. Clyde Alpert/Advertising Major

ADVENTURES OF CLYDE FLIEZOPEN

by Scott Sackett
and Tim Somheil

He sat at the table, huge and muscular, 14 drained root-beer mugs scattered before him. Enthusiastically he eyed a nubile young girl performing a sexy dance across the room. A friendly hand grasped him suddenly by the hair and slammed his face onto the wooden table.

"Haw! Haw! Haw!" guffawed three large, warrior-type dudes clothed in dirty leather bearing

strange weapons. "So yer da great and strong Clyde, eh?" called the largest of the three. "Well we bin lookin' fer you, Clyde!"

Clyde the Barbarium gazed at him coolly, sipping his drink despite the rivulet of sweat flowing from his forehead.

"We don't think yer so great, ya know that Clyde?" inquired the leader. "We cum here ta see just how much of a man you rilly are!"

Silently Clyde swallowed another sip of his drink. With his other hand he grasped his sword under the table unseen by his unwelcome guests. The speaker of the motley group walked in front of him and leaned across the table, nearly touching his nose to Clyde's. "Well, Barbarium," he asked mockingly, "What do ya got ta say fer yerself."

"Nuthin'," snarled Clyde. He sliced upwards with his mighty sword, slashing neatly through the four-inch-thick oak table and even more easily through the poor fool who stood over it. The warrior responded with a quick "Gak!" before dying, and his two companions fell back in surprise and extreme concern. Clyde was on his feet before you could blink. ...He firmly caught up the two

halves of the severed table and swiftly he crunched them together about the now flattening body of the second warrior. The third tried to turn around and run away. He hadn't even gotten to the turn around part when he felt a muscular finger and a thumb inserted in his mouth and eyeballs, grasping him like a bowling ball, Clyde rolled the hapless man out the tavern. Just then a funny looking dwarf came clapping.

Clyde turned to rest his eyes upon him. He was a short little guy, with a heavy black beard and an old, wrinkled face. He looked strong and tough despite his apparent age and size.

"I am Richard, the Dwarf."

"Where ya come from, Dick?" inquired Clyde, glad for some more civil company.

Richard eyed him, as if insulted by the liberties the big man took with his name. "I am from the mountain range of Ragz Natch. My people have long dwelt there in the deep tunnels. But recently an evil wizard has come amongst us. He is called Auze. He is gradually taking over our tunnels, stealing our hordes of jewels and precious substances.

"We in the west have heard the tales of the Great Clyde. Clyde the Killer, Clyde the Slayer, Clyde the Smasher-To-Mush. We need you to defeat this wizard and save our people. Any treasure you find is yours - as much as you can carry. Will you help us please?"

Clyde sat pensively taking a sip from his drink. He seemed not to have heard the little man at all.



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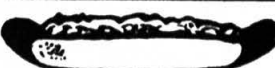
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heels slightly worn, \$25. Call Vonnie late, late evenings, 772-4813.

For Sale — Size ten ladies 3-inch brown leather Brazilian ankle high ruffle top boots. Original price \$150; will sell for \$75 or best offer. Never worn. Call Vonnie late, late evenings, 772-4813.

Congratulations to T.M.K. Love the "Gang".

To S.S., Happy Belated Birthday! Luv, J.J.

Happy Belated Birthday Scott, Love the Chronicle Staff.

For Sale — Ladies 3-inch taupe/cream new leather lace up ankle-high shoes. Will sell for \$50 or best offer. Also will sell 1 pair of tan 3-inch lace up leather

George, you are the apple of my eye.

FANNY WARMERS

By Scott Sacket



"I AM A BILL CHANGER, BUT I NEVER GUARANTEED YOU A DOLLAR IN CHANGER"

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American Red Cross



Together, we can change things.

A Public Service of This Newspaper & The Advertising Council

Comics



IT'S SHOWTIME!

VIEW FROM THE BALCONY

by Jolene Jones

Welcome to another chapter in the continuing saga of a "View from the Balcony."

Entertainment isn't all that it's cracked up to be. It's not, by all means, glitter and glamour.

It's hard work. Often it entails a shortage of money and work, long hours of practicing and plenty of rejections.

Then once they're "established" as the industry calls it, their trouble is just beginning.

The "celebrity" now has to fight to keep his/her success and remain on the top. If they don't...they're here today and

gone tomorrow.

They become bitter, hard, too pushy, difficult, harsh and it's a battle for them to keep their egos in tact.

It's a miracle if they remain the same down-to-earth and normal person they were before the "biz"ness touched their lives.

If you doubt that statement...look at Monroe, Belushi, Elvis, Crawford and the Beatles...the list is endless.

One such miracle occurred several years ago and is still going strong. They are four boys who have the same down-to-earth and natural attitude that they

grew up with before becoming the hottest band in the country.

ALABAMA is the name and good music is the game.

If you've haven't heard of Country Music's top draw, then you must have unplugged the TV and radio and have taken a fond likeness to stuffing your ears with cotton.

Alabama (RANDY OWEN, TEDDY GENTRY, JEFF COOK, MARK HERNDON) have sold more than 10 million albums in less than three years. And to boot, three of their four albums (RCA) have gone platinum. The fourth "The Closer You Get," is still very hot on the Country & Western charts after several months.

A year ago, they won the Country Music Association's **Entertainer of the Year** award, (the only band to do so in the history of the awards). This October, they won the honor again.

If that isn't enough, reportedly they have thousands of fans across the country.

On Nov. 6 their Chicago fans stamped the *Rosemount Horizon* to greet Alabama for their second Chicago appearance in less than four months.



Members of Alabama are (L to R) Jeff Cook, Randy Owen, Mark Herndon, Teddy Gentry. (photo courtesy of A.F.C., a division of Wild Country Inc.)

Now, at first glance, the boys may look like farmers that you see in downstate Illinois. They wear blue jeans and boots on stage and have a very buddy-buddy repore with their fans. But their music is what all bands strive to achieve.

All are accomplished musicians from Cook's fiddling, the strong guitar picking of Owen and Gentry to the pounding beat of Herndon's drums.

Of course, Alabama played all of their top ten hits from "Tennessee River," "Dixieland Delight," "The Closer You Get," "Lady Down on Love," to "Old Flame," in which the whole stadium flicked their bics. And

the crowd knew every lyric to every song and voiced it loud and clear.

It definitely goes down in Chicago concert history as a finger snappin', hand clappin', and foot stompin' good time. Alabama is one band that won't be here today and gone tomorrow.

BACK ON THE ROAD AGAIN... "Scareface" with AL PACINO will be released Dec. 9... ABC airs "The Day After" on Nov. 20, which is a docudrama about a small American town that's hit by a nuclear weapon...However, my choice is NBC's miniseries beginning on Nov. 20 called "Kennedy".

Cast shines in "The Right Stuff"

by Phil Arvia

Never before has so much time been spent defining the quality of man. Part bravery, part brains, and parts of a thousand other things help make up the right stuff. Tom Wolfe spent over 400 pages spelling out what it takes in his novel, "The Right Stuff." Now, the movie gives us three hours of the men who have, "The Right Stuff."

The first half of the movie takes us into the lives of the Air Force test pilots of the late forties. These men did not seek recognition, but only to go higher and faster, they had the right stuff. Despite the one in four chances that they wouldn't survive, these men went about "pushing back the envelope," day in, day out, without fanfare. One of the pilots, Chuck Yeager (as played by Sam Shepard), is the walking definition of the right stuff. The day after injuring his shoulder while falling off a horse, Yeager becomes the first man to break the sound barrier, essentially one-

handed. His prize? A free steak dinner and a bottle of whiskey.

This is contrasted with the second half of the film, centering on the first of this country's astronauts, the Mercury Seven. The test pilots view them as guinea pigs, and the scientists of NASA would just as soon replace them with monkeys (in fact, they did. The first "manned" space flight was made by a chimpanzee). However,

between a government that was trying to keep up with the Soviet space program, and a media blitz of enormous proportions, the astronauts were heroes before they ever got off the ground. They live in a three-ring circus of press conferences and propaganda, but slowly, we begin to see the right stuff in them, too.

The film is populated with good and great performances. Ed Har-

ris' performance as John Glenn could earn him an Oscar. Scott Glenn (last seen in "Personal Best"), displays a toughness as Alan Shepard, the first of the astronauts to go up, and his irreverence helps to balance the scales with the gung-ho "Mr. Clean Marine" Glenn. In one scene, Glenn and Shepard go toe-to-toe about the nocturnal activities of some astronauts. Glenn urges the men to keep their zippers zipped, for fear of damaging the reputation of the program, while Shepard insists that Glenn can't legislate his own brand of morality. This is but one scene that demonstrates the vast difference between the media-created image of the astronauts and themselves.

The family lives of two of the astronauts illustrate this point perfectly. Gordon Cooper (Dennis Quaid) and his wife moved up the ladder on his apparently care-free style, and her ability to answer all the questions correctly, even though she was unhappy with the

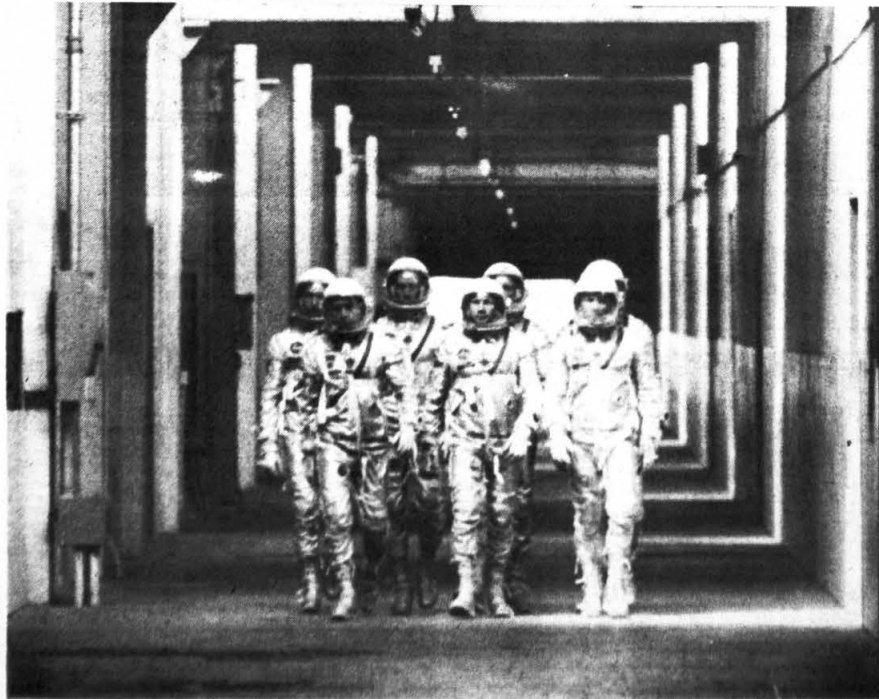
life-style, and hated the danger involved. Pam Reed was wonderful as the distant Trudy Cooper. When an accident on splashdown caused Gus Grissom's capsule to sink, he lost much of the expected acclaim. In a powerful scene, Grissom and his wife Betty, (Fred Ward and Veronica Cartwright), argue about what should have been, and Betty tearfully berates Gus about having been cheated out of her chance to meet Jackie Kennedy.

The film moves easily between the maddening media circus and the men, who are finally allowed to show that they too have the right stuff. It is interesting that whenever the press appears on the screen, they are accompanied by the sounds of swarming locusts. It is Yeager who eventually points out to his pilot friends that even though the astronaut's job could have been done by monkeys, a monkey doesn't know that it's sitting in a rocket that could just as soon blow up as blast off.

This film is all the right stuff.



The Mercury astronauts from left to right: Alan Shepard, Deke Slayton, Scott Carpenter, Gus Grissom, Wally Schirra, Gordon Cooper and John Glenn. (photo courtesy of Warner Bros.)



The seven Mercury astronauts in their space suits. (photo courtesy of Warner Bros.)



John Glenn in a ticker tape parade in New York City. (photo courtesy of Warner Bros.)

IT'S SHOWTIME!

'No Place' places a winner

by Pamela Jefferson Dean

"No Place to Be Somebody" placed a winner on its opening night Nov. 6.

Columbia College's production of Charles Gordone's 1969-70 season Pulitzer winner runs Wednesdays through Sundays until Nov. 19.

"No Place" is a black black comedy about black and whites who find and lose themselves through their tense and relaxed intermingling relationships.

Director Paul Carter Harrison said Columbia's production was slightly different from the original play version to make it fit into a Chicago setting.

This explains why most of the audience who had seen the play before kept looking for cues to help them remember what happens next. But six exceptional performers from the 16-member cast help that audience captive, amused and entertained. They are professional actors Victor Cole and H. Mark Williams, and Columbia College students Veronica Steed, Art Schultz, Tina Wright and John Price.

Victor Cole, one of two guest stars, masterfully portrayed bar owner and hustler Johnny Williams. Cole emitted Johnny's bitterness against his mother, his hatred and tolerance of whites, and his ruthless self-centeredness. Yet Cole allowed Johnny's humor to flow, for instance, when he grimaced as a former "employee" attacked Johnny's groins and his young girlfriend tried to sit on his lap moments later.

Cole's theater experience with the Chicago City and Kuumba Theater and his parts in local radio and television commercials may account for his excellent portrayal.

Director Harrison's associate, Chuck White, recruited Cole and another guest performer, H. Mark Williams, who played "No Place's" Sweets Crane.

Sweets realizes after a long jail term he must save Johnny from the crooked life Sweets has trained him for.

The perhaps most difficult roles in "No Place" were gracefully played by Veronica Steed and Art Schultz.

Steed played Dee Jacobson, a complex young white woman who loses herself in Johnny, yet he loves the money Dee "earns" to keep his bar open. Dee can't get over her past, and she has a questionable present but no future with Johnny. Steed made Dee's humiliation and broken spirit believable on stage.

Schultz, a freshman at Columbia, made his theatrical debut as "No Place's" most enjoyable character Shanty Mulligan.

Schultz was fantastic as Johnny's white bus boy, barkeep and doorman. Shanty is probably the only character who grows in "No Place." Everyone else either leaves Johnny's bar voluntarily or through force. Shanty is hilarious when he tells Johnny he has no soul.

Shanty is a drummer waiting to happen when his black girlfriend, Cora Beasley played by Tina Wright, buys them for him to try to gain his independence from



The cast from "No Place To Be Somebody". (photo by Robert Perea)

Johnny. One of the most amusing scenes is when Shanty takes forever to warm up before he plays his new drums.

Wright was superb as the maternal, possessive Cora who tells Shanty several times, "That's all right honey, take your time."

John Price showed good versatility as "No Place's" rhythmic storyteller Gabe Gabriel, who is a character in the story he tells.

Price charmed his audience a few lines into the first scene when Gabe offered a man in the audience a "joint" and he had a tough time getting it back. Price appeared nervous as he struck the match for his "joint" but later at the show's reception, Price said he was "just anxious to get things moving."

"No Place" had weaknesses that, by this writing should be ironed out. But the small theater in which "No Place" is running provides a certain audience-actor closeness. And the costumes are complement, not competing with scenery.

So, if you're in the mood for a funny mature comedy, "No Place" is the place to be.

50's live on at Studebaker's

by Terri King

If you're into 'non-stop bop' saddle shoes, sock hops, Buddy Holly, and hula-hoops get your favorite girl or guy and stroll on over to Studebaker's in Schaumburg.

Stepping into this club located directly off Golf Road in the Wood-

field Commons shopping center, is like stepping right in the middle of all the fun of the 50's. From the moment you walk through the front door the atmosphere sweeps you up and surrounds you with all kinds of sweet reminders of the 50's. For example, each employee is dressed in things like saddle

shoes and cheerleader uniforms, letterman sweaters, monogrammed blouses and can-can skirts, pink dinette waitress uniforms, and an adorable hostess in a 50's style prom dress and hairdo.

Everything inside Studebaker's catches your eye, however, one

thing seems to really stand out, and that is the big, bright 1953 original fire-engine red Champion Studebaker parked in the rear of the club. According to head manager Jim Faulkner, "People can sit in the car, drink in it, dance in it, have their pictures taken inside with the cheerleaders, whatever they want. They love it!"

Studebaker's opened September 13, 1983 and received a lot of publicity immediately for a few reasons. One reason is because Walter Payton of the Chicago Bears owns 1/3 of the club and frequents the premises with other Chicago Bears. Head manager Faulkner said that much of the business in the beginning was just from people coming in hoping to meet Payton personally. "Business is still great though even when Walter Payton isn't here," says Faulkner.

Other publicity and criticism surrounded Studebaker's because of the age requirement and dress code the club requires. You have to be at least 23 years of age to enter the club in the evenings (Studebaker's also serves lunch during the week. The 23 age requirement does not apply during the lunch hours. There is not a dinner menu available, but an appetizer buffet from 4:00 til 8:00

each evening), and be dressed in attire other than faded jeans, gym shoes, T-shirts. According to Faulkner, the reasoning behind the 23 age requirement and strictly enforced dress code is to attract an older clientele. "We get people between the ages of 23 and 43 that are basically white collar workers from the area. We have a fun place here and I don't think a club with this theme would do as well with people under the age of 23."

Faulkner said there are a lot of people that are inhibited to go into some of the other local clubs to meet people, especially if the music and dance styles are unfamiliar to them. At Studebaker's a disc jockey plays all 50's and 60's music and hostesses and bartenders dance on the tables and lead the crowd in dances such as The Twist, the Bunny Hop and a few others. The atmosphere is very friendly and fun so everyone can participate if they want to.

Presently, Studebaker's on Golf Road is the only one in the Midwest. There are five other Studebaker's down South located in Alabama, Mississippi, Texas, and two in Louisiana.

So, if New Wave is not for you and you want to visit somewhere new, check out Studebaker's and 'bop til you drop!'



Two waitresses pose with the Original 1953 Champion Studebaker. (photo by Pete Rindskopf)

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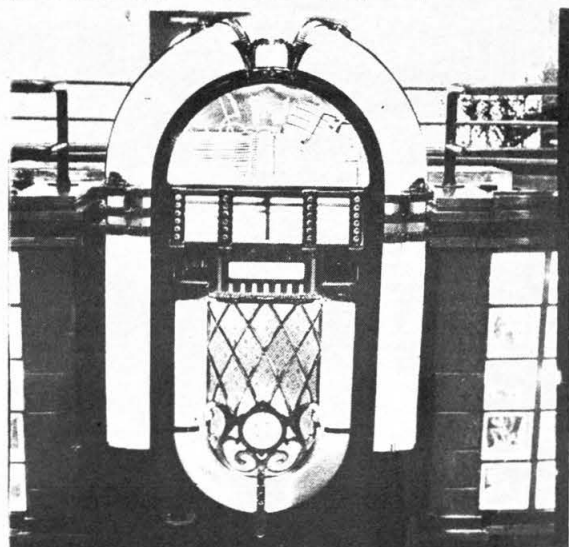
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Nostalgic jukebox at Studebaker's. (photo by Pete Rindskopf)



ON THE SIDELINES

by Ron Wojtecki

LIFE IN SPORTS these days is as murky as the Chicago River. Walking on water would be an easier task than handling the current drug problem. And boy is it a problem!

In four major professional sports, which is baseball, basketball, football and hockey, three out of the four are trying to solve the current cocaine connection in their perspective leagues.

Hockey is the only sport which hasn't had a major drug incident, but don't be surprised if the National Hockey League starts an investigation of its own.

THE BIGGEST QUESTION that fans and people ask is why does an athlete take drugs, specifically cocaine?

There are many answers to that question, but one that stands out the most is the pressures and fast life in sports.

The National Basketball Association was the first to inherit the slogan "life in the fast lane," because it was a league that was nonstop, always on the go. The pressures of constantly being on the go caught up to some players and the count-down of cocaine users began.

ONE PLAYER, Michael Ray Richardson, who was released by the New Jersey Nets because of ongoing drug problems, was quoted as saying "My problems aren't drugs. It's deeper than that—emotional things, pressures, all the pressures, you know?"

Well, the Nets waived Richardson because he refused to comply with a NBA order to report to a New York City drug counseling service.

A situation that is closer to home had to do with Bulls' guard Quintin Dailey. After his conviction for assaulting a student nurse, Dailey was pelted with media and fan criticism, driving him to the brink of a total collapse.

THAT COLLAPSE led to a drug dependency which he entered a Baltimore hospital last May for treatment. "I'm not gonna say it was a

nightmare but it was something I'll never forget," said Dailey.

Baseball is supposed to be more popular than America's apple pie. But the apples turned sour for the Kansas City Royals, who made headlines of having four players busted on cocaine.

Two of those players were indicted by a U.S. District Court on misdemeanor charges of attempting to process cocaine.

FORMER AMERICAN LEAGUE batting champion Willie Wilson and first basemen Willie Aikens pleaded guilty to charges, which carry a maximum sentence of a year in jail and a \$5,000 fine. There is no minimum sentence.

The other two, pitcher Vida Blue and outfielder Jerry Martin, admitted to possession of cocaine but weren't indicted.

The list gets longer and depressing. The most notable player who received more attention than the crisis in the Middle East, was Los Angeles Dodgers pitcher Steve Howe.

HOWE WAS FINED \$50,000 this past season by Commissioner Bowie Kuhn for his second drug offense. He was in and out of drug clinics this year.

Baseball's policy is to keep, not discipline, players who want to get help with drug or alcohol problems. Howes' situation was different. After getting help at a drug rehabilitation clinic, he reportedly went back on drugs and received a stiff penalty by Kuhn.

Football has had its share of drug problems this season. It started in the pre-season with four St. Louis Cardinals players being suspended for possession of cocaine.

THE NATIONAL FOOTBALL LEAGUE has imposed four-week suspensions and hefty fines against convicted drug abusers. So far the rules have paid off because there haven't been any cocaine incidents since the summer.

IT WILL TAKE some time to solve the drug problem in pro sports. But if the owners and players come up with a healthy antidote, then it will be worth the wait.

Hallberg looks for speed to help C.S.U.

by Dennis Anderson

They're going to run, and run they will.

CHICAGO STATE University basketball coach Bob Hallberg has a fast team, and he likes to use the fastbreak.

"We're a fastbreak team," said Hallberg. "We like to run. We're going to come out running and see what we can do against a team."

Last year was Hallberg's fifth straight 20-plus win season, finishing 28-5. The Cougars were ranked number one by the National Association of Intercollegiate Athletics NAIA four weeks in a row. And they captured their second NAIA District 20 title.

BUT THAT season will be tough to follow. "The hard part will be what we can do to top last season's accomplishments, especially since we have more newcomers than veterans on the squad," Hallberg said.

The Cougars lost four starters and three substitutes to graduation. Two of the four starters were forward Terry Bradley and guard Sharrod Arnold who were both picked last June's NBA draft. Bradley went to the Chicago Bulls and Arnold to the Dallas Mavericks.

Replacing those seven seniors will be some of Chicago's best talent.

ALL-CATHOLIC League honor Shawn Balark, a 5'3" guard/forward from St. Rita High School, led his team to a 17-9 record last year. CSU looks to Balark for ad-



Coach Bob Hallberg huddles with his players. (photo courtesy of Chicago State)

ded speed and defense.

Transferring from the University of Wisconsin-Parkside is 5'11" guard Darron Brittman. Brittman, according to CSU, is looked on to continue the tradition of great Chicago State guards (a la Sherrod Arnold).

Former Triton Junior College star forward Joe Hill will add size to Hallberg's Cougars. Hill is a powerful inside player who has the potential to lead the Cougars in rebounds.

AND ROUNDING out the rookie ranks are center Tyrone Tillman, forwards Fred Sheppard and Stanley Jones, and guards Charles Perry and Julian Hudson.

Returning from the 82-83 Cougars are Learando Drake, Greg Lehmann, Tanno Herring, Melvin Buckley and red-shirts Zeke Rahd and Bernard Madison.

Drake, a 6'9" center who was named to the All-District 20 team, averaged 14.2 points per game, 8.9 rebounds and 55 blocked shots.

GUARDS LEHMANN and

Buckley were the mainstays of the Cougar defense last year. Buckley averaged 8.2 points and 2.9 rebound per game and his counterpart Lehmann averaged 4.2 points and 3.0 rebounds per game. These figures should go up now that Lehmann and Buckley have a year of playing together under their belts.

Tanno Herring most likely will be the back-up guard. As a sub last season Herring dropped in 2.3 points per game.

In 81-82 Zeke Rand led the Cougars in scoring (18.0) and rebounding (8.1). With the 6'5" forward back in the line-up Chicago State's offense will be given a boost.

"We're not a good defensive club but we're getting better," Hallberg said. "When your newcomers outnumber the veterans it is hard to determine, until you start playing, how your team will mesh together."

"It is definitely a rebuilding year. I couldn't even tell you our starters are going to be. I have three positions still open."

Sting brings game inside

by Patrick Z. McGavin

The North American Soccer League has never been without its problems. Nearly bankrupt franchises and the lack of a national television contract which has crippled the sport's popularity are among its most pronounced difficulties as the league will bring its game, and the problems, indoors.

Just seven teams make up the NASL league, which features three clubs who defected from the more established Major Indoor Soccer League, including the Sting.

Willie Roy, the club's outdoor coach, will resume those responsibilities, and the addition of team manager, and promises to shape his team much the same way a basketball coach oblivious to

defense might.

With the closed in dimensions of the game, the contests are invariably higher scoring, and while defense is at a premium most of the time, it ultimately makes the distinction between good and bad.

But Roy will have to make good on his promises with just six defensemen, and the loss of several regulars from last year's indoor and outdoor season who've either been traded, or taken their services elsewhere.

Among the no-shows for the upcoming season are Tasso Koutsoukos, Bret Hall, Dieter Ferner, Paul Coffee, Gordon Hill, Derek Salding and Alex Vayman.

On offense Karl-Heinz Granitz, Wheaton native Charlie Faikus, and newcomers Peter Gruber and David Kemp should provide Roy with the offense that he's looking for to cover any defensive weaknesses, which may be plenty.

Victory Noguera returns in the net, where he will be asked to impede the advances of the others. During the pre-season goalies John Vanostveen and Gary Allison were carried on the squad, but it is uncertain whether they will be on the roster for the opening game.

Not only is the Sting thin in the defensive ranks, but two of its

regulars on the line, Mark Simanton and Hans Weiner, are coming off injuries, which are more frequent during the indoor season because of the frenetic pace, and the contact, which is greater indoors.

Previous home crowd favorites Dave Houson, Rudy Glenn, and Greg Ryan will perform for the Sting, but the latter two solely for the indoor season.

As if the Sting haven't encountered enough difficulties trying to make the transition from one league to the other, owner Lee Stern seemed reluctant in offering Roy a new contract, after his previous one expired.

But the affable Stern not only retained Roy, but extended his control of the team's operations, and insiders close to the team speculate that a deal involving defensemen could be forthcoming.

San Diego, with its perfectly suited indoor game, is last season's MISL indoor champs, and should be the team to beat. Golden Bay, the other team along with the Sockers and Sting to merge with the new league, will be a force as well.

Perennial powers New York and the Sting should be the other semi-finalists.



Defender Dave Houson catches the goalie off guard. (photo courtesy of Chicago Sting)

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