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Columbia College Chicago

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COLUMBIA Chronicle

Volume XIV Number 7

Monday, December 3, 1984

Columbia College, Chicago

Contest: equal opportunites

By Tamara Spero

The Chicago Black Media Coalition, a full time civil rights organization, will be offering broadcast and print journalism students internships, an essay contest with a \$1000 scholarship prize and student liaison groups.

Equal employment opportunities for blacks in all areas, and on all levels of the media is one objective of the CBMC. Eli Washington, the Student Liaison for the CBMC said that an internship is a great part-time job, and a good place for black media students to start to work their way into a decision-making position. The internship program will start Jan. 1.

"We have already contacted all the radio and TV stations," said Washington. The CBMC is currently asking community newspapers if they will have internship positions available. To apply "you can call us or stop by and say, 'I want to get in on an internship. What are the requirements?'" Washington stated.

The essay, or journalism contest will require applicants to write about a selected topic. Entry forms will be available after Dec. 1. The prize is a \$1000 scholarship for communications studies. The Panel of judges will comprise "media professionals, and non-media professionals. (We are) not narrowing down to one particular employment bracket (for judges)," Washington noted. The panel will be

people "who can read and say this makes sense."

Even though the primary concern of the CBMC is the promotion of the black minority, all media students can enter its program, or ask for help. "We are not going to say, 'No, you are white, you a Jew (and therefore cannot participate)," Washington explained.

The Student Liaison Group is aimed at job related activities instead of counseling services, Washington said. It is intended to be a clearing house of information that concerns students studying communications.

The National Black Media Coalition was formed to get broadcast, print journalism and entertainment away from demeaning stereotypes. It was founded in 1973.

The Chicago brance was formed because, "Our Chairman Charles Knox is on the Board of Directors for the NBMC, he and Joe Washington, CBMC's executive director, thought that there was a need for this type of organization in Chicago," Washington said.

Stories of importance to the black community are often ignored. "Over the summer there was a black Hebrews and Muslims meeting. Louis Farrakhan was there, Elijah Mohammed was there and other black leaders. Now this had not happened in around 10, 20 years. All the networks covered the story. One

ran it," Washington pointed out.

One of the reasons for the scattered coverage of black community events is because there are not enough black people working as editors and managers. "We need people in front of the camera as well as behind the camera," Washington said.

Before the CBMC can make any changes in the portrayal of blacks, it must do research to prove that there is a problem. "We contact various psychiatrists on the effects of such programs as "Different Strokes," "Webster," and "Gimme a Break," Washington said.

On the surface, Washington explained that most people think situation comedies about black people are cute. "But when they really think about it, when you look at "Gimme a Break" it is kind of back to the Aunt Jemima days. You see a big black woman taking care of these white kids."

Anyone interested in the CBMC, its contest, internship program, or Student Liaison Group can call (312) 536-3900, or write: Chicago Black Media Coalition, 4545 S. Drexel Blvd., Chicago, Ill. 60653,



Joe L. Washington, executive director of CBMC, a Chicago-based civil rights organization.

Photo by Bob Davis

Financial Aid adds two on staff

By Bridget Halford

The Columbia College Financial Aid Department added two staff members to "expand counseling and provide more information to students and parents," according to Ray Pranske, director of financial aid.

The two staff members added were Jorge Cordova and Janet Graves.

Cordova is beginning his third week at Columbia as a financial aid advisor. "I like it a lot, I have found that people in financial aid and admissions are nice, warm and friendly," he said.

Cordova came to Columbia from Service, Employment and Redevelop-

ment (SER) where he was the head of financial aid. Cordova began the financial aid program at SER. He was responsible for "designing and implementing" the aid programs.

"SER didn't have experience in financial aid before I got there. In the 22 months I was there I had to inform them," said Cordova.

Cordova said he was not fully satisfied at SER because it did not have backing. "I wanted an institution with an established financial aid program."

"Columbia offers more financial aid programs than SER. It is a bigger institution with a larger student pop-

ulation. I expect more of a challenge. organization and didn't provide the financial stability that I was looking for," said Cordova.

Cordova came to Chicago from Peru 13 years ago to attend the University of Illinois at Chicago and major in Latin American Studies.

"I wanted to continue my college education, but because there was a lot of political turmoil it was disruptive at school in Peru," said Cordova.

Cordova opted to live in the Chicago area because his brother had lived here since 1969, and a friend from Lima had been here since 1965. Cordova now resides in Hyde Park with his wife and two children.

"My goal at Columbia is to advance to an associate director of financial aid, when a position is available I'm ready. I certainly intend to learn as much as I can to provide the best service to the students who need assistance in our department," said Cordova.

Also hired as a financial aid advisor was Janet Graves, who started October 22, at Columbia.

Graves came to Columbia from Michigan State University in East Lansing. For two years at MSU, she worked exclusively with Guaranteed Student Loans in the financial aid de-

partment while she was attending graduate school.

"I want students to become aware of their responsibilities with student loans," said Graves.

Graves is presently working on the "planning of budgeting workshops and a question/answer session on completing the 1985-86 financial aid forms."

A major responsibility for Graves will be private scholarships. She will be contacting organizations that give scholarships so she can establish a "Data center," for students to obtain scholarship information.

According to Graves, in the 1983 academic year 37 Columbia students had private scholarships totaling \$52,000. However, as of November 1 of the current academic year, 21 students have received private scholarships totaling only \$14,000.

"It's up to the student to take the initiative and time to apply. If students would take advantage of the staff, we're available," said Graves.

Graves stresses Columbia's "open-door" policy.

"I appreciate a private liberal arts school and the diversity of the student population. In discussion with Ray Pranske I saw Columbia was open to new ideas," said Graves.



Janet Graves (l.) and Jorge Cordova (r.), two new financial aid counselors. Photo by Jack Rodriguez

News

Editor discusses black press

By Terry Phipps

Ebony managing editor Hans J. Massaquoi spoke to a small group of Columbia College students Wednesday in the Front Page Lecture Series at Ferguson Theater.

Massaquoi's prepared lecture lasted for one hour; giving history of the magazine, stressing its business side and not speaking much of himself. Because of the time factor he paused throughout the speech to answer questions from the audience.

Massaquoi said, "Printed media is a business first, and if not, the publication could not exist."

Massaquoi, who has been with the Johnson Publishing Co. for nearly three decades as a writer and editor, said, "The magazine showed blacks in a positive light at a time when the white press printed a lot of negative news about black people."

Ebony takes credit for influencing blacks into the mainstream of society. We shaped a positive picture of the black race," said Massaquoi.

Ebony aims to inform, educate, entertain, and to inspire one to achieve, said Massaquoi. The magazine hit the one million circulation mark in 1965 when John Johnson had decided to print the first "special issue" in August.

Today, *Ebony* circulation exceeds one million and it still prints a special issue every August.

Massaquoi said, "When you have a formula that sells you stay with it."

He spoke of the time when *Ebony* was accused of being too positive. In response to the criticism Johnson Publishing Co. printed a militant magazine called *Black World*; it had

a circulation of 20,000 but it only survived a short time.

One student asked if they had ever thought about combining the two magazines. Massaquoi said, "If you tamper with a working formula then there's the possibility that the publication could collapse."

Just recently *Ebony* reduced the size of the publication in order to maintain business with advertisers. "The reduction has caused an increase in sales during the whole time we kept our fingers crossed hoping that sales would not fall," said Massaquoi.

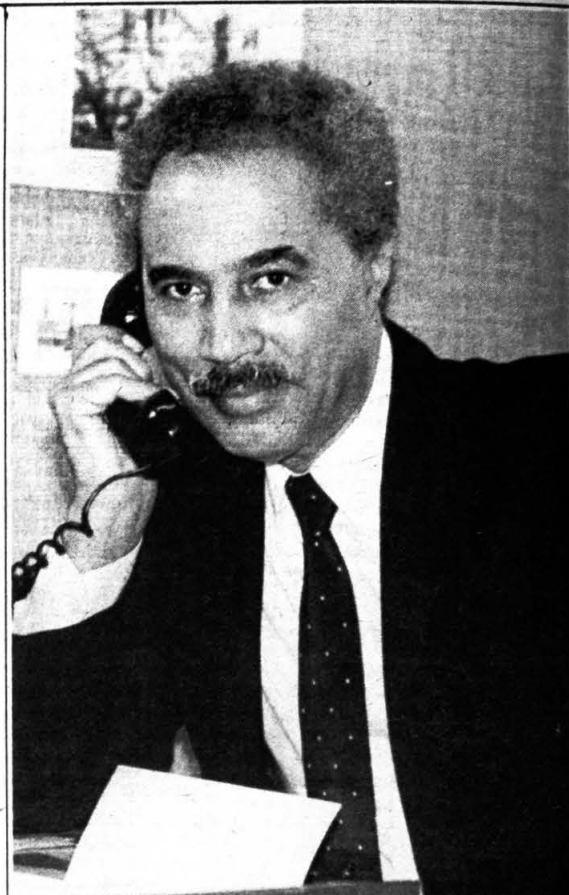
"The magazine is lighter, which saves us money in paper cost, and it's more convenient for our readers to carry," Massaquoi said.

When asked if *Ebony* tries to improve black and white relations, Massaquoi said, "We offer social change through non-violence. *Ebony* advocates unity and yes we have helped race relations."

Massaquoi said, "We have made giant corporations aware of the fact that blacks spend millions of dollars on their products. And since *Ebony* is the largest black magazine they would benefit in placing ads with us."

Massaquoi only spoke of himself when a student asked about the daily duties of a managing editor. "I plan the outcome of the magazine. I call meetings with the writers and photographers," said Massaquoi.

The well-dressed and evidently pressed for time Massaquoi calmly requested the last question of the afternoon. A student swiftly raised his hand and asked what his advice to a student journalist would be. "Master your craft and somehow you will prevail," said Massaquoi.



Ebony managing editor Hans J. Massaquoi was the guest lecturer at the Front Page Lecture Series last week. "We offer social change through non-violence," he said.

Three students honored

Breslin, Toles share spotlight at dinner

By Kristine Kopp

Nationally syndicated cartoonist Tom Toles, of the *Buffalo News*, was announced the winner of the third annual John Fischetti editorial cartoon competition.

The cartoon competition, along with the Columbia College Scholarship, is named for John Fischetti, an editorial cartoonist for the *Sun-Times*, *Chicago Daily News* and *New York Herald Tribune*. Fischetti, a Pulitzer Prize winner, died in 1980 at the age of 64.

At a dinner in honor of the scholarship winners, Toles accepted his \$2,500 award. His cartoon beat out those of ten other nationally known cartoonists. At last year's Fischetti competition, Toles won honorable mention and now at the young age of 32 he is said to be on the "brink of success."

Toles walked to the stage to give a brief but humorous acceptance speech which outlined his trip to Chicago. After Toles told of the trip in which he bumped his head into the luggage rack on the airplane he asked, "This is the award dinner for the Pulitzer Prize, right?" As he walked back to his table the diners laughed at Toles, who earlier said,

"It's not very often that they let me out in public."

Tom Meyer of the *San Francisco Chronicle* was the second place award winner. He was given \$500. for his cartoon entry. Receiving honorable mention were the following: Bruce Beattie, *Daytona Beach Morning Journal*; Steve Benson, *The Arizona Republic*; Michael Keefe, *Denver Post*; Jeff McNally, *Chicago Tribune*; Doug Marlette, *The Charlotte Observer*; Bill Sanders, *Milwaukee Journal*; Dana Summers, *Orlando Sentinel*; John Trever, *Albuquerque Journal*; and Pete Wagner, *City Pages*.

Once Toles returned to his table the diners were ready to greet the guest speaker, Jimmy Breslin, an award winning author.

"I don't know what the hell kind of business I'm in," said Breslin, who was disappointed with the entrants' cartoons. Breslin thought he was obligated to speak for Fischetti whose cartoons dealt more with racial and social issues.

"Somebody better speak for him here and let it be known that this is not his way," said Breslin.

The cartoons that Breslin spoke of were the 11 Fischetti entrants. Most of the cartoons dealt with

such topics as Reagan, government spending, weapons, and foreign policy while none focused on racial issues.

The dinner also honored three Columbia College students who won scholarships for their academic achievements and work experience in their fields. The three were Patrick McGavin, (journalism); Dennis Anderson, (journalism); and Philip Pilger, (journalism). Both McGavin and Anderson are editors at the *Chronicle*.

At the dinner the three were among some of the top competitors in the journalism field. While the students mingled before the dinner there were able to meet some of the well known writers and get some advice.

In an interview following his speech Breslin offered some rather unique advice to the students at Columbia.

"Study, be sure to your verbs and economics and don't worry so much about getting a job," he said, "as you're walking in someone else will be walking out and you will get a job."

Racism still rampant on campuses: study

(CPS)—Racism still haunts blacks and other minorities at mostly-white campuses, but the best thing colleges can do is face the problem and start talking about it, a new Association of American Colleges (AAC) study says.

At the same time, black-white student relations are taking historical turns at a number of predominately-white southern schools, which in recent weeks have taken steps to integrate their fraternities and sororities.

Most college students and faculty members continue to harbor racial stereotypes, said Carolyn Spatta, author of the just-released AAC report and vice president for administration and business at Cal State—Hayward.

"And the best thing we can do is to first acknowledge that these stereotypes do exist. Whites have them of blacks, and blacks have them of whites," Spatta says.

Such stereotypes, however, particularly hurt black students on predominantly-white

campuses.

"Whenever a black student goes to a mostly-white campus, everybody gets the idea that this is a poor student from an unstable, inner-city family," she explained. "But in fact the black student could just as easily be from a well-to-do, traditional family in the suburbs."

For the black student surrounded by a sea of white faces, the stereotypes can harm his or her schooling. Most harmful, she notes, are the "feelings of isolation, lack of faculty and administrative role models, and exclusion of black figures and black contributions in their subject areas."

"Both black and white students (often feel) the black student is little more than a token on a mostly-white campus," but confronting these problems, Spatta said can help students and faculty overcome them.

"We're encouraging campuses to take a workshop approach or hold other related activities that allow students and faculty to

realize the effects of racism and how to deal with it," she said.

Black students, she said, also need to establish "support groups" to share feeling of isolation and frustration, "accept the fact that getting their degree is a four or five year goal and not let racism deter them from that goal," and "understand the history and past experiences of racism on their campus."

At the same time the AAC released its report, several campuses reported historic progress in integrating their students.

Black and white sororities and fraternities at the University of Georgia, for instance, just voted to merge under one governing council after years of having separate councils.

"We're very positive about the merger," said Joe Fleming, president of Georgia's newly-integrated Interfraternity Council. "People are finally starting to realize the benefits we all can have from this. We will be stronger for uniting."

News

Following graduation: A trip to 'real world'

By Jo Anne Strickland

After graduation, when the tests and finals are over, the final test begins—the search for the first job.

"Probably the hardest thing for anyone to do is to look for that first job when they get out of school," said Mark Kelly, a placement coordinator at Columbia College.

Unfortunately that's when many begin to search in earnest, said Kelly, pointing to a stack of files on his desk. Almost three-quarters of the students he presently works with are alumni.

"If you graduate this semester, don't wait until January. Start now," said Lyndia McCarthy, a placement coordinator and a Columbia graduate.

Freshman year is not too soon to start preparing for a career, she said.

In addition to studying trade skills in class, students should learn about the business of their field through informational interviews and general reading.

Sophomores and junior should collect their best work for portfolios and write a resume to be continually updated.

For juniors and seniors, internships offer practical experience, which many trades require but are not willing to give, and may lead to a permanent position there.

Although most internships are unpaid, the experience is worth its weight in gold, according to Placement Director Dr. Harvey Ideus, who boasts the best internships in the state.

The key to a successful job search is research, which does not include

looking at the newspaper, said Kelly.

Trade journals and magazines, such as "Adweek," "Writer's Digest" and "Screen," can give students an idea of current trends, alternative job markets and specific companies to apply to.

Looking at the job opportunity board, located outside the Placement Office on the sixth floor of the Main Building, can also help students get an idea of the types of entry level jobs available. The board lists 50 new permanent and part-time career-related and general jobs a week.

"What is unique to this college," is that many teachers are working professionals in their fields," said Kelly. Students should take advantage of this resource of hands-on experience and knowledge of the business.

"You could be the sharpest film student at Columbia, but unless you have your finger on the pulse of what's happening out there, you could be sorely disappointed," said Kelly.

The biggest mistake that students make are in the interview, according to McCarthy.

"An interview is a two-way street. Students need to find out about the company to see if it is where they really want to work," she said.

"Students are too shy to toot their own horn and keep the interviewer in the dark about their skills and accomplishments," she said.

The job search for Columbia students is a "little trickier" because of the competitive and unusual careers students choose, Kelly said.

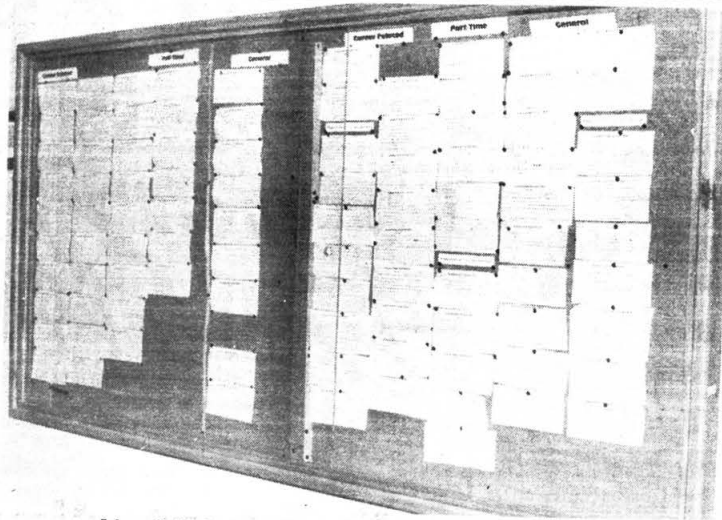
"If a student graduates with an accounting degree, it's pretty clear what you do next. Here it isn't....For each student it's a different path," he said.

Because job search techniques differ widely from one field to another, each of the three placement coordinators, Kelly, McCarthy and Walter Gallus, specialize in specific areas.

"We give students a clear picture of how the roadmap works and what they have to do to get where they want to go," said Kelly. Placement coordinators are available by appointment and on a walk-in basis Monday through Friday from 9 a.m. to 7 p.m.

Next semester the office plans to continue the career workshops offered last year, but with a different twist. The workshops will focus on specific majors and will be planned in conjunction with the department.

Also planned for next semester is a talent bank which would directly connect interested students with employers needing immediate or long-term help.



Jobs available adorn a wall near the placement office.

Photo by Jack Rodriguez.

Tennessee court links compliance to draft

MEMPHIS, TN (CPS)—A court okay of a law forcing Tennessee students to prove they've registered for the draft before they can enroll at a state school could mean students in other states soon may have to prove it, draft opponents say.

But at the same time, the U.S. Department of Education last week said students' honesty in signing military registration forms has been so complete the department won't require colleges to prove their students' registration in order to get student aid.

Until now, students' signatures on a form swearing they had registered for the draft had been proof enough that they had actually signed, but as of January 1, colleges themselves would have been responsible for proving students who wanted federal aid had registered.

Tennessee new law requires students to sign forms certifying they have registered with Selective Service to enroll in a state school, much less to qualify for federal student aid.

As a result, Memphis State University refused to let 19-year-old Thomas Vogel start classes because he refused to sign the compliance form. Vogel then sued the university and the state, claiming the law unconstitutional involved the state in enforcing federal Selective Service laws.

Pointing to a controversial July, 1984 Supreme Court ruling upholding the Solomon Amendment—the federal law which requires students to prove they have registered for the draft before they can get federal financial aid—U.S. District Judge Thomas

Wiseman recently approved the Tennessee law.

"As the nation's defense goes, so goes that of the states," Wiseman ruled.

No one is sure how much these such laws help. "I don't believe we've ever found a nonregistrant because (he) refused to sign a college compliance sheet," said Selective Service spokeswoman Joan Lamb. "There is no requirement for colleges to do anything like turn over the names of students who don't sign a compliance form."

In fact, the Selective Service has prosecuted only 17 of the estimated 500,000 nonregistrants, Lamb added.

Still, registration opponents say they expect more states will keep trying to link college to the military in other ways.

A number of state—Massachusetts, Maine, Pennsylvania, California, and West Virginia among them—already have toyed unsuccessfully with laws to keep nonregistrants from getting state aid, said Nora Leyland, a spokeswoman with the Committee Against Registration for the Draft (CARD).

"I foresee more states enacting Solomon-like bills tying all kinds of aid and access to draft registration," she said.

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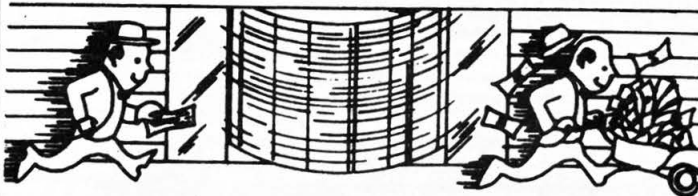
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COLUMBIA Chronicle

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.

CC's mini-cam

Last month saw the first television productions using Columbia's new remote TV unit. The productions show promise and the van offers greater challenge.

Columbia expanded its television production classes with the addition of the fully-equipped truck. Student productions are no longer limited to the school's fifteenth floor studios.

But if the truck offers broader opportunities, it also offers greater need for skill and creative thinking to meet the challenge it poses. This is a challenge teachers and students both face. This year's first TV remote students will set the example for future classes.

Students should use their imagination to take advantage of the remote unit's potential. A creative production will better test the practical skills. Teachers should help inspire their students to do this.

Columbia is among the very few schools in the country with such a facility, and is justifiably proud of the truck. The school's truck was even mentioned in an issue last month of *Variety*. The *Chronicle* hails the unit for its educational opportunities and wishes success to every production.

Repair typewriters

It is a familiar scene for many students particularly those who out of habit or necessity finish most of their homework at the last minute to find the typewriters on the fourth floor of the 600 S. Michigan Ave. Building broken.

It is viaually apparent that many of the machines are in need of only simple repairs—a torn ribbon, a loose screw or a jammed key. Yet, there they sit, useless.

Although it would be a dream fulfilled, we don't ask that typewriters at this school be replaced with sleek electric models. We would be happy with the same vintage manuals we now use if only they were kept in working order. But they aren't.

It is not clear whether the quality of the machines are at fault or whether it is the efficiency of the repairs.

Indeed, for students that is not the issue.

What is important is that during their most desperate hour of need the typewriters do not work.

If, as students, we are expected to hand in superior quality written assignments—writing that both looks and reads well—we can't be expected to accomplish the task using inferior equipment.

We feel that maintaining typewriters in working order is not asking for much.

As students, we need working typewriters. We deserve them and more importantly, we pay for them.

0-stars for studio

The recent decision by Tri-Star Pictures to drop distribution of the Christmas horror film *Silent Night, Deadly Night*, is being called a victory for the citizens who protested its gruelly content.

The victory, however, has been for the motion picture distributor.

Silent Night, Deadly Night featured an ax-wielding man dressed in a Santa Claus outfit who is engaged in a typical horror-film-style holiday killing spree.

The protests began after the TV commercials for the movie showed the red-suited murderer swinging his ax and firing a pistol.

The protestors—many of them parents—complained that the film wrongfully used the Christmas figure as a deviate to boost box office receipts. After just a week of limited distribution, the film was dropped.

Calling Tri-Star's decision to drop the film, a victory is not telling the whole story.

After all the publicity generated by the protests, the film still received a poor box office showing. According to published reports, earnings for the movie dropped almost 50 percent from the first weekend to the second.

Since the movie was not promising to make the distributor much money, it was in Tri-Star's best interest to drop it. The value in public relations made up for the little revenue the movie would have generated.

Tri-Star Pictures gave up little compared to the damage the film did to the image of the Christmas symbol.

Only when the public can apply pressure to the motion picture industry and stop a film before its release, can they then claim to be victorious. In the case of *Silent Night, Deadly Night* the damage was already done.

Views



Caught in the middle

Sometimes, sticking to the same side isn't always Right

By Rick Guasco

Getting caught in the middle of anything is sometimes a tricky place to be. If you don't agree with someone, everybody thinks you're on the other guy's side.

Take (thinking) for instance. There seems to be only two sides to thinking—either you're a liberal or a conservative. Most times, being liberal is good. It implies you're fair, free-thinking and are concerned for all people. It's those conservatives who aren't. They're for big business and keeping things the way they are.

But are there two sides? And are the same sides always right or wrong? Get caught in the middle of a conversation from either side, disagree with them and see what happens.

Most of my friends here at school can be called liberal. One is even a self-admitted socialist. We don't always agree, and when we don't I'm called a conservative.

But some of my other friends outside of Columbia are people who could be called conservative. One is even a fan of Jerry Falwell. We don't always agree either. And when we don't, I'm called a liberal.

I'm no liberal—but I'm no conservative, either. I prefer to call myself a moderate or centrist. I don't see always being liberal or conservative as always being good or bad, right or wrong.

Sometimes conservatives and liberals seem to have the same faults, though.

A conservative friend of mine is against equal rights for women. A liberal friend of mine is in favor of the ERA. One of the nicer words he uses for women is "broad."

Most conservatives are considered rich and have little concern for those of us who aren't millionaires. But a very liberal person I know decries the plight of the poor around the world. While their wardrobe is modest, they also wear \$75 or \$100 an ounce perfume.

Admittedly, some of the more conservative people I know are well-to-do and live on the North Shore. One friend in particular lives in Winnetka and calls Ronald Reagan, "a god".

"Hey, Ron Reagan all the way, right or wrong," he says.

Another more liberal friend lives on the North Side. He's the self-admitted socialist and fan of the Soviet Union.

"Russia isn't perfect," he admits, "it's just misunderstood."

Not all conservatives live on the North Shore and not all liberals are supporters of the U.S.S.R. But I'm using extremes to explain my point. Whether you're a conservative or liberal, if you're too far to one side all the time, you're really no better than those on the other extreme.

Science rivals nature

Are patients becoming guinea pigs for research?

By Pamela Dean

We are living in an eerie time of medical wizards who seem more concerned with furthering their own research than they are with saving the lives of their patients' lives. Rather, these doctors are turning people into guinea pigs by transplanting plastic and simian hearts into dying patients uselessly, prolonging their lives.

In a recent Chicago Tribune article, Baby Fae's physician admitted that he and the Loma Linda medical team were not searching for a human heart because they wanted to enter a new frontier of transplanting baboon hearts into newborns. Although a 2-month-old infant's heart was available at a UCLA organ facility, it would have been poor science not to use this tissue-matched heart, he said.

Clearly, Baby Fae's mother grasped at the only straws that doctors gave to her to save her child's life. It can hardly be consoling for this mother to know that her child was sacrificed in an attempt to further new treatments when Baby Fae had a 40 percent chance of surviving corrective surgery. Nor can other parents feel comfortable knowing that they too may be per-

sueded to give up their children in the interests of science.

The infant's physician got funding for the trial operation from the hospital's doctors who contributed part of their salaries for more than seven years to raise over \$1 million. Since they funded the operation they should also fund the aftermath which would have raised many concerns.

What effects would the baboon heart have had on Baby Fae's development and growth? Would the heart have grown proportionately to her size or that of a baboon's? Would she have been able to perform moderate or even strenuous activities? Would the drugs given to her to help her body adjust to her alien heart cause side effects?

The development of the artificial heart has pushed doctors and researchers across the fine line between healing and tapping immortality.

Soon, science will have perfected heart transplanting to where it sustains human life. Hearts will outlive their recipients...unless researchers can produce an artificial body and brain to accompany it.

Views

Building Columbia's image

Student organizations would help develop the national reputation

By Scott Stone

In a recent Chicago Tribune article, University of Illinois at Chicago professor Robert V. Remini, a historian, was quoted as saying he hoped recognition for his book would help improve the reputation of the Loop university.

Remini's book, "Andrew Jackson and the course of American Democracy, 1833-1835, Volume III," won an American Book Award for the best work of non-fiction by a U.S. citizen for 1984.

The essence of what Remini told the Tribune was that he hoped his book award would help bolster the image of U of I at Chicago which had the reputation of being an inexpensive alternative to downstate universities when it was known as Chicago Circle.

Remini said he hoped the U of I at Chicago could one day have the same national reputation as UCLA which is also an inner city public university.

Remini is correct in thinking that his work—now nationally recognized—will help improve the image of the university. Likewise Columbia College could take some similar, yet unique initiatives in an effort to uphold its image and national reputation.

As it has for along time, Columbia still lacks a recognized college supported student government

association. This type of student-run, student-supported organization is an integral part of establishing this college's reputation as a leader in the communications field.

Just as it works in other schools, it would be the student governments' responsibility to set up and support run clubs and organizations that would not only provide the students with an opportunity to learn but also to help carry the college's image.

As an example, most Illinois colleges and universities sponsor a speed team and speech tournaments. A speech team is a student organization which travels to other universities and colleges throughout the state participating in individual categories of speech competition. They are judged on their performance while speaking before a live audience.

This type of club provides students who have common interests with the opportunity to share and cultivate those interests. It also allows students the atmosphere in which to test their creative talents and abilities in an environment less threatening but still beneficial.

School is the vehicle through which such learning experiments should take place.

A communication school like Columbia would

benefit from a first rate speech team in other ways. It would allow students at Columbia an opportunity to observe the communication departments elsewhere and, because our students would travel to other schools, it would help promote the reputation of the college throughout the state.

Most important, participation in the speech tournaments would give this school the opportunity to act as a host school. This means students from other schools would come here and see the type of educational environment we offer. This exposes the school to students who might not otherwise visit it.

If Columbia were to produce a winning speech team it would legitimize the school as a leader in the communication field. This could mean additional enrollment, grants, scholarships, donations and a host of other benefits.

Through a recognized student government we could present this idea and others like it to the college trustees who might take action on them.

The longer we delay the longer we cheat ourselves out of valuable learning environment and the longer we cheat our school out of a valuable promotional tool.

Wilson death obscures more meaningful talent

By Patrick Z. McGavin

Last summer at the Prairie State Games at the University of Illinois in Champaign/Urbana, I had an opportunity to talk with Ben Wilson, who had led Simeon Vocational High to the state Class AA basketball championship.

Wilson outplayed the nation's best competition at the Athletes for Better Education summer camp in Princeton, N.J. to emerge as the best collegiate prospect in the nation. He also played for a demanding coach, Bob Hambric, who taught him discipline and defensive fundamentals.

Simeon was ranked the number one team in the nation in several pre-season surveys. But basketball romanticism ended last week, when two youth shot and fatally wounded the prized athlete.

Ben Wilson, who struck me over the summer in just the five minutes we spoke as articulate and bright, came across impressively as someone who sought to be more than a basketball star, perhaps even a student/athlete in the age of athletic rip-off.

"The real tragedy of the Ben Wilson shooting hasn't even been discussed yet," said Harry Edwards in his "Sport and Society" class last Wednesday. I have an advantage, no doubt. Perhaps it is unfair

to recapitulate Dr. Edwards' lecture, but I feel his message ought to be acknowledged by more than a few hundred who had the privilege to study under Dr. Edwards.

According to Chicago Police Department statistics, Wilson is the 87th murder victim under the age of 17 this year.

Harry Edwards has spent most of his life disputing the "mythology" of sport which he feels has strangled the black community. Wilson was not destined to make the National Basketball Association, as many news media suggested. But, according to Edwards, he had the opportunity to be manipulated and exploited by the greed and corruption of Division I athletics.

The real tragedy, said Edwards, is the overwhelming number of youth, particularly black and Hispanic, who sense little opportunity and resort to a life of crime and career in gang-related activities. "Those people have for all purposes been written off by society," said Edwards.

I agree with most of what Harry Edwards said. But for the first time statistics did not, for me, contain the emotional detachment they often do. I knew Ben Wilson certainly by reputation and for few minutes personally.

Whatever Mayor Washington and the police devise as a means of controlling the deaths, it seems to me the first step has to be a serious proposal for gun control in this city. The availability and easy access youth have to guns provides not only the methods, but in all probability, the motivation. For once, Ben Wilson's size was a disadvantage. The two alleged killers didn't know Wilson, said the police.

On Saturday night, several hours after Wilson's funeral, I watched Northern Illinois freshman Kenny Battle score 22 points and nearly lead the Huskies to an upset of DePaul. Battle and Wilson were friends. When West Aurora and Simeon played in the semifinals last March, they congratulated each other on their performance. In the finals of the Prairie State Games in the boys' division, Wilson's city league team beat a squad led by Battle.

They'll never play each other again. Upon realization of this I watched a videotape of their semifinal match-up last March. "I want to be known as someone who can do more than dunk a basketball," Wilson said in our conversation. That more than anything was the most difficult and saddest thought to bear. Because Ben Wilson was never given the opportunity to show his other features.

LETTERS TO THE EDITOR

Students don't deserve shoddy facilities

To the Editor:

I recently spent ten horrible minutes in the seventh floor men's washroom at the main campus building. Understand, that I normally avoid public washrooms, but the call of nature is often overwhelming. I'm not at stranger to this bathroom. My business at Columbia causes me to spend a lot of time in the radio department. I'm aware that the condition of these facilities are sub par. This trip to the toilet was as disgusting an experience as I have ever endured.

I encountered a clogged and filled wash basin, with unidentified filth and one identifiable floating housefly. This sight started the stomach churning. Thankfully, the paper goods were in good supply, but they looked shoddy. It made me nervous to use them.

The worst part, worse than the damp seat, the crumbling wall, floor, ceiling tiles and the general filth was the extreme cold in that room. Obviously, our school's administration has decided to cut costs by neglecting bathroom maintenance. They've decided that the way to save money is not allow steam into washroom radiators and to not apply caulk on rattling washroom windows. Wind passed through the wall and window causing during those ten minutes.

A declaration of the money I'm investing in Columbia College is unnecessary. And anyone who

has used the toilet here knows the sad condition of these facilities. It is my opinion that Columbia students deserve at least a clean place to perform bodily functions, where one does not freeze, become nauseated, or fear for the safety of one's genitalia.

Alan G. Benard

Leaded gas ban needed

To the Editor:

Last week the Cook County Board joined the city of Chicago in the move toward a leaded gasoline ban. I agree with the ban.

I believe it was ten years ago that the federal government passed a law to ensure the phasing out of leaded gas. Car manufacturers were restricted by law to sell new cars that used unleaded gasoline. They realized the burning of leaded gas in automobiles was a hazard to our health and a danger to the environment.

So why is our federal government doing nothing, ten years after the fact? I feel it's worth paying a little more for clean air. So do the lawmakers in Chicago and Cook County. So much, so, they are willing to risk closing out twenty gas stations and forcing four thousand people out of work, not mention the loss of a taxable revenue.

I'm talking about gas stations that are on the fringe of Cook County. One will only have to drive a block

into neighboring DuPage County to buy leaded gasoline. What is needed is a nation-wide ban on the use of leaded gas.

The only way this is going to happen is for the EPA to make a bold stand on an issue that is important to our country. Why is it that a government that is viewed as a leader in the world, can't lead at home?

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Features

Ronco Show at eclectic gallery

By Jack Rodriguez

Remember when you could go to an art gallery to see the latest in the direction of art and the road on which it is going? When galleries weren't the fashionable things that members of the bourgeoisie went to try and be in the crowd but instead were a part of life. If you yearn to see that again and the future in art, then the Randolph Street Gallery at 756 N. Milwaukee is your bag.

The present exhibit is the Ronco Show now through Dec. 15. The Ronco Show features such favorites as the Smokeless Ashtray, the Pocket Fisherman, Buttonier and the legendary Vegomatic just to name a few. They are put on pedestals just like a museum would put the Venus de Milo or the Appollo Belvidere. The total effect is somewhat overwhelming as one enters the large viewing area of the gallery and sees all these items that one sees on late night T.V. on Channel 9 or 32 and wonders who has come up with all these rather unusual gadgets.

The gallery founded in 1979 by three artists, Sarah Schwartz, Trish Miller and Jan Sullivan in response to the restrictive policies they perceived in existing Chicago cultural institutions. It opened in a donated space at 853 W. Randolph St. with an exhibition of paintings by Robert Richter and "Out-door Installations" in the neighborhood by 37 artists.

The gallery's attitude is one of programming exhibits that embrace the artist and that have a sensitivity towards current trends in painting, sculpture, photography, performance, installations, media, news, music, poetry, experimental theatre and live events for the avant garde minded Randolph St. is Chicago's largest artist run space which provides space, promotion, labor, shipping, and financial support for the exhibition of work by new artists, and/or underrepresented artists. The gallery also provides for the opportunity of a mid life overview of an area artist at mid career. The RSG brings to Chicago regional and national highlights of works and events of aesthetic and educational values that are usually not available



Turn of the century building houses Ronco exhibit. Photo by Jack Rodriguez.

in Chicago.

The priorities of the curator is one of undertaking risks on experimental and/or difficult work, maintaining, though, a high standard of quality and a "sense of purpose in the selection of this difficult work; keeping an eclectic quality to avoid the dictation of trend.

RSG board members meet frequently to determine the gallery's direction, policies and how best to serve the needs of artists. The board members strive for work that has high creativity and energy. The gallery's funds come from

the Illinois Arts Council, the Chicago Council on Fine Arts, foundations corporations, state agencies and memberships and private donations. Membership at the gallery is \$15 entitling members to get reduced or free admissions to many of the events throughout the year. These events include the annual "Installations" both indoor and outdoor, films, performances, and other exhibits.

The museum moved from Randolph Street to its present Milwaukee

location in 1982. The space was donated by Louis Manilow rent free for two years. The freedom of being rent free has allowed the gallery to concentrate the funds on artists, the prime concern of the gallery.

Being in such a risky area of the city, about half a mile from Cabrini Green does not seem to deter any of the staff, who mention that their events are well frequented and have a high support from the other galleries. Sometimes the galleries will get together and trade programs to make sure that they will not duplicate each others' ideas; sometimes it is just to ask for more chairs that might be needed for a special event.

Director Nancy Forest Brown encourages artists to submit work to the review committee who has final say on the work submitted. Being that the gallery adheres to no set or mainstream policies this allows for the new artists to get their work exposed in an open, creative and sensitive environment.

Upcoming in January of 1985 is the indoor installation show, the first show of the year, which will take place in the main gallery floor and the basement of the gallery. The show will feature sculptures and other installations where the public can come in and see the artists actually do the work and see it progress from an idea in the artist's mind to the final, full fledged work.

Entertainment in the form of music, experimental films, new performance works will be available at the installation. The various programs are also open to the public every week, giving the public something new to see, do and experience every week.

In the past, works from artist Gladys Nilsson as a mid-career overview have been featured. Live events have included the Oxygen Jukebox, the Blue Rider Group, Stelarc, and the Marcel Duchamp Memorial Players with John MacDowell. Live performances by the Dark Bob, the Loop Group, and Robert Grayson and the Ethos Chamber Orchestra with Doug Lofstrom.

Any inquiries can be directed at any of the gallery's staff or by visiting the Randolph Street Gallery at 756 N. Milwaukee.

Association helps serious writers gain insight

By Jennifer Mudd

Do you want to get your articles published but don't know how? Would you like to learn how to write audio-visual scripts? Do you want to know what jobs are available for writers? If you answered yes to any of these questions, look into the Independent Writers of Chicago, Chicago's professional writers association.

IWOC realizes that it's tough out there being a writer. And that's why they formed four years ago. IWOC's goal is to help the serious writer gain more information into the writer's market.

"Joining IWOC has made a tremendous difference for me," said Pat Murphy who serves on the board of directors. Murphy, who previously worked as a copywriter at an advertising agency now supports himself and his family as an independent writer. He does advertising copywriting for different agencies and provides consumer and trade services.

"After I attended a few meetings,

some writers told me about a client and now most of my business comes through the association," he said.

IWOC is open to anyone interested in learning about the writing profession. It consists of over 200 Chicago-area writers in business communications, journalism, consulting, and the creative arts. There are various memberships available. Senior citizens, associates and students join at a reduced rate.

One of IWOC's most popular activities is the monthly meetings. They are held at informal settings such as Riccardo's Restaurant and Marina City restaurant. Guest speakers discuss topics of special interest to the members. Such programs have included "Marketing Yourself," "Writers and Their Money," and "Humor Writing." If a meeting is missed a tape can be purchased for \$7. Tapes are also available to the public.

IWOC also offers and extensively marketed directory of members'

services. This director is available to companies who are interested in hiring writers for writing projects. It is a good job-lead source.

IWOC also provides its members with a general guideline on how much to charge clients. The association calls it the "rate survey results" which includes billing methods.

The group insurance benefits on medical, dental, life and disability is another added feature. Older writers and those with a large family are especially interested in the plan. "Some writers join IWOC mainly for that reason," Murphy mentioned.

The social aspect of IWOC also attracts members who can often feel isolated when writing on their own. IWOC gets writers together to learn, talk, share ideas and have a nice time.

An independent writer implies those who are self-employed, Murphy mentioned. "That is how they are making their living," he added.

Murphy feels that IWOC is "very worthwhile to join." IWOC sums it up best in their pamphlet—"We found through experience that we could accomplish things together that just couldn't be done alone." To find out more about IWOC: write IWOC Independent Writers of Chicago, 203 N. Wabash, Chicago, Illinois, 60601, or call 899-1822.



Puzzle Answer

Features

Columbia grad mid-day personality

By Kristine Kopp

"I'm not a funny guy," insists 25-year-old Bob Worthington, the mid-day disc jockey for WYEN-FM and a 1982 Columbia College graduate.

"I realize my limitations. What makes me tick is being a warm and up type of person. I have a lot of energy and I am not boring," said Worthington. "I keep people informed in an entertaining way."

He attributes much of his success to those who taught him the basics at Columbia.

"Working with Al Parker is probably one of my best memories of Columbia. We worked with me pretty extensively. We all have flaws but he helped me correct mine and he gave me the ability to respond to different things like timing, pacing and energy. He helped bring out the talent of being able to do almost anything with a commercial. I feel I can do what a lot of other people can't and I feel that I am very strong," said Worthington.

While he attributes much of his suc-

cess to Columbia, he also encourages students to go out and get experience.

Contrary to what some students think, Worthington didn't just graduate one day and start at WYEN the next. His radio career began while he was still in high school.

"I was a sophomore when I began. I had an audition for a 45-minute show. I had no previous voice training but they thought that I was good," said Worthington. "That's how I got started. I did the morning show and then became the production manager," he said.

After graduating from high school, Worthington went on to pursue a degree in business in University of Illinois Circle Campus. After two years there he decided to concentrate on a career in radio—he decided to attend Columbia College.

In 1980 he worked on VRX's morning show while also working at several other local radio stations; WCGO-AM in Chicago, WJRC in Joliet and WAUR in Aurora.

"A lot of kids thought they could go

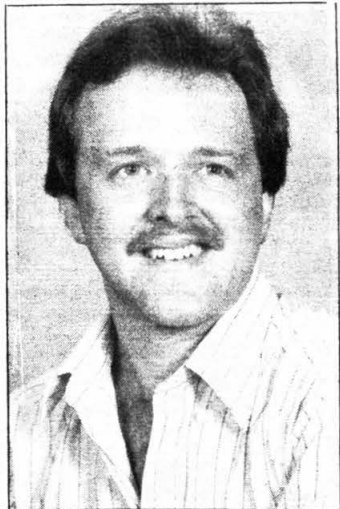
straight from school to a place like WYEN-FM, but that seldom happens," said Worthington. He advises students to "...get all the experience they can and work hard in class. You won't make it if you screw around; there's too much competition," he said.

WYEN-FM is an adult contemporary request radio station. While Worthington doesn't have to deal with the punk rock craze or Led Zeppelin fans he still gets his share of weirdos.

"People say weird things to you everyday," said Worthington. You get calls from secretaries in Schaumburg to insurance agents in Chicago to prostitutes on Rush Street. There is a wide range of people out there and you have to deal with them all."

Worthington doesn't attract the same crowd as teen rock radio stations do, but he still has a set of regulars or "groupies" who always listen to him.

"You will get people who literally follow your career. There are groupies who love what you do and you don't have the slightest idea why," said Wor-



WYEN's Bob Worthington. Photo courtesy of WYEN.

thington. "They call you, they want to meet you, make your dinner, cut your hair, marry you, talk sexy to you or just complain. I guess you would call them loyal listeners."

Worthington copes with his sometimes crazed fans and puts up with the weird people on the phone. His goal is to someday own or be an executive at a radio station. Until then he will continue being one of WYEN's disc jockeys and the station's production manager.

"Radio is show biz but it's more biz than show," said Worthington. Commercials make the money; if they aren't pancy, they're just a puff of air. He said the station is "...fighting for pairs of ears," therefore "...all commercials must be excellent to compete."

Worthington said that one of the most valuable classes he took at Columbia was business entrepreneurship. The class taught him the basics of what the working world is like.

"At Columbia you get what you put into it," said Worthington. "You can sit back and let everything slide, but they have so much to offer. You are taught by professionals, who can you better learn from?"

Banners bring in bucks for charity

By Dennis Anderson

The State Street sidewalks are most travelled the day after Thanksgiving as the Christmas shopping season opens. Friday, Nov. 23, was no exception.

But most of the heated transactions happened one block west of State Street; at the Daley Center on Dearborn Avenue where the city held its second annual banner auction.

Larry Levin wanted the "Chicago Salutes Its Cubs" banner so bad that it took him \$450 to bring his prize home.

"I'm a 25-year Cub fan. It's a tribute to what will be," said the 38-year-old Glencoe resident. "I was willing to go as high as the bidding would go."

The banner auction was part of the city's Sharing It Festival. Proceeds from the auction fund a good drive for the needy. Purchases are tax deductible.

The banner auction netted more than \$23,000, half up from \$15,000 last year.

After the \$450 Cubs "treasure" the

next most expensive banner went for \$290. The \$290 bannert was also a Cubs that went later in the auction. The average price for a banner was in the \$100-\$150 range, up from \$50 last year.

The \$150 banners were donated by various cultural and charitable organizations of the city. The banners, made of an awning material, are eight by three-and-a-half feet.

After the Cubs banner, the second most popular banners were from special happenings at the Art Institute and recent Chicago Film Festivals.

Patricia and John Tosto of Evanston bought the most banners, totalling five for \$960.

I didn't expect to pay \$960," John said. He said he carried away with the colors and the chance for a piece of Chicago."



One of the banners auctioned for charity. Photo by Jack Rodriguez.

Dance-A-Thon for charity

By Kristine Kopp

With Christmas just around the corner many people have already begun their shopping sprees. While one woman is out buying a new pair of jeans another woman is picking up an old donated pair for the needy.

The needy may not have top fashion clothes, but they are happy with anything. Around Christmas time more than ever the needy appreciate anything that would make their holidays seem more jolly.

The Tuesday Night Regulars, a group of dancers that meet weekly at Juke Box Saturday Night, have recognized the needs of the poor and are doing something they enjoy to help the needy.

The 20 people who compose the regulars have sponsored a Dance-a-thon, to be given to the neediest Children's Christmas Fund.

Gail Gorski is a member of the Tuesday Night Regulars. She says she is not sure how all the members of the group learned to dance but they are all amateurs.

"We go every Tuesday and we teach other people to dance," said Gorski. "We go out to sock hops and we teach people all the '50s dances."

The group is sponsoring the 14-hour dance-a-thon after last year's similar event. Last year the group earned \$5,600 for the needy children and this year they hope to raise over \$10,000.

"We are trying to help people by doing something that we like," said Gorski, "hopefully we can raise even more than \$10,000."

Gorski fears that most people are intimidated by the 14 hours. Although 36 people have signed up so far they are hoping to get more. Each night the regulars have a person stationed at Juke Box Saturday Night to try and draft more entrants.

Not only did last year's dance-a-thon raise \$5,600 for the needy but all the entered dancers (28 of them) finished the entire marathon.

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Arts and Entertainment

2010: Science fact or fiction



(L to R) Bob Balaban, Roy Scheider and John Lithgow discuss the importance of their mission (Photo courtesy of MGM/VA Entertainment Co.)

By David Moll

Arthur C. Clarke never intended to write a sequel to the novel, *2001: A SPACE ODYSSEY*, his landmark collaboration with filmmaker Stanley Kubrick. For many years he was convinced that such a story was an impossibility. But man's scientific progress over the past 15 years, however, changed all that.

Man set foot on the moon in 1969, only a year after the publication of 2001. During the Seventies and Eighties, detailed photographs of the planets arrived from such unmanned spacecraft as Mariner and Viking, only to be surpassed by the data transmitted to earth by the Voyager probes.

STAR WARS and *CLOSE ENCOUNTERS* impressed Clarke, but he wanted to write an interstellar adventure that could actually happen and that didn't defy the law of physics. He remembered his short story "THE SONGS OF DISTANT EARTH" and wrote a movie outline developing and extending the ideas in the 22-year-old short story.

2010 has a major advantage over its precursor. The

novel is based on firm realities, not speculation. By dealing with something that is feasible, Clarke shows his audience, through the novel and the film, that this dramatic space tale could really happen.

Unlike 2001, *ODYSSEY TWO* has a new look one that isn't complex or too long. It also has a new director, Peter Hyams. Hyams was selected after Stanley Kubrick expressed no desire to bring Clarke's novel to the screen.

Despite these changes, 2010 will still have much in common with its predecessor. Back is Keir Dullea, as mission commander David Bowman. Douglas Rain returns as the voice of the programmed algorithmic computer, Hal 9000. Also, the opening and final sequences will be filled with Johann Strauss's popular *ALSO SPRACH ZARATHUSTRA*. Newcomers are Roy Scheider, as Heywood Floyd; Bob Balaban, as Dr. Chandra, Hal's creator. Six Russians and a Czech are also included in the film to enhance reality of the Russian crewmembers.

The story line of 2010 picks up nine years after the unsuccessful mission to Jupiter, led by research scientist Heywood Floyd, to discover the origin and nature of the mysterious black monolith that keeps turning up whenever mankind seemed to be making a leap in technology. In 2001, commander David Bowman ventures forth from the Discovery, is swallowed by the monolith and undergoes an unusual tour of inner space. Bowman then metamorphoses into the Star Child, depicted as a fetus floating in a placental sac the size of a planet.

The same assignment continues in 2010, but with the threat of nuclear war on earth between the U.S. and Russia over a conflict in South America.

The Russians and the Americans are engaged in a race to reach the Discovery and its data banks which are filled with invaluable information about the mysterious monolith. The Russian ship, the Cosmonaut Alexi Leonov, is ready to start the voyage, but space law prohibits the cosmonauts from boarding the Discovery, which is American territory. The Americans, unfortunately, are three



Keir Dullea (left) transformed by his experiences in 2001, encounters Roy Scheider in the Pod Bay of the reactivated Discovery. (Photo courtesy of MGM/VA Entertainment Co.)

years from completing Discovery II, which means they will lose the race to the Russians. They must act fast because the Discovery I is slowly decaying in space. The solution to the problem begins as 2010 opens with Scheider being approached by a Russian scientist, seeking cooperation with the Americans for a joint mission to Jupiter. In reality, it is just like the Apollo-Soyuz mission.

Great care was taken to make 2010 as scientifically accurate as possible. Clarke had access to a vast store of updated scientific information on our solar system by staying in constant contact with the scientific community through friends at NASA, Jet Propulsion Laboratories, COMSAT and INTEL-SAT, as well as numerous astronauts and cosmonauts.

2010 is a great challenge, because its predecessor is a classic and became a yardstick for films dealing with the future.

Clarke has filled his story with hope and high principles, while remaining faithful to the concepts of realism and feasibility that are the hallmarks of this science fiction accomplishments.

Mxzyptlk Talking Heads bzfrap

Like this headline, Talking Heads 'Stop Making Sense'

By Jack Rodriguez

"Stop Making Sense," the Talking Heads new concert film is not one long music video. Unlike music videos, this is a series of concerts condensed into one.

Director Jonathan Demme collected the best moments from their concerts on Dec. 13-16 of last year at the Pantages Theatre in Hollywood, putting the whole film on quality stock

that reacts favorably to the wide band of stage lighting.

For the first time in film history, the soundtrack, 24-track Dolby stereo, was recorded digitally. This fact alone makes the film a joy to see. The fantastic sound combines with cinematographer Jorden Cronenworth's six locked-down cameras, one hand-held camera and one Panaglide camera to provide a view that is similar to being there, not as part of the crowd but

almost as a guest or part of the Talking Heads.

What Cronenworth, whose past films include *Altered States* and *Blade Runner*, does is give you the sense of being on stage with the Heads, looking at each member of the group, you are not just there, you are given the ability to wander around every inch of the stage looking at whatever catches your eye.

That is where the strength of this film lies; in its technique. You don't get a feeling like you're in the fiftieth row jumping over lots of people and you're not in the first row looking up David Byrne's nostrils, but you are standing right next to David or Tina Weymouth or any of the members.

Director Jonathan Demme seemed to hit it off quite well with the Talking Heads. They seemed to agree that long takes and few audience shots would be more satisfactory for this film, creating lighting effects that are easier to create for a night instead of repeatedly for a tour. Jonathan Demme has since directed a half hour teleplay for PBS called *Survival Guides* with Rosanna Arquette and David Byrne in his dramatic debut.

Byrne's performance is absolutely captivating with an unbelievable energy that mesmerizes the viewer. He sings standing up, jerking around the stage, running in place with back-up singer Edna Holt and Lynn Mabry, lying on the floor, sitting on the edge of the stage, with or without his guitar.

One of the qualities of the film and the band is their joy in creating music not just for themselves but sharing it with us, the audience, for us to enjoy with them.

The film truly caused excitement,



David Byrne, lead singer for the Talking Heads, performs in concert from the film "Stop Making Sense," playing exclusively at the Fine Arts Theater. (Photo courtesy of John ILTIS Associates.)

people who couldn't get tickets from the Loop (WLUP-FM) had to take their chances at the Fine Arts where a line had formed on Michigan Avenue extending way beyond Artists Snack Shop, blocking their entrance an hour or more before the film was to start. The crowd was comprised mainly of early 20s to late 40s folk, some of whom were only there because they gotten free tickets but it seemed that even these people were glad to have seen the film when the lights went up.

The film unfortunately has some sections that drag just a bit, but are later rescued by a resurgence of energy and song rhythms.

The organization of light is not very fancy, but it is creative in its use of shadows and lights. One section during the movie, a crew member takes a hand-held spotlight and moves around stage projecting the band members individual distorted silhouettes on black screens behind them, and their music creating an insightful look at what it might be like to be a member of the Talking Heads.

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Arts and Entertainment

In The Spotlight

By David Moll

SENSE FOR THE TALKING HEADS: *Stop Making Sense*, the concert film that opened Friday at the Fine Arts theater, has whetted the appetite for singer/songwriter David Byrne. Byrne is working on another film project which will involve the rest of the band as well.

The film is titled *True Stories* and Byrne is reportedly writing songs and the screenplay as well as directing the film and acting in it. The film is about a suburban Texas town and the people who live in it.

For Talking Heads fans, the group is scheduled to record their next studio album sometime this month with a tour to follow in '85.

RADIO WARS IN THE THEATER:



(From left) Eddie Murphy, Lia Eilbacher and Judge Reinhold join forces in the pursuit of a killer in "Beverly Hills Cop." (Photo courtesy of Paramount Pictures.)

Larry Lujack, move over. Here comes Robert Murphy. Starting this month, WKQK-FM (101.1) morning man Murphy will be appearing in a series of 90-second parodies of Movietone newsreels to be shown at all M&R theaters.

The public-service films, which will contain old movie footage, animation and Murphy's narration, will promote proper etiquette in the theater. Audiences will be advised not to smoke, throw trash on the floor or make loud comments at the screen during the movie.

The films also will be an attempt to promote Murphy and "Q-101" to reach prime potential listeners who are regular moviegoers.



Burt Reynolds (left) and Clint Eastwood star together for the first time in "City Heat", a detective mystery-drama set in Kansas City in the 1930s (Photo courtesy of Warner Bros. Pictures)

They also expect to put the competition's etiquette trailers to shame, namely WLS-AM(890) and WLS-FM (94.7).

For years now, WLS and morning man Larry Lujack have had an arrangement with Plitt theaters to show movie trailers telling patrons how to act in a theater. One of the films shows life at the theater in *Das Floor*, while another shows "Uncle Lar" hypnotizing a chicken with side-kick, "Little Tommy" Edwards. The other film is the least commercialized and probably the best. In it is Lujack telling patrons to be quiet in the theater and if they're good, he'll give them a shiny new dime after the movie...if they can find him.

WKQX, who budgeted almost \$70,000 on the trailers, say that their films are "a lot less commercial than WLS's and a bit more adult-oriented."

CLINT AND BURT: TWO OF A KIND: This weekend, Clint Eastwood and Burt Reynolds will join forces for the first time in Warner Bros. film *City Heat*, an action-mystery spotlighting Eastwood as a hard-boiled Kansas City cop and Reynolds as a fast-talking private eye.

Despite their differing public personalities, the two share many career

parallels. Both struggled during the early years of their careers. Each had to deal with studio management assessments of their potential.

Both actors gained initial prominence in TV westerns; Eastwood in "Rawhide" and Reynolds in "Gunsmoke."

City Heat is Eastwood's 40th motion picture. It is Reynolds's 41st. Their individual pictures have made them box office stars; Eastwood with *Dirty Harry* and Reynolds with *Smokey and The Bandit*.

The two stars have drawn their best reviews from work that wasn't a blockbuster. Eastwood's *Honkytonk Man* got rave reviews but wasn't a hit and Reynolds's *Starting Over* had a similar fate.

Both admit to being more fascinated with film-making than film-acting. Eastwood has directed ten pictures while Reynolds has directed four.

"I think Clint and I are much more alike than people imagine, Reynolds reveals. "He has a tough, silent image, but he's also one of the funniest people I know. He has a terrific sense of humor. On the other hand, I hope I'm a few degrees more serious than people perceive me to be."

Robin Trower starts comeback

By Phil Arvia

In the mid-1970's Robin Trower is starting from scratch. "The White Jimi Hendrix" is back from a seven-year touring hiatus, working with a new band and looking for a new record deal.

In Chicago Heights two Wednesdays ago, I sat with some 1,200 other guitar hero diehards, eagerly anticipating Trower's first Chicago area appearance since 1977. We were the lucky ones. For every one of us squeezed into the tiny Heights Banquets, there were people outside hoping for tickets.

A large portion of those in attendance had been weaned on Trower's classic string of albums with vocalist James Dewar, beginning with 1973's *Twice Removed From Yesterday* and including *Bridge of Sighs* and *Long Misty Days*.

That Dewar was not with Trower this time around was one of the evening's few disappointments. The new Trower line-up features Dave Bruns singing lead and playing bass, with Martin Clapson on drums. Bruns is not the singer Dewar was, and both he and Clapson seemed to have trouble keeping up with Trower's manic lead work.

Still, Trower has remained an impressive guitarist, though perhaps his soloing is a bit more economical than in the past. He works a tremelo bar and foot pedals as well as anyone, but some of the more self-indulgent

noodling around has been stripped away.

The result is a fresh approach to some old Trower tunes, which, much to the audience's pleasure, Trower played plenty of. "Too Rolling Stoned" and "Rock Me Baby" helped get the show off to a rousing start. Audience reaction was tremendous, a fact which was greatly appreciated by Trower, whose ear-to-ear grin showed that he is indeed happy to be back on the road again.

This appearance seemed to mark a funkier Robin Trower. Rather than standing in one place, hammering away at his guitar, Trower moved about, playing to the audience. It is obvious that the man is having fun playing music again.

Unfortunately, some of the new songs Trower played (ostensibly for a new album) lack the spark that Trower has. In toning down his incendiary fret work, Trower tries to give Bruns and Clapson a chance to strut their stuff. The product, however, is stilted and a bit choppy, as if Trower were pulling back on the reigns too tightly.

The lull was brief though, as Trower moved from the new material into what was absolutely the best part of the show. Barely pausing to acknowledge the applause, Trower ripped into "Living in the Day of the Eagle", from *Bridge of the Sighs*. Seeing Trower play this song's frantic rhythm/lead is truly amazing. Watching his hands becomes something akin to watching a hummingbird's wings.

While still catching his breath, Trower segued into the *Bridge of Sighs* title track, a haunting, melodic tune that has lost nothing in the 10 years since it was released. Here Trower's versatility came to the fore, the blues beauty of "Sighs" juxtaposed with the flat out rock of "Eagle".

By the time Trower finished pounding out the last few notes of "Little Bit of Sympathy" (a great choice for an encore, as far as I'm concerned it's one of my favorites) he had convinced a lot of people that he is back—back to rock.

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Calendar

ACADEMIC ADVISING

—Veterans collecting benefits will have new guidelines to collect funding for the spring semester. For information call 663-1600 ext. 145.

DANCE—The "Momix" dance troupe will perform at the Dance Center at 4730 N. Sheridan Road, Dec. 7 and 8. For tickets and information call 271-7804.

HOLIDAY FESTIVALS—The Culture Center is presenting a wide and varied array of programs starting Dec. 2. Choirs, dancers, and instrumental ensembles and more will celebrate Christmas, Chanukah, and Kwanza. All performances are free. For information call 346-3278.

LIBRARY—Hours Monday - Thursday, 8 a.m. - 10 p.m.; Friday 8 a.m. - 5 p.m.; Saturday 9 a.m. - 5 p.m. Are your library books due?

PHOTOGRAPHY—Jill Fre-

edman will give a photojournalism lecture and workshop titled, "Hitting the Streets" Dec. 14 and 15. The lecture is open to all at 7:30 in Ferguson Theater Dec. 14, cost \$5. For information call 663-1600 ext. 320.

PHYS-ED—The Lawson YM-CA is offering racquetball in instruction each Saturday from 9 a.m. - noon. Cost \$2. For information contact Hal Meyer at Lawson offices.

RADIO—Listen to Chicago's new music source WCRX.

SCIENCE—Math tutors are available to help students, faculty, and staff with all math related problems. For information call 663-1600 ext. 360.

ZOO—"Olga's Christmas Party" will be held at Brookfield Zoo Dec. 14 at 10 a.m. Olga, the zoo's oldest walrus will wear and eat her tree decorations. For information call 485-0263.

Classifieds

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

Submit all personals and all classified ads typed, double spaced on typing paper, or 4X5 index cards. One message per sheet or card.

All classifieds will remain confidential. Deadlines for submitted display ads and classifieds will be 3:30 p.m. on Mondays. The same applies for other materials submitted for publication.

I FOUND ladies high school ring. Description: gen on the face. Contact Paula Epstein at the Library 663-1600 ext. 121.

LOOKING FOR enthusiastic individuals to fill permanent Part Time positions in our Emergency Road Service Department. You will be

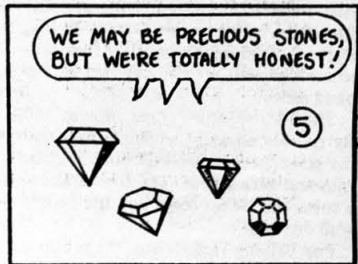
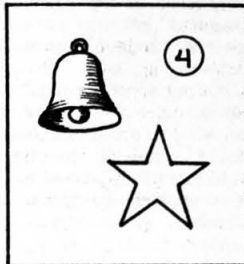
working Saturday, Sunday and Holidays from 7 a.m. to 4 p.m. taking emergency calls from our members. Entering the data of CRT and dispatching two trucks for our members disable autos. You need to have 6 months experience in a customer service related area. Call David Johnk 372-1860. AAA—Chicago Motor Club, 66 East South Water, Chicago, IL 60601. EOE—M/F

DEAR DOUBLES: I'm glad we met one another during registration or else we wouldn't be having as much fun as we do now. Doe Eyes.

GOSH, life is swell since I really met the man with the Living World mouse headquarters. Love it...Nellie Bly

WHO ARE THESE PEOPLE ?

THIS WEEK: NAMES FROM THE OLD WEST



ANSWERS: 1) Pancho Villa; 2) Buffalo Bill; 3) Wyatt Earp; 4) Doc Holliday; 5) Belle Starr; 6) Frank James; 7) Sundance Kid

FAMOUS TONGUE TWISTERS #23

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- 19 Musical instrument
- 21 Watering place
- 22 Commanded
- 25 Shrewd
- 29 Artificial language
- 30 Heavenly bodies
- 32 Solo
- 33 Wedding words
- 35 Scoff
- 37 Slender finial

38 Bacteriologist's wire

- 40 Surfeits
- 42 Spanish article
- 43 Part of face: pl.
- 45 Formal proposals
- 47 Obtain
- 49 Hard-shelled fruit: pl.
- 50 Dinner course
- 54 Checks
- 57 Mohammedan leader
- 58 Condescend
- 60 Lamprey
- 61 Marsh
- 62 Prophets
- 63 Trigger's owner

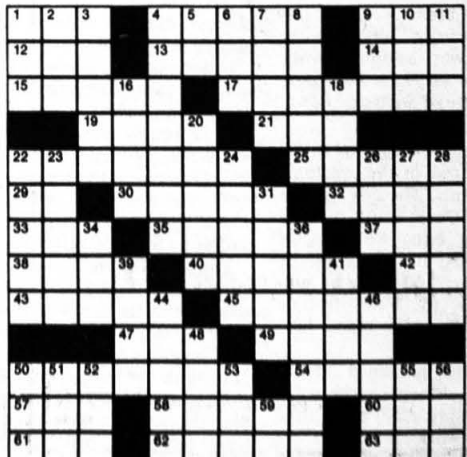
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- 1 Obstruct
- 2 Greek letter
- 3 Uncanny

CROSS WORD PUZZLE

FROM COLLEGE PRESS SERVICE

- 4 Sandy wastes
- 5 Babylonian deity
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- 7 Meadows
- 8 Cuts
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- 10 Transgress
- 11 Aeriform fluid
- 16 Dregs
- 18 Tibetan priest
- 20 College officials
- 22 Constellation
- 23 Cowboy competition
- 24 Vision
- 26 Exist
- 27 Mature
- 28 Caudal appendages
- 31 Surgical thread
- 34 Predecessor of CIA
- 36 Comes back
- 39 Detects brain waves: abbr.
- 41 Location
- 44 Sows
- 46 Willow
- 48 Woody plant
- 50 Bespatter
- 51 The self
- 52 Sink in middle
- 53 Stalemate
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Sports

Sting saga continues

By Julie Haran

Twenty years ago, soccer was considered an amateur sport, rather than a professional one here in America.

Today, Chicago is the home of the 1984 North American Soccer League (NASL) Soccer Bowl champions, the Chicago Sting.

Chicago is a very competitive town for sports, but in the past nine years since the Sting was franchised, soccer has been established as a true major league sport.

According to Connie Kowal, director of public relations for the Sting, soccer is no longer an "up and coming" sport. Kowal said, "Soccer is here. It's the major league now. It'll just take some more refining

before people realize it."

The Sting opened its indoor season on Friday, Nov. 16. The outdoor season ended with the team winning the championship on October 3. That gave the players little more than a month between seasons. Kowal said, "Most other sports teams have a true off-season. Soccer is different. The players are very dedicated to the game. They've got to be."

It is the indoor soccer season which appeals to the crowds. Many spectators find outdoor soccer confusing because it is more strategy-oriented, according to Kowal. Outdoor soccer in America closely resembles European-played games.

Indoor soccer offers all the excitement. It is marked by

continuous play. The ball is constantly in motion. Unlike outdoor there are no foul lines or outsidies in the game. Kowal compared it to hockey with a ball.

The transition from outdoor to indoor soccer is a grueling one for the Sting players. They have been in practice at Soccer City in Arlington Heights for over a month.

Under the coaching of Willy Roy, Kowal said the Sting is looking forward to an indoor season just as exciting and successful as the outdoor season. Kowal said, "We want the indoor Cup. We want to say we've won both seasons, back-to-back."

The Sting prides itself on its dedicated fans. Many of which travel across the country for the games, according to Kowal. Here in Chicago, the Sting has a loyal fan club, the Fanatics, with a membership over 2,000.

Soccer is indeed a spectator sport. At the Los Angeles Olympic Games this summer, attendance at the soccer events totaled more than all of the other events combined.

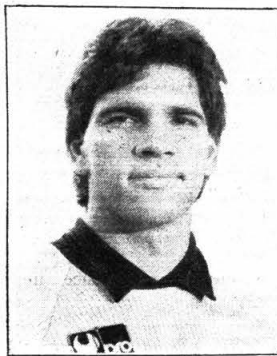
Kowal said, "There are more colleges playing soccer across the country now than there are colleges playing football. The Sting is trying to do as much as possible to get the people interested in the sport."

Interest is high already, attendance at Sting games having increased from 55,000 during the regular season in 1980-81 to over 250,000 in 1983-84. Kowal said that they try to do all they can for the fans because without them, there wouldn't be a team.

Each indoor game played at the Chicago Stadium (1800 W. Madison) includes plenty of pre-game activities. For the opener, highlights have included instructions on soccer fundamentals provided by Sting players. And for enter-

tainment, the Jesse White Tumblers performed. They have been featured at many Sting games.

To keep the fans happy, the Sting has four post-game parties during the indoor season. The opening night



Two Sting stars: (top) forward Pato Margetic and goalie Victor Nogueira.

party was held at the Executive House Hotel. Sting stars, Val Fernandes, Gerry Gray and Neill Roberts were on hand.

"We want to give the fans a chance to get to know the players...to get them as close as possible," Kowal said.

Kowal said that the Sting wants to expose Chicago to the

team as much as possible. Of the 48 season games, 21 are televised. Seven of those are broadcast from WGN (Channel 9). Kowal said, "TV is the key. Without it we won't be exposed to the optimum."

When asked if he felt all of the teams' efforts were paying off, especially when it appeared that the Sting's championship victory was overshadowed by the Cubs this summer, Kowal said, "We were pulling for the Cubs, we want Chicago to have winners. But baseball always has been 'king' in this town. Because of it, we are forced to work twice as hard."

Kowal believes Chicago is a city of champions, but the fans don't always appreciate this fact. He said, "Fans often say, if you don't win championships, you're a loser. That's just not true, particularly where the Sting is concerned."

The format for the indoor soccer season includes 48 games. The season ends on April 14. During the season, each team plays its divisional opponents four times each (two of these games are played at home and two are played away.) In addition, the opposing division clubs play three to four times each, according to Kowal.

The Sting is part of the Eastern Division of soccer. Baltimore, Cleveland, Minnesota, New York, Pittsburgh and St. Louis comprise the remainder of the division.

The Western Division is made up of Dallas, Las Vegas, Los Angeles, San Diego, Tacoma and Wichita.

There are only three other teams which participate in back-to-back outdoor/indoor seasons in addition to the Sting. They are Minnesota, San Diego and New York.

The San Diego Sockers are considered one of the Sting's top competitors. They are to the indoor season, like the New York Cosmos were to the outdoor season.

Players Derek Spalding, Neill Roberts and Gerry Gray are being depended on heavily to bring the Sting through the season successfully both offensively and defensively.

Kowal feels extremely confident. He said, as he proudly flashed the one already on his finger, "We want another championship ring."

Keeping the ball

The Sting play the Stars in Tacoma this Thursday. The next home game is December 15 when the Sting take on the Pittsburgh Spirits at the Stadium. Tickets can be purchased at Ticketron outlets, at the Sting offices (333 N. Michigan) or by calling 558-KICK.

Kowal said, "If you've never been to an indoor Sting game you've just got to go to experience it first hand."

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."*

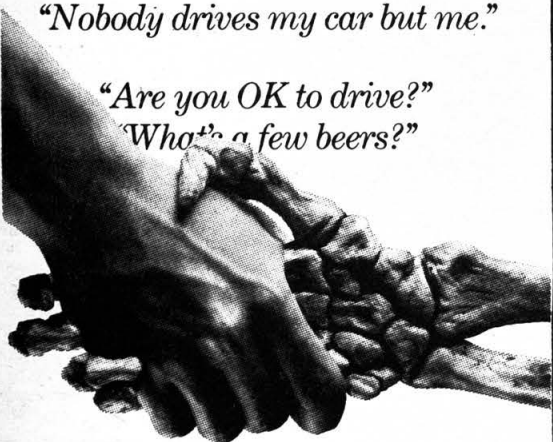
*"Are you in any shape to drive?"
"I've never felt better."*

*"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?"*



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Sports

Ronald Reagan as a cover boy— what next?

By Patrick Z. McGavin

Ronald Reagan knows about as much about college basketball as I know about rocket launching, but that didn't stop the editors of Sports Illustrated from featuring the president with defending national champion Georgetown coach John Thompson and star Patrick Ewing on its Nov. 26 college basketball preview.

Someone ought to inform the president the election is over and his courting of the black vote is neither necessary nor particularly impressive given his sorry record on black issues.

In fact, I wouldn't have found the cover so insulting had they not included the tag line, "There they go again," but Sports Illustrated and its parent company, Time, Inc. has a history of arrogance on matters of accomplishment. That's why I would suggest to the Time, Inc. people instead of choosing separate "Men of the Year" awards for their publications, that they combine a special, "Time—Sports Illustrated Man/Athlete of the Year," and is there any question Ronald Reagan would win hands down?

But if the people at SI were so impressed with Reagan's credentials as a basketball aficionado, why didn't they do the story before the election, and one

would have learned if there truly is a SI cover jinx?

I'm also very surprised and upset a man of Thompson's caliber would allow himself to be duped by Reagan men and Sports Illustrated in believing everything was so perfect. "Georgetown repeats as national champions and Thompson presides over the next dynasty in collegiate basketball and Ronald Reagan welcomes the Hoyas on their triumphant return to Washington, D.C.," the stories will no doubt read and SI will send Curry and Kirkpatrick to cover the gala affair.

Georgetown's basketball more than anything demonstrates the socio-cultural phenomenon of black superiority in sports. Georgetown is an all-black team generating tremendous publicity and money for a nearly all-white school within the boundaries of a nearly all-black city, which happens to be the capital of a nearly all-white nation.

If the editors had chosen to put New York conservative Jack Kemp on the college or pro football layout, I would have no objections. If they had chosen New Jersey liberal Bill Bradley for its pro basketball issue, no problems with me. But to put Ronald Reagan on the cover of the leading sports magazine in the nation and treat him as if he were some acknowledged expert on the sport is displaying

not only contempt for its readers, but much more disturbingly, it's also a subtle attempt to show that Ronald Reagan is no racist because he is photographed next to the great John Thompson and Patrick Ewing.

Dear Sports Illustrated: Kindly cancel my subscription.



Friends bid farewell to Benji

By Robert Brooks

Only the good die young.

It was a mere cliché until Ben Wilson was allegedly shot by two 16-year-olds Tuesday, Nov. 20 in front of a South Side store near Simeon Vocational High School, 8235 S. Vincennes Avenue.

Wilson died the next morning of gunshot wounds to his left chest and groin at St. Bernard Hospital, but before his death, the nation watched closely and awaited for the inevitable.

Wilson's family and Simeon students stood in the hospital lobby in each other's embrace

crying and praying for Wilson's recovery. He didn't.

Wednesday morning, Simeon held a memorial service for Wilson, the 6'8" No. 1 ranked high school basketball player in the nation. The weeping continued. Their role model was dead because of a senseless run-in with hoodlums.

The young and old were present at Wilson's wake Friday, Nov. 23 at Simeon. Thousands stood in line in the cold. Day turned to night. As thousands left, thousands more poured in. Many were friends and family of Wilson. Some

heard and read about him. Some never heard of him. All agreed his death was senseless.

Occasionally, a leaving student walked over to a friend who waited in line and cried on his shoulder.

The guards at the gymnasium entrance allowed the next group in. The noise from outside ceased. The spacious gym, where Benji once dribbled up and down the courts and generating fans, was silent.

Men, young and old, removed their hats. Women winced. A sad sensation filled their souls as they looked at the fair-skinned Wilson who

lay in peace dressed in his basketball jersey, Simeon jacket and warm ups.

People left for home in a state of shock. A family walked to their car saying, "It doesn't make sense. It just doesn't make sense."

A group of senior girls from Simeon walked to the bus stop. "I can't believe it. He was in my class four days ago," one said and cried.

Another girl held her, and said, "I know. Believe me, I know. The only reason why I'm not crying is because I cried myself dry Wednesday morning. I got mine over

with."

She saw that it didn't help. Her friend cried harder, so she said, "It's something we're all faced with one day or another. I've got to go one day. You do, too."

Her friend cried even harder. "But Benji, why him?" she asked.

I'll tell you why him and many other youth who were murdered from gang-related incidents. Whenever youth are armed, they are obviously out looking for trouble.

We all have to go someday, and I rather die for a good cause than the way Wilson did.



The Sting play indoors for the winter. (Above) Forward Karl-Heinz Granitz heats up the field with fast foot-work. See Sting story on page 11.

Locker Room Lines

By Dennis Anderson

Baseball's winter meetings are the Hot Stove League's pilot light.

This week in Houston, Tex. is opening day for off-season bets and barroom arguments that will last until Spring.

Let the trading begin. But who's looking to whom, and for what?

Let's start off with who's got it.

Pitching: Once again the Los Angeles Dodgers have it. Trading pitcher Bob Welch can bring in a badly needed offensive gun.

Now that the Houston Astros are bringing in the fences they can use a big bomber. Their pitching is strong, especially in relief with Bill Dawley, Frank DiPino, Joe Sambito, Dave Smith and Julio Salano. They need a first baseman.

Pitching, but no offense is the game the Pittsburgh Pirates play. Look for lefthander Larry McWilliams and Rod Scurry to say good-bye to Steeltown.

Hitting: The Boston Red Sox have power to burn but nothing

to stop their opponents' offensive attack. Outfielder Jim Rice is on the block.

The Toronto Blue Jays are a good hitting club but they need a stopper in the bullpen, *bad*.

The San Francisco Giants need some pitching and can part with outfielder Chili Davis if the price is right.

But take heed, baseball's general managers, the best trades are the ones you don't make.

The Chicago Cubs haven't had that problem since GM Dallas Green came to town in 1981. The stove has burned hot thanks to Green's dealings in past winter meetings.

Here are some of his high points:

Hollywood, Fla., 1981: Pitcher Mike Krukow to the Philadelphia Phillies for outfielder Keith Moreland and pitchers Dickie Noles and Dan Larson.

Outfielder Jim Tracy to the Astros for outfielder Gary Woods.

Honolulu, Hawaii, 1982: Outfielder Steve Henderson to the Seattle Mariners for pitcher

Rich Bordi.

Pitcher Doug Bird to the Red Sox for Chuck Rainey.

Nashville, Tenn., 1983: Pitcher Scott Sanderson is acquired from the San Diego Padres for outfielder Carmelo Martinez, pitcher Craig Lefferts and third baseman Fritz Connally.

On the other side of town, White Sox' GM Roland Hemond has been relatively quiet; signing mostly free agents to fill holes.

What are the two Chicago GMs looking for this Winter?

The Cubs are in need of a quality backup infielder. Shortstop Shawon Dunston may not be ready yet and Larry Bowa doesn't have it for the long haul.

Depending on where their free agent pitchers (Rick Sutcliffe, Tim Lincecum, Dennis Eckersley, and Steve Trout) end up, the Cubs have to look for some extra pitching. Top priority in the pitching department is a lefthander.

The Sox haven't had a quality third baseman since Bill Melton in the mid-1970s. And again Hemond will be looking for one.

The Sox haven't had a quality shortstop since Bucky Dent in the mid-1970s. And, you guessed it, Hemond will be looking for one.

Let's hope they give us a log put on the fire.