

5-6-1985

Columbia Chronicle (05/06/1985)

Columbia College Chicago

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Columbia Chronicle

Volume 14, Number 6

Monday, May 6, 1985

Columbia College, Chicago

Inside:

Who's
Tops at
Columbia
Page 2

Columbia
recording
label signs
band
Page 9

Southside
wins
bragging
rights
Page 12



Columbia students portray "die-ins" on Michigan Avenue.

(Photo by Steven D. Arazmus)

Students unite in protest

By Dennis Anderson
Managing Editor

Several Columbia students and faculty joined about 200 demonstrators during three rallies in the loop protesting the use of nuclear weapons and the threat of a third world war, Monday April 29.

Thirty-seven of the demonstrators were arrested for disorderly conduct and obstruction of traffic at the intersection of State Street and Jackson Boulevard and State and Randolph Streets, police said. Most of the arrests occurred following staged "die-ins" in which demonstrators laid down on sidewalks and in the streets, in order to portray the results of radioactive fallout from a nuclear war.

Organizers of local antinuclear groups, calling itself "No Business As Usual," staged the demonstrations to publicize their cause and start a national peace movement.

"Most demonstrations are held in parks, away from the public," said local organizer Richard Hutchinson. "We wanted to disrupt the daily flow, the daily routine and get people involved that usually wouldn't."

"We wanted to get people to take risks that they usually wouldn't."

Columbia's involvement began early Monday morning in front of the Michigan Avenue campus. Students and faculty proceeded through the Americana Hotel and confronted the military recruitment officers located just off of the lobby, according to one of Columbia's demonstration organizers Kevin Coffee.

"We then moved to Roosevelt, then to State Street and back to Metro High School (Congress and Wabash Avenue)," Coffee said. Fifteen Metro students joined the Columbia group.

"The path we took wasn't a pre-planned route," Coffee added. "We took a path that led us to places where people were congregated and then had 'die-ins'."

At State and Randolph Colum-

bia art students unveiled an 8 foot by 4 foot tombstone shaped proposed monument to World War III. The monument read, "R.I.P. Mankind Death by Suicide" and "Ashes to Ashes, Dust to Dust Nuclear Weapons are Really A Must." At eye level, the monument had mirrored material, in order for the viewer to see who the message is for, said Coffee.

Coffee estimates that at least four to five Columbia students were arrested.

"I feel the demonstrations were very successful and made a political point: to stop business as usual," Coffee said.

Students staged other anti-nuclear demonstrations Monday at Loyola University, Northwestern University, the University of Chicago, Lincoln Park High School, DuSable High School and Maine South High School.

At Cook County Hospital several hundred people rallied. Balloons were released with postcards attached to dramatize the distances nuclear fallout will travel. Each card was signed by a rally participant.



Sidewalks fill with students and other protestors against nuclear weapons.

(Photo by Robb Perea)

Bookstore theft- \$200 stolen

By Dennis Anderson
and Rudy Vorkapic

The College bookstore was broken into and College officials report that \$200 was stolen from the bookstore's safe last weekend.

Administrative Dean Bert Gall said it is not known at this time how the burglars got into the bookstore or broke into the safe.

According to bookstore employees nothing else was stolen.

Gall said the safe containing the money was destroyed.

According to police reports, this is the second time the alarm system in the Wabash Building failed to sound.

Police have no leads or suspects at this time.

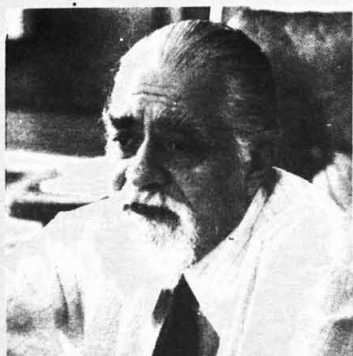
The burglary was discovered by employees Monday morning.

Who's tops? Students don't know

By Tonya Thrower
Chronicle Staff Writer

In a previous issue, the *Chronicle's* Opinion Time polled students to see if they knew who was the Dean of the College. They gave every answer, but the right one.

The *Chronicle* is providing a list of who's who among deans to help assist students in the future.



Mirron Alexandroff

Mirron Alexandroff is the President of the college.

Lya Rosenblum is Dean of the College, Rm. 507. Rosenblum deals with all academic problems, she hires faculty and she develops new programs. Rosenblum's secretary, Mary Bopp, can also assist with problems.

Bert Gall, the Administrative Dean (Rm. 501), handles institutional business matters such as building facilities, vending machines, classroom scheduling, and class fees. Gall's assistants are Debra McGrath and Velicia McMillan.

Elsie Kotulic, Administrative Assistant to the Vice President (Rm. 504). She handles all financial duties and personnel records of the college. She maintains the general insurance of the college, reviews and approves all check requests for miscellaneous expenditures and maintain records of college grants and restricted administrative funds.

June Hugon, who works in the Dean of College office (Rm. 511), is responsible for scheduling classes and faculty pay authorization.

Steven Russel Thomas, Associate Academic Advisor (Rm. 609), advises the department chairmen, promotes art and entertainment, and assists problem-laden students.

Esther Ruskin, who works in the Academic Advising Office (Rm. 507), advises advertising, journalism and film majors.

Francis Camberis, book store manager, 623 S. Wabash Ave., places all book orders and other school supplies. She handles problems that the faculty and students may have.

Janice Booker, who works in the Administrative office (Rm. 508), manages the cashier. She's the receptionist in the inventory office, as well as supervisor of the mailroom dealing with problems in telecommunications.



Hermann Conaway

Herman Conaway, Dean of Student Services (Rm. 517) is in charge of the records office, and financial aid placement reports. He helps students resolve problems that can't be resolved in other student service areas. His secretaries are Ruby Turner and Willie DeShong.

Scott TieTie in room 519 is in charge of the data center, handling computer processing and information for student service.



John Moore

John Moore, Associate Dean of Student Affairs office is in the basement of the Michigan Ave. building. He presides over student activities and help students who have problems.

Dr. Dennis Peacock is the Director of Graduate Division. His office is located in Rm. 629.

Wendy Dahl is Director of Alumni Affairs. Her office is located on 623 S. Wabash.



Ray Pranske

Ray Pranske is Director of Financial Aid (Rm. 300).

Harvey Ideus is Director of Career Planning & Placement (offices on the sixth floor).

John Shultz is Chairperson for the Writing/English department (Wabash building, seventh floor).

John Tarini is Chairperson for Advertising department. Tony Loeb is Chairperson for Film/Video. His assistant is Sarah Aspin. (Rm. 913).

Edward L. Morris is Chairperson for T.V. department. His assistant is Chuck Rowell (Rm. 1501).

Shirley Mordine is Chairperson in Dance department. Her assistant is Timothy O'Slynn. Their office is located on 4730 N. Sheridan, 271-7804.

Sheldon Patinkin is Chairperson of the Theater/Music department located at 72 E. 11th street, 663-9462.

John Mulvany is Chairperson of the Art and Photography department. (room 1402 and 900). His assistant is Hanna Leiler.

Les Brownlee is Chairperson of the student newspaper (Columbia Chronicle).

Dr. Zafra Lerman is Chairperson in Science department located in the Wabash building.

Daryle Feldmeir is Chairperson of the Journalism department located on the fifth floor of the Wabash building.

Other important administrators include:

Keith Cleveland, Associate Dean (Rm. 509), Robert Padjen, Academic Advising (Rm. 609), Ruth Singer, listed as Dean of College (Rm. 511), Melinda Oswald, Academic Advising (Rm. 609), Donald Canar, Assistant to the President, Kate Asselin, Director of Records (Rm. 611a) and Chip Talbot, Director of Veteran Services (Rm. 304).

CORRECTION

In last week's issue, the page one story, "Getz gives 11th St. Theater \$750,000 grant" referred to Dean Lya Rosenblum as Dead Lya Rosenblum! We regret the error.

Green's glamorous job; don't knock it

By Nicky Chelios
Freelance Writer

Hollywood makes the job of a foreign correspondent seem like a "wonderfully glamorous job to have and I don't want to knock it," said Larry Green, Chicago bureau chief for the *Los Angeles Times*.

The job is exciting and "allows one to see great deal of the world on somebody else's checkbook, but it is a terribly lonely job," said Green. The reasons being, a foreign correspondent often is assigned in an area where people do not speak his/her language, he said to the Front Page Lectures class Wednesday, April 24.

Green recalled the craving he had for the news when assigned as a foreign correspondent in the Middle East.

"When you are isolated from family and friends and from the news, you become a news junkie. You need a "news fix" every four to eight hours," he said.

He often found it difficult keeping abreast of the news in a foreign land because the distribution and type of news was very much limited.

When Green works in Los Angeles, his co-workers have difficulties accepting his work schedule. Green does not hesitate in putting in 11 hour work days. "In colder climates people tend to be a little more industrious, as where in southern climates people are more creative and artistic," Green said.

Green's position with the *Los Angeles Times* does not differ much from what he did in the Middle East, Far East, and the

Chicago Daily News.

"Covering a region of the United States is not much different than covering a region of the world or a foreign country," he said.

Green explained how the United States is broken down into five or six very distinct regions. Each section of the country is distinguished by its industry, commerce and people.

When Green covered the Third World countries, he emphasized the countries' backwardness and the times when there was no electricity in order to transmit stories back to the states.

"Saigon was unpredictable in that regard," Green said. "You

Columbia College Needs Teacher

TV DEPT. OF COLUMBIA COLLEGE SEEKS QUALIFIED INSTRUCTOR TO MANAGE AND TEACH TELEVISION REMOTE TRUCK CLASSES. APPLICANT MUST HAVE COLLEGE LEVEL TEACHING EXPERIENCE, FIVE YEARS TELEVISION PRODUCTION EXPERIENCE, BE FAMILIAR WITH OPERATION OF SOPHISTICATED REMOTE PRODUCTION VAN, ABLE TO DEVISE AND IMPLEMENT A FULL CURRICULUM.

Applicants should submit resumes to:

Edward L. Morris
Chair
Television Department

continued on page 3

Grad program expands

Chronical Staff Writer

About five years ago, it was typical for students with a B.A. and an interest in film or dance therapy to approach Columbia College for further work in their field.

Back then, the only solution Columbia had was to work on a second B.A.

With Columbia's international reputation in professionalism, alot of students began work on a second degree.

Now, of course, Columbia has their own graduate division, with eight programs designed to provide students with a Master's program in which no other Chicago-area college can offer.

"Our programs were created to fill a demonstrated need," said Dennis Peacock who is the director of the grad department.

In the case of the dance therapy program, Peacock explained

that dancers with an expanded knowledge in psychology, and a desire to pursue a career, had no where else to go.

The dance therapy program was designed around these very students, and continues to grow based on success.

The grad programs are said to have two functions.

The first is to provide people an opportunity to provide technical training in focused area with an aesthetic training within their discipline.

The second is to develop within each student, a heightened sense of aesthetics.

Although undergraduate students attending Columbia are already training for Masters work with their mandatory core courses towards their decided major, they will not find themselves being recruited for the graduate work, and may find

themselves being discriminated against when applying.

The application procedure includes a self-assessment essay, three letters of recommendation, and a bachelor's degree from an accredited institution, and an overall G.P.A. of 3.0.

Now students of course can receive their bachelor's here, and Columbia is an accredited college, according to the North Central Association of Upward Midwest Colleges and schools, but Columbia feels that it is not in the students best interest to obtain all degrees from the same college.

The school feels it has an advantage with this procedure because students already have one philosophy from Columbia, and the whole point of graduate work is to gain new experiences.

What happens in the classroom

is dictated to the needs of the students, by the students, and an expanded recruitment adds to what can be shared and learned in class.

Peacock says that "If the only school that will accept you into grad study is the same school

that accepted you for undergrad work, then you are not making a strong statement to a future employer.

"But Columbia students should not be discouraged from applying to our own programs, or for any other Masters program in any other school. The fact that our school is accredited means that our B.A. is as legit as any other school's B.A."

In most cases, most students do not seek out their own students for grad work due to the fact that employers will look at a resume to see if an individual can adapt well.

Dahl succeeds in Bartman's post

By Joseph Spatafora
Chronicle Staff Writer

Columbia's Development Office has just named Wendy Dahl as the new Alumni Relations Director, replacing Lori Bartman, who reportedly has left to pursue her career in art.

Wendy came to Columbia from the University of Illinois at Chicago where she was the Assistant Program Director for educational and cultural affairs.

Wendy had also attended Columbia, back in 1981 when she achieved her second B.A. as an AEMP major.

"It gave me a lot in terms of education and training," she says.

Being an ex-student, she knows how important it is to keep in touch with her alma mater, and the main goal of her newly appointed position is just

show up to a softball game on a Saturday afternoon.

Columbia feels they have been an important part in former students' pasts, and the goals of the Development Department are to remain a part of futures through the programs, activities, and a publication put out by the Columbia College Alumni Association, where Wendy has served as a volunteer for about two years.

The mentioned publication is a newsletter containing alumni biographies, class notes, and an activity calendar.

The present Alumni Association was formed in 1980 to encourage the life-long relationship with the school.

To be a member of this board means that one has attended Columbia for one year or more.

Alumni can join for no charge, and members can continue to take advantage of the Career

Planning and Placement Services, even beyond departure from the school.

"To keep our alumni actively involved."

Not only does Wendy plan on casting alumni teams for upcoming social events, such as softball games and dances and such, she also has the task of contacting these people for possible contributions to the school.

Donations from alumni are always welcome, but so are appearances in the forms of lectures and career advising.

Although last month's big alumni outing at the Juke Box Saturday Night was considered successful, Wendy admits that it is real hard to gather alumni for these events.

Wendy says that the reason for this could be that Chicago is such a big city.

"It's awfully hard to compete," she said, meaning that Chicago offers so many cultural activities, that it may be hard to attract these alumni people to

Green shares experiences

continued from page 2

can't judge the Third World by the standards that we have and that's a mistake alot of people make," Green said.

Green touched base on the implications which arose from our government when trying to transplant our style of democracy on a society such as a Third World country which had just come out of a feudal type of government only in recent years.

When Green was the Saigon Bureau Chief (1971-74) for the *Chicago Daily News*, military censorship wasn't truthful all of the time. As a correspondent, Green managed to rely on his own judgement when transmitting stories back to the states.

An important element for a correspondent to know is the understanding and purpose of developments arising in a country, Green said. "Know what these developments mean and hope you're not misled by your informer," Green said.

Green said that another place where reporters will get cooperation is the American Embassy and the universities in the area.

When asked of his opinion of the "Killing Fields," Green re-

plied that it was a difficult film for him to see only because Dith Pran, (played by Dr. Haing S. Ngor) was a native interpreter in Cambodia during and after the Khmer Rouge take-over. Pran was Green's interpreter for two years at the *Chicago Daily News*. Green regretted losing Pran but admits he could not match up to the salary that Sid Shamburg, from the *New York Times* had offered him.

Green commented on the contributions of other foreign correspondents. He admires his predecessor, Keyes Beech (*Chicago Daily News*) for his outstanding ability as a correspondent on and off the battlefield.

David Halberstam, author of the acclaimed best seller, "The Best and the Brightest", who reported from Vietnam in the early 1960's was not excluded from Green's lecture. "His reporting was so aggressive that President John F. Kennedy went to the *New York Times* and asked that they bring him back to the states and the *New York Times* refused to do so," Green said.

"When it comes to foreign correspondents, everyone contributes, it's a collective thing and we depend on each other," Green said.



The car of Bernice Clemmons, 65, and her husband Leonard, 72, who live on the far south side, caught fire underneath the hood last week in front of the Americana Congress Hotel, 520 South Michigan. Mr. Clemmons had just suffered a heart attack which caused him to have a 9-day hospital

stay. They were traveling home from his first check-up appointment since his attack. Mrs. Clemmons said, "I'm not worried about the car, I'm just thankful that we're safe. I won't drive cars, I'm afraid of them."

(Photo by Jaime Malaga)

—story by Carolyn Hamilton

Fridays Grads?

Some graduating seniors are mad because Columbia's commencement exercises will be held on June 7. The date doesn't appear so ominous on the surface, until the calendar reveals that June 7 is a Friday night!

"The complaints we've heard so far range from groans to outright swearing:

"What if some people have classes on Friday night or even on that Saturday?"

"Who cares about *bleeping* classes? Graduation on a Friday night will mean seniors can't go out and get blasted after the ceremony even if they do have classes the next day. Do you know how long those things usually last?

"*Bleep!* My step dad just got a job in California, but he planned to come back on that Saturday (June 8). He's already got his plane tickets so now if he cashes them in or trades them for another day, he'll lose 25 percent of the price he paid for the tickets!"

"Yeah, graduation was on a Saturday last year. It's always on a Saturday."

Correction. According to Hermann Conaway, Dean of Student Services, the class of 1984's Saturday graduation was a fluke. The Auditorium, where the ceremony is always held, was booked for the Friday night the college had planned to send off its seniors. Historically, every Columbia College graduation has been held on a Friday night.

Columbia Dean of Students Ruby Turner said she never knew the graduation had ever been set for Saturday, June 8. Yet some seniors remember Turner saying that June 8 was a tentative date when they applied for graduation. The confirmed date was to be sent through the mail.

Seniors won't have to worry about classes the weekend of the graduation. Many instructors have already arranged for seniors to turn in their final papers and take final exams a few weeks before the big day.

So, there's no way out for the class of '85. We march June 7, Friday night, like it or not.
Bleep!

Safety first

Last Monday, April 29 marked the first "Call to Act" to prevent World War III demonstrations by a group calling itself No Business As Usual. But as demonstrations go, this one failed.

It failed because rather than publicizing their cause, No Business As Usual thought it more important to cause problems. Thirty-seven demonstrators were arrested in the Loop, many of whom were high school students.

About 200 demonstrators gathered at the intersection of State and Randolph streets. And at certain times they staged mass "die-ins" in which they laid down on sidewalks and in the streets, acting dead as to portray the results of radioactive fallout from nuclear war. Police said the arrests were for disorderly conduct and obstruction of traffic.

Many of the demonstrators were Columbia students.

We plead to you, our fellow classmates, to rethink your motives and the direction that you take the next time a demonstration is planned against American involvement in war.

Take the lead from great peacekeepers of recent history: Martin Luther King Jr. and Mohandas Gandhi.

Don't risk the safety of your peers or yourself.



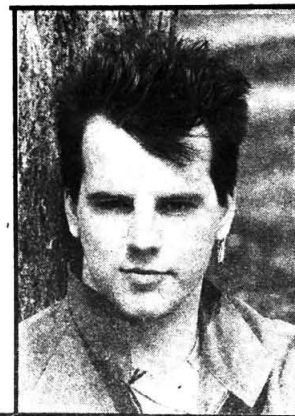
College Press Service

HORSEY
SEATTLE
INTELLIGENCER © 1985

Opinion Time

by Robb Perea

What are your thoughts about the Columbia Dating Service?



1) It would be most helpful to those people who are trying to "hook up" with the opposite sex.

Roy Lockett, 2nd year Commercial Art

2) "I don't see why it shouldn't work. If people portray themselves truthfully they could expect a positive response."

Paul Rivera, 3rd year Illustration

Columbia Chronicle

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Chicago, IL 60605

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Tonya Thrower
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Letters to the Editor

T.V. Dept. docks student

It's time for the TV department to get its house in order. Like other loosely structured departments in Columbia College, the TV Department is weak when it comes to administering policy or instructing students properly, for that matter.

Just last week, I was docked two weeks for bringing the camera back a half an hour late. I tried to call, but if anybody has tried to call this school in the morning (8 a.m.) they know the switchboard operator will take three light years to answer it. Now the way, this institution is run, how can they afford to dock, chastise, or penalize anybody for anything?

Since they have an open admissions policy, which they (Dean Russel Thomas and the rest of his cohorts) boast graduates as "middle level" people, then why aren't there academic standards to compensate us for our half-baked literacy? Especially when most of the instructors are half-baked. This definitely causes alarm of another sort.

But the nit picking tardy clause is juvenile when there are other scheduled assignments to do. H---, I don't think anyone in this school thinks he can get his money's worth anyway. So why play Stalag 17 with a bogus policy? I am not paying this school two G's a semester to blindfold me and tie my hands behind my back. (We are not talking rich suburban kid either.)

There is a desperate need for a Student Review Board, solely comprised by students which can rectify or mediate student-department problems.

James Williams

Crack at Wesol

Dear Editor,

In response to Keith Wesol's article "Rock is dead" in the Rhythm 'n' Views section of the April 1 issue of the Chronicle, I must qualify Mr. Wesol's assertion about the "mutation" of rock.

It may do Mr. Wesol some good to examine the history and growth of rock 'n' roll since the 1950's. Rock, as a generic label applied to the many diverse aspects of that particular form of music, has always had many different variants covered by the umbrella term "rock." In the late 1950's and early 1960's, rockabilly was a small rage, not unlike disco was in the late 1970's. R&B, from the black performers of the '50's to the Motown superstars in the '60's to Al Green et al in the '70's certainly represented "soul" or "urban contemporary". But they still received extensive coverage on many "rock" stations, as many so-called "white" performers have always been (and continue

to be) played on "black" or "soul" or "urban contemporary" stations.

The sub-creatures Mr. Wesol refers caustically toward have always been a feature, indeed, an asset of the musical form generically known as "rock". The forms of Classical music include the Baroque, Classical, Romantic, Impressionist, Modernist, Nationalist, and Operatic schools of thought. Yet, they are all packaged, heralded, and enjoyed by both academia and the public as classical music, not unlike how new wave, punk, heavy metal (which is hardly divergent from hard rock in most people's mind, at any rate) are considered different yet inclusive varieties of "rock".

As to Mr. Wesol's assertion that a Lebanese-style Balkanization has taken place in radio (and, by the way, does he refer to all of radio or only the Chicago market?) would he propound the WLS-style of programming, that tries to accommodate all and please hardly any bar adolescents? WXRT and WLUP have, more or less, widely diverse programming that includes historical oldies, modern hits, and recent album releases, amongst others; these stations are by far the best in Chicago FM-radio programming, and most informed radio listeners would agree. WLUP, under the sure guidance of Bob Stroud, certainly goes after the largest, most available audience, but does his station well by particularly targeting the children of the baby boom with his fine '50's/'60's/early '70's' oldies orientation. When I want to listen to opera, I hardly want WFMT or WNIB playing

some country music. His decrying of the specialized formats is illogical; we have more than enough FM stations that have tepid, turgid programming formats (WLAK, WMET, WCLR, WKQX, and WFYR) — we don't need what few specialized stations that remain (WGCI, Magic 104, US 99, WFMT & WNIB) being threatened with the kind of mis-informed, opinionated discourse Mr. Wesol offered us in his article.

I am not aware of the standards of education set by the Chronicle, but, overall, Keith Wesol's articles betray a deeply-set lack of well-rounded knowledge in his coverage of the Arts. Anyone with even a cursory knowledge of music can tell Mr. Wesol that virtually every musician under the sun from Handel to Van Halen has used bits and pieces of other music to form and complement their own. Strains of Mozart can be heard in Beethoven; the list of examples in the modern age are countless. For Mr. Wesol to derogatively underscore and bemoan Bruce Springsteen and Prince for benevolent thievery is to demonstrate even further that Keith Wesol knows very little about the overall historical trends of the arts, particularly so as far as music is concerned. Without an extensive, powerful grounding in the many historical and conceptual trends in any field of the arts, from music to the cinema to art itself, and Editor should not be an Editor.

Adam H. Carriere,
Work-Study Student
Department of Liberal
Education

Students are human too!

Many college instructors and professors have expressed the laziness and illiteracy among the new-wave college student crop. To a large degree, these accusations are true but on the same token are grossly unfair.

I'm not making up any excuses for our so-called poor productivity. However, I am fed up with the instructors who feel this way, and I don't give a flying hump if everyone knows my feelings.

Many of those instructors fail to realize that times have changed. Things of importance during their collegiate years are now in the Stone Age. Thirty years from now, the next college crop will feel the same way toward our system.

It is like slapping a petticoat on a modern punk-rock girl and expecting no one to laugh. Ha!

The same with Shakespeare and Mark Twain; many instructors insist one lacks intelligence because he or she can not relate to Twain's or Shakespeare's writings. Statements like these are asinine, but that subject is a whole different argument.

My argument is time. New-wave students find lack of time as their major problem. That sounds like another excuse, but maybe students do have a good argument.

Using basic arithmetic, one of education's most useful subjects in the real world, there are 168 hours in a week. Students spend 19 hours (about 16 hours in classes and three hours of free time) in school per week. That

leaves 152 hours.

Thirty hours are spent at work, leaving 122 hours.

Doctors and physicians say one should get eight hours of sleep every night, but college students can only sleep six hours a day. Add two hours for eating, multiply the sum by seven days and subtract the amount of hours. Students still have 66 hours, which sound like more than enough time.

Students travel about an hour to college, and an hour from, using two hours. Also allowing the same amount of traveling time on Saturdays and Sundays, 14 hours are used on transportation, leaving 52 hours.

You can scratch 52 hours, after subtracting 30 hours for recreational, church and other social activities performed during the week, such as parties, television, mass, and free time to do hobbies.

Finally, students have 22 hours per week, or three hours a day for homework and reading. Three hours a day is more than enough time if one is immortal. Unfortunately, students are just as human as instructors and the working class. Students suffer from personal problems and stress. They have household chores, unexpected guests and conflicts with unfriendly people, and most of all, other instructors assignments and readings holding their time.

Considering all this, three hours is still not enough time!

Robert Brooks
Sports Editor



Columbia's Cal



Pacyga captures Chicago history

By Kristine Kopp
Associate Managing Editor

Pacyga is his name and history is his game.

Thirty-six-year-old Dominick Pacyga, a Columbia College full time teacher, is known throughout the campus as the Chicago historical expert.

Since 1982 when he joined the Columbia staff, he has been instructing college students on the History of Chicago.

What makes him different from the other history teachers at Columbia is probably his relaxed and humorous attitude. By relaxed and humorous, it doesn't mean that his classes are a piece of cake though.

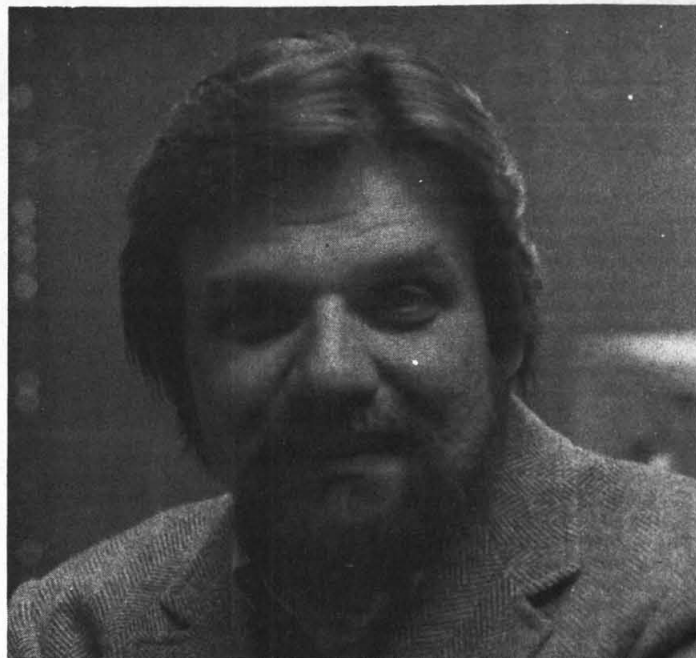
Pacyga has tests and papers like all the other Columbia in-

structors but he eases the students into something that they sometimes decide to continue after the semester is finished.

By giving the students an assignment to interview someone and then write an analysis of the interview, Pacyga captures the thoughts of some not so dedicated student historians.

Although the assignment might seem routine it really isn't. The interview has to be with someone from Chicago, of course, but that person doesn't have to be famous. In fact, most students choose their grandparents.

By talking with their grandparents, which might seem boring at first, the students learn that someone very close to them has lived through most of the



Dominick Pacyga

(Photo by: Robb Perca)

FAMOUS LAST WORDS FROM FRIENDS TO FRIENDS.

"Are you OK to drive?"

"What's a few beers?"

"Did you have too much to drink?"

"I'm perfectly fine."

"Are you in any shape to drive?"

"I've never felt better."

"I think you've had a few too many."

*"You kiddin, I can drive
with my eyes closed."*

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

"Nobody drives my car but me."

"Are you OK to drive?"

"What's a few beers?"



**DRINKING AND DRIVING
CAN KILL A FRIENDSHIP**

U.S. Department of Transportation



things that they are learning in school. Students are surprised and their papers reflect that.

"Anything that can be taught can be taught simply and clearly," said Pacyga, "you have to treat the students like adults and give them responsibility, you, as the teacher, have the responsibility of coming to class and being prepared."

Pacyga does various types of activities with his class, one thing that he says his students probably enjoy the most are his on foot tours of the Loop.

"I take them on a walking tour through the Loop and we look up at the buildings," said Pacyga, "you really have to look up at the buildings, but make sure you're not in the middle of the street."

There's a funny side to Pacyga which probably keeps a lot of the day dreamers awake during the not so interesting lectures sometimes given in a history class.

"I do David Letterman imitations," said Pacyga, "one time a student replied, 'that's enough Dave.'"

Pacyga grew up on the South side and since that time has been dedicated to finding out why he ended up where he did.

"I was in University of Illinois Chicago campus during the Vietnam period. I began to wonder how I got here and that's what college should do," said Pacyga,

"history was just a natural path for my political, social and philosophical interests."

Pacyga has a bachelors, masters and a PHD from University of Illinois. He attended DeLaSalle high school where former Mayor Bilandic and Daley once studied.

"I should run for mayor," said Pacyga joking, "going to a place like that also pushed me into history."

In his first book titled, Chicago: a Historical Guide to the Neighborhoods, Pacyga illustrates some of the places he used to hang around when he was a child, including his old high school and the stockyards where he used to work when he was attending University of Illinois.

Most of his studies through college and as a professor deal with the history of the working class. But when he lectures at Columbia he tries to instill one thing in the students minds.

"You have to open yourself to the city and try to experience as much as you can, the classroom is an artificial situation," said Pacyga.

And so if you sign up for his classes you can rest assured that before it's all over you will be caught with your nose in the air standing in the Loop staring at the buildings.

Also warns Pacyga, "be ready to read and figure out where punctuation marks go."

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Calendar

THEATER — GODSPELL, the inspiring, contemporary musical based on the Gospel of Jesus Christ according to St. Matthew is the next production to be presented at the Columbia College Theater/Music Center, Eleventh Street Theater, 72 E. 11th St., Chicago.

GODSPELL performances are Wednesdays through Saturdays at 8 p.m. and Sundays at 7 p.m. May 8-12.

Single tickets for GODSPELL are \$6 on Wednesdays, Thursdays and Sundays (\$2 for students and seniors), and \$7 on Fridays and Saturdays (\$3 for students and seniors). The special discounts are available for both high school and college students with ID.

To make reservations to see GODSPELL, phone the Columbia College Theater/Music Center at 663-9465 or drop by the box office at 72 E. 11th St.

FINANCIAL AID — Now is the time students should begin filing the 1985-86 financial aid application. Monies for next year will be limited and the Illinois State Scholarship Monetary Award will be given on a first come first serve basis.

Don't hesitate - or you may be late.

Applications are available in the Financial Aid office room 603-05.

ETC — "The Lesson" (which originated as a student workshop at Columbia's Studio Theater) will be presented at the Live Theater Company, 1234 Sherman in Evanston. Directed by Steven Long. Call 475-2570 for ticket info.

The public is invited to enjoy an informal dialogue with Author and Journalist Kenah Heise, May 9, at 12:15 p.m., at the Chicago Public Library Cultural Center, 78 East Washington Street. He's Co-Author of numerous books about Chicago including **Chicago, Center for Enterprise**, a two-volume Historical Narrative. His first novel, **The Journey of Silas P. Biegelow** which was published in 1981, and his collection of **Aunt Ella Stories** is scheduled for release this spring. For more information, please phone 269-2891.

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 classified will be 3:30 p.m. on Mondays. The same applies for other materials submitted for publication.

ACROSS

- 1 Moist
- 5 Poker stake
- 9 Knock
- 12 Hebrew month
- 13 Irritate
- 14 Wine cup
- 15 Sullen
- 17 Parent: colloq.
- 18 Aeriform fluid
- 19 Festival
- 21 Time from dusk to dawn
- 23 Harsh-sounding
- 27 Faeroe Islands whirlwind
- 28 Greek letter
- 29 Distress signal
- 31 Obscure
- 34 Three-toed sloth
- 35 Pigpen
- 37 Choose

DOWN

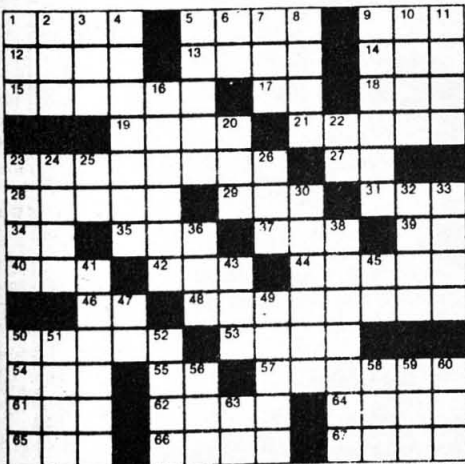
- 39 Execute
- 40 African antelope
- 42 Organ of hearing
- 44 Badgerlike mammal
- 46 Compass point
- 48 Cloth
- 50 Commonplace
- 53 Groan
- 54 Possesses
- 55 Prefix: down
- 57 Simpletons
- 61 Time gone by
- 62 Hockey score
- 64 Trade
- 65 Playing card
- 66 Goals
- 67 Wife of Zeus

CROSS WORD PUZZLE

FROM COLLEGE PRESS SERVICE

- 4 Gains
- 5 Rugged mountain crest
- 6 Negative

- 7 Gratuity
- 8 Verve
- 9 Uneven
- 10 Oriental nurse
- 11 Time gone by
- 16 Sober
- 20 Abstract being
- 22 Maiden loved by Zeus
- 23 Antlered animal
- 24 Slender
- 25 Concerning
- 26 In addition
- 30 Scatter
- 32 Mental image
- 33 Gunman's girlfriend
- 36 Sweet potato
- 38 Lose luster
- 41 Harmony
- 43 Male sheep
- 45 Agave plant
- 47 Latin conjunction
- 49 Labors
- 50 Conjunction
- 51 Rant
- 52 Brim
- 56 Vast age
- 58 Re in debt
- 59 Sailor: colloq.
- 60 Health resort
- 63 Paid notice



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The Statement

What a person or thing could do to change your state of being is remarkable. One moment you're down in the dirt, with nothing or nobody to care about, or care about you. Then the next moment someone is there and that someone is all you really care about.

The change from bad to good has happened as quickly as a snap of a finger. Suddenly your life has changed, you feel like a new person ready to give life a new outlook. You feel as if you are on top of the world, and nobody or nothing could bring you down, but that that have made you.

That that have made you, have control of what goes on between the two of you.

Who really believes that? Well, when you are down and out and someone lifted you and your spirits up, you're going to try your best to keep them happy and satisfied in return. You know what it is like to be down and out, so you know what it takes to keep things running right. But is it all left up to you? No. That person that you are involved with can put you back or try, regardless if you're good to them or not. They can do it as fast as a snap of the finger, and there is nothing you could do or say about it.

"Well I guess I'm tired of you." Snap. Who has control? It is and perhaps remarkable.

Peron K. Kindred Sr.

Godspell is a first-rate act

By Pamela Dean
Editor-in-chief

Be ye Jew or Gentile, saved, agnostic or atheist, everyone should experience the magic and energy of Columbia College's production of Godspell.

Directed and choreographed by Second City's Isabella Hofmann (Orwell That Ends Well), twenty-one of Columbia's best performers sing and dance their way through this localized version of the rock opera about Jesus Christ's life with all the excellence of fine professional theater.



Running through May 12 at the 11th Street Theater, Godspell is a series of skits, linked by music, that tell the story of a modern-day Jesus teaching his followers the right way to live in order to get to heaven. Columbia instructor Gregory Williams was the original director, but is now on medical leave from the college. The 11th Street Theater's general manager, Linc King, says that although the show's concept changed with the new director, Williams assembled the basic cast and convinced Columbia to take on the production.

Two of Williams' picks were Columbia's better-known theater

students Aisha de Haas and Kay Reed. Both give good performances true to form. Reed's portrayal of a "loose" woman as she sings "Turn Back O Man" nearly stole the show during a preview show April 25. Her deep blues voice sang the burlesque-like lyrics as she taunted the men on stage and in the audience, only to be scolded by Jesus. Previews are always a trial-and-error period. So de Haas' fine voice was lost during most of the gospel number "All God's Gifts" either due to a faulty microphone or the overpowering music from backstage.

But, the heavily star of this production is Christopher Garbrecht who plays Jesus. So believable is Garbrecht when portraying Jesus that it is necessary to keep blinking to remember you are in the 11th Street Theater. Particularly moving is the crucifixion scene, so effectively performed by Garbrecht that the audience was absolutely still, totally engrossed in the tragic moment during the preview show.

Garbrecht shows us this modern day Jesus has soul when he blends into a rhythm & blues version of "Day By Day". Jesus doowaps as a background singer in a group similar to the Temptations. Senuwell Smith handles the lead nicely in this five man group while three "Supremes" accompany them in perfect harmony.

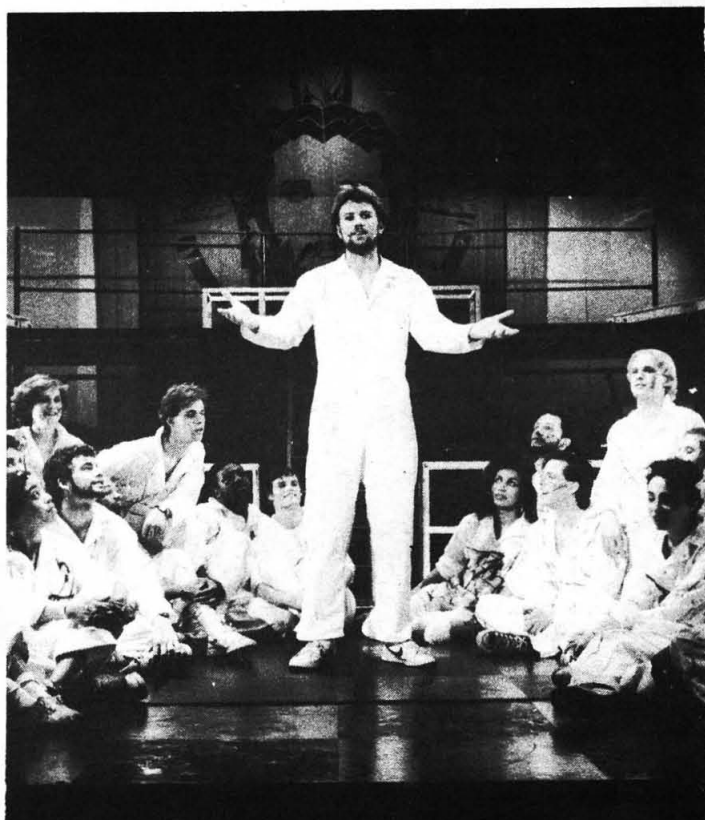
There are some excellent singers in this rock opera ranging from the gospel tones of Maggie Brown, singing the hand-clapping "Bless the Lord", to Mary Magdalene's moving testimony in "By My Side", sung by Taya Pamela Cupp and Tamera Kay Johnson.

Jesus' lesson about a man not being able to be a slave to two masters was enhanced by a slide show of Mayor Harold Washington and Ald. Edward Vrdolyak as kings vying for the power in this land — shades of Orwell That Ends Well. This subtle message along with the fight dance from Michael Jackson's "Beat It" brought Jesus' parables to life for today's audience.

Even more effective was the story of the Good Samaritan which was told with silhouettes cast through a plain white sheet. Also, the "rewind" of a parable Jesus wants to correct because his followers have missed the point is like a scene out of a movie theater when the film is played backwards. And, how can you tell the story of today's Jesus without having at least one report about him on the Heavenly Network News!

Well crafted scenes like these make this show entertaining while setting the spell of God on the audience. The set and costumes are simple, so they do not compete with the shows' energy or continuity.

Regardless of your religious beliefs, this is a great production that all Columbia students can learn from and enjoy. And, with tickets priced at \$2 and \$5, it is well worth the price.



Godspell's Christopher Garbrecht as Jesus showing his followers the path to heaven in the Columbia College production.

(Photo courtesy of Lisa Ebright)

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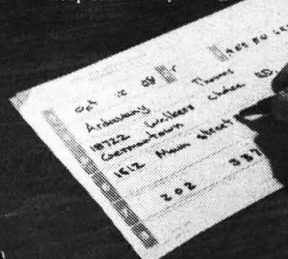
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Indies live on in the shadows



By Keith Wesol
Arts Editor

With the emergence of punk and its do-it-yourself work ethic in the late 70s, there was another movement that grew out of some of the same sentiments and beliefs: that of the independent recording labels and their efforts to put out the kinds of music that they wanted to put out.

Both punk and new wave, as well as other forms of music such as

jazz and blues, had found that corporate sensibilities had gripped the music business and made the major labels too inflexible to new sounds and ideas. Facing a choice between having their music drift into limbo or compromising their ideals for the sake of hitting the market (and, consequently, the charts and the airwaves), many took their punk leanings to heart and scrapped together the cash to start their own underground labels.

Most of the "indies" as they came to be known released a few thousand obscure singles from even more obscure hands before going the way of the dinosaurs. Some, however, like Slash and I.R.S. flourished in the shadows of the larger recording giants without really coming into direct competition with them.

Soon, with the growing popularity of new wave, the Big Six (CBS, WEA, RCA, MCA, Capitol and PolyGram) began to realize that perhaps there was some money to be made in this new genre and many

of the indies signed distribution contracts with the majors out of necessity. With distribution being the most expensive part of making records, deals were made by which the indies could distribute their records to bigger markets through the facilities of the more expansive majors — for a price.

Such deals forced the indies under the corporate influence and weakened their position as outlets for new and challenging music. A few, like Twin Tone and SST, have resisted the impulse to head for greener pastures. Most of the independents hope to sign their acts to a major label and many realize that they are only a stepping stone to bigger and better things.

On the other hand, some of the independents often shy away from the influence of the majors and make it one of their priorities to be concerned about the artistic health of their charges. Signing deals with the indies has its advantages: lower production costs and less pressure to have a hit are but a few. There are also disadvantages

in lessened exposure and smaller cash flow, etc.

Recently there have been signs that the independent labels may indeed be able to compete with the multi-million dollar operations. Manhattan-based Profile Records were recently handed the golden fleece — or a golden record to be exact — an all-too-rare occurrence in the independent biz for Run-DMC's self-titled debut rap album. I.R.S. has also had recent success with the Go-Go's and General Public.

Like the cockroaches that will still be scrambling across this planet after we've nuked ourselves into oblivion, the indies may be able to live on in the shadow of the dinosaurs. If so, it will be a triumph for the music. There have to be alternatives to the clones and clichés that are being shoved down our throats through radio and video. The feisty indies offer a small, but attractive, feature on the barren landscape of American music.

CC label releases Oh Boy! record

By Joe Spatafora
Chronicle staff writer

AEMMP Records, the Columbia College student label, has chosen Chicago area group *Oh Boy!* as the band that will be featured on this year's released project.

Oh Boy!, chosen over 150 other entries, gets the opportunity to lay down their tracks at a Chicago area recording studio, Chicago Trax, and professionally record their *Some Things (You Don't Understand)*, in the form of a 12" single, to be released in May.

AEMMP Records is a project run completely by students of the Arts, Entertainment, and Media Management Program, here at Columbia College.

According to AEMMP President, Debra Hale, the purpose of the program, and specifically this project, is to experience the situations of running a record company.

"There isn't any other way to get this kind of an experience," Hale said. Along with her professional training in record management, Hale also is thankful for all of the contacts she has made with people who are already in "the business".

A part of Hale's duties were not only selecting the band with the most potential, but also analyzing and researching the market to put out a product in which she is trained to recognize as something with a "commercial sound."

What Hale and her crew were looking for in the tapes that she received from hopeful bands around the country, was something commercial, something professionally unique, and more importantly, "An artist who would accept our guidance," she said.

Lead singer for *Oh Boy!*, Chris Cerasoli, describes entering the competition for the initial search was just a "toss in the pond" but is pleasantly pleased with the band's selection.

"This is a good break," Chris said. "We are regarding this as an actual signing by a record company," he added.

Chris describes the band as what he coins as modern pop.

"We are kind of a cross between U2, Duran Duran, and The Romantics." With this marketing approach, Chris admits that his ambition is for he and band members Miles Okumura (bass/vocals), Dave Richards (guitar/vocals) and Dave Franco (drums) to "become stars."

Through AEMMP Records, Chris hopes that they can hook up with a major label through the program's credibility. "They are serious about what they are doing," he added.

Debra boasts about the ability of AEMMP Records to be able to put out a quality product.

"We've done it with a \$2,000 budget, and that's smaller than whatever small companies would charge," she said.

Oh Boy! is the second band to be selected by the program.

Last year's release was from the band Master Plan, recording a dance blaster called *Pushin' To Hard*.



AEMMP Record's, Oh Boy!

(Photo courtesy of Debra Hale)

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JORDAN DRIVES THE FANS WILD

By Robert Brooks

Sports Editor

In Chicago, there is only one winning pro basketball team: The Chicago Jordans. Oh, sorry...the Bulls.

Yes, the Bulls did make the playoffs for the first time in four years finishing the season with a 38-44 record, 10 games better than a year ago.

Sounds good, despite the fact that eight teams from

each conference make the playoffs every year. Why did it take the Bulls four years? The answer is Michael Jordan.

He's the most exciting player in the National Basketball Association. Anyone care to argue that point? Fine.

• Last year, the Chicago Bulls were the joke franchise in pro sports. Since the Bulls drafted Jordan, that has changed.

• Attendance has nearly doubled at the Chicago Stadium whether or not Magic Johnson, Kareem Abdul Jabbar, World B. Free, Julius "Dr. J." Erving, Mark Aguirre, Larry Bird or Isiah Thomas were in town.

• Jordan averaged 27 points per game during the regular season and hit 30 points consistently in games. One week, Jordan averaged 32.7 points and shot .613 from the floor and the Bulls went 3-1.

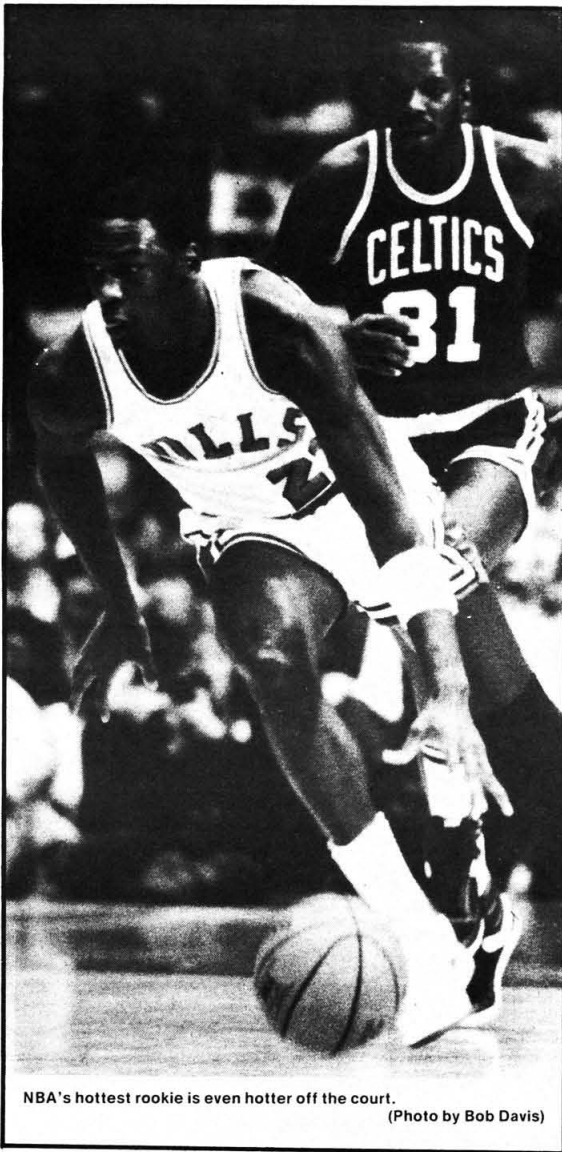
• Jordan broke Jerry Sloan's team record of 183 steals.

• Jordan broke Bob Love's record of 817 field goals in fewer than 1,600 attempts. Love had over 1,800 attempts.

Orlando Woolridge, Steve Johnson, Sidney Green, and Jawann Oldham all had a fine year and displayed good teamwork. Not taking anything away from the other players, but when a player can score over 30 points game after game and the team still loses, where was teamwork then?

Jordan is an active rebounder and a consistent scorer. He can leap, slam and drive the basketball with one hand.

Jordan starts from any point near or beyond half court palming the basketball in his hand. His eyes, which are sunk within his forehead forming a frown of concentration, searches for the slightest opening. Then he drives. His tongue dangles from his mouth like a mutt



NBA's hottest rookie is even hotter off the court.

(Photo by Bob Davis)



Chicago Park District Calendar

PUBLIC SKATING — Public skating is scheduled daily from now until June at McFetridge Sports Center, 3843 N. California Ave.

Wednesday to Saturday, 4-5:30 p.m., General Skate.

Wednesday and Thursday, 9-10:30 p.m., Adults Only.

Monday, Wednesday and Friday, noon-1 p.m., Adults Only.

Tuesday and Thursday, noon-1 p.m., Hockey, Speed Only.

TENNIS — Registrations are now being accepted for the qualifying rounds of the Chicago Park District city-wide tennis championship.

The qualifying rounds will be held at eight park tennis centers June 4 through June 7. Singles, doubles and mixed doubles events will be played. Participants in the 25 division tournament will range from boys and girls 12 and under to senior men and women. The winner and runner up in each division at each site will advance to the finals July 8 to 14. The deadline for entries is May 28. The fee for adults is \$3 for singles and \$4 for the doubles competition; \$1.00 for youngsters 18

and under for singles and \$2 for doubles.

Entry forms can be obtained at the following tennis centers where the qualifying rounds will be conducted.

Tuley Park, 90th & St. Lawrence

Beverly Park, 2460 W. 102nd Place

Jackson Park, 6401 S. Stony Island

McKinley Park, 3900 S. West-

ern Garfield Park, 100 N. Central Park

Riis Park, 6100 W. Fullerton

Waveland Tennis Center, Addison & Lake Shore Dr.

Eugene Field, 5100 N. Rid-

geway

Applications can also be obtained at Kosciuszko Park, 2732 N. Avers; McFetridge Sports Center, 3845 N. California; Waveland Tennis Center, Tennis Trailer Addison & Lake Shore Drive and Richard J. Daley Bicentennial Plaza, 337 E. Randolph Drive or also by sending a self addressed, stamped envelope to Walter Pierkarski, 425 E. McFetridge Drive, Chicago, IL 60605.

All mailed applications must be postmarked by May 18.

chasing Kibbles 'N' Bits. The ball consistently bounces from floor to palm as he takes long strides to his ultimate goal — the backboard. He journeys into the air. Blast-off! Jordan pumps, then double pumps and slams backwards. Wha-yam!

• Jordan's generosity extends further off the court. It was known that Jordan stayed up late after the Bulls clinched a playoff spot against Washington and spent hours with mentally handicapped children.

• And last, but not least, his commercial appeal sells.

Jordan is all over newstand magazines and newspapers, he's on televi-

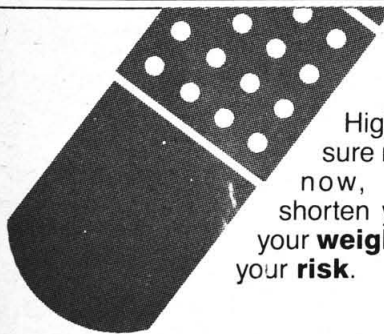
sion advertisements for Chevrolet, and he's on Nike posters and billboards promoting Nike's latest gymshoes — Air Jordan. At \$64 a pair, these shoes are in such a demand that the manufacturers and retail clerks insists, "Air Jordans will not go on sale."

April 1, Nike began selling Air Jordan shoes. The next day, the company had more than a million orders. Nice, when you think about it, one out of every 250 U.S. citizens now have a pair.

What is so special about the shoe — besides the publicity commercials of an air pilot bumping his head against the backboard while interviewing Jordan and Jordan standing on television like an ebony statue, his dark brown body oiled from his neck to his Air Jordans — is the gymshoes' air cushioned soles that feel light on the feet and allows one to spring in the air with a hangtime similar to Jordan's, so Nike claims.

With all this in mind, Jordan should be easily named Rookie of the Year. Competition from Akeem Olajuwon of Houston makes this almost impossible since both are the best set of rookies in NBA history and unanimous choices for the NBA All-Rookie team by the leagues' 23 coaches.

Houston can keep Akeem "the Dream" Olajuwon. He's great, but Chicagoans know Jordan is the best.



High blood pressure may not hurt now, but it can shorten your life. Cut your **weight**, your **salt**, your **risk**.

May is High Blood Pressure Month

WE'RE FIGHTING FOR YOUR LIFE

American Heart Association





No names shine in Cubs/Sox battle

It was heralded as the battle for Chicago bragging rights. But it really was the battle of the benches as the White Sox clobbered the Cubs 7-4, April 29 at Comiskey Park.

It was the first time the two teams had met since August, 1981, before the season resumed after that summer's players' strike. Then, the teams split a two game series. So, in a way, this game was the tie-breaker. A fan's dream, right? Wrong.

Instead of seeing the best against the best, it was "Where did he come from?" facing "Who's that?"

The quick glimpses of the

Locker Room Lines Dennis Anderson



Baineses, Durhams, Fisks and Ceys were overshadowed by the long looks of the Woodses, Karkovices, Speiers and Hickeys. Hick-eyes?

Okay, it was an exhibition. But, of the tens of thousands dollars raised at the game, only \$5000 went to charity. (That went to the favorite charity of the game's MVP, Gene Nelson. Who?).

If the bucks are going to the teams, then I want to see the best. What I saw was both teams' starters for a few innings and then every scrub, no name and would-be-ball-player who brought their jock that day.

It was those scrubs and no names who outshined the stars. You see, the stars turned off their pilot lights for this game, going

13 for 49 (.265) scoring six of the game's 11 runs and driving in six.

And the benches, (drum roll please) all they did was go eight for 19 (.421), score five runs and drive in five.

Pitching was a different story. Nary a hurler who touched the mound that night is playing a major role on either the Cubs' or the Sox' pitching staff.

Dick Ruthven started for the Cubs and did a credible job. He was relieved by George Frazier, Ray Fontenot and Larry Sorensen. Before the game, this quartet had pitched only 17 2/3 of the Cubs' 149 innings. It's quantity, not quality.

The Sox sent out five would-be hurlers, one of whom had never pitched a game in the majors before.

These five guys had pitched 25 of the Sox' 145 innings at game time.

The Sox starter, Gene Nelson, pitched a no-hitter through the first four innings before he was pulled by manager Tony LaRussa.

Well, the two teams will meet again next April at Wrigley Field. It will be each team's chance for redemption. Until then, credibility won't be their middle name.

I still want to know who Ken Williams is.

Slapstick

playoffs

hit lounge

By Robert Brooks

Sports Editor

Columbia has its own hockey bums.

They meet in the student lounge around the glass domed hockey machine yelling, "Com'mon, smash them Russians."

They deposit 50 cents and wait for the game to finish "The National Anthem." After face-off, two players work the hockey machine with fierce intensity, trying to slap the little puck into the opposing goal.

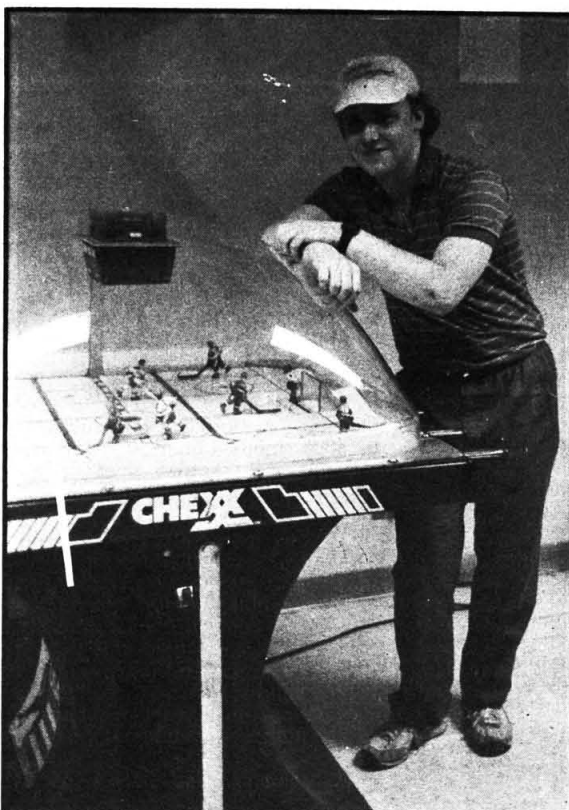
Cheering is demanded every time the puck approaches the goalie.

The two players are on their toes. The defensive player shifts the goalie, as the offensive player sets up to shoot and eventually scores.

With all of this excitement for just 50 cents, what more could Columbia's hockey bums want: A hockey league, of course.

While riding the train to Columbia, Patrick Bolen (Film) told Bob Kramer (Radio) about "this beautiful idea of a hockey playoff among students who hang out around the machine."

"Bob took me serious," Bolen said. "He thought it was such a good idea.



Patrick Bolen — the genius behind it all.

(Photo by Robb Perea)

"I will never joke about anything for the rest of my life," Bolen said with a slight chuckle in his voice.

The Lounge Lizards, Bolen's lounge buddies, helped by spreading the word. Twenty others thought Bolen's idea was excellent because 21 students, including Bolen, formed a playoff series.

"We're going to continue this next Fall and Spring," hoping to get enough student support both semes-

ters, Bolen said.

The Playoff game results are posted on a sheet of notebook paper by the hockey machine.

The winner will not only receive the honor as Columbia's 1985 Spring Hockey Champion. The Chronicle will honor this person in a future edition with a picture on the sports page and award the player with two free games, or \$1.

Good Luck!



Spring Softball '85

Hi, it's me, the perpetrator of all this softball business. I'm glad to have the opportunity to write to all of you directly. When I picked up the phone to the Park District weeks ago I knew that I wasn't the only one thinking that softball might be a fun kind of thing to do at Columbia. I've been proved right by the response, which has been good, but I sure hope that the filled sign-up sheets mean players on the field! I realize that this being a school of the arts you're all subject to pretty crazy schedules, especially now that final papers and projects are due soon, but please try to give your department team some of your time. We all know that the hardest part of anything is getting started. Please help to promote the success of this venture by participating.

Keep an eye on the Chronicle for updates from the softball committee. Thanks for the enthusiasm!

Play ball!

—Liz Conant

Sat., May 11

Radio vs. Television, 12 p.m.

House vs. Writing, 3 p.m.

Sun., May 12

Fine Arts vs. Film, 12 p.m.

Photo vs. Television (TA's), 3 p.m.

Sat., May 18

Television vs. Writing, 12 p.m.

House vs. Radio, 3 p.m.

Sun., May 19

Fine Arts vs. Photo, 12 p.m.

Television (TA's) vs. Film, 3 p.m.