

10-1-1984

Columbia Chronicle (10/01/1984)

Columbia College Chicago

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

 Part of the [Journalism Studies Commons](#)



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

Recommended Citation

Columbia College Chicago, "Columbia Chronicle (10/1/1984)" (October 1, 1984). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_chronicle/65

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

**Columbia's
Grayson
talented singer**
Page 4

New column—In the Spotlight
Page 7

**Cubs learn
to win**
Page 8

COLUMBIA *Chronicle*

Vol. XIV, Number 1

Monday, October 1, 1984

Columbia College, Chicago

Ideus confident about job

By Keith Wesol

As of July, Columbia College has a new Director of Career Planning and Professional Placement. Dr. Harvey Ideus took the position this summer after it was left vacant by the dismissal of the former director Cheryl Jenkins-Moore last year.

Jenkins-Moore and the former Graduate Placement Specialist Ruth Geisenheimer were dismissed by the school last February after it was determined that their office was not properly providing for student needs. During the interim, Assistant Dean of Student Services Hermann Conaway and the remaining staff members had been assuming responsibility for the functions of the office.

"I feel good and very confident

about my appointment," said Ideus. "I see my job as complementing some of the fine academic programs at the college so that students can utilize the skills that they have learned here."

Ideus wanted the job because he knew he could "organize and generate systems that could make a difference here." He was hired by the school after a series of interviews with Dean of Student Services Burt Gall and others. Ideus' duties will include those of his office as well being in charge of the cooperative education and internship programs.

"I think that there is a different focus at Columbia as opposed to other schools," said Ideus. "I think there's more of a focus on professional activities that will prepare students for

after graduation."

Ideus received his doctorate in Guidance, Counseling and Administration from the University of Wyoming and also did graduate work at Nebraska State College. He has also done previous placement work for the University of Wyoming, the Illinois Institute of Technology and the University of Wisconsin-LaCrosse.

As well as having done previous placement work, Ideus has written articles on a variety of subjects for several publications including *The Guidepost*, *The Journal of College Placement* and *The Midwestern*. He has also co-authored a grant aimed at helping the placement and career development for handicapped students at Southern Illinois University.



Dr. Harvey Ideus
Photo courtesy of Columbia College.

Dept. gains imagination

By Rick Guasco

Columbia College's new TV Dept. chairman, Ed Morris, is a former local TV station executive who has taught at the school and now plans to put his production knowledge and background to use in expanding the department.

Morris, 63, hopes to add classes and seminars on the creative development aspect of television. While still having technical knowledge, Morris wants students to better understand the imaginative potential the medium has.

"You don't have to be the best technician in the world if that's not your objective," Morris said in a recent interview. "But you do have to understand the unlimited potential for the medium of television."

Morris takes over as full-time chairman following the death last year of H. Thaine Lyman. Lyman was chairman since the TV department's inception, and is credited for its prominence. Lyman died last year of cancer. Radio department chairman Al Parker served last semester as acting TV chairman.

"Thaine was a friend, and what I hope to do is build on what he did," said Morris. "I want to add opportunities in my own expertise of program and idea creation."

Morris has more than 25 years working in the industry. He came out of the newspaper business in 1958 to work for WTTW-TV (Channel 11) in public relations.

Ascending to program director in 1964, Morris went to New York to become the liaison between Time/Life films and the British Broadcasting Corp. He worked on several BBC/PBS series. Morris' work on "Search for the Nile" earned him a Peabody Award in 1972.

Returning to Chicago the same year, Morris became the vice-president and general manager of WSNS-TV

(Channel 44), until the end of 1982. Following that, he set up his own production company, Morris Communications. The company's last project, a teen sex education special called, "Choices", will be aired on PBS stations later this year.

In addition, Morris taught a public relations class at Columbia in 1954 and more recently taught a graduate class in Arts, Entertainment and Media Management (AEMMP). Morris also was on a college committee which worked to expand curriculum.

"I feel it's a real cap for my career," he said. "I'm very excited for and with my students."

Among Morris' plans are to include classes in station management and function, development of ideas into television programs and scenic design.

Morris criticized the poor quality of scenic design in some TV programs.

Also, Morris is hoping to put together a seminar on the theoretical production of documentaries. Morris said he would like to see the eventual production of a TV documentary by students every year.

With new classes, Morris hopes to allow students to specialize in the technical and creative jobs within television and learn about non-network television, such as cable, corporate video and direct broadcasting.

This semester, specialized classes are being offered on the control switcher, audio board, camera and lighting. A technical course on practical electronics is being offered. In addition, the new TV van will be used for five remote production classes.



Ed Morris, Columbia College's new TV Department chairman. Photo courtesy of Jack Rodriguez.

Asst. Bursar killed in crash

Valarie Collins, an assistant in the Bursar, died July 21 at Billings Hospital as a result of injuries sustained in an automobile accident on Lake Shore Drive, July 7. Ms. Collins was 31.

According to Bursar official Peggy O'Grady, Ms. Collins had worked as an assistant bursar since September, 1978. Ms. Collins previously worked for the Veterans Administration offices.

"She was well-liked and absolutely fantastic at what she did," said colleague Don Infusino. "She was greatly loved by her peers and her students," said O'Grady. "She was very sensitive to the needs of the students and was very willing to counsel them in both school and personal matters," she said.

Ms. Collins was commended for her "happy disposition," said O'Grady.

Her responsibilities included students whose last names began A—D. She is survived by her daughter, Judy, 11. Ms. Collins was buried at Washington Memorial Gardens.



Assistant Bursar Valarie Collins, who died July 21, was "well-liked."

Columbia's changing

By Illyce Reisman

Do you feel lost at Columbia? Are you going back to your old classrooms or department heads and finding they are not there?

Well, don't worry, you are not going crazy. Columbia has made a lot of changes and many of the departments and classes have moved to Columbia's new Wabash building at 623 S. Wabash.

The bookstore is on the main floor of the new building. The second floor now has theater workshops and the third floor houses the development and public relations offices.

The Science Department, Advertising Department and Journalism Department inhabit the fifth floor. The Liberal Education Department is on the sixth floor and the seventh floor carries the English Department.

The fourth floor and floors eight through 10 are unoccupied and will be left for future growth.

The eleventh floor of the Michigan Avenue building will now provide more room for the Interior Design Program and the Art Department. The sixth floor houses together all of the student services, such as records, admissions and financial aid.

The Wabash building has been totally remodeled. The lobby now has railings, archways and a ramp for the handicapped.

The Wabash building was built in 1895 as the Studebaker Carriage Works, the predecessor of Studebaker cars. In the 1950's, a large number of federal agencies occupied it, and more recently, it held a small assortment of varied tenants.

Eventually, but not in the near future, Columbia would like to build a bridge leading from the Michigan Avenue building to the Wabash building, so students can go from building to building without ever stepping outside.

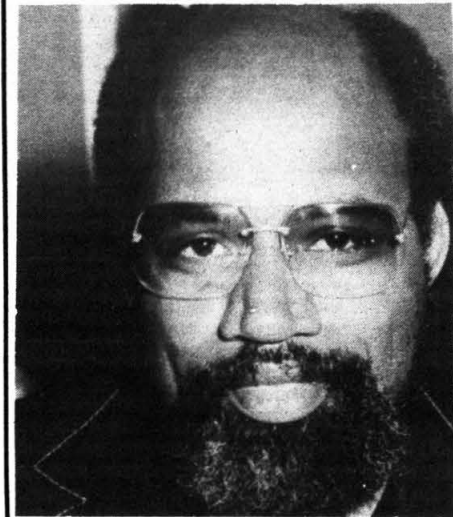
Noted educator at Columbia

Dr. Harry Edwards, one of the nation's leading sociologists and sports intellectuals, will teach two courses as part of Columbia's teacher-in-residence programs, it was announced by Dean Lya Rosenblum and the Liberal Education department.

1968 Summer Olympics where he was able to persuade talented black athletes from participating, including Kareem Abdul-Jabbar, then known as Lew Alcindor, the leading scorer in the history of professional basketball.

Dr. Edwards, who in 1981 received an honorary doctor of Humane Letters from the college, will teach "Social Problems in American Society" on Tuesday from 9:00 - 11:50 and "Sports and Society" on Wednesday, from 3:30 - 6:20.

Dr. Edwards is a Sociology professor at San Jose State, where he's perhaps the leading authority on sports and its social components. He is the inventor of the term, "Sociology of sport," and recently attracted national attention upon his generally favorable response to the National Collegiate Athletic Association's demand for tighter standards for collegiate eligibility regarding competitive sports.



Dr. Harry Edwards, a leading sociologist, will teach two Columbia classes this fall as part of the school's teacher-in-residence programs.

May Wah Chinese Restaurant

922-1929/922-1929
531 South Wabash
****A Friendly Place

Reasonable Prices
and
Fast Services



Jim Sarantis Welcomes You

Harrison Snack Shop

BREAKFAST—LUNCH—DINNER

Jim's Special Texas Style
and Other Breakfast Specials

Open 6 a.m. — Daily Specials at Moderate Prices

- Steaks • Chops • Ocean Perch
- Fried Chicken • Veal Cutlets • Baby Steer Liver
- Fountain Creations • Carry Outs

Open 7 Days A Week Host: JAMES SARANTIS
63 E. HARRISON 341-1270

Call for
Fast Carry Out

Easy to Find... ..Hard to Forget



SUBMARINES

Great Chicago Location 543 S. Wabash
786-0590

All KINDS of submarines

- Steak
- Roast Beef • Corn Beef
- The God Father • The Original
- Whimpy Deluxe • Turkey
- Chicken Salad • Tuna Salad
- Palestine Kosher Hot Dog 89¢ w/fries.. \$1.19
- Palestine Kosher Polish
- Gyros \$2.49

Coupon
50¢ Discount
On Sandwiches

No 1 thru No. 13 Only.
Good Thru 1984
With Coupon Only

Welcome Back Art students

The Art Department wishes you a
Great year....By the way, any work
not claimed by October 5...

will be tossed!

Dancers, Artists, Writers and Teachers!
Special career opportunities in the uses of arts in the schools, hospitals, museums and industry.

Columbia College
Masters Degree in Interdisciplinary Arts Education

Contact:
Director of Graduate Division
Columbia College Chicago
600 South Michigan Avenue
Chicago, IL 60605
312/663-1600

Columbia College admits students without regard to race, color, sex, religion, physical handicap and national or ethnic origin.

Opinions

Editorials:

More for less?

Each year Columbia's administration develops its own system of arithmetic. It's called more for less.

Under this accounting system, students are told they'll have to reach deeper into their pockets if they hope to afford an education. At the same time they're not given anything they haven't had before.

It's like paying more for last year's model.

As an example, every semester students are sent a registration pamphlet through the mail. This pamphlet is designed to show students what type and what times classes will be offered during that semester.

The administration negligence in supplying such a course guide not only deprives student access to information valuable to their educations, it adds to a host of other problems including an increase in the number of course withdrawals and a more complicated and frustrating registration experience.

Students need such a guide in advance of registration to ensure the course they take fit in with their career goals and other interests. Students cannot be expected to glean the meaning of a four month course from a three-word description.

Also, the guide provided by the college contains asterisks next to some courses usually meaning a prerequisite is required. But just what course is needed in advance isn't given in the registration pamphlet. Again, more

time spent trying to find out from somebody.

What students need, however, is a booklet that offers them more than a skeleton description of the classes offered at Columbia.

While the majority of colleges in Illinois will send a course description booklet to any one requesting information, Columbia won't supply a booklet even to its registered student body.

We think Columbia has an obligation to its students to supply them with the information they need to make the proper choices during registration.

Without a course description booklet, students planning their schedules in advance of registration must spend time telephoning or visiting the college if they hope to get their questions answered.

It isn't as though the booklets aren't compiled and available. A few copies are available at registration tables to help answer inquiries, but those copies aren't readily available for use by the students.

As the cost of tuition again rises at Columbia, students should expect to be given better services for their money. Although the cost of assembling, printing and distributing such a booklet may prohibit the administration from producing it, we feel its value to students mandates it.

Student Council Sorely needed

Last April, the Chronicle reported a rally was set for Columbia students to initiate a council. The "come alive" rally gained only lukewarm support as over 500 students anticipated graduation, and the rest of us scrambled through finals wishing we were finishing, too.

As we begin a new school year, the same student concerns remain intact: course description are collector's items; instructors miss grade deadlines; there are too few available scholarships to meet student needs; and, Columbia lacks school clubs and intra-mural sports.

Ironically, we still have no student council where we can air these grievances and get the administration to listen to them. We have no way to channel this negative energy into useful school groups.

The popular arguments for not having a student government also remain intact: Columbia is a commuter collegeland; we lack school spirit. Some of us even utter in dismay, "you mean we have to attend meetings?"

Make any excuses you will for not having a council. Electing student representatives to take your concerns to the administration is the best reason for having one.

At least once in Columbia's history there was some thought given to forming a student council. The Chronicle obtained a copy of the Columbia College Student Activities Board constitution from John Moore, Dean of Student Affairs, when the issue surfaced last semester.

In The Activities Board, each department was to be represented by a student with a declared major in that department. Meetings were to be held once a month from October to May,

when the board would seek out and try to help independent clubs and organizations to develop extra-educational activities from Columbia students.

School wide elections were to be held each April to comprise the board. Any part- or full-time student in good academic standing could be an eligible candidate. Each independent group was to choose a representative from its peers to work with the Board.

This would be an excellent place to begin building student camaraderie between the departments, which could lead to a snowballing positive force in Columbia to get student complaints to the administration.

This semester, we could hold elections in each department to comprise an initial board. From these members, officers would be elected to a committee appointed to amend or reconstruct this Student Activities Board constitution into a workable council for Columbia students. We could get help from other area colleges and the upcoming National Conference on Students Services at Chicago's Hyatt Regency.

The Chronicle received notice last week that this conference will hold individual workshops November 3-6 where a wide range of student government presidents and College Deans will discuss subjects that hit home to Columbia like "The Commuter College Blues: Combatting Student", a workshop dealing with the problems of attracting students to school groups and other activities.

The resources are there if we would come together and use them. The question is: are we ready to take the step?



'NG' means No Good

Students shouldn't have to chase grades

by Keith Wesol

This past summer I took one of the condensed, six-week classes offered at Columbia, and when I received my report card many weeks later I found that I had been given a mark of NG. Looking at the back of the report card, I discovered that an NG meant "no grade reported by the instructor." There was no other explanation for the mark and no further information that could help me in finding what had happened to my grade.

After speaking with several other students who had been in the same class, I learned that they had all received "no grade" also. I talked to several of my friends who go to Columbia to see if they had ever encountered this problem. A few of them had.

Because the class I took was a history class, I called the Liberal Arts Department to see if they could tell me anything about my grade. There, it was explained to me that the teacher had probably neglected to turn in the grades on time for them appear on the report card.

I was also told that, although my grade hadn't appeared on the report card, it could probably be found on my transcript in the Records Office. So I came to school, went to the Records Office and, sure enough, there was my grade on the transcript.

A course description booklet should be made available to each student either directly or indirectly. They should be sent through the mail, distributed through an office or be made available for student use during registration.

Many students agonize and worry over their grades, waiting for the report cards to tell them the results of their work. They do not need the further complication and worry of having to hunt down their grade because some teacher failed to do his/her job. Students fail a class when they do not do their work, but what happens to teachers when they fail to do theirs?

The fact that a student would have to chase after a grade is made even more outrageous when one considers the price that Columbia students pay for classes here. Does that money also pay for the right to go in pursuit of one's grade? After all, as the administration of Columbia knows so well, the bottom line is money. When a student has paid for a class, the student should receive a grade for that class. The school should make sure that they do.

There are several steps the administration of Columbia could take to remove this problem. In the event that a teacher is unable to turn in the grades because of illness or personal problems, there should be instructions in a letter, or on the report card, informing a student about what has happened to their grade. There should be more than just "no grade reported by the instructor."

Furthermore, if a teacher consistently fails to turn in the grades without good reason, there should be some disciplinary action taken by the administration. There is no excuse for subjecting students to unnecessary complications for a grade that they have already worked hard for.

COLUMBIA
Chronicle

The student newspaper
of Columbia College

Room B-106
600 S. Michigan Ave.
Chicago 60605

The Columbia Chronicle is a student-run newspaper published weekly and released every Monday. Views expressed here are not necessarily those of the advisor or the College. All opinions, criticisms and comments meant for publication should be sent to the Chronicle in the form of a typewritten letter-to-the-editor. All unsolicited material is subject to editing.

<p>Advisor Editor-in-Chief Associate Editors</p> <p>Feature Editor Arts Editors</p> <p>Sports Editor Contributing Editor Artist Ad Manager Circulation</p>	<p>Les Brownlee Pamela Dean Patrick Z. McGavin Tamara Spero Scott Stone Keith Wesol Suzanne Dowling Phil Arvia Dave Moll Dennis Anderson Richard Guasco Vince Rincon Carolyn R. Hamilton Ilyce Reisman</p>
---	--

Features

He croons, they swoon

By Suzanne Dowtin

"I want to be a megalomaniac," said Columbia College student Robert Grayson.

Grayson, a singer, lyricist, actor, poet and painter, may soon find that his delusions of grandeur are no longer delusions.

As a singer and lyricist, Grayson performs with his band Robert Grayson and Those Bright Young Things.

On stage with his hair slicked back and wearing a tuxedo, Grayson resembles a tall Joel Grey from the film "Cabaret" minus the false eyelashes and lipstick.

He performs a mixture of his own contemporary music with oldies like "Million" Dollar Baby". He's sort of an updated crooner.

A few days before one of his recent shows, the other band members quit due to personality clashes. This left Grayson and fellow Columbia student

and drummer Doug Deforest to carry on alone.

And that is exactly what they did. Grayson and Deforest performed two shows at the Randolph Street Gallery.

Grayson stuck to the old adage the show must go on, singer "Goldfinger" acapella to the beat of the drum. "It's not my style to drop out at the last minute," he said.

Grayson is now looking for replacement for the band.

From 1981 to 1983, Grayson traveled through Europe performing. He described his tour as "a mixture of culture and adventure."

He began writing songs for a band in Germany and eventually recorded six of his own songs with composer Gunther Jaacks.

In Paris, Grayson did everything from performing solo at Le Palace to selling newspapers at the Louvre.

As an artist, Grayson has recently sold a portrait of Noel Coward to celebrated photographer Victor Skreb-

neski and another to the wife of a gallery owner for her private collec-



Robert Grayson

tion.

According to his concert program, The Un Grand Cafe displays his series of oil pastel portraits, "Posture For The Ice Age."

Grayson's acting career began in the second grade. He did imitations of Batman's arch enemies the Penguin and the Joker.

He studied acting and voice while performing through high school and community theater.

He likes to interact with his audience. "The stage is not sacred," said Grayson.

Once during a performance, Grayson asked the audience to throw brussel sprouts and onions at him.

He also starred in "The Tangent", a video by Roland Baladi that was financed by the French Ministry of Culture, according to his concert program.

Grayson's goal is to be an all around entertainer. At the moment he is considering auditions for the David Letterman Show with his acapella rendition of "Goldfinger."

Southern scholar looks at her history, writing

By Tamara Spero

To read "One Writer's Beginnings" is to experience the process of writing. Eudora Welty does not explain in this best seller how she works her magic. Narrating, connecting with her audience and always remembering, it is inconceivable for a reader to miss what Welty is describing without its occurring.

The book is the text of three lectures she gave last April at Harvard University. This inaugurated a new series in the graduate program in the History of American Civilization.

"Vision, dream, illusion, hallucination, obsession, and that most wonderful interior vision is memory," is how her stories come to life, Welty explained.

The slim autobiography not only tells of the private, shy author's life; it successfully answers a question most authors dread, "Where do you get your ideas?"

The first two pieces called "Listening," and "Learning to See," are remembrances of her parents to whom the book is dedicated, and their parents. She describes with brevity and clarity her life up until age 10.

Christian Webb Welty loved travel, gadgets and progress. He worked in life insurance.

Chestina Andrews Welty was a woman of strength and independence. She once ran into her burning home to save a treasured set of Dickens in spite of her many phobias.

The Welty's moved to Jackson as newlyweds, setting out to live in a place neither of them knew. Eudora was born and raised there. In the telling of her youth Welty shows how her parents gave her the courage and caution a writer needs.

Welty believes everyday objects, sights and sounds all tell a story. The striking clock, the Victrola, her father's coverless little book given to him by his mother on her deathbed when he was seven years old. Welty's first box camera taught her "life doesn't hold still." She felt a need to capture transient life with words in the way the camera captured a moment on film, only more so.

Most of Welty's ancestors are "Northern people." However, she does not separate "Yankees" from Southerners." Her account of the interplay between black and white, town and countryside, and north and south while growing up in Jackson is skilled observation of human beings. Each one unique in his or her way. She highlights minutiae.

The third lecture is entitled "Finding a Voice." Here Welty goes to college

and grows into an author. She makes references to stories written over a period of 50 years.

Her belief in the deeper truth of fiction lead her to regret her father's lack of enthusiasm for novels. He did not live to read any of her work. She hoped he might come to appreciate "the fictional eye sees in, through, and around what is really there," she said. Fiction reveals life.

While discussing an analysis of her work with a Time Magazine reporter, Welty mentioned W.C. Fields "Who read an analysis of how he juggled. He couldn't juggle for six years afterwards. He'd never know how it was done. He'd just throw up the balls and juggled."

However, in writing, memory is first and foremost to Welty. She uses her memory as a well of ideas, it stirs the imagination in producing fiction. "I drew quite freely—true life, real people, fairy tales, Southern lore—I drew it all quite freely. I made it into this great big bouquet of fun and pleasure," she said.

Welty is a master of the short story. In 1972 she won the Pulitzer Prize for "The Optimist's Daughter." Other honors include the American Book Award for fiction; and the Gold Medal for the Novel, given by the American Academy and Institute of Arts and Letters for her entire work in fiction. On her 75th birthday last April 13, Mississippi recognized her skills by declaring it "Eudora Welty Day."

"One Writer's Beginnings" has been compared with "The Elements of Style" by Strunk and White, and E.M. Forster's "Aspects of the Novel" as a book that will grow in popularity as a teaching tool for would be novelists, and other fiction writer's. It is a warm, loving tribute to the art of story telling and the history of one incredible woman.

FAMOUS LAST WORDS FROM FRIENDS TO FRIENDS.

*"Are you OK to drive?"
"What's a few beers?"*

*"Did you have too much to drink?"
"I'm perfectly fine."*

*"Are you in any shape to drive?"
"I've never felt better."*

*"I think you've had a few too many."
"You kiddin, I can drive with my eyes closed."*

"You've had too much to drink, let me drive."

"Nobody drives my car but me."

*"Are you OK to drive?"
"What's a few beers?"*



DRINKING AND DRIVING CAN KILL A FRIENDSHIP

U.S. Department of Transportation



To place a classified or personal ad, contact the Columbia Chronicle Advertising manager in Room B 106, by Chronicle mail or call 663-1600 ext. 343.

Submit all personals and all classified ads typed, double spaced on typing paper, or 4 x 5 index cards. One message per sheet or card.

All classifieds will remain confidential. Since personals are free they cannot be guaranteed of appearing regardless of whether or not they were submitted before the deadline: the same applies for all ads, copy, and other materials submitted for publication.

CROSS WORD PUZZLE

FROM COLLEGE PRESS SERVICE

- ACROSS**
- 1 Fish eggs
 - 4 Paid notice
 - 6 Take unlawfully
 - 11 Current breakdown
 - 13 Wanted
 - 15 Pronoun
 - 16 Thicket
 - 18 Dwell
 - 19 Greek letter
 - 21 Repetition
 - 22 Compass point
 - 23 Second-rate horses
 - 26 Employ
 - 29 Tardy
 - 31 Encounter
 - 33 Note of scale
 - 34 Hebrew month
 - 35 Three-toed sloths
 - 38 River in Scotland
 - 39 Exists
 - 40 Pronoun
 - 41 Lavish fondness on
 - 43 Back of neck
 - 45 Everyone
 - 47 Sea nymphs
 - 50 Printer's measure
 - 52 Need
 - 53 Pronoun
 - 56 Verso, e.g.
 - 58 Showy flower
 - 60 Morning
 - 61 Click beetle
 - 63 Come on the scene
 - 65 Mixture
 - 66 Rupees: abbr.
 - 67 Nod

1	2	3	4	5	6	7	8	9	10
11			12			13			14
15		16			17			18	
19	20		21					22	
23		24				25		26	27
28	29				30			31	
32		33	34	35	36	37		38	
39		40		41		42		43	44
45	46		47			48	49		
		50	51		52			53	54
55	56			57				58	59
60				61		62		63	64
		65				66		67	

- DOWN**
- 10 Junction
 - 4 Greek marketplace
 - 5 Railroad station
 - 6 Scooped
 - 7 Symbol for tellurium
 - 8 Lampreys
 - 9 Farewell!
 - 10 Unit of Bulgarian currency
 - 12 Alternating current: abbr.
 - 14 Prefix: down
 - 17 Stalk
 - 20 Likely
 - 24 Conduct
 - 25 Diocese
 - 27 Slide
 - 28 Comfort
 - 29 Tibetan
 - 30 Son of Adam
 - 32 Care for
 - 36 Electrified particle
 - 37 Airplane attendant
 - 42 Periods of time
 - 44 Hard-wood tree
 - 46 Lawful priest
 - 48 Go in
 - 49 Newspaper paragraphs
 - 51 Apportant
 - 54 Character in "Othello"
 - 55 Merganser
 - 56 Hebrew letter
 - 57 Priest's vestment
 - 59 Note of scale
 - 62 Printer's measure
 - 64 Symbol for rubidium

Calendar

By Tamara Spero

ART—A week long Arts Festival begins October 21, 1984 at the Fourth Presbyterian Church of Chicago at 126 E. Chestnut St. For information call 942-5579.

The school of the Art Institute of Chicago is holding two lectures: John Vollner will speak on "The Psychology of Clothing" at 7:00 p.m. Oct. 9; Judith Shea discusses her figurative sculpture and her background as a clothes designer at 7:00 p.m. Oct. 16.

DANCE—Foolsfire opens the

season with silly goings on Oct. 26 and 27 at the 4730 N. Sheridan Rd. building. For information call 271-7804.

FILM—A free showing of "Nosferatu" (1922) at the University of Chicago Circle campus, room 605 at noon, 3:00 p.m., and 6:00 p.m.

The Field Museum offers free films on different cultures in its Edward E. Ayer Film Lecture Series. "South American Adventure" is scheduled Oct. 4 at 1:30 p.m. Timbuktu and Beyond" will be screened Oct. 11 at 1:30 p.m.

GRANTS—Guidelines and application forms for the Younger

Scholars Program of the National Endowment for the Humanities are now available in the placement office. The program awards some grants of \$1,800 to students under 21 years of age.

PARADE—On Oct. 11 the Chinese Independence Day Parade-Chinatown will take place at 22nd and S. Wentworth.

POETRY—Gerald Stern will be featured in a reading at the Poetry Center at the School of the Art Institute of Chicago Oct. 12, 8:00 p.m. For information call 743-4806.



UNIVERSITY SELF PARKING

NO WAITING — 524 S. WABASH STREET LEVEL PARKING
(on Wabash Between Congress & Harrison)

LOOP AUTO PARKS DISCOUNT PARKING for Students & Faculty — Day & Night

1 Hour 1.40	3-4 Hours 2.65
1-2 Hours 1.90	4-6 Hours 2.90
2-3 Hours 2.40	6-8 Hours 3.15

all rates plus city tax

WELCOME BACK

Please Stamp Your Claim Check in Michigan Lobby or Wabash Guard Station

C.C. prof makes TV 'Connection'

By Patrick Z. McGavin

"Chicago isn't really an artists' town," Phil Ranstrom began. "It's a political town; a work town," the Columbia College television instructor said in reference to the difficulties encountered in presenting a television pilot called "Chicago Entertainment Connection."

Ranstrom, an independent producer and director of such documentaries as "I remember Riverton" and last year's controversial "Uptown Christian Soldiers," developed the project along with student Richard Dane in an attempt to showcase area talent through various artistic and social vices—music, literature, film, television, theater and so forth.

According to Ranstrom, the entire pilot was an opportunity to include advanced television students the resources to work in an professional environment.

The pilot was screened recently at the Cabaret Metro. It is a concoction of music video surrealism performed by The Way Moves interspersed to area music interviews on the emergence of "new music," the latest hybrid of pop-rock/new wave identities.

The final product is not quite polished, according to Ranstrom. "We may have to condense some of the content because there are spots which drag," said Ranstrom, the show's



Richard Dane (standing) and Phil Ranstrom work on "Chicago Entertainment Connection".

executive producer and editor.

The pilot's content was filmed entirely within the college's television facilities; the video was shot in revamped studio A and the interviews conducted in studio B. Ranstrom said the show's initial presentation of new music was "typical of the type of material we hope to develop."

Ranstrom concedes the most difficult aspect of judging origination of material may be the arduous task of deciding between commercial value and individual preferences. "That's a hard issue," said Ranstrom. "I think the best programs are born through a commitment to personal involvement. What are the proper topics for television? Practicality is a whole other issue."

Original plans were to discuss the show's future with representatives from

ABC (WLS) television for potential air dates. However, more pertinent immediately, according to Ranstrom, is the decision regarding a permanent host for the interviews. They've received strong indications the host would be John Mrvos, music director of WXRT (FM 93.1), also one of the guests of the pilot discussing new trends in music.

Another possibility is the prosperous suburban cable community, particularly the growing Centel operation. However, according to Ranstrom, any link with cable would involve solicitation of weekly subscribers to subsidize the program. Ranstrom admits the resources for a marketing staff currently aren't available.

Whatever the odds of its eventual placement within the television elite, Ranstrom remains undaunted by the

thought of "Chicago Entertainment Connection's" demise. "So much has happened here recently. People are studying here. I also want to include the underground. The behind the scenes reports. One of the premises is to juxtapose the powers that be of television to that of the up and coming talent in Chicago," he said.

Perhaps an indication of the pilot's television life exists in what Ranstrom felt was an encouraging screening, and including such Chicago television stars as "A.M. Chicago" host Oprah Winfrey.

Ranstrom also reports that even should the pilot fail, it's a bring development in Columbia's television department, often criticized last year by a group of television students of its alleged snobbery and lack of available resources to properly train students.

The presence of a television pilot, coupled with a state-of-the-art mobile unit for on-location shooting, are indeed signs the department intends to maintain a competitive balance with other schools.

But what Ranstrom, Dune, and other members of the television department are relying on are strictly the benefits likely received from the exposure of "Chicago Entertainment Connection," hopefully Columbia's pledge to Chicago's changing artistic developments.

Vaughan's a classic

By Phil Arvia

In these days of the so-called resurgence of heavy metal, the legendary, if somewhat elusive title of "guitar hero" has fallen on hard times. While the oh-so-youthful record-buying public lines the record stores to purchase the latest licks of Eddie Van Halen or one of his hack clones in bands like Quiet Riot, Twisted Sister, or Ratt, those of us past the Clearasil crisis years have had to be content to fondly remember the wizardry of the likes of Jimi Hendrix, Eric Clapton, or Robin Trower.

All hope, however, is not lost. One performer has appeared who can rightfully lay claim to that "guitar hero" role. As any one of the capacity-plus crowd at the Aragon Ballroom three weeks ago can tell you, Stevie Ray Vaughan is something special.

Stevie Ray (all great guitar players, it seems, are referred to by their first names only) blew into the Ballroom in the middle of his tour in support of his second album, "Couldn't stand the Weather." Fellow Texan and blues guitar great Albert Collins opened the show, priming both the audience and Stevie Ray with some inspired fretwork.

Collins, the famed "Master of the Telecaster," long has been one of Stevie Ray's favorite performers, as was in evidence that night. As Collins smoke through an all too short opening set, Stevie Ray could be seen in the wings, playing air guitar. Collins seemed to have an equally profound effect on the crowd, given the disgruntled moans and boos when the lights came back on following his half-hour of playing.

After a short break, Stevie Ray took the stage, every bit as eager as the crowd to to rock and roll. He and his back-up band rhythm section, Double Trouble, raced through two instrumentals as they took the stage, then broke into the Hendrix classic, Voodoo Chile. Listening to the recor-

ded version (off "Couldn't Stand the Weather") of this tune is an eerie experience, given its uncanny accuracy compared to the original. But in concert, it's hard to imagine (and here I run the risk of losing any and all credibility) even Hendrix playing it any better.

Stevie Ray played then played most of the material from his second album, occasionally mixing in a cut from the first, "Texas Flood." His ad-libbed solos in extended versions of almost everything he played were simply overwhelming, though standout tunes included: "Honey Bee," his tribute to Muddy Waters, blues classic "Tin Pan Alley," and current hit "Cold Shot."

If Stevie Ray has a fault, it's that he sometimes seems to be playing for himself, as if he forgets the audience is there. But this too, he turns into a strength. When he returned to the stage for his encore, he took a seat and totally absorbed in the instrument resting on his knees, sizzled through "Lenny", a soulful instrumental from his first album (and from the soundtrack of the movie "Sixteen Candles"). Three songs later, he left the stage again, the lone disappointment being the failure to include his first chart single, "Pride and Joy," in the set.

That disappointment was erased soon enough, though, as Stevie Ray and Double Trouble, and Albert Collins and his Icebreakers returned to the stage for one of the most free-wheeling jam sessions to come around in a long time. Though the show was nearly three hours old, the hot, crowded audience kept rocking as this twenty-ish white man and this middle-aged black man showed them what the blues, rock and roll, and guitar were all about.

When they finally left the stage, Stevie Ray Vaughan and Albert Collins did so arm in arm. As for the audience, that warm feeling was there too, the feeling that they had indeed shared something special.



Christopher Clark and Jenny Sohn of Mordine and Co.

Arts season opens

By Phil Arvia

The cost of the professional theater got you down? Don't worry, thanks to Columbia's performing arts new subscription series, you go to as many as four events for as low as \$18. In addition, a new program started by Columbia brings in local professionals to work with students on theater projects.

For the 1984-85 performing arts season, audiences are being offered various subscription packages combining theater, music, and dance.

In an effort to bring in new patrons, the packages offered include an \$18-\$21 package for any three theater and one music event, \$24 for two theater and two dance events, and \$24 for two music and two dance events.

Some of the theater events include productions with local professionals. Shakespeare's "Twelfth Night," teaming Columbia students with artists from the Steppenwolf Theater will be staged in October, though it won't be offered as part of the subscription packages.

The December collaboration will be Remains Theater on George Kaufman and Marc Connelly's "A Beggar on Horseback." In February and March "The Madwoman of Chaillot" by

Giraudoux will be performed with the help of members of the Body Politic. "Godspell" is slated for production in the late spring.

The college's music schedule includes a performance of Duke Ellington's "Concert of Sacred Music" in November. Also, a performance of music by the Beatles, Leonard Bernstein and Randy Newman will be staged in late May.

With the exception of "The Madman of Chaillot," all theater and music productions will be at the Eleventh Street Theater. "Madwoman" will be staged at the Body Politic.

The dance series, to be presented at the Dance Center at 4730 N. Sheridan kicks off October 26-27 with Foolsfire. This trio includes Bob Berky, and they will perform mime, clowning, juggling, and vaudeville.

Former Pilobolus Dance Company members, in their current incarnation of MOMIX are also scheduled in the series, as is a repeat of last season's wildly successful "Collaborations: New Dance/New Music," plus performances by Mordine and Company and ODC/San Francisco.

In (or at) any event, the Columbia Performing Arts season promises to be as successful and entertaining as ever before.

Arts & Entertainment

In The Spotlight

By David Moll

Welcome to the first installment of In The Spotlight, a column that keeps you up to date in the world of entertainment which will include music news, coming attractions at the movies, and other local events. And now...

Adults and teens will have to fight for the cable switcher box this fall as MTV has announced that they will debut a "soft rock" video channel featuring the likes of Kenny Rogers and Linda Ronstadt... Not to be outdone, Ted Turner, owner of "superstation" WTBS in Atlanta, will debut a competing 24-hour music channel in December called **Cable Music Channel**... Roselle Music presents their sixth annual Midwest Talent Search this month. Winners will receive free studio time, video taping for cable broadcast, music equipment and a concert showcase. Tapes of two songs should be sent by 10/31 to Roselle Music, 217 E. Irving Park, Roselle 60172... The Eagles reunion will become a reality only if **Glenn Frey** wants to come back. The other Eagles want to tour and do an album, but Frey is content with his solo effort, *The Allnighter*, which is doing well on the charts... As if he has nothing better to do with his time, **Sting** is currently in the Himalayas with explorer Bill Grant in search of the Abominable Snowman, **Andy Summers** is trying his hand at acting in *The Fantastist*, based on a book called *Goosefoot*, by Patrick McGinley... Genesis' **Tony Banks** is scoring the film **2010: Odyssey Two**,

and Oates latest, **Big Bam Boom**, should be in record stores now... **Toto** has a new change of face with **Dennis Fredericksen** as lead vocalist. Fredericksen was formerly of **Trillion**, a popular local club act in the '70s... Look for **Prince** and the **Revolution** to start touring in November. Opening for Prince will be **Sheila E...** **Bostons** back, sounding the same as ever with their current single, "Amanda." The band is also having contact disputes. MCA Records has reportedly signed them, but Epic is contesting... You can all but close the door on **Styx** with the release of new solo albums from **Dennis DeYoung** and **Tommy Shaw**. DeYoung has released **Desert Moon** (A&M) while Shaw has released **Girls With Guns** (A&M)... **Roger Hodgson**, formerly of **Supertramp**, has come out with **In The Eye Of The Storm**. Listen for the Supertramp sound without all the excess baggage... **Heartbeat City** by the **Cars** is the first full-length rock cassette for Warner Home Video. The Cars shot five new videos including a new version of "Hello Again"... **Paul Kantner** has left the **Jefferson Starship** after almost twenty years with the band. He founded the group in 1965 under the name **Jefferson Airplane**... **Ted Nugent** has announced that he's working on the **Penetrator Amp**, which will hit 12. 12? Sounds like something out of *Spinal Tap*. We'll believe it when we hear it... Eight soundtracks have been certified platinum so far this



The Police

(Polydor), **Hard To Hold** (RCA), **Footloose** (Columbia), **The Big Chill** (Motown), **Two Of A Kind** (MCA) and **Yentl** (Columbia)... Still looking for his lost shaker of salt, **Jimmy Buffet** plans on recording a country album, doing a concert tour and the film of *Margaritaville*...

IN CONCERT: Starting to tour this October will be **Daryl Hall and John Oates**. Their North American tour will be sponsored by the Pontiac Motor Division of General Motors and will run into April 1985. The duo's *Rock 'N Soul Part One Greatest Hits* album has already gone double platinum...

IN THE STUDIO: Those hosers from the Great White North, **Bob and Doug McKenzie** (Dave Thomas and Rick Moranis), are back after last year's chart hit "Take Off" (assisted by Rush's Geddy Lee). Look for their upcoming album from Mercury... Yes, **Tom Petty and the Heartbreakers** are still around and with a new album on Backstreet/MCA records. The bands last effort was *Long After Dark*... **Diana Ross's** autobiography should be out now along with her new album in which Daryl Hall is supplying some vocals... Trying to outdo their 1980 smash *High In Fidelity*, **R.E.O. Speedwagon** will release their latest sometime this month. The band is in their fourteenth year... **Big Country** has finally finished their long-awaited follow-up to their debut LP, *The Crossing*. The band released an EP a while back to keep their fans pleased called *Wonderland*. The follow-up due this month, will be released through Polygram... One-fourth of the group **Van Halen** is in the studios. As a matter of fact, Eddie Van Halen has been

in the studio even during the groups current tour. While David Lee Roth and the boys are stirring up a storm back stage, Eddie is putzing around with new music for the next LP. And while Roth is planning another adventure in the jungle this fall, Eddie will remain stuck inside his recording studio at home...

VIDEO NEWS: Patty Smyth of Scandal claims that they are the first band to be made by video. The band supposedly make a video demo of "Loves Got A Line On You," showed it to a few people in New York, and the tape got them a manager, an agent and a gig as well. The five-song EP from Scandal reportedly became the best-selling EP in Columbia Records history... That is **Steve Perry's** real-life girlfriend in his video, "Oh Sherrie," and her name is Sherrie... Police's **Andy Summers** and King Crimson's **Robert Fripp** have finished their first video from their new album, *Bewitched*. The setting for the video for the single "Parade" was a 19th Century insane asylum. The video cost an estimated \$30,000 to film and was directed by director-producer Francis Delia, who directed "Mexican Radio" for **Wall of Voodoo**... **Wendy O. Williams** has done it again. When shooting the video for "It's My Life," Wendy climbs a rope ladder into an airplane from a car traveling at 70 m.p.h., just before the car runs off a cliff and crashes, all without a safety harness... **Michael Jackson** has decided not to release footage from the summer tour for home-video or pay-TV programs. There will be a documentary film of the tour, but the Jackson's will keep it to themselves... Next week, a look at the movies.



Supertramp

due out next summer... **Hall and Oates** have earned more gold and platinum records than any other duo since the Recording Industry Association of America began counting in 1958. Hall

year, more than in all of 1981, '82 and '83 combined. The soundtracks that have topped the million sales mark so far this year are **Purple Rain** (Warner Bros.), **Ghostbusters** (Arista), **Breakin'**

Dahl Goes Cable

By David Moll

WLS-FM afternoon personality Steve Dahl is once again taking the plunge into television. This time, though, Dahl is planning on bringing his controversial radio show to cable television this fall. But if Dahl continues his walk out from WLS-AM (890) and WLS-FM (94.7), his plans may fall through.

Dahl and partner Garry Meier were forced to transfer from WLS-FM to WLS-AM, beginning September 17, but the duo were, and still are, no-shows. The station is currently airing old tapes of the two and are prepared to take them to court to enforce their contract.

Dahl contests that the switch is a breach of his contract and says that he will be willing to work as long as it is with WLS-FM. If not, Dahl and Meier will most likely seek alternative em-

ployment.

If the issue gets settled before today, then Dahl and Meier will host "The Steve Dahl Show" each Friday night at 10:30 p.m. by means of the Central Videopath cable network which services more than 240,000 viewers in the Chicagoland area.

The show will be an hour in length and a direct extension of Dahl's show. The show will include phone-ins, taped segments, interviews and the same controversial Dahl as we hear on the radio. "The Steve Dahl Show" is scheduled for a 13-week trial run and will air live, a task that was not easy.

All of Dahl's callers for the show will have to leave their name and number. They will be called back and reminded of FCC regulations (against obscene language) in order to participate on the show.



Steve Dahl and Garry Meier

Manager Jim Frey tells why

Cubs Win!

By Dennis Anderson

Twelve noon. Wrigley Field. Cubs' batting practice.

Pittsburgh Pirates' pitcher Kent Tekulve emerges from the visitor's dugout pointing his glove at Cub third baseman Ron Cey. Cey is lofting souvenirs to the bleacher fans from the batter's box.

"You've been practicing. You're learning." Tekulve laughingly shouts at Cey. Cey acknowledges, but gets back to his business. Another souvenir finds the bleachers.

Tekulve's words were big for a man whose team is looking up at the National League Eastern Division champion Chicago Cubs. Yes folks, that's THE Chicago Cubs.

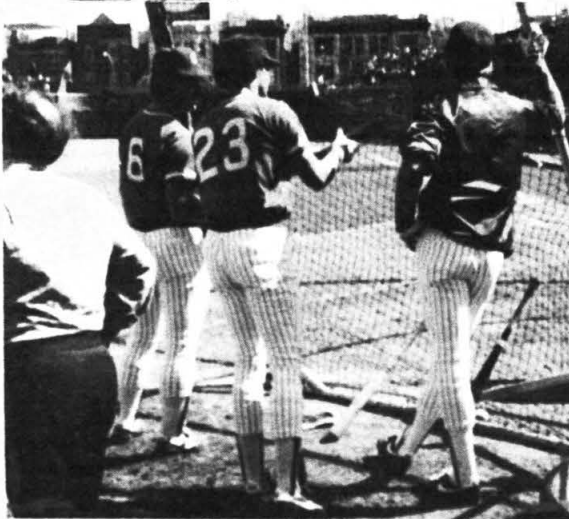
And like Tekulve said, Cey is learning, and so are his teammates. They're learning to win. Cubs' fans are hoping their little bears wind up with a diploma at the end of the World Series.

But what is the difference between those beautiful losers and these "gettin' mean" Cubs? Cubs manager Jim Frey tells us.

"What you find between ball clubs is that the star players are different. On some clubs, the three or four best players on the team have a certain personality," he says. "You can think back to the great Yankee clubs, they used to come in kind of cold and matter of fact and just beat everybody's brains out, put their shirt and tie on and go home. And some of the Cardinal teams were great teams.

"They were more emotional teams. And the Dodgers were more physical. It depends on your best players and the mood they set. The manager can do that also. The thing that would set this team apart from other teams I have been on is that we have brought, for the most part, together

people from all over baseball in the last two years and put them together on one team. And I thought that my job in 1984 was to make them forget that they were Dodgers, Indians, Phillies, Red Sox and get thinking as one, as Chicago Cubs. I really thought that that was my biggest job in the spring of '84. "So, I got these people together



Cubs (left to right) Keith Moreland, Ryne Sandberg and Gary Woods, are not home grown but they are real Chicago ball players. Photo by Dennis Anderson.

and got them to think like Cubs rather than say, 'I've got that Dodger blue blood running through my veins.' I thought that that was a bunch of balogna.

"In less than a year this club has rallied around each other and they're coming in here with their own mission. Generally when a player comes over from another club, he wants to show that other club that they made a mistake. A lot of these players are motivated by the big bucks. "They are a very close ball club, on the field and during the game. This ball club is like a club that has to prove itself. "It's like one of those World

War II movies," says Frey. "The ones where a group of rebel guys are picked out of a platoon, to charge a castle. And they all kind of rally around each other and take that castle. Well, that is what this ball club is like. They just go and fight it out together.

"We also have guys on this ball club who have been with

winner. Every guy on my coaching staff has been associated with a winner and about half of the players have been too. They don't look at themselves as being part of the Cubs' losing tradition. "We lost 11 in a row in spring training and the writers kept asking, 'are you worried,' and I said 'No.' I felt like Alfred E. Newman on those old Mad magazines, you know, like, 'What me worry?'" Frey isn't worried, he has his players studying hard for that big final. But it might be a breeze if Ron Cey keeps learning as the souvenirs find the bleachers.

Locker Room Lines

By Dennis Anderson

Bye, bye Bowie. And bring ce" and accused Finley of trying to wreck the franchise. Finley went to court to challenge Kuhn's authority to intercede and lost.

October, 1979—Decreed that Willie Mays could not be employed in baseball and while he a job with an Atlantic City gambling establishment. Three years later, Kuhn issued the same order in the case of Mickey Mantle.

November 1, 1982—At a meeting in Chicago, American League owners voted for Kuhn, 11-3, but National League owners gave him the boot, 7-5, two votes shy of the three-quarters he needed for reelection.

With the Los Angeles Olympics grossing a net profit of \$105 million, Peter Ueberroth, former president of the Los Angeles Olympic Organizing Committee, not only will add a strong financial background which baseball lacked, but will add strong leadership.

This is what Ueberroth thinks baseball needs: "From afar it appears to me that the game lacks economic viability....Secondly, the integrity of the game—I told them (the owners) I felt the game had the highest integrity of any sport there is. Period. It also has room to improve; improve in the area of drugs and improve in other areas that seem to be closing in on all types of sports in this nation and the world." He thinks big.

Bowie Kuhn thinks the owners made a good decision by choosing Ueberroth. "He's uniquely qualified for the job. He's going to be a great commissioner, in my judgment. He'll have my full support once I am not commissioner any longer," he said. Let's just hope Ueberroth doesn't take lessons from Kuhn.

April, 1974—With the season about to start, Kuhn warned Atlanta Braves' president Bill Brtholomay not to withhold Henry Aaron from the lineup in the season-opening series in Cincinnati. Bartholomay had suggested Aaron might sit out the Cincinnati series so he could hit the two home runs he needed to pass Babe Ruth's career total before Atlanta fans. The Braves complied with Kuhn's directive. Aaron equaled Ruth in Cincy and passed him in Atlanta. Kuhn didn't attend either major events in baseball history.

June, 1976—Kuhn blocked Oakland's sale of Vida Blue, Rolie Fingers and Joe Rudi, for \$3.5 million in cash. The commissioner called the cash deals "a threat to competitive bal-

ance."

Now for some boneheadedness.

April, 1974—With the season about to start, Kuhn warned Atlanta Braves' president Bill Brtholomay not to withhold Henry Aaron from the lineup in the season-opening series in Cincinnati. Bartholomay had suggested Aaron might sit out the Cincinnati series so he could hit the two home runs he needed to pass Babe Ruth's career total before Atlanta fans. The Braves complied with Kuhn's directive. Aaron equaled Ruth in Cincy and passed him in Atlanta. Kuhn didn't attend either major events in baseball history.

June, 1976—Kuhn blocked Oakland's sale of Vida Blue, Rolie Fingers and Joe Rudi, for \$3.5 million in cash. The commissioner called the cash deals "a threat to competitive bal-

ance."

Now for some boneheadedness.

April, 1974—With the season about to start, Kuhn warned Atlanta Braves' president Bill Brtholomay not to withhold Henry Aaron from the lineup in the season-opening series in Cincinnati. Bartholomay had suggested Aaron might sit out the Cincinnati series so he could hit the two home runs he needed to pass Babe Ruth's career total before Atlanta fans. The Braves complied with Kuhn's directive. Aaron equaled Ruth in Cincy and passed him in Atlanta. Kuhn didn't attend either major events in baseball history.

June, 1976—Kuhn blocked Oakland's sale of Vida Blue, Rolie Fingers and Joe Rudi, for \$3.5 million in cash. The commissioner called the cash deals "a threat to competitive bal-

ance."

Now for some boneheadedness.

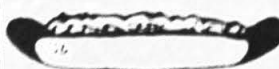
Games Galore fun palace

5 GAMES FOR \$1.00

60 GAMES

- Electronic
- Video
- Pin Ball
- Pool Table

All the NEWEST Games



VIENNA HOT DOGS

WITH ALL THE FIXINGS

- Corn Beef
- Italian Beef

CALL FOR FAST PICK-UP

663-0243

- ★ SUBMARINE SANDWICHES
- ★ FRESH POPCORN
- ★ TAFFY
- ★ ICE CREAM

1/2 Block South of Congress 539 S. WABASH

Briefly...

Here's a warm statistic for an October day: Nearly 29 million sun worshipers did their thing this summer at Chicago's public beaches and pools, Park District records show.

Compared to 1983's attendance, attendance was down about 2.6 million. General supervisor of beaches and pools, Joseph Pecoraro, said the drop off in attendance was due to generally cooler evenings and the strike-shortened school year.

"We suspect the Cubs stole a few visitors from us, too," Pecoraro said.

And while we brought up the subject of the Cubs again, Mel Thillens, General Manager of Thillens Stadium on Chicago's north side, had an idea for the lights dilemma that haunted Cubs GM Dallas Green and President Jim Finks.

"Our stadium has field lights, we're located on the north side, and Thillens Stadium

By Dennis Anderson