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Columbia Chronicle (10/14/1985)

Columbia College Chicago

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Columbia Chronicle

Volume 15, Number 3

Monday, October 14, 1985

Columbia College, Chicago

Williams leads S. Africa march

By Gene Koprowski

"Embargo South Africa, not Nicaragua, free South Africa, close down the consulate, end the racism, end white supremacy," those were some of the chants from a crowd which accompanied the dying president of Northeastern Illinois University during a march to end apartheid, in front of the South African Consulate (444 W. Michigan Ave.) last week.

Northeastern President Ronald Williams said, "freedom loving people should bear witness to the hatred that is apartheid. . . this, and other efforts will bring about change."

That "effort to bring about change" has been going on in Chicago for over nine months.

According to Ron Schupp, a member of the steering committee for Chicago's Free South Africa movement, the movement was formed on, "December 6th, 1984 to break the chains of apartheid . . . the South African government is the only government in the world that constitutionally endorses racism. . . they force blacks to live in shantie towns, and torture and imprison them without trial. . . they're like Nazi's."

"If we continually pressure the South African government, we will end apartheid," Schupp said.

Schupp wore chains around his neck to symbolize the sentiment of the group.

Other symbols of that sentiment were signs which read "Stop the



Chronicle/Steve Lundy

Students, faculty and administrators from several schools in Illinois demonstrate against the country of South Africa last week.

treason trails," and buttons reading "stop the war and save humanity."

Representatives from Northeastern Illinois University, Columbia College, the New Jewish Agenda, the Chicago Council for American Soviet Friendship and Chicago's Free South Africa Movement participated in the march. A crowd of nearly 500 gathered for the demonstration.

According to a spokesman for Ronald Williams, the day "was a historical day in the history of Chicago."

The "historical day" was commemorated in a proclamation by Chicago Mayor Harold Washington.

Washington proclaimed the day "Ronald William Day in Chicago."

Mayor Washington said, "Apartheid is the most evil, racist and repressive system of government anywhere on the face of the

earth. . . Ronald Williams is a gravely ill man, and yet he's dedicated to the movement to end that system. . . all citizens should follow the example of this courageous man by involving themselves in this movement.

A spokesman for the South African consulate told the Chronicle, "It (Williams' action) is strange. . . he's using South Africa for exposure in the media. . . it (was) just a meaningless publicity stunt."

The Rev. Henry Hardy of the Cosmopolitan Community Church, a supporter of Williams said, "We challenge Ronald Reagan to get his act together. . . this man is supporting a tyrannical government. . . we shall form a mighty tide of truth. . . and shall march until the walls of apartheid come tumbling down."

Following that, the Black Heritage Gospel Choir of Northeastern Illinois University sang "We are the World."

Petitions were circulated throughout the crowd asking for the release of Nelson Mandel, the jailed leader of the anti-apartheid movement in South Africa. Another petition urged businesses to pull out of that country.

According to a spokesman for the Chicago Peace Council, "The top Illinois investors in South Africa are Borg Warner, Caterpillar and John Deere. . . the two top lenders are Citicorp and Continental Illinois. . . there should be no (American) business in South Africa."

Columbia College President Mike Alexandroff, who has participated in previous demonstrations against apartheid, led Columbia students, faculty and other administrators in the march.

"Anyone with a conscience would not want a system that denies economic opportunity to continue. . . we've got to stand against it," said Alexandroff.



Chronicle/Steve Lundy

Northeastern Illinois President Ronald Williams

Eauclaire: New Museum Director

By Kristine Kopp

Columbia College has hired 34-year-old Sally Eauclaire as the new director of the Museum of Contemporary Photography.

Eauclaire began her new job on June 15 and since then has had no trouble fitting in at Columbia.

Although she has made no major changes, Eauclaire hopes that she will be able to bring more exhibits to the museum.

"I want to do some major national traveling exhibits and make more catalogs and posters," said Eauclaire.

A veteran from New York, Eauclaire has had a lot of experience

and has so far published two books of her own titled *New Color Photography* and *New Color/New Work: Eighteen Photographic Essays*. Eauclaire is currently working on her third book.

As the new director Eauclaire has many duties. "I have to create the exhibits and oversee the day-to-day operations," said Eauclaire.

One of "the day-to-day" duties that Eauclaire must take care of is talking with the people that visit the museum. Eauclaire says that throughout the day they have many visitors stop into the museum, some students, others are from all different walks of life.

Asked if she liked her new surroundings in Chicago, Eauclaire spoke very highly of the Windy City.

"It's less expensive which is a pleasure," said Eauclaire. "It's also not as anxious and hysterical, like New York."

Eauclaire came to Chicago for the job at Columbia and although she says she hasn't had an opportunity to make a lot of new friends at Columbia she hopes to now that schools in session.

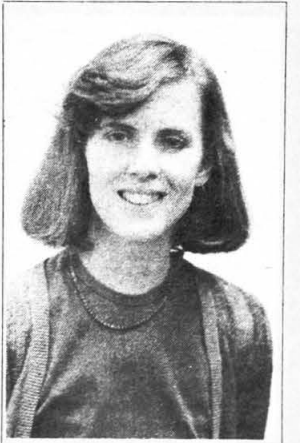
"I was very impressed when I came here for the interview," said Eauclaire.

Eauclaire doesn't have a "favor-

ite part" in her new job. She likes everything about it. So far she hasn't made any major changes but one thing she is particularly proud of is an exhibit she has scheduled for October.

Columbia College will be exhibiting a 90th Birthday Salute to fashion and portrait photographer Louise Dahl-Wolfe. The exhibit, planned and organized by Eauclaire, will open on Oct. 18 and run through Nov. 27.

Dahl-Wolfe is well known as a photographer for Harper's Bazaar where she illustrated a cover photo of Lauren Bacall in 1943. According to Eauclaire the photo launched Bacall's career.



Sally Eauclaire

Average SAT scores up since '63

NEW YORK (CPS) — This year's college freshmen pushed the average Scholastic Aptitude Test (SAT) score up faster than any year since 1963, the College Board announced.

While board officials, who oversee the administering of the test nationwide, attribute the increases to more scholarly high school students and harder high school courses, some critics think it's because more students are taking SAT coaching classes.

Whatever the reasons, the average verbal test score was 431, up from 426 last year. The average math score was 475, an increase from 471 a year ago.

"1985 is the fourth consecutive year in which at least one of the scores went up," said George H. Hanford, president of the College Board.

All ethnic groups and both men and women recorded higher average scores, Hanford points out.

"All of these trends would seem to indicate that there is a more positive attitude toward academic pursuits in our high schools and that many efforts at the local, state and national levels over the past decade to improve the education of college-bound students have begun to bear fruit," Hanford said.

More high school students have been taking honors courses in recent years, Hanford said.

While the trend is encouraging, Hanford said "it is also clear that we have no grounds for being complacent about the state of education in this country. We still have a long way to go."

Hanford said the approximately one million college freshmen who

took the SAT made up only 37 percent of the students in the high school class of 1985.

Others don't credit school reform for the increases.

Average scores rose primarily because more students are taking SAT tutoring courses, said Allan Nairn, co-author of a 1980 critique of the test.

"Some people benefit from the coaching privilege," Nairn said, implying students who can afford to take coaching courses have an advantage over those who can't.

Various studies, all of them disputed by the College Board and the Educational Testing Service (ETS), which actually writes the SATs and computes the scores, assert preparatory courses can improve students' scores by as much as 100 points.

As a result, "coaching is a growing industry," said David White, who has written two books about how to take college admissions tests.

"At the moment, I'm going through the Graduate Record Exam with a student," White said during a phone interview, "and we are getting the right answers without even reading the passages."

White said coaching courses teach students how to recognize patterns to questions, thus enhancing their chances of choosing the correct answers.

Thanks to the Truth In Testing Act, passed in 1980, ETS has to make old standardized tests available to those who request them.

"That helps coaching," said David Owen, author of *None Of The Above*, "another critic of the SAT."

But Hanford disputes the coaching industry's claims.

"In the states where there has been a lot of coaching, the increases in scores have been smaller," he said.

Hanford himself is more upset by the declining numbers of black students taking the SAT. "In 1985, 8.9 percent of our test-takers were black, compared to 9.1 percent in 1984."

"It is certainly reassuring to see that blacks are scoring higher on the SAT, but it is disheartening to realize that fewer of them appear to be considering going to college," Hanford said.

Black college report misleading

WASHINGTON, D.C. (CPS) — Black college leaders say the U.S. Dept. of Education's recent report that the administration has increased its support of black colleges significantly is misleading.

In late August, the department announced the federal government gave the nation's predominantly-black colleges some \$620.6 million in 1984, an increase of \$14 million over 1983 and \$75.8 million since 1981.

But the increases, black education leaders now say, don't make up for broad cuts in other areas like student aid, and haven't stopped black colleges' recent fiscal crises from worsening.

Students losing grants

"Kids have been losing a lot of grants. We have heard a lot of horror stories. On the other hand, the schools are getting more money,

but that mostly helps the pros and graduate students," said James Borders, editor of the *Black Collegian*.

"If you look at the (proposals for) programs that benefit minorities in his (Reagan) original budget for 1985, you can see he is not a strong supporter of black colleges," said Mike Reed, an aide to Rep. William Gray, (D-Pa.).

In that budget, Reagan proposed abolishing Graduate Professional Opportunity Grants aimed to help minority students, Reed said.

The administration also wanted to halve the TRIO program, which grants money to "disadvantaged" students.

Congress, however, ultimately increased TRIO funding.

The administration's \$14 million black college increase "is really symbolic," said Arnold Mitchem of the National Council of Educational Opportunity Associations. "You really cannot be helping out black colleges when you cut aid by such a degree."

The notion the administration has cut funding of black colleges is

not true, said Sharon Messinger of the Education Dept.

Messinger said various increases in federal student aid programs also have helped black students and, by extension, the black students who attend predominantly-black colleges.

Approximately 85 percent of the

students at black colleges — of which there are about 112 — have received some type of aid, Mitchem said.

Of the additional black college funds, moreover, about 25 percent went to Howard University in Washington, D.C., said Joyce Payne, director of the Office for

the Advancement of Public Black Colleges.

The picture for black schools looks dim. Fewer than half the 264 black colleges open in 1974 are still around today, said Craig Shelton, president of the National Organization of Black University and College Students.

Theater offers grants

The Rialto Square Theatre, 102 N. Chicago St., Joliet, is offering a special half-price student discount on tickets for five different attractions in the 1985 Fall Season. (Students must show a valid student I.D. card at the Rialto Box Office to purchase the half-price tickets.)

The following Fall Season shows are included in the half-price student discount offer: Hubbard Street Dance Company at 8 p.m. Oct. 12 (regular ticket prices: \$14.50, \$16.50); "Don Giovanni," performed in English by the San

Francisco Western Opera Theater at 8 p.m. Oct. 25 (regular ticket prices: \$15, \$20); "The Romanticism of Mozart," A Keyboard Conversation with internationally-acclaimed pianist Jeffrey Siegel at 2 p.m. Nov. 24 (regular ticket prices: \$8.50, \$10.50, \$12.50); and The Jimmy Dorsey Orchestra conducted by Lee Castle at 3 p.m. Dec. 1 (regular ticket prices: \$9.50, \$12.50, \$14.50).

In addition, the Rialto will give students 10 percent off the regular ticket price of any other 1985 Fall Season shows, including Eddy Ar-

nold and the Lennon Sisters on Oct. 4, 5 and 6; Victor Borge on Oct. 19; Debbie Reynolds on Oct. 20 and 21; Paul Anka on October 26; Mitzi Gaynor on Nov. 15, 16 and 17; the Andy Williams Christmas Show on Dec. 5, 6, 7 and 8; and Johnny Cash on Dec. 14.

"Attending Rialto performances, and particularly the outstanding music and dance programs for which we're offering the half-price student tickets, is a great way for high school and college students to discover the arts," said Pat Katsch, Rialto Director of Marketing.

"We realize that students are on a limited budget, so we are offering them an opportunity to save money on tickets to our shows. We hope that they will take advantage of this chance to enjoy some excellent entertainment in our magnificent and historic theatre," Katsch said.

Further information about the Rialto's special student discounts for the 1985 Fall Season may be obtained by contacting the Rialto Box Office, 102 N. Chicago St., Joliet; 815/726-6600 or 312/242-7171. Box Office hours are Monday through Friday, 10 a.m. to 5 p.m., and Saturday, 10 a.m. to 2 p.m.

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'C' avg. a must for school aid

WASHINGTON, D.C. (CPS) — College students may have to maintain a "C" average in the future in order to get federal financial aid.

The grade requirement is just one change in the aid system Congress is now debating as it tries to pass the Higher Education Reauthorization Act of 1985.

The grade measure, proposed by senators Don Nickles (R-Ok) and Clairborne Pell (D-R.I.), has been proposed unsuccessfully before.

But chances for its passage may be good this time, sources said, because legislators are looking for relatively painless ways to cut the federal budget and because of recent publicity about bad students who get financial aid.

Currently, students only must be in good standing and make "satisfactory academic progress" toward a degree to receive federal aid.

"Unfortunately," Nickles said during a hearing earlier this month,

"there have been problems with this open-ended definition.

"Because of this open-ended opportunity for abuse, I believe we need to have a more specific standard."

Nickles originally advanced his idea after a 1981 audit found nearly 20 percent of the students who got aid had less than a "C" average. Ten percent had a cumulative GPA under 1.5.

Congress also is debating a bill to let graduate students, who generally face higher education costs than undergrads, borrow more federally-guaranteed loan money and pay it back over a longer period of time.

The reauthorization process, which effectively sets federal higher education policies for the ensuing five years, usually triggers a slew of proposals that never become law.

But if federal loan programs are to be changed, the changes will first

emerge during these congressional review sessions.

The grading bill would put aid recipients whose grades fall below 2.0 on probation for a term.

If the student doesn't improve by the end of the probation period, he or she will be denied federal aid.

Administrators would be empowered, however, to extend the probation period for hardship cases, such as extended illness.

The new break for graduate students who want a Guaranteed Student Loan (GSL) program came up during a House subcommittee hearing.

Georgetown University law school dean John Kramer, speaking for a coalition of law school associations, said grad students needed the break.

"Over time, middle class students in particular are just not going to be able to afford a graduate education," Kramer said.

Unless debt repayment policies

are changed, many graduate students will feel obligated to take high-paying jobs after they get their degree, instead of going into teaching or community service work, Kramer said.

Kramer's plan would let graduate students borrow more than they currently can, and, if they borrow more than \$15,000, repay it over 10 to 20 years.

Extended repayment periods currently are made at the discretion of the lending agency.

In part because the plan calls for graduate students to pay the interest on the loans beginning with the 10th year after graduation, Kramer calculates that the changes will save the government between \$200 and \$500 million a year.

Students would assume the cost, but Kramer thinks they ultimately should be making enough to keep the payments from being too much of a burden.

Current law allows the ad-

ministration to adjust loan limits, but Kramer said recent law schools' requests for adjustments have been rejected.

Although Kramer's proposals were only for graduate students, he said they could be just as easily applied to all students.

In fact, the American Council of Education, the most prominent higher education lobbying group, wants to increase loan limits to \$3,000 from \$2,500 for freshmen and sophomores, and to \$8,000 from \$5,000 for graduate students.

As yet, Reagan administration officials have not commented publicly on either the grade requirement or the grad student differential proposals.

Education Secretary William Bennett is expected to unveil his own proposals for the reauthorization of higher education laws later this year.

Logan featured at Getz opening

By Mukaila Adebiesan

Four hundred of Chicago's civic, cultural and educational leaders will be entertained to the musical revue of one of America's musical legends when Columbia College dedicates its Emma and Oscar Getz Theater (formerly 11th Street Theatre) on Oct. 27.

Joshua Logan, an institution of the American musicals whose 50-year career has seen him direct over 40 musicals and 15 musical films in addition to stage plays will be the center attraction at the dedication ceremony.

The 400-seat theater, named after Emma and her late husband, Oscar, is located in a 1929 historic building designed by the architectural firm of Holabird & Root. The

theater and the building itself are considered to be pioneering examples of Art Deco architectural style.

Mrs. Getz' gift of \$750,000 helped to complete the theater renovation.

In presenting the gift in the memory of her husband, Mrs. Getz said she believed that Chicago is a major theater center and that Columbia College can play an even more important role than it does now in preserving and enlarging the tradition of the key South Loop area of Chicago.

"Columbia College has been a pioneer in so many ways, and its theater is an important star in the crown of the South Loop," she said.

Ruth Ganchiff, director of pro-

gram development of the League of Chicago Theaters, said the theater community holds in great esteem individuals like Emma and the late Oscar Getz who through their extraordinary generosity and their critical recognition enrich both Columbia College and the entire cultural community of the city.

"The league is impressed with the quality of Columbia productions," Ganchiff said.

The college's Theater/Music Department, headed by Sheldon Patinkin, is recognized as one of the country's leading collegiate theater education centers, and in the five years since Columbia bought the building and theater, the 11th Street Theater has achieved a well-deserved reputation as Chicago's premier home for reviving Ameri-

can classics and originating new ones.

Mike Alexandroff, president of Columbia College, said, "The preservation and use of this magnificent old/new space as a showcase for the best in American theater has been energized by the Getz family's contribution."

He also said that this ensures a vital continuum of quality and innovativeness that is supported by the audience and critics alike.

According to Alexandroff, bringing the legendary Joshua Logan to the new theater for its dedication is one more triumph for a theater with a rich history begun when its first curtain went up in 1929.

Logans Many Hits

Logan, whose creativity has produced such immortal hits as *South Pacific*, *Annie Get Your Gun*, *Camelot*, *Bus Stop*, *Fanny and Brice*, will share reminiscences of his incomparable career and sing medleys with his fellow performers.

Lincoln King, managing director of the music theater said Logan will be accompanied by his company as well as his wife, Nedda, and other actors and singers both from New York and Chicago.

"Also, singers Aisha de-Haas and Kay C. Reed will be doing a duet of Duke Ellington's tunes as well as a number from the musical *Godspell*, said King.

Black music research center gets grant

By Chevy Cook

The little known Center for Black Music Research at Columbia College received a \$30,000 grant Courtesy of the Lloyd A. Fry Foundation recently.

The funds will be used to help establish a computer research system and a union catalog for the center in the school's library.

"The reference system and the union catalog once completed will provide scholars with bibliographic citations and information on books, recordings, and sheet music," said center director Dr. Samuel A. Floyd, Jr.

The center is located on the 11th Street campus and according to Dr. Floyd the center will serve as a role model for such future research systems and that will attract inquiry and researchers from the United States and abroad.

"The primary reason for such a center is to conduct research and make our findings available to the mainstream public," said Floyd.

Although the center has received little or no recognition, it has a busy agenda. On Sept. 27 the center held its conference for Black Music Research in Washington D.C. at the John F. Kennedy Center for the performing Arts.

"The purpose of the conference," said Floyd, "was to explore the critical issue of scholarly concerns. These are areas in black music that need defining or redefining. An example would be what is the difference between gospel and spiritual music. I feel we have to

give more attention to these issues. The center wants to be able to explain the differences so there is a more accurate understanding."

The center has also published two journals called the *Black Music Research Journal* and the *Black Music Research Newsletter*.

The union catalog, according to Floyd, will be used to hook up black music holdings in selected Chicago public and University libraries. Together the two systems

Catalogs Aid Music Research

will provide research support and access to virtually all locally retrievable information on black American music. The service at the center will be available to any one.

The Fry Foundation has given grants to various schools, charitable organizations, and not-for-profit organizations. The four categories they provide funding in are Health, Education, social services and art/culture. Grants are limited to organizations in the Chicago metropolitan area.

Floyd explained that such a center at Columbia was vital.

The center was created in 1983 by Floyd with assistance from Columbia College President Marron Alexandroff.

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The Columbia College Library will be holding an Open House on October 18 to welcome Columbia students, faculty and staff to the "new, revised, 1985 edition" of the Library.



APARTHEID HAS BEEN GOOD FOR BUSINESS, BUT I'M TIRED. WE NEED HELP.

Apartheid: Time for change

The protest against South Africa's racial policy of apartheid is in full swing all over the U. S. and the world.

But it means more to our country than a feeling of satisfaction from opposing racism.

What it means is that the foreign policy of the U. S. is being fundamentally changed, just as domestic policies were in the sixties. Some people, including Ronald Reagan and Jerry Falwell, don't like these changes, because it signals a switch from the traditional American way.

History shows that all the "good American values" we are supposed to represent, have been no more than a thin facade concealing elitist forces and their doings in this country.

It started with the genocidal sweep of the Native Americans from their land (the same with South Africa), continued with the enslavement of Black people and goes on today as our government and business leaders prop up evil governments. They tell us it's in the name of democracy, but any anti-Soviet, pro-profit country has been a friend of this country, no matter how they stood in morals or doctrine.

The reality is that America, the greatest country in the world, was built on the blood, sweat, and suffering of inside "foreigners", and continues to profit from other countries who abuse their citizens for the same reasons.

And we wonder why people want to hijack us. The people of our country today must make a choice. Will we choose profit for us, or freedom and life for others. We are the leaders, the world, including South Africa, will follow us. That is what's at stake, for us, in South Africa.

Greg Walker



PhotoPoll

Question: Do you think protests such as last week's march to the South African Consulate has an effect against Apartheid?



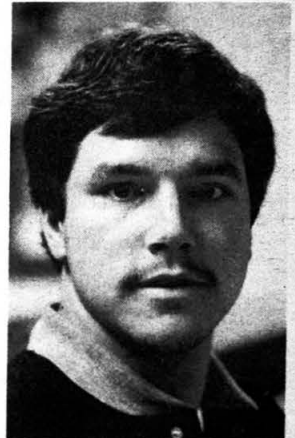
Cindy J. Roth
Advertising/English

"It will not affect apartheid directly. However, it is a good thing that we have public action. It may create more action, like a Dominoe effect, to make an impact."



Katravis Coleman

"One day apartheid will end, but it will take more than a day. It will take a strong voice of people who love and believe they have the right to be loved all over the world."



Rich Bayram
Radio

"Unfortunately, I don't think it will. The issue of concern is several thousand miles away. It's not here in Chicago."

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All opinions meant for publication should be sent to the Chronicle in the form of the typewritten letter-to-the-editor.

We ask that you restrict your comments to those related to this publication, the college, or issues concerning college students.

Letters without legitimate surnames, addresses and phone numbers will not be considered for publication. All material will be subject to editing.

Letters to the Editor

The Chronicle will reserve space each week for letters from our readers. We will consider letters of up to 200 words. All letters are subject to editing. Unsigned letters will not be accepted.

Thank you,
Chronicle Staff

Photo museum highlights Dahl-Wolfe

By Rhoda Anthony

In the world of fashion and portrait photography, she is considered one of the best that has ever contributed to the profession. She has produced front page photographs for clients such as Saks Fifth Avenue, Bonwit Teller, Crown Rayon, Women's Home Companion, Sports Illustrated and Harper's Bazaar. A collection of her work will be shown in Columbia's Museum of Contemporary Photography, 600 S. Michigan, and her name is Louise Dahl-Wolfe.

Dahl-Wolfe will be presented at the opening ceremony of the 120-work exhibition Oct. 18. The presentation is expected to be the highlight of the museum's 85-86 season. A special 90th Birthday Salute to the legendary photographer will enlighten the opening-day presentation.

Dahl-Wolfe's status as a pioneer fashion photographer has caused her to be widely known for photographs of bold visual graphics, constructed elegance and eccentric settings.

The exhibit will also feature portrait photographs of such famous names as Orson Welles, Paul Robeson, Pierre Monteaux, David Niven, Carole Lombard, Millicent Rogers, Wanda Landowska, Carson McCullers, and Lauren Bacall. There is expected to be a large turnout of exhibitors who primarily

want to see the faces of famous people.

Dahl-Wolfe is credited with the launching of Lauren Bacall's career. In 1943, Dahl-Wolfe produced a Harper's Bazaar cover featuring Lauren Bacall as a Red Cross blood donor. The magazine was seen by director Howard Hawks, who then started Bacall's career as an actress. Sally Eaulaire, director of the museum, said, "We're going to see people who couldn't care less about the photographs, but they want to see the pictures that got Lauren Bacall her first contract."

"There is a great deal of popular appeal to this show," Eaulaire said. "We're bringing in people here who are interested in Hollywood Stars... Spencer Tracy, and Marlena Dietrich.

Dahl-Wolfe, who produced more than 600 color editorial pages, 85 covers, and countless black and white photos for Harper's Bazaar, is scheduled to formally speak at the reception. "She's (Dahl-Wolfe) really on the ball. She's very smart, sharp and funny and she's got a lot of stories to tell," Eaulaire said.

Dahl-Wolfe's career was in its prime during the period of the jazz era. Fashion was extremely exciting for the photographer who originally aspired to be a painter.

Unlike today's magazines that have the same model's face on every cover filling the entire page, Dahl-Wolfe's photographs are dif-

ferent from cover to cover. All of her photographs have distinct settings.

The photographs are on loan from the collection of the Fine Arts Center at Cheekwood, Nashville, Tennessee. The opening at Columbia College will be the first time Dahl-Wolfe's photographs have been on exhibit in the Midwest. The exhibition is the most challenging prestigiously that the museum has featured.

Mary Jane Russell, a top model in the 1950's is one of the expected guests at the reception. Dahl-Wolfe claims her as her favorite model. Russell will be featured in some of the photographs presented.

Dahl-Wolfe's career in photography did not sprout until she was in her thirties. She attended the San Francisco Institute of Art where she studied color theory, lettering and design. She worked in positions involving interior decoration and electric sign design before she pursued photography.

In 1957, Dahl-Wolfe put together a book that she gave to her colleague, Carmel Show, former editor of Harper's Bazaar. The scrap book was preserved to store old memories of their years together at the magazine. "Louise is very loving and she is always doing things for the people she really cares about," Eaulaire said.

Funding for the exhibition is partially provided by the Illinois Arts Council.



Fashion and portrait photographer Louise Dahl-Wolfe's artwork (an example above) will be on display in the Museum of Contemporary Photography from Oct. 18 to Nov. 27.

New Yorkers warm Chicago's Igloo

By Laura Mazzuca

You can keep your Broadways or your West Ends. Chicago is one hell of a theater town — everybody says so.

Sure, we don't get the blockbusters until long after they've received their raves in New York. But places like Steppenwolf, Wisdom Bridge and Northlight present the alternative to Broadway glitter — solidly acted, challenging productions.

Yes, when it comes to alternative theater, Chicago is a great theater town.

Or is it?

A group of young artists thinks it could be better. So they're trying to

keep their heads above water on the North Side with a place called Igloo.

Igloo is a performance space, housed in what was once a candy factory at 3829 N. Broadway. Since its creation in January, it has produced four plays and is currently presenting a duo of early Sam Shepard pieces, "Killer's Head" and "Cowboy Mouth."

It's the kind of atmosphere that only seems to exist in bohemian dreams — an intimate, unpretentious place where musicians, actors and playwrights can literally come in off the street and be heard.

Co-founded by erstwhile New Yorkers Maria Tirabassi, Christopher Peditto and Daniel Piburn, Igloo offers not only

theater but almost every other form of performing art.

Tirabassi had acted professionally for five years in New York, but the high price of living and general dissatisfaction with the restrictive theater scene there, made her think she could come up with something more original, less restrictive.

Other artists had the same idea. In New York she met Piburn, Peditto (now Igloo's artistic director), and his brother Paul, a playwright/poet doing some rather avant-garde things with the written word.

Manhattan prices were too much for the nucleus of young artists, so they decided to relocate.

"Chicago seemed to be a cheap place to live, and seemed to have a

large bunch of people available," said Chris Peditto. "There's no real deep reason why we ended up here. Chicago just happens to be lucky right now."

The group, which started out with nine members before its Midwest migration, eventually boiled down to Peditto, Tirabassi and Piburn.

They hit Chicago, rented the 7,500-square-foot former candy factory for a song, did plenty of renovation, and before you could say "alternative theater," Igloo was born.

Tirabassi is also a lover of cabaret theater, but had been disenchanted by the high prices and mediocre performances that passed for such in New York. So the other major attraction at Igloo is its versatile cabaret.

For the ridiculously reasonable cover charge of \$1, patrons can enjoy stand-up comedy, jazz, poetry readings and, perhaps soon, film and video.

When plays are in production, the \$6 ticket price includes a visit to the cabaret after the performance. And while Igloo doesn't have a liquor license yet, coffee-house-type beverages are on sale, and patrons are invited to bring their own libations.

In its short past, Igloo has hosted a percussive ensemble and some excellent young jazz artists, "musicians who are here because they love what they're doing," according to Tirabassi.

"They basically found us, is what happened," said Peditto. The house stand-up comic, Dan Holzer, auditioned for a show and happened to mention that he was also a comic. Danny Weiss, a jazz saxophonist, simply walked in off the street and took to the stage one night. Their talent sold itself.

"Any able-bodied man or woman can walk in for an audition," said Peditto. This means any practitioner of the performing arts, whether musician, dancer, actor or comedian, can apply.

The aforementioned Paul Peditto will have his play, "A Fire Was

Burning over the Dumping House One Chinese New Year," produced at Igloo in November.

"We're not into censorship," said Tirabassi. "We'll make some changes here and there, but if it's a good play, and if the playwright really believes in it, it will essentially be produced as is."

In fact, Igloo is hoping to institute a new playwright program which would draw scripts from across the country.

What's the catch? Money — that artist's object of love/hate. Igloo pays the rent by leasing out space for parties and band rehearsals. But it's a double bind, since occupation of their space prevents them from working.

Another problem is advertising — or lack of it — and critics. The Igloo people have been trying to get critics to review their productions, and have so far met with little success.

"Some critics probably think of us as community theater," said Tirabassi. "All I know was our first performance of (Ionesco's) 'The Lesson' got a standing ovation."

"Chicago has this great reputation as an experimental theater town," said Peditto. "Well, just how experimental is Chicago? We won't survive unless we get reviewed."

The shoestring budget makes for frustration, but it's not stopping these artists. Musicians, comics and other cabaret entertainers are paid "by the boot," a rubber one, which is passed around after each set.

Tirabassi described the Igloo's decor as predominantly "bottom-of-the-swimming-pool blue." They even managed to find rubber boots of the same color for decoration and, of course, for the artists' payroll.

There is no glitzy decor, no high-priced two-drink minimums, no celebrity guest list. There's just a lot of talent and drive.

Maybe that, and that tempting blue decor, will incite theatergoers, critics and artists to jump in and test the eclectic waters of Igloo.

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Limelight Shines Brightly On Chicago

By Laura Mazzuca

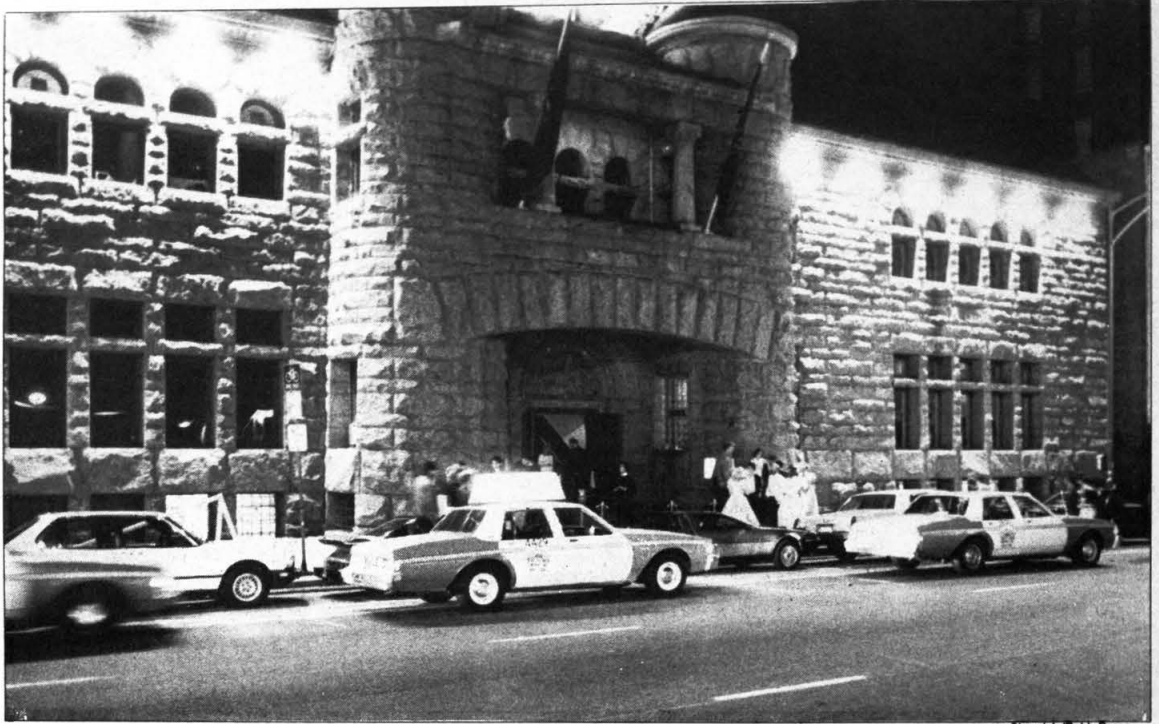
"Do you know the Kit-Kat Klub?" Sally Bowles asked another character in the movie "Cabaret." "I work there. It's divinely decent."

Much the same can be said about Limelight, the last word in stylish nightclubs, at Dearborn and Ontario.

In the grand tradition of Studio 54, Limelight is a bastion of urban trendiness. The club, housed in a 19th-century Romanesque building that was once a library, is modeled after sister clubs in Atlanta, New York and (soon) London. The New York branch is in a deconsecrated church. How decadent can you get?

All this trendiness, of course, does not come cheap. Suffice it to say that a Hard Rock Cafe is breaking ground right across the street and Rush Street is nearby. You'll soon realize the Limelight is not the Step-Hi Lounge.

While the cover is little pricey for a place in Chicago with no live music — \$7 on weekends, \$5 during the week — it's still a drop in the bucket compared to the \$15 cover at the deconsecrated church in New York, with drinks there going for an ungodly \$5 apiece.



Chicago's very own Limelight, situated at Dearborn and Ontario, provides an assortment of entertainment for its patrons.

Chronicle/Robb Perera

The white lines are the only ones in this place.

Horror stories abound about long lines to get in and snobbish employees who arbitrarily pick those admitted, based on recognition (though you probably won't see Kup and Essee) or style of dressing. But no lines were in evidence the Friday I visited, except for the inevitable white ones going up noses in the women's room (divine!).

The clientele looked promising, at least judging from the people who work there. A lot of black lace, high heels and rubber jewelry was on display — and the girls looked good, too. There was also a lot of black, some retro fashion, and big rhinestone jewelry which persists in being popular with fashion designers and grandmothers.

But the fashion poseurs were evenly matched by three-piece suiters who looked as if they just strode in off LaSalle Street or a Marshall Field's ad.

The club's layout is spacious, and its high ceilings and wide expanses of pillars and eggshell white make it look airy, even on a crowded night. The second floor gallery, accessible by a curving marble staircase, affords an unobstructed view of the chaos below. The large dance floor reminiscent of an old-time ballroom, and there are bars both upstairs and down.

An art display in the lower lobby is a touch of Sally Bowles' old Berlin — living tableaux behind glass, including interpretations of Cleopatra, Marie Antoinette and a guillotine, and a mod '60s dolly, all wearing very white makeup and very red lipstick. Joel Grey would have loved it.

But true decadence was in short supply. Most people were dressed less for headbanging and more for success, and acted accordingly. Sure, there were a few leather boys and "Frankie Say"-type T-shirts, but their wearers looked properly abashed — after all, Frankie has

gone from Hollywood to the bottom of the play lists.

Speaking of which, the music at Limelight belies the initial impression of current architecture and fashion. This is not the place to go to hear the latest from across the Big Pond, or even Oh boy. From where I sat, there was just a lot of indeterminate thumping bass, and a smattering of songs not quite old enough to be oldies. Some minimalist stuff like Robert Ashley, solo David Byrne, or even some decent oldies would liven up the proceedings on the dance floor.

Upstairs in the "VIP Room" things were a little slower than downstairs.

Not much happens until long after midnight.

The high point of the evening was when Rick Nielsen and Robin Zander from the rock group Cheap Trick strolled in some time after 2 a.m. — this place doesn't get going until long after midnight. Nielsen

looked like an '80s Ed Norton; Zander like a '70s David Lee Roth. If you don't like slightly passe rock stars and people trying to pass for them, stay out of the VIP Room.

But despite the touches of hokiness, Limelight is a lot of fun. The people-watching here in unsurpassed — there's nothing like the antics of a stockbroker trying to pass for a ghetto heroin addict — and the ambiance is just imaginative enough to appeal.

But, like the Kit-Kat Klub, its "divine decadence" is bound to get awfully dated, awfully fast — like places with lights in the floor and Bee Gees music on the play list.

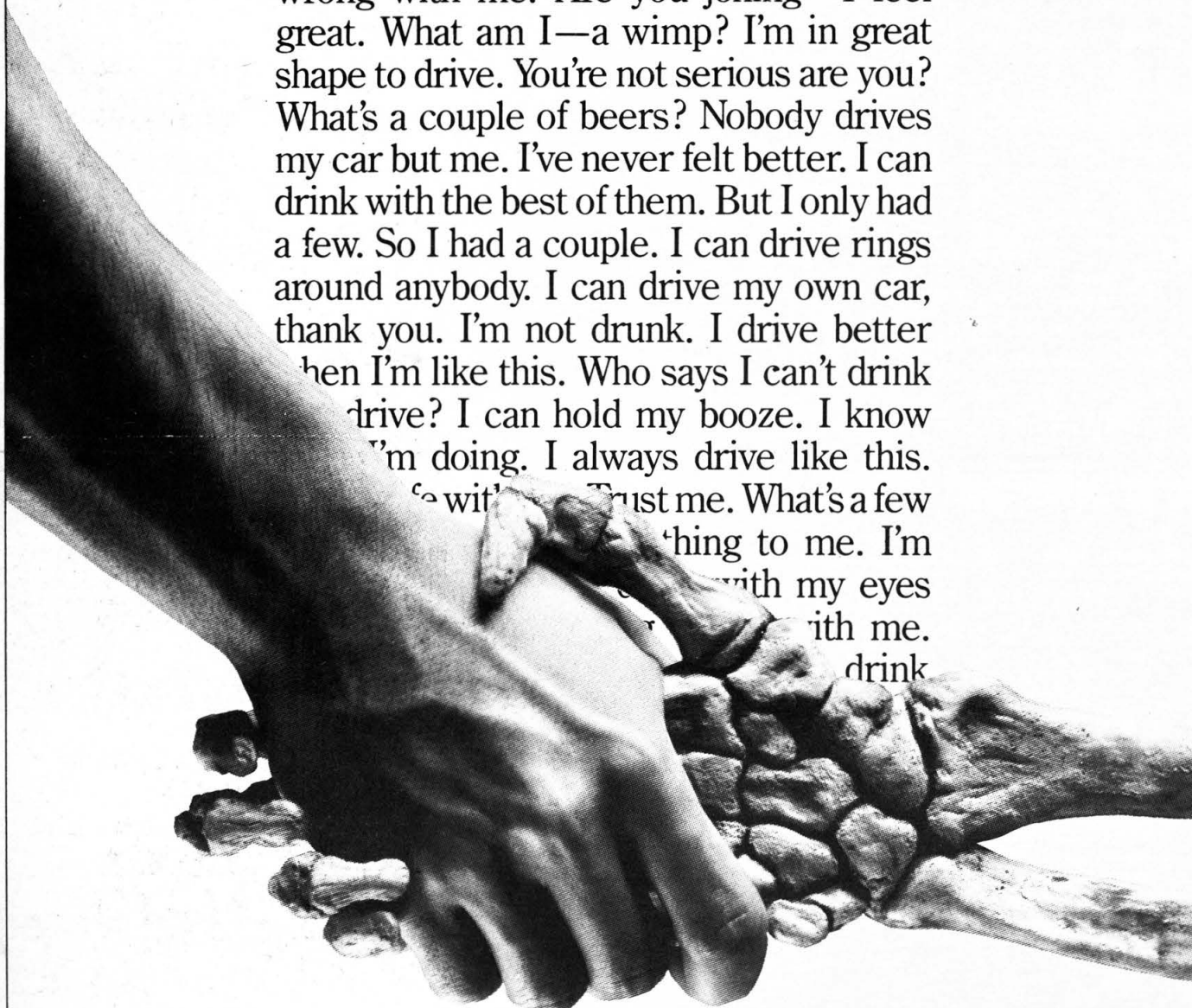
Come to think of it, since we're now in the throes of a '60s psychedelic revival, can a disco revival be far behind? I've already sold my white polyester suit.



The Riviera Club is among one of the many trendy clubs in Chicago attracting a wide array of colorful clientele. Chicago is beginning to come out of New York's shadow with its own entourage of night clubs.

Chronicle/Steve Lundy

U.S. Department of Transportation

A black and white photograph showing a human hand on the left firmly grasping a skeletal hand on the right. The skeletal hand is a human skeleton, showing the bones of the hand and forearm. The human hand is in the foreground, and the skeletal hand is behind it, creating a stark contrast between life and death.

FAMOUS LAST WORDS FROM FRIENDS
TO FRIENDS. I'm perfectly fine. I can
drive with my eyes closed. There's nothing
wrong with me. Are you joking—I feel
great. What am I—a wimp? I'm in great
shape to drive. You're not serious are you?
What's a couple of beers? Nobody drives
my car but me. I've never felt better. I can
drink with the best of them. But I only had
a few. So I had a couple. I can drive rings
around anybody. I can drive my own car,
thank you. I'm not drunk. I drive better
when I'm like this. Who says I can't drink
and drive? I can hold my booze. I know
what I'm doing. I always drive like this.
Trust me. What's a few
beers? Nothing to me. I'm
driving with my eyes
closed. Trust me.
I can drink

**DRINKING AND DRIVING
CAN KILL A FRIENDSHIP**

Gooden, Boggs-tops in '85

Locker Room Lines

By

Rudy Vorkapic

Another regular season of major league baseball ended last week. Of course for Chicago Cubs fans, the season ended at right around the All-Star break. (Don't laugh White Sox fans, the season for the Southsiders didn't last that much longer.)

Also, now that the regular season is over, there are a whole slew of individual champions in both leagues.

Except for a few surprises and some new names (Surprises; Willie McGee, NL Batting Champion, .353 and league leader in hits with 216 and Dave Parker NL leader in runs batted in with 125 and probably the league's Comeback-Player-of-the-Year; New names; Vince Coleman, league leader in stolen bases with 110 and probable NL Rookie-of-the-Year, also, Montreal's Jeff Reardon who led the NL with 41 saves.), the other individual champs are pretty much whom everyone expected.

However, there are two players among the individual champs who dominated their respective leagues throughout the 1985 season.

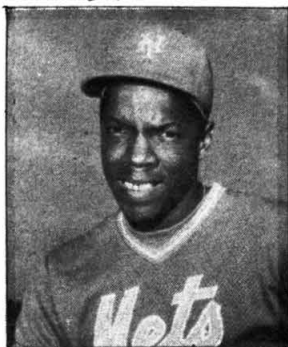
New York Mets pitching ace Dwight Gooden and Boston Red Sox third baseman Wade Boggs led their leagues in pitching and hitting throughout the season.

Gooden, the only logical choice for the National league Cy Young award, led the NL in every pitching category.

The 20-year old right-hander led the league in wins with 24 against only four losses. Gooden's earned run average looks like that of a pre-



Dr. K's stats: 24-4 record, 268 strike outs and a 1.53 earned run average.



Dwight Gooden

But, after 162 games for each of the 26 teams in both leagues (thank goodness for football), it all boils down to four teams; The Kansas City Royals and the Toronto Blue Jays in the American League and the Los Angeles Dodgers and the St. Louis Cardinals in the National League.

Gooden also carried the Mets during much of the latter part of the season and certainly inspired an otherwise average New York pitching staff.

For Boggs, the only logical choice for the American League's Most Valuable Player Award, the list of accomplishments runs long. He holds the AL record for singles with 187. The old mark of 184 was held by the Kansas City Royals Willie Wilson set in 1980.

Boggs led the majors in multiple-hit games with 72 and also had the longest hitting streak in the majors this season with 28.

He also led the majors in reaching base via hit, walk or hit-by-pitch (339) which is the most in the majors since Ted Williams reached base 358 times in 1949.

Boggs, who is often compared to the legendary slugger Williams, is the nucleus on a Red Sox team that has plenty of hitting, but no strong pitching. He is the offensive leader of a team that is better than their 81-81 record shows.

Both Gooden and Boggs have been the prime players of each league throughout the year. In a couple of weeks each should be given the Cy Young and MVP respectively.

They are the only logical choices.

mier short relief pitcher at 1.53. Also, "Dr. K" as he is affectionately known, notched 268 strikeouts throughout the year.

Gooden also carried the Mets during much of the latter part of the season and certainly inspired an otherwise average New York pitching staff.

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It's illegal (not) to pay collegiate athletes

By Marty Walsh

Lately the NCAA has been talking about allowing their charter members to start "paying" their respective athletes.

This "pay" would amount to around \$100 a month.

By definition this would make the supposed amateur athletes professionals.

You can walk around and collect aluminum cans and earn \$100 a month. Does that make you a professional aluminum broker?

For those of you who are not aware, it is illegal for college athletes to receive any money while they are still in school.

Nevertheless, many schools cheat by giving the athletes cars, cash and other perks as an incentive to perform better on the football field or basketball court.

One question: why hasn't the NCAA allowed schools to pay athletes all along. The schools certainly have more than enough money.

What's wrong with giving an athlete who pulls in sellout crowds a measly \$100. Not paying the athletes should be illegal.

There are many who contend that paying college athletes even a minimum amount would make them professionals. The rationale behind this school of thought is that \$100 would go up to \$200, \$200 to \$300 and on and on.

There is such a thing as amateur athletes in college, however, there is no such thing as amateur athletic programs. College athletics exist for one reason and one reason only: money.

In order to comprehend how much money is at stake an example must be made. I will use major college football as my subject.

There are 187 teams playing Division I football in America. Division I is the category used by the NCAA to describe a college sports

program that offers athletic scholarships. Each school, depending on their size and conference, may have between 65 and 95 football players on full scholarship (tuition books room and board).

There are two levels of football in Division I, IA and IAA. The IA schools are usually larger and offer 95 football scholarships. The IAA schools are smaller and offer 65 football scholarships.

The top 86 Division IA football stadiums have a combined seating capacity of 4.5 million people. Almost everyone in Chicago could go and watch a game in these stadiums.

But since the schools are limited in the amount of home games they can play a year, 43 games (one-half of 86) are being played by these 86 schools every weekend of the season. The total capacity of the stadiums for the 43 games is 2.5 million people.

Most of the stadiums will be filled to capacity. But for our purposes let's assume only half the available seats are sold. Now the total number of persons in the stands at the 43 games is 1.25 million.

Tickets range in price from about \$8 to \$20 a person. If the average price for a ticket to a game is \$10, ticket revenue for the 43 games is \$12.5 million. Add to this \$5 for parking and \$3 for food and souvenirs per person and you come up with an additional \$10 million for a total of \$22.5 million every Saturday the 43 teams play.

Multiply the \$22.5 million grossed per weekend by a 10 game season. It adds up to \$225 million gross in a three month period.

On top of this, there is TV money each school receives when it plays on television. Add another \$200 million to the pot.

The grand total is now \$425 million per season made by the 86

teams. This total I would guess is far below the actual receipts due to my conservative estimate on crowd sizes.

Remember that the athletes are being "paid" by receiving an education for "free."

The average scholarship might be worth \$10,000 a year. Some are worth more some less.

A team of 95 athletes has a combined scholarship value of \$950,000. Add to this the cost of maintaining a first rate coaching and training staff, another \$500,000.

Add travel and other miscellaneous expenses, another \$500,000 a year, for a grand total of \$1.95 million per year.

Divided evenly among the 86 teams, the average gross profit per team is almost \$3 million.

This \$3 million a year profit is made possible by the athletes participating in the sport. In essence the athletes are nothing more than a cheap labor force.

I realize that no value can be placed on an education, but many of these athletes aren't getting one.

College athletes spend so much time in their sport that they don't have time to go to class.

During the football season a college football player will spend be-

tween 30 and 40 hours a week involved in some football activity. On top of this the athlete student must carry a full load of classes (12 hours). This makes for a 55-hour week. The athlete is physically and mentally drained.

The season isn't over when the games are finished. As soon as the games are over the teams start to prepare for the next season. It is a cycle that lasts as long as the athlete is in school.

The student doesn't have time to be a student, and if a school won't allow the students to be students, it might as well give them something for their time.

Athlete grad stats exaggerated?

(CPS) — Colleges are exaggerating the number of athletes they actually graduate, the Government Accounting Office (GAO) said.

Some campus sports supporters fret the GAO report may resuscitate congressional efforts to force colleges to pay closer attention to how well student-athletes are doing in class.

The GAO said studies claiming college athletes graduate at about the same rate as their non-athlete peers are flawed.

The GAO said an American College Testing (ACT) Program study of how many athletes graduate simply compared graduation rates of athletes and non-athletes, but didn't break out how many athletes were on scholarship, said the GAO's Carolyn Boyce.

Another study, this one by Advanced Technology, Inc. and trumpeted by the National Collegiate Athletic Association (NCAA) as proof colleges work

hard to educate athletes, statistically compared "apples to oranges," Boyce said.

As a result, they didn't answer questions posed last year by Rep. James Howard (D-N.J.), who wants to stop alumni from deducting from their money donated to colleges that fail to educate their athletes.

"Should we allow money to be deductible for advancing education when athletes don't graduate?" asked Scott Imus, an aide to Howard.

Howard wants to end deductions for donations to schools that don't graduate at least three-quarters of their scholarship athletes within five years of starting school.

Imus said Howard figures that scholarships are supported in varying degrees by tax deductible dollars, but are used to enhance schools' teams with little regard for graduating the athletes.

Boyce said the ACT study, which was commissioned by the NCAA to

help refute charges colleges exploit athletes, did not break down the data by institution.

The schools with good graduation records for their athletes may have very small or nonexistent programs, Boyce said.

As a result, the study showed little about how effective athletic scholarships are in promoting education.

Only 23 percent of the schools surveyed actually responded to the ACT's questions. Researchers relied mostly on athletic directors' estimates of how many athletes in their programs graduate each year.

"I can't defend the 23 percent rate," said Jim Maxey, who did the ACT's research.

Maxey said that, although the sample was not representative, more than 80 percent of the respondents were from "major athletic schools."

Large schools would tend to have a higher percentage of athletes on scholarship, Maxey said.

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Baseball's Champions

National League

Batting average: Willie McGee, St. Louis, .353.
Runs scored: Dale Murphy, Atlanta, 118.
Hits: Willie McGee, St. Louis, 216.
Home runs: Dale Murphy, Atlanta, 37.
Runs batted in: Dave Parker, Cincinnati, 125.
Stolen bases: Vince Coleman, St. Louis, 110.
Victories: Dwight Gooden, New York, 24.
Saves: Jeff Reardon, Montreal, 41.
Strikeouts: Dwight Gooden, New York, 268.
Earned-run average: Dwight Gooden, New York, 1.53.

American League

Batting average: Wade Boggs, Boston, .368.
Runs scored: Rickey Henderson, New York, 146.
Hits: Wade Boggs, Boston, 240.
Home runs: Darrell Evans, Detroit, 40.
Runs batted in: Don Mattingly, New York, 145.
Stolen bases: Rickey Henderson, New York, 80.
Victories: Ron Guidry, New York, 22.
Saves: Dan Quisenberry, Kansas City, 37.
Strikeouts: Bert Blyleven, Cleveland-Minnesota, 206.
Earned-run average: Dave Stieb, Toronto, 2.48.