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Columbia Chronicle (05/05/1986)

Columbia College Chicago

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Columbia Chronicle

Volume 15, Number 18

Monday, May 5, 1986

Columbia College, Chicago



Ruth Page (right) looks on as Columbia College Dance Chairperson Shirley Mordine addresses the audience at the first annual Ruth Page Awards.

(Chronicle/Robb Perea)

Page Awards honor Dance Center; Mordine

By Sally Daly

The Columbia College Dance Center, along with Dance Department Chairperson Shirley Mordine, were both awarded for outstanding contribution to the field of dance last Tuesday evening at the First Ruth Page Awards.

Sponsored by the Chicago Dance Arts Coalition, the awards were held in the name of Page, a dance pioneer in Chicago. Page herself was there to present the awards in the categories of Artistic Achievement of the Year, Outstanding Contribution of the Year and Lifetime Service to the Field.

The Dance Center was awarded in the Outstanding Contribution category for "bringing outstanding teachers to the dance community and prestigious performing groups to the Chicago audiences for their education and entertainment; for providing an arena for local choreographers to present their work and for establishing a successful and thorough pro-

gram in dance education in Chicago."

"It gives the dance center the recognition it deserves," said Mordine in regard to the honor. "What's so exciting about it is that it's a prize that's voted on by the dance community."

Mordine said she was "surprised and honored" when she received an award in the same category for "her efforts as chairperson for dance (at) Columbia College in establishing the dance center as a vital educational facility; for maintaining a standard of teaching and service to the community and for professional leadership in the modern dance community of Chicago."

Also honored in the Outstanding Contribution category was the John D. and Catherine T. Mac Arthur Foundation, an advocate of the city's dance and arts scene and whose report, "A Review of the Chicago Dance Community: Issues and Initiatives," brought attention to the condition of dance in the city. The

foundation recently awarded Columbia's Dance Center a \$100,000 grant to promote economic stability among Chicago-based companies.

Award winners in the Artistic Achievement of the Year category, which were chosen from dance, choreography and design nominations were: Ken Bowen, lighting designer and author; Lou Conte, dance teacher, choreographer and founder of the Hubbard Street Dance Company; Venetia Stifler, director of the dance program at Mundelein College and artistic director of Venetia Stifler and Concert Dance Inc.; and Mary Ward, choreographer, producer, dancer and member of the Chicago Repertory Dance Ensemble.

Awards in the Lifetime Service to the Field category went to the late Carol Russell, dance historian, educator and co-author of a predominant book on modern dance forms; Ann Barzel, dancer, teacher and noted dance critic; and Jimmy Payne, tap dance artist.

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The tradition continues: City announces summer events

By Sue McIlwaine

Outdoor concerts, water shows, theater, art work, food, dancing — there will be something for everyone this summer in Chicago.

The kick-off reception of "Celebrate in Chicago," a program designed to attract more tourists to the city, was held at Navy Pier on April 20. Mayor Harold Washington spoke

— about the importance of tourism to the city.

"Tourists bring millions of dollars into the city, so let's treat them right and appreciate their presence," said Washington.

Chicago is the largest producer of free music festivals in the world, according to Lois Weisberg, director of special events for Mayor Washington. This summer the city will be

adding more celebrities and free admissions to the same events in an attempt to attract more tourists.

An outdoor "hospitality center" will be an added attraction for tourists. The center will be available at major events to provide hospitality, tourist and convention information and to find out more about the tourists that attend the events.

More than 1,500 local, national

and international entertainers and musicians will be employed by the city between June and September. Headliners on the waterfront will feature Sarah Vaughn, George Benson, Woody Herman, Chuck Berry, Memphis Slim, Bob Gibson and many more.

All the old favorite attractions will also be back this summer, including the Taste of Chicago, the Chicago Blues Festival and Venetian Nights.

Highlights of the summer include: April 28-May 25, Chicago International Theater Festival, the first time ever Chicago will host seven international and 11 Chicago companies at various locations.

May 7-10, At Home with the World, international design featuring home furnishings, antiques, fashion and culture at various locations.

May 8-13, Chicago's International Art Exposition, artwork from more than 150 galleries worldwide at Navy Pier.

May 24-25, Best of Fests, festivals with food, crafts and antiques at the Hyatt Regency-Chicago.

May 31-June 1, Festival of Masks, the art of mask making with parades, performances and workshops at the Field Museum of Natural History.

June 6-8, Chicago Blues Festival, multi-staged blues extravaganza, at Grant Park-Petrillo Music Shell.

Communication Explosion class takes new direction

By Judy Bluder

After three years of teaching The Communications Explosion course at Columbia, instructors Les Brownlee and Robert Edmonds have proposed to split the course into two classes, said Edmonds.

"We have found after the three years that we've been teaching the class, that you just can't cover all the material on it in one course. This is the best solution," said Edmonds.

The three-credit hour course will probably become two separate classes beginning September, 1986, said Edmonds. "So far as I know, the change is going through."

The proposal was made to Columbia Dean Lya Dym Rosenblum.

The two instructors have suggested that the title be changed to "Introduction to Mass Communications I" and "Introduction to Mass Communications II," and that they are each a three-credit, one-semester course.

Brownlee and Edmonds utilize "term teaching" when conducting the class.

The Communications Explosion course currently covers a survey of the history and "evolving nature" of communications from ancient to modern times. According to Ed-

monds, "There is too much material to cover in one semester."

Introduction to Mass Communications I will be a first semester course and a prerequisite to Introduction to Mass Communications II, according to the proposal.

The proposal stated that the two courses will examine the development of communications in response to the expansion of the world's populations and society's needs in line with the continuingly developing technological means of communications. The courses will also investigate the relative impact and ef-

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"Hail Mary"— full of grace?

By Anne Marie Ligas

It has been called everything from obscene, pornographic and blasphemous to breathless, blessed and tender. It has inspired protesters, picket lines and standing-room-only crowds.

The subject of such controversy is Jean-Luc Godard's film "Hail Mary," which closed May 1 after a four-week run at Facets Multimedia, 1517 W. Fullerton Ave.

The French film is a modern-day version of the nativity story. It features Mary as a basketball player and gas station attendant, and Joseph as a cab driver. The Angel Gabriel flies in by airplane for the Annunciation.

The film also contains nudity and profanity, which has caused uproar from the Chicago Catholic Archdiocese to the City Council.

On the day of the film's opening, April 4, Cardinal Joseph Bernardin held a prayer service to honor the Virgin Mary at Holy Name Cathedral. The Archdiocese called the service a "demonstration" to affirm Catholic esteem for Mary.

Cardinal Bernardin discouraged Catholics from picketing, because it would draw more attention to the film. But picketers were present outside the theater for nearly every showing. On April 19, six picketers held signs reading, "Honor Mary" and "Don't Slander Mary" as they chanted the prayer, "Hail Mary."

Meanwhile, the Chicago City Council on April 16 passed a resolution which read, in part, "The City Council of Chicago has determined that the film 'Hail Mary' is strongly offensive to many of the people of Chicago, who consider it to be an attack on their personal religious beliefs and a danger to the faith of

their children and who believe it to cause a danger to society because of the strong feelings elicited by the showing of this film."

As a result of the City Council's resolution, Facets extended the film's original two-week run by one week.

Facets Assistant Director James Madigan said he felt "challenged" by the Council's action.

"We didn't want to back down in the face of that attack," Madigan said.

He said that the extensive publicity, though mostly negative, made "Hail Mary" a box-office smash. The film earned more than \$10,000 in the first week alone, and was Facets' "biggest grossing film in over a year." The film was extended again, until May 1.

Madigan said the decision to extend the film for another, "draining

and exhausting" week was based solely on the box-office receipts. Although they had no problems with the picketers, the theater received bomb threats and vandalism. Twenty-five gallons of roofing tar were poured on the front door, according to Madigan.

When "Hail Mary" was released in France in 1985, it was denounced by the Pope and other Christian groups. Pope John Paul II said the film, "deeply wounds the religious sentiments of believers."

French Christian groups attempted to fine the director, producer and distributor 300 francs a day (about \$43) until the "obscene and pornographic" scenes were cut.

The suit went to the Paris Supreme Court, who ruled, "not one scene can qualify the film as pornographic or even obscene." The Court refused to censor "objectionable" sequences.

Alderman Lawrence Bloom, who cast the only dissenting vote on the City Council resolution, said his colleagues shouldn't express opinions without seeing the film. Bloom also said the Council's purpose was not to act as a film censor.

One person who saw the show commented to the picketers outside

the theater, "How can you picket something you haven't seen?"

Madigan said that most people who see the film ask, "What is all the fuss about?"

"Sacrilege was the last thing on (director) Godard's mind," said Madigan.

Although the film drew mixed reviews, most critics agreed that Godard was not attempting to be irreverent.

"The mysteries (of the virgin birth) are respected and even evoked with awe," according to Reader reviewer Dave Kehr.

Chicago Tribune critic Gene Siskel, who gave the film three stars, said in his review, "How can you argue with a film that celebrates the creation of life?"

Roger Ebert, of the Sun-Times, called the film "boring" and gave it one and a half stars. "It is not, however, the sort of purient and degrading nudity that one can see in dozens of hardcore porno films that play in Chicago every month," Ebert said.

In the wake of the picketing, bomb threats and vandalism that followed "Hail Mary" to Facets, Madigan admitted, "The film is not for everyone."

Contemporary British photography on display

By Exodus Pettus

The Museum of Contemporary Photography at Columbia College is holding a 100-print exhibition of photographs by five contemporary British photographers titled, "The New British Document," which opened May 2 and will run through June 14.

According to Sally Eaulaire, curator of "The New British Document" and director of the Museum of Contemporary Photography of Columbia, "The New British Document" is America's first look at a new breed of British photographers whose formal and conceptual concerns challenge and update the humanistic tradition that still dominates British photography. The exhibits are the work of Keith Arvatt, John Davies, Peter Fraser, Paul Graham, and Martin Parr. They are all from England.

According to Eaulaire, the exhibit is unique for a reason other than the photographs.

"This is the very first time all of these gentlemen's exhibits have been shown together in the United States," said Eaulaire.

Eaulaire said Keith Arvatt, from Tintern, England, titled his exhibit "A. O. N. B."

This acronym, said Eaulaire, was coined by government planners and refers to an "Area of Outstanding Natural Beauty." She added the photographer depicted remnants of

the sublime in the context of sterile new development.

John Davies, of Manchester, England, features the black-and-white exhibit "On the Edge of White Peat." According to Eaulaire, it depicts the limestone quarries around Buxton and Derbyshire.

Eaulaire said the photographs, which sit "on the edge" between formalism and documentation, justify his renown in Great Britain as the foremost exponent of the "New Topographic" movement imported from America.

Eaulaire said Fraser, of Bristol, England has photographed along the route from Bristol cathedral to Glastonbury, England. She said according to legend the path was walked by St. Joseph of Arimathea when he brought the Holy Grail from the Last Supper and established the Christian church in Great Britain. Eaulaire added that Fraser's color photographs titled "Everyday Icons" explored the mixture of the sacred and profane.

In his exhibit "Troubled Land," Graham of London, England considered the evidence of civil strife in the urban landscape of Northern Ireland. Eaulaire said. She said rather than focus on mural, soldiers, or bomb craters, Graham revealed subtle traces of covert warfare woven into the everyday fabric of vister.

"The Last Restort" an exhibit by

Parr, of Merseyside, England, referred to the current decrepitude of New Brighton, said Eaulaire, which during the first two decades of this century was an elegant watering place for the wealthy merchants of Liverpool. She added that Parr captured the Frenzy of the lower class day-trippers who enliven the resort today.

Eaulaire, who lectured last September at Babican Art Gallery and Photographer's Gallery in London, Ffoto Gallery in Cardiff, Wales, Gwent College in Newport, Wales, West Surrency College of Art in Farham, England and Derbyshire College of Higher Education, England, said that going over to England and lecturing gave her the idea to put together the British exhibition of photography by foreign artists.

Eaulaire said "The New British Document" is the first of a series of foreign exhibitions that will be shown at the Museum of Contemporary Photography at Columbia. She added the second exhibition is scheduled for the same time next year with Germany as the topic.

Eaulaire said, "Americans very rarely get to see what is happening in other countries, especially with new work."

The exhibition is free and open to the public. The Museum is open Monday through Friday, 10 a.m. to 5 p.m., and Saturdays, noon to 5 p.m.

Columbia to co-sponsor audio-visual seminar

By Marty Walsh

When thinking "Audio-Visual," the tendency is to remember past high school or grammar school days, when the teacher would send his or her "pet" to get the overhead projector.

Someone's overweight mother would come into the classroom and show slides of a family trip to Greece.

Everyone's knowledge of the audio-visual industry can be expanded on May 10th.

Columbia College and the Chicago Association for Multi-Image (AMI) are sponsoring a one-day seminar titled "Careers in Audio-Visual: Exploring the Communications

Market. The seminar, at the Columbia College Photo Studio, 72 E. 11th St., will run from 10 p.m. to 4 p.m. A \$10 registration fee includes lunch.

The purpose of the seminar is to familiarize students with growing job opportunities in the audio-visual field. The seminar will highlight the latest multi-image hardware, the design and sales of computer graphics and the production of multi-image audio productions, and other related topics.

According to Maureen Stapleton, AMI Treasurer, the seminar will benefit students from all fields of study.

"The reason we're doing this, is there are a lot of students from

Photo, Film, Theater, Art and Writing, who will end up working in the audio-visual field without even knowing about it," Stapleton added the seminar will focus "on the various fields within audio-visual."

We want to get all the potential audio-visual people interested by showing them the many opportunities in multi-image as well as other production phases of the business."

Students will have the opportunity to meet with various professionals conducting the seminar and are encouraged to bring short resumes for AMI's file.

For more information on the seminar, call Stapleton at 744-2049 or contact Mark Kelly in the Placement Office, ext 283.

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Continued from page 1

June 13-15, Vietnam Veterans Welcome Home Parade, honoring Vietnam Veterans with tributes, fireworks and entertainment in the Chicago Loop and Grant Park.

June 21, Printers Row Book Fair, exhibits and sales of new and used books at Dearborn Street between Polk and Harrison.

June 22, Lincoln Park Alive, outdoor theater featuring the medieval King Richard's Faire at various locations.

June 30-July 6, Taste of Chicago, an international banquet in the park at Grant Park-Petrillo Music Shell.

July 12-13, Air and Water Show, aerial displays and air/sea demonstrations at Chicago Avenue and the lake.

July 18-20, Polish Fest, music and cultural heritage at Olive Park.

July 26, Chicago Highland Games, kilned pipers, dancers and competing athletes at Grant Park.

July 26, Second Annual Thomas A. Dorsey Gospel Festival, tribute to the father of gospel music at South Shore Country Club Park.

August 3, Chicago Bud Lite U.S.T.S. Triathlon, swimming,

biking and running at various locations.

August 7-10, Chicago International Wooden Boat Show, voyage for mariners and landlubbers at Navy Pier.

August 8-10, Pan American Festival, celebration of Latin American traditions at Olive Park.

August 9, Venetian Night, parade of boats and fireworks display at Monroe Harbor.

August 12-September 19, Sculpture Chicago '86, new sculpture works, entertainment, lectures and demonstrations at Harrison and Wells.

August 14-17, Chicago International Sailboat Show, sailboat enthusiasts display and sell their products at Navy Pier

August 15-17, Festa Italiana, entertainment, Italian foods, fireworks and cultural exhibits at Olive Park.

August 27-31, Chicago Jazz Festival, largest free jazz festival in the world at Grant Park-Petrillo Music Shell.

September 25-October 5, Alliance '86, France takes over Chicago highlighting sports, fashion, food and festival at various locations.

For more information about specific times and places, contact the Mayor's office of special events hotline at 744-3370.

"Record Deal" discussion co-sponsored by AEMMP

By Jeanette P. Bell

A panel discussion titled "How To Get A Record Deal", sponsored by the Arts, Entertainment, and Media Management Program of Columbia College in conjunction with the Chicago Chapter of the National Academy of Recording Arts and Sciences and 3M will be held Saturday, May 10 at the Americana/Congress Hotel.

The panel is usually held on weeknights, but this panel will be

held on Saturday so that the panelists can listen to student demo tapes beforehand, since no demo tapes will be accepted the day of the panel.

Moderators for the panel will be Linda Mensch and Jay B. Ross, Chicago Entertainment Attorneys. Panelists that will attend include: Scott Foreman, president of Metro America Records in Detroit; Roberta Petersen, general manager of A & R, Warner Brothers Records; Tom Whalley, vice president of A & R

West Coast Branch, Capitol Records; and Michael Barackman, East Coast vice president of EMI Records.

The panel will be held in the Florentine Room of the Americana/Congress, 520 S. Michigan, from 2 to 5 p.m.

The panel is open to the public. Admission is \$7 and \$3 for students with high school or college identification. NARAS members will be admitted free.

Course

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effectiveness of the various media of communications.

According to Edmonds, the first semester course will cover "the very beginning of communications, which is writing of some kind, through the introduction of printing in Western Europe."

Introduction to Mass Communications I will explore when communications first began and what means were used to communicate.

The course will also investigate a variety of mass communications media, from the probable beginnings, through writing, storytelling, theater and other methods, according to the proposal.

The second semester course, Introduction to Mass Communications II will deal with mass communications and the introduction of printing in Western Europe, said Edmonds.

This course will concentrate on books and pamphlets, newspapers and magazines, motion pictures, radio, television and other more modern media, stated the proposal.

Edmonds said that this course division will help the students better understand mass communications and will allow more time for covering the material more thoroughly.

Much better understanding

"Students will get a much better understanding off what all of the various communications media are and what they can do, what they are expected to do and what their social implications are," stated Edmonds.

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But first, you do have to do one thing that you're probably pretty good at by now.

Ask your parents for the money to buy the computer.

Soviet meltdown

Yes, we in Chicago should be concerned with the recent accident in Russia.

The Soviets have had what some call the worst nuclear disaster ever. At this point, no one but the Russians know whether it was a genuine meltdown, but we do know something has gone wrong at the nuclear power station near Kiev, in the Soviet Ukraine. Great volumes of radioactive gases have been detected by other countries, and satellites have been used to sight fire at the Soviet plant.

Of course, the Soviets are slow to tell the whole story, reflecting the nature of their government.

They have admitted that two people have been killed, and that 197 have been injured. According to American radiation experts however, the accident may eventually kill thousands. Let's hope they are wrong.

Finland and Sweden have detected parts of the radioactive cloud within their borders, and are very concerned. Neighboring Poland has banned the sale of milk from grass eating cows, and are treating some children for possible radioactive contamination. Let's hope this isn't necessary.

Radioactive contamination imminently threatens the people living near the plant, their water supply, and much of the surrounding area, which has been described as the heartland for Soviet farming. Let's hope it's only a threat.

The reason we should be concerned with what happens as a result of this accident in Russia is this: Nothing happens in a vacuum. Particularly not today. Already we know that the air in Russia is swept towards us via the normal jet stream.

Yes, Chicago will get a dose, however small, of the Soviet Union's mistake.

That is one reason we should be concerned. Another: There have been too many "accidents" involving technological marvels designed to make life better. Perhaps profit, or in the Soviet Union's case, pride and competition, drives mankind to set off on high tech paths before we are ready. The body counts mount from all over the world: Seven in the Challenger incident, thousands in the Bhopal India gas incident, and an undetermined number in this latest Russian mistake.

This does not include people who report having cancer, deformed babies or miscarriages, or other ills after living or working near places where deadly materials are used.

We as young people should be gravely concerned about this. Our lives are just beginning, and no one wants to make a home where a mudslide, earthquake, tornado or tidal wave will sweep away years of work and memories. After the accidents in Bhopal India, Kiev, and Three Mile Island, it seems we have to add manmade disasters to the list of terrors.

Luckily, in the free world, we have the right to question. When someone professes to be doing something dangerous in the public interest, we should all exercise this right vigorously.

Chicago was ordained a "nuclear free zone" by the city council in March. It was a noble gesture, but it can't save us when nuclear death could wash towards us on the wind.

Kremlin put policy ahead of people

One must wonder what the parameters of a real disaster are in the Soviet Union.

They obviously must be higher than the reported 2,000 deaths and possible health risks to the people of the neighboring countries; the result of the Chernobyl nuclear reactor disaster last week.

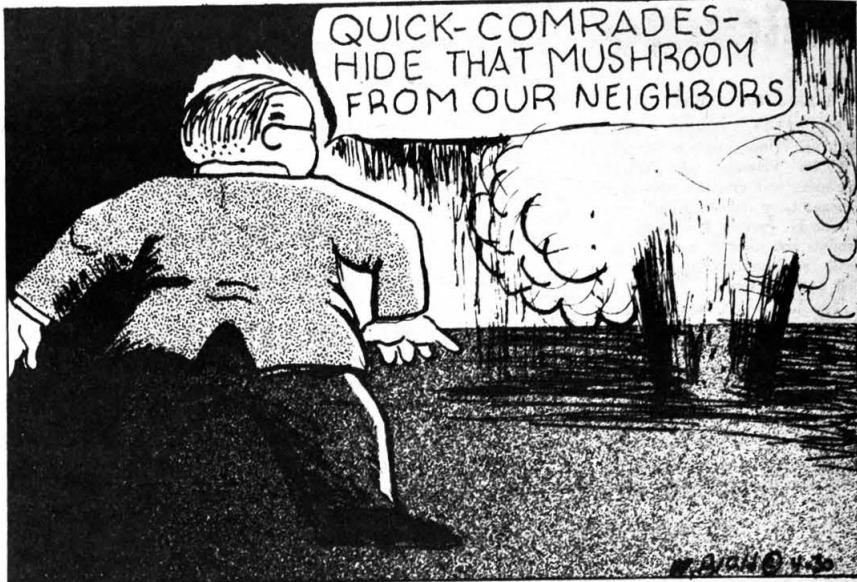
It is incomprehensible that the Soviet government did not release information regarding the accident to help provide for the safety of its own citizens and those of other countries.

As a cloud of radiation passed over Poland and the Netherlands, fear and anger rightfully increased as the Soviet government played down the incident as being under control.

Control does not include secrecy, seclusion and then requests for anti-radiation experts and medicine. Of course both should be provided regardless of the Soviet's position.

The world has every right to know every detail of an accident of such proportions, not only to take appropriate safety precautions, but also give knowledgeable advice and assistance in actually controlling the problem.

The lives of 2,000 people outweighs political differences and ideologies. Had the wind been blowing toward Moscow and not Poland and the Netherlands, would the Kremlin have acknowledged the accident and requested assistance at the time of the accident? One must seriously wonder.



Put all criticism aside! Capone's vault mystery was entertaining



So, they opened Al Capone's "secret vault" at the Lexington Hotel and found nothing but a few old liquor bottles stashed in the dirt. Almost immediately, to the degree at which the media blitzed the public on the mysteries of what could be stored there, the public cried out that the entire opening of the vault was a farce.

Don't people like mysteries? After all, the great (yes, I say, great) "Scarface" Capone was quite a mysterious man. Probably Chicago's best-known gangster MAY have hidden some valuables in that secret vault, but anyone who either remembers him or has read about him knows he was a prankster.

Yes, it's true the media built this into a big event. Yet what was said and done prior to the opening of the vault was perfectly acceptable. After all, how would you like it if you went to see a mystery movie and were told who the killer was before you sat down? Better yet, how would you like to know this week's Lotto winner before the numbers are drawn?

Before the opening of the yet untapped "secret vault," it was still a mystery as to what would be found inside. If something valuable was found in there, those who discovered it would still be hearing praise today. But apparently T.V. viewers would rather see the here and now and be told what was in the vault before it was opened.

But then the opening probably would not be such a mystery, would it? Too bad, I say, to those who criticized this historic event. Before you proceed with continued criticism, hold back. Don't blame Gerald Rivera for not telling us what was in there before he went in, or for hyping up the opening as a major historic event. Blame yourself for not appreciating a good mystery.

Don't criticize how much advertisers sponsoring the show wasted their dollars on something that didn't turn up rosy. Just think how advertisers in New England felt when their Patriots lost the Super Bowl. It's the risk you have to take sometimes.

The opening of the vault got the best ratings that night on television. Don't tell me every one of those viewers expected them to find something. I was one who watched part of the show, and I learned a little bit more about Al Capone that I didn't know before. But that's not the point. The point I'm making is this: Don't be such a critic. Once in awhile, watch something for the mystery of it.

After all, don't you just love a mystery?

By Jim Pluta

Columbia Chronicle

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The Columbia Chronicle is a student-run newspaper published weekly and released every Monday. Views expressed here are not necessarily those of the advisor or the college.

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

The Chronicle will reserve space each week for reader commentary. Letters should be 250 words or less.



Archbishop Constantine of Ukrainian Orthodox Church gives a speech on the treatment of Ukrainians under the Communist regime in the U.S.S.R.



Archbishop Constantine continues his passionate speech as he criticizes the conduct of the Soviets concerning the power plant disaster, as fellow priest stands nearby.

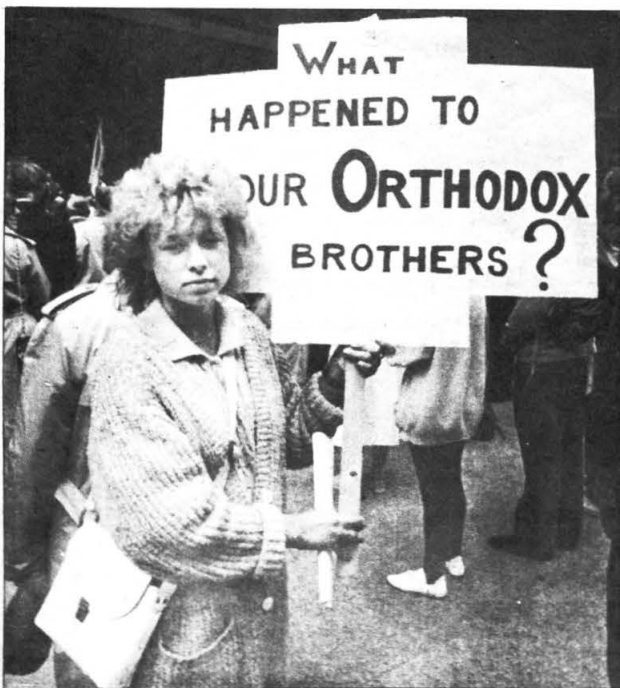
Ukrainian Prayer/ Rally

In the wake of the nuclear accident in the Soviet Ukraine, concerned Ukrainian Americans gathered for a prayer service and rally at the Richard J. Daley Center Plaza.

Ukrainian Americans were concerned for relatives in the Ukraine and angered over the U.S.S.R.'s efforts to cover up the incident.

Ukrainian religious leaders led a prayer service for Ukrainian citizens and asked for donations to the Ukrainian Relief Fund. The fund was set up to buy medicine, food and other goods to aid the victims of the Soviet nuclear plant meltdown.

Photos by Robb Perea

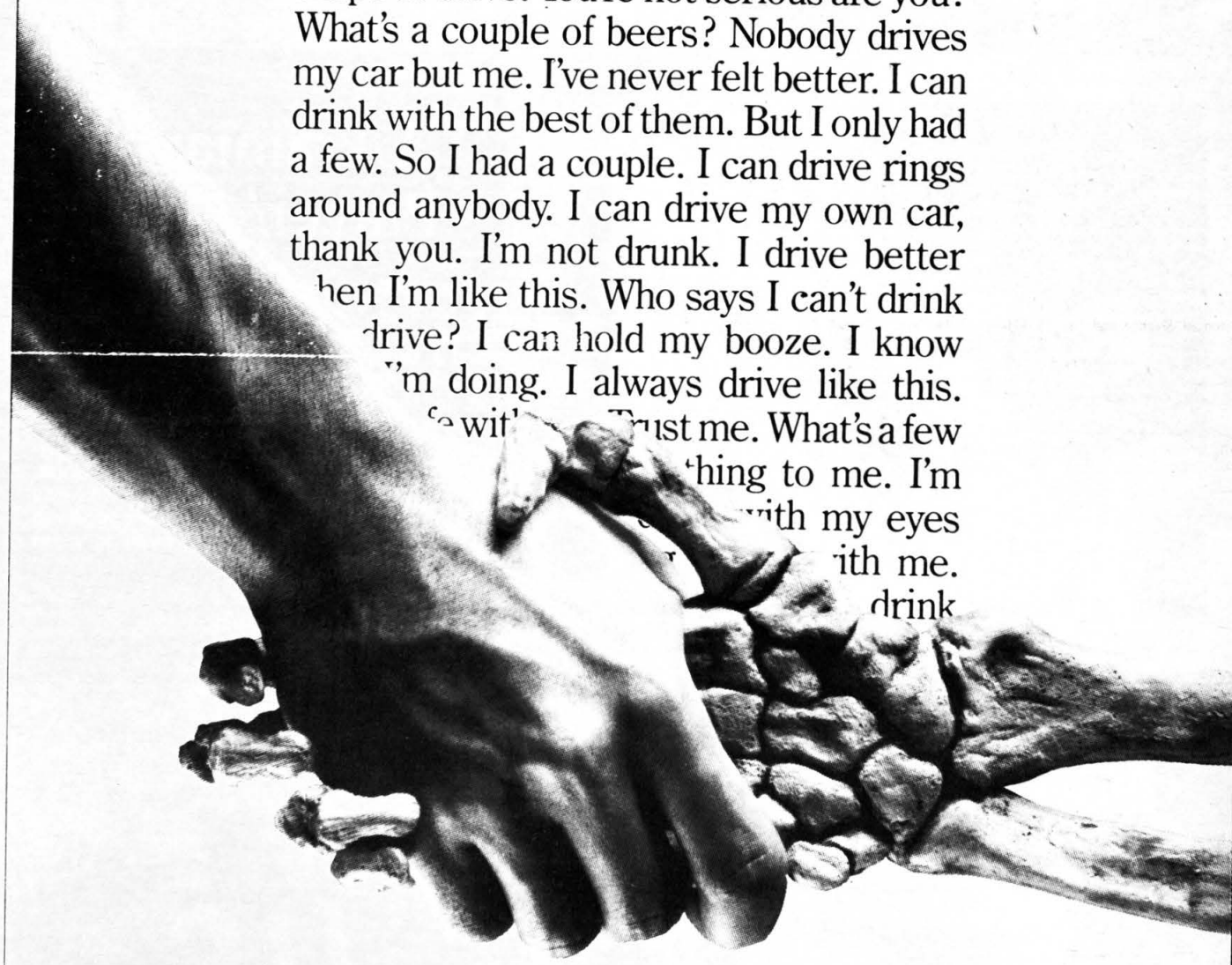


Kalyna Hrushetsky, 17, protests Soviet Union's policy. "Why I'm so mad is that they tried to cover it up," said Hrushetsky.



Left: Alex Eliashevsky, and Ruslana Zavadovych, both seven years old. They are children of former Ukrainian citizens.

U.S. Department of Transportation

A black and white photograph showing a human hand firmly grasping a broken, splintered bone. The bone is jagged and appears to be a long bone, possibly a femur or humerus, that has been shattered. The hand is positioned as if it has just broken the bone or is holding the remains of one.

FAMOUS LAST WORDS FROM FRIENDS
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fine with my eyes
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I can drink

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Project reveals East Side history

By Jacqueline Jones

The Southeast Side of Chicago was once a neighborhood filled with the life of big steel mills.

When many of the mills failed financially, they left many people in the area jobless.

The people and the area are the subject of a project headed by Columbia faculty members and Project Director Jim Martin, director of the Urban Documentary program at Columbia, and partly funded by the school.

"Historical Project," is designed to get the people in the four steel mill districts: South Deering, East Side, South Chicago and Hegewisch, to study themselves and realize that they not only helped make history, but that they had a history.

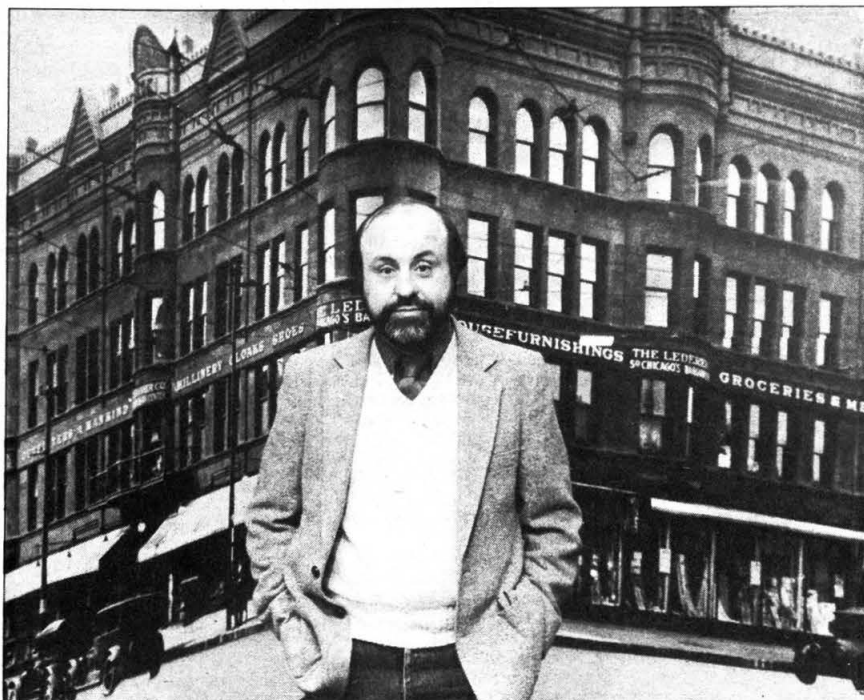
"We wanted to get the neighborhood to look at its own history," said Martin. "And to get them to look at this history through the media, their family albums, films and videos."

The project, which started in 1981, and has lasted four years. At first, the response from the people in the community was slow. However, with the realization that they (the people of the community) had something to offer, photographs and information started pouring in, Martin said.

The photographs and information that the college received, copied (returning originals back to the owners) and still have in a room in the Wabash building, were used in an exhibit at the Museum of Science and Industry.

The spirit of the people in the neighborhood was displayed not only at the Museum of Science and Industry, but in a film titled "Wrapped in Steel" which was shown nationwide, and produced by Martin.

Other works that originated from



(Chronicle/Robb Perea)

Jim Martin poses in front of an oversized photo of a street corner on the old East Side. The photo, located in the Wabash building is one of many Martin collected during the course of his project.

the study were numerous articles that appeared in the *Daily Calumet* and other newspapers, documentaries, films, two one-hour video tapes, neighborhood exhibits and seminars to teach the people about their own family histories.

Martin stressed that it was not Columbia's objective to study the people, but to get the people to study themselves.

"We wanted the people of the Southeast Side of Chicago to get a

new awareness of themselves, to understand their own history and to realize what part they played in the history of the United States over the last 20-years."

An overwhelming response from the community led to the decision that the information "had a much larger story to tell than our local exhibits permitted," Martin wrote in an article in the *Daily Calumet*.

Heavy labor and steel mills were the economic foundation for the four

communities, dating as far back as the late 1800s. Industry developed rapidly in the neighborhoods where jobs were plentiful, but working conditions poor. The people joined together, fought, and after many years, achieved and organized a union.

Today, the neighborhoods have another battle to fight. Most of the steel mills and factories have closed leaving many jobless. However, Martin found that the people were

able to hold on to their ethnic culture and tradition while keeping the unity of the neighborhood intact.

The different ethnic and racial groups who settled in the steel mill districts, starting from 79th St. to 130th St., from the Lake to Stony Island, had a spirit that amazed Martin. The ethnic groups that make up the neighborhoods are Poles, Hispanics, Serbians, Croatians, Welsh, Swedes, Italians and later Blacks.

"They had this never say die attitude," said Martin. "They would just fight for the neighborhood, they really wanted things to work."

"A lot of the ethnic rivalry that existed was more good nature, at this point, than it was hostile," said Martin. In other words, ethnic groups, because of their needs, worked together and were forced to accommodate each other more than other neighborhoods. "There was more of an ethnic mix than one might expect," he said.

Martin said He was gratified to find that the people had kept their tradition and ethnic heritage together. He was also surprised to find that St. Michael Polish Catholic church held mass in Polish, Spanish and English.

"Most peoples families knew each others families, so you are not a stranger on the next block," explained Martin. "You could walk around once and get to know the neighborhood and feel very comfortable," he said.

"We wanted the people of Illinois to come to some terms with exactly what the working class history was on the Southeast Side and who these people are."

"Nationally, we felt that we wanted people to understand that right now the people whose jobs depend on heavy industry are in trouble and that this is not an uncommon phenomena."

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Chemist uses creativity in teaching

By Marty Walsh

Sanford Angelos carries a .357 Magnum, wears a blue fedora, smokes stubby dark cigars and works with cocaine, heroine and other illicit



Columbia Science Instructor Sanford Angelos

drugs. A gangster right? Drug Dealer? Never. Teacher? Yes.

"Sandy" Angelos is a United States Department of Justice Drug Enforcement Administration (DEA) Forensic Chemist. He tests drugs seized by the federal government,

analyzes them, determines what they are, makes a finding, testifies in court and helps send "bag guys" to jail. Sounds like fun right. He thinks so.

In between testing and testifying, Angelos teaches a science class at Columbia called: Science Investigation- Sherlock Holmes to the Courtroom.

As far as typical science classes go, his isn't very scientific. There are no test tubes or little geniuses running around in white smocks talking R.N.A. as opposed to D.N.A. There are no Bunsen burners blowing blue fire under glass flasks.

There is, however, a mock murder, during which Angelos is shot to death by a masked assassin, feature films like "Gorky Park" and "Sherlock Holmes" graphic descriptions of criminals and criminal activities and lively questions and answer sessions about some of the drugs students themselves put into their system.

This science class is geared for the artists, filmmakers and radio majors of this school.

Zack Jernigan, Jr., a sophomore AEMMP major, is typical of the students enrolled in Angelos's class.

"Science is not a science in his class, it's more of an investigative type of thing," Jernigan said. "I don't feel that studying inorganic chemistry is going to help me forecast a budget. This class is practical in the sense that you can use it to give insight to various fields."

Angelos has taught at the University of Illinois-Chicago and Roosevelt University. Both schools offer science related degrees. According to Angelos, Columbia is different.

"Teaching at Columbia is actually more challenging," Angelos said. "It's relatively easy to stand up in

front of a science class at UIC or Roosevelt and tell them this is the reason why you do this...Those students are interested and schooled in the hard sciences. Columbia students probably aren't going to be scientists so we approach the class with that in mind."

Angelos' approach is one of creativity.

Students who want to, or, as is usually the case, have to, do an extra-credit project. According to Angelos, the results have been fantastic.

"We encourage students to do their projects within their area of expertise. A film student might get together with a theater student and a writer," he said, "they combine their knowledge and put together a project. We've had some great students come up with some fabulous projects."

One of the more interesting projects, Angelos said, was when his class got together to make a tape of Shakespeare's "Romeo and Juliet." It wouldn't have been unusual except for the actors roles were that of Sodium Chloride molecules, ions and bonds. The purpose of the tape was to show how different molecules bond. The project was a success, but don't look for it to air anytime soon as a "Nova" special.

Angelos' style of teaching is not quite from the textbook. Although he tries to stay within the context of orthodox teaching principles, he will be the first to admit that it does not always work.

"You have to have a little bit of 'Ham' actor in you," he said. "Whether your testifying in court or standing up teaching a class, you're always in front of an audience. It doesn't matter if the audience is a judge, jury, baliff or students."

Angelos' work takes him to the major cities of the Midwest where he is called upon to give his expert testimony in federal drug cases. Angelos' testimony has helped put many people in jail.

"You get nervous waiting to testify no matter how many times you've done it," said the 10-year DEA veteran. "The job has become more dangerous in the past few years, but I've never had anything happen to me. Once I got in the elevator with two of the defendants I had just testified against. We rode eight floors down and if they wanted to get me, they had their chance-but they didn't. I've had some people tell me they hope my plane crashes, but that's about it."

Angelos describes himself as being one of those strange people that can accurately say, "I've always wanted to be a forensic scientist."

He explained, "The influence wasn't really there to be a chemist. My dad is a journalist and my mother has a psychology degree from Northwestern. My mother said she read the entire works of Sherlock when she was pregnant with me. That's as close to an explanation as I can get."

Angelos was reared on the West Side of Chicago where he attended Oak Park River Forest H.S. He continued his education at UIC, where he earned his three degrees. Angelos was awarded a B.S. in Chemistry, a M.S. in Criminalistics and most recently (1985) a M.E. in Education.

Angelos is married and lives in the Loop with his wife, who works for the Cook County Medical Examiners offices. He hopes to expand his teaching schedule as the science department at Columbia expands.

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Opportunities

SUMMER INTERNS OR EMPLOYMENT: ACORN, the Association of Community Organizations for Reform Now, will be recruiting at Columbia on Tuesday, May 13, from noon to 4 p.m. on the 6th floor in the Placement Office. Contact Elce Radmont at 939-7488 if you can't be present in the Placement Office.

FOCUS ILLINOIS PHOTO CONTEST: A photography contest sponsored by the State of Illinois, has a May 30 deadline and is open to persons 18 and older.

For entry forms write to Focus Illinois Photo Contest, DCCA, 620 E. Adams, Springfield, IL 62701.

Artists, sculptors and photographers who would like to share working space and, if they want to, exhibit some of their work to the public, should call (312) 326-2923 after 6:00 PM weekdays or all day on weekends. Or write: c/o Darrow, 1900 S. Prairie, Chicago, IL 60616.

The Kinetic Theatre Company is holding non-equity auditions for the Stephen Sondheim musical comedy "A Funny Thing Happened on the Way to the Forum", under the direction of Ross Lehman, on Tuesday, May 6, 1986, between 1:00 p.m. and 7:00 p.m. at the Centre East Studio Theatre, 7701 N. Lincoln Ave., Skokie. Please prepare a song and a two minute comic monologue. Time reservations are preferred. Call 677-1460.

Broadway dancer instructs class at Dance Center



(Chronicle/Robb Perea)

Hector Mayoral (front right), a principal dancer in the Broadway play, "Tango Argentina," instructs a Masters class at the Columbia College Dance Center April 25 as chairperson Shirley Mordine and partner Timothy O'Slynn look on intently. Mayoral and his troupe were in Chicago performing at the Airle Crown Theatre.

Modern dancers add comedic touch

By Glenda Mace

Although a connoisseur of modern dance probably looks for things like form, style and originality when watching a troupe perform, the novice spectator hopes for something simpler but sometimes more elusive in a modern dance performance: entertainment.

Ohad Naharin and dancers seemed to satisfy both the veteran dance fan and the beginner in their closing night performance that left a crowded house yelling for more at the Columbia College Dance Center.

Naharin, an Israeli-born dancer/choreographer, has included an element of comedy in some of his works that kept even the younger members of the audience amused. One such piece, in which Naharin is the sole performer, is "Pas de Pepsi." When the stage lights up, the audience sees Naharin lying on the floor finishing off a two-liter bottle of, you guessed it, Pepsi Cola. Then the stage becomes dark and when the lights come on again, he is chugging another bottle. After several takes of this same scene, and after he has accumulated quite a number of bottles in a row in front of him, Naharin springs to his feet and embarks upon a frenzied dance that appears to be brought on by a sugar high.

At this point in the performance, Naharin's agility and flexibility amazed the crowd as he effortlessly executed a dance filled with flips and leaps and rolls. There seemed to be no end to his passion, to the crowd's delight, until a shopping cart, much like those found in every supermarket except that all four wheels on this one were functional, rolled out onto the stage from nowhere.

Naharin stopped, looked at the shiny cart, and then, like a cross

between an inquisitive child and an idol worshiper, he touched the cart, investigated its every corner and began to dance with it. After standing in it and on it, he actually crawled underneath his unlikely dance partner, laid on his belly and pushed himself around the stage. This maneuver proved to be one of the most entertaining moments of the evening, evoking bursts of delighted laughter from the audience. At the end of the routine, Naharin even brought the cart to the front of the stage and bowed to it.

"Sixty a Minute," another duet, also put a comedic cap on the evening. The number opened with dancer Mari Kajiwaru (who is Naharin's wife) absorbed in the beat of a metronome that was sitting atop a piano on the far left side of the stage until a hand reached over the top of the piano and laid the metronome on its side, disrupting Kajiwaru's concentration. Annoyed yet calm, she pulled the piano to the right, exposing a reclining Naharin, who seemed to be held in the air by triangular shaped blocks under his head and feet.

Naharin was holding a guitar, which he began to play (exceptionally well, too) as Kajiwaru watched as if in silent disbelief. After she untuned his guitar one string at a time while he played, bringing roars of laughter from the audience, the couple began to dance in what looked like a battle of the sexes. They tried to out-clap each other, danced in a squatting position like a duck walk and he tried to touch her face as she continually pushed his hand away.

Eventually he threw her onto the piano keyboard and hovered over her as if in victory, but then slid head first over the top of the piano and onto the floor. The unique element in

this piece was that, aside from Naharin's guitar playing at the start, the two dancers performed in complete silence, and yet they never seemed to miss a beat.

"Innostress," a piece performed by eight of the company's dancers, was set to the experimental music of Talking Heads David Byrne and Brian Eno, and was not meant to bring laughter. Instead, "Innostress" set a scene of war and confusion. Like the other more serious pieces the group presented, it contained a great deal of patterns in which the dancers formed kaleidoscope images with their bodies and movements. Naharin also used a lot of sequence scenes that centered around the relationship of one dancer to another. These included one dancer leaping and being caught by another and one dancer falling straight back into the arms of another.

The most striking part of "Innostress," and the other serious dances — "Black Milk" and "Rain, White Clouds, Rocks and Pilgrim" — was Naharin's use of the dancers in each piece. Except for the clearly male/female struggle going on in "Sixty a Minute," the dancers did not appear to be assigned purely masculine or feminine roles. Male dancers leaped into the arms of other male dancers at times and female dancers caught male dancers when they fell straight back from a stereotypical dancing, the show was a breath of fresh air.

By using a program of amusing as well as a serious dances, Naharin was able to capture the admiration of both the first-time observers and the seasoned art lovers, and make the crowd scream for an encore like teenagers at a rock concert. Unfortunately, the company's final bows for the evening were just that.



Ohad Naharin uses modern props in performances at the Dance Center.

History students tour Addams' Hull-House

By Susan Jay

Columbia History students recently took a field trip back through time when they visited Jane Addams' Hull-House, 800 S. Halsted, Chicago.

The trip was held in place of a Family & Community History class session and is a regular part of the course curriculum each semester. Instructor Sue Weiler said the visits to Hull-House "show the students a real neighborhood (the West Side) and also the development of Chicago areas."

Weiler's course, which is part of the Liberal Education Department's history program and a (cross-over) to the Women's Studies program, focuses on political and social changes in America and how they affect families and cities.

Jane Addams' Hull-House, now owned and operated by the University of Illinois at Chicago, is a historic landmark. It was restored in the mid-1960s by university art & architecture students. Only two of the 13 buildings that made up the original Hull-House complex remain: the dining hall, and the office and residence Addams shared with her partner, Ellen Gates Starr.

Administrative offices of the Hull-House Association, a community service organization that carries on Addams' spirit of social reform, are presently located at The Jane Addams Center, 3212 N. Broadway.

When Hull-House was founded by Addams in 1889, it served the surrounding West Side community, then composed of Polish and Russian Jews, Irish, Italian and other immigrant groups, by teaching residents to help themselves. The Hull-House Association now works to help local residents through services such as day care centers and learning and leisure activities, and through programs such as RSVP (Retired Senior Volunteer Program), which recruits and then places senior citizens in volunteer positions with non-profit organizations throughout the city.

Jane Addams was born in Cedarville, Illinois, in 1860 and was

among the first generation of college-educated American women when she graduated from the Rockford Female Seminary in 1882. Her travels throughout Europe and her visit to Toynbee Hall, a settlement house in London, England, inspired her to create the Hull-House settlement in Chicago.

Addams wrote prolifically on topics related to Hull-House activities until her death in 1935. Her various books and articles, and her social work and involvement in an international peace movement during World War I, won her the Nobel Peace Prize in 1931.

"She was described as a radical but she really wasn't," Weiler said.

Addams was also instrumental in improving working conditions for laborers, including the enactment of a child labor law in 1903, which made it mandatory for juvenile workers to be 14-years of age and have a working permit. Later, this law was expanded to include compulsory school attendance for children.

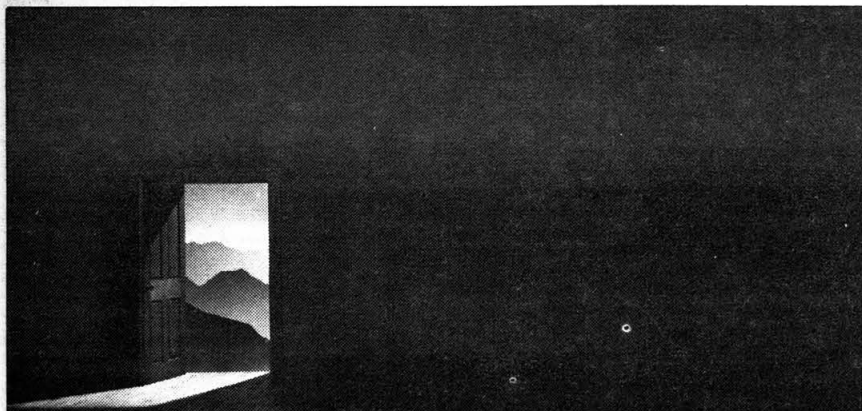
During the visit, Columbia students viewed films on Hull-House and West Side community history and also on the migration of the Irish to Chicago.

"The West Side is one of the most fascinating neighborhoods in the city," Weiler said.

In addition, students toured both landmark buildings, which contain furniture and artifacts dating back to when the center was founded.

Linda Wegrzyn, tour coordinator, said the purpose of the tour is to "send students away with a sense of how Hull-House is historically an important institution...whose impact can be felt today." According to Wegrzyn, Hull-House "is really our country's women's history museum," but added that, "there's something for everybody that comes to Hull House."

Current activities of the Hull-House landmark museum include a Haymarket exhibit, commemorating the centennial of the famous Haymarket strike which called for 8-hour work days. This exhibit runs May-December 1986. Admission is free.



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Anne Frank remembered at Exhibit

By Debby Vincent

Though for years it has been written about in history books and narrated in films, the suffering of the Jews who fell victim to the Holocaust will never be forgotten.

In keeping with that memory, the Spertus Museum of Judaica, 618 S. Michigan Ave., has on display an exhibit titled: "Anne Frank In the World: 1929-1945," which focuses on the days of Hitler's reign when countless numbers of Jews were led to concentration camps to meet their underserving death in the gas chamber.

The exhibit focuses on the life of Anne Frank, who is known worldwide as the author of the diary kept while hiding from German Nazi's in Amsterdam up until her untimely death at the young age of 15 in Bergen-Belsen.

On display are 800 photographs, many never before published, taken by her family, friends, both amateur and news photographers, that depict her personal life and the historical events that determined her fate.

Many of these photographs por-

tray the Frank family as no different than any other. There are photographs taken of them enjoying a day at the beach. Then there are the other pictures. Pictures unable to disguise the fear in their eyes, the tight-lipped grins, the haunting innocence reflected in their faces.

There are also camp photographs taken of unending mounds of skeleton-like bodies stripped of their blue-striped khaki prison uniforms, their eyes staring blankly.

The exhibit describes the world of Anne Frank, beginning in Frankfurt where she, her parents, Otto and Edith Frank, and her sister, Margot, lived until Hitler seized power in 1933. It continues to describe the family's flee to Amsterdam in 1940 where they went into hiding in 1942 until being discovered on August 16, 1944 and ultimately sent to concentration camps.

Along with numerous photographs are two original pages from her world-famous diary. Dated Jan. 12, 1944 and Jan. 24, 1944, Anne revealed in these pages her concern and confusion as to why everyone was so secretive about sex. She writes in her mother's response to

her inquisitiveness about the topic, which is that she should "never speak about that subject to boys."

Also on display is an audio-visual presentation and model of the annex in which the Frank family hid from Nazi's for 25 months.

The exhibition is on an international tour which opened on June 12, 1985, the anniversary of Anne's birthday, in New York City at the Union Theological Seminary. On the same day, Dutch and German versions of the exhibition opened in Amsterdam and Frankfurt, the city in which Anne was born.

Exhibit to travel to 30 cities in the United States

Already seen in Miami, New York City, Wichita and Detroit, the exhibit will travel to 30 cities in the United States, England, France, Germany, Switzerland, Austria and Japan.

The research and production of the exhibition was done by the Anne



(Chronicle/Robb Perea)
Columbia student Liz Conant views part of the Anne Frank exhibit at Spertus Museum of Judaica, 618 S. Michigan Ave.

Frank Center in Amsterdam, in cooperation with the Historical Museum in Frankfurt, West Germany.

Separate from the Anne Frank exhibit is the Bernard and Rochelle Zell Holocaust Memorial, also on display.

On entrance to the memorial are six black stone pillars which inscribe in gold etching the names of the Holocaust victims whose families live in the Chicago community.

Items on exhibit in this display include a Nazi war helmet; authentic prison camp uniform, with the number 174170 labeled across the left pocket; and found at Auschwitz, remnants of the Shoah: rings, household utensils, a battered pair of children's shoes and a twisted pair of eyeglasses.

Also part of the exhibit is the passport of a Jewish woman. As was the case, all deportees had to carry identification passports bearing the distinctive "J." To every passport issued to a Jew were added the

names "Sara" for women and "Israel" for men. This conventionalization of identities underscored the Nazi idea that all Jews were the same.

The exhibit also raises some questions about the choices people made during Hitler's reign. It brings to view the tragic treatment the Jewish people suffered and describes step-by-step the deadly path they were forced to follow.

To some who visit the exhibit it may bring back nightmares. For others — it may open their eyes up to a new nightmare, one they are fortunate enough only to have to view — not experience.

"Anne Frank In the World: 1929-1945" is on exhibit through June 4, Open Tuesdays, 10 a.m.-8 p.m., Wednesdays, Thursdays and Sundays, 10 a.m.-5 p.m. and Fridays, 10 a.m.-3 p.m. Admission is \$2 for adults and \$1 for students. For more information call 922-9012.

Comedy concert opens

New York-based humorist Mitchell Rose and partner Diane Epstein will offer a program of comedic modern dance and theater at 8 p.m. Friday and Saturday, May 9 & 10, at Columbia College's Dance Center, 4730 N. Sheridan Rd.

The concert will feature an assortment of solos and duets which Rose and Epstein have performed throughout North America and Europe to rave reviews. Ticket prices are \$11 for general admission and \$8 for students and seniors with I.D.

Rose and Epstein have received enthusiastic reviews from a variety of critics, among them the *New York Times*' Jennifer Dunning, who called Rose "the dance world's Woody Allen," and Epstein "an accomplished gamine of a dancer who performs fearlessly." Anne Marie Welsh of the *Washington Star* praised Rose as a "humanistic comedian" with "the droll manner of a silent film comic..." and Amanda Smith of *Dance* magazine wrote: "Mitchell Rose's dances are like his face; both imbued with a perpetual amusement."

Rose's dance experience is extensive, and he has directed his own dance company. He opted for a duo partnership in 1978 and has since presented his work at Jacob's Pillow and the New York Dance Festival. Epstein is a co-founder of the San Francisco Moving Company and a former member of the Diamond Dance Company.

Included in the pair's repertoire of dances is *A LITTLE LEEWAY*, which is an electrifying suite of dances combining ballroom and jazz idioms to a medley of Peggy Lee songs; and *MIME WITH PROPS*, a satire involving mimes and the objects they use.

For tickets, phone the Dance Center at 271-7804.

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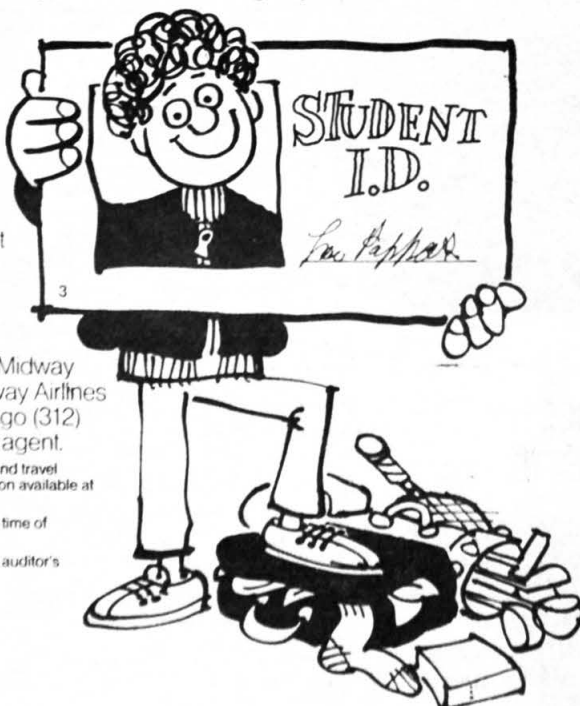
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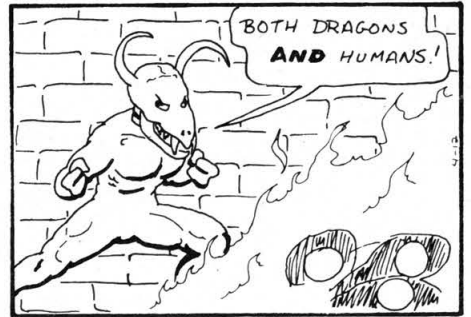
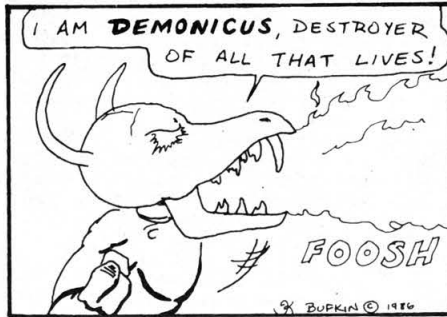
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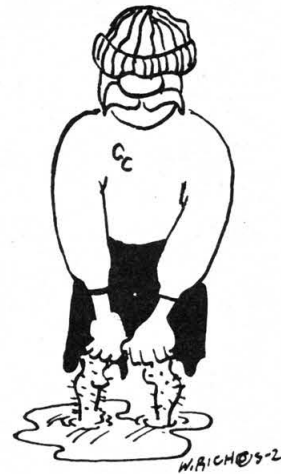


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The Puzzle



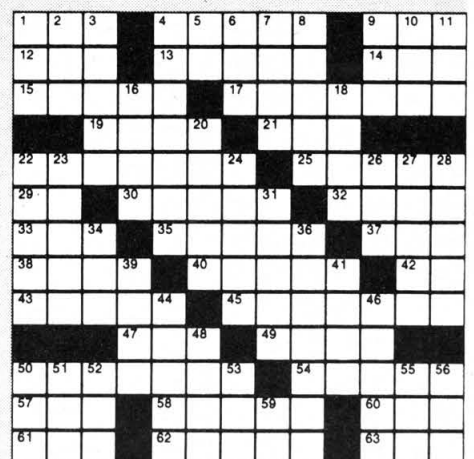
ACROSS

- 1 Aeriform fluid
- 4 Avoid
- 9 Soak up
- 12 High mountain
- 13 Famed
- 14 Exist
- 15 Facial hair
- 17 Draws out
- 19 Tart
- 21 Greek letter
- 22 Adored
- 25 Southeastern Europeans
- 29 Chinese distance measure
- 30 Foot pedal
- 32 Flesh
- 33 Individual
- 35 Cut
- 37 Health resort
- 38 Chickens
- 40 Boundaries
- 42 Owner's risk: abbr.

DOWN

- 1 Idle chatter
- 2 Beverage
- 3 Muscular contraction
- 4 Suffers patiently
- 5 Behold!
- 6 Southwestern Indian
- 7 Erase: printing
- 8 Revises
- 9 Capuchin monkey
- 10 Scrap of food
- 11 Footlike part
- 16 Irritate
- 18 Tranquil
- 20 Carouse
- 22 Hawaiian greeting
- 23 Roadside restaurant
- 24 Mephistopheles
- 26 Roman bronze
- 27 Bluster
- 28 Look fixedly
- 31 Renovate
- 34 Finish

- 36 Retreated
- 39 Indefinite amount
- 41 Play leading role
- 44 Lassos
- 46 Official decree
- 48 Animal coat
- 50 Ocean
- 51 Game at marbles
- 52 Before
- 53 Spanish for "river"
- 55 Mist
- 56 Couple
- 59 Duplicate: abbr.



Heat can't slow down racers

By Debby Vincent

Despite poor organization and record-breaking temperatures, members of the Columbia College racing team survived the pitfalls of the Sixth Lake County Race on April 27.

and went on to finish with record breaking scores of their own.

Brian Read, coach of the racing team explained, "It was ungodly hot that day. Several runners became over heated and had to walk to the finish line.

Although water was provided for the runners every 2½ miles, because of the scorching temperatures that day, Read suggested they (race organizers) should have had refreshments every mile instead.

Runners complained not only about the steamy temperatures, but also of the conditions under which they had to race.

"The race was organized very poorly," said Read. "There wasn't a map of the race available and the starting line wasn't even marked."

The race was divided into three parts: the Marathon (26.2 miles) which began at Edina Park in Zion, mainly along Sheridan Road and ended in Ravinia Park in Highland Park; the Half-Marathon (13.1 miles) which started simultaneously with the Marathon race and ended in Lake Bluff; and the 10-K Race (6.2 miles) which started with the other races and ended north of downtown Waukegan.

Eight of the 22 members of Columbia's racing team participated in the Lake County Series. Running in

the 10-K race were Columbia Placement Director, Dr. Harvey Idus, students Johnny Daoud and Bob Gawel, and Columbia Public Relations writer, Gail Schmoller, who, after joining the team just three weeks ago, ran the race in 45 minutes — breaking her own personal record.

Participating in the 13-mile race were runners Barbara Yankowski, Television Department, students Lynn Cicero and David Jannusch and Read.

As a team this was their sixth race.

The racing team, which was organized last semester, is the first team of any kind at Columbia.

"We do it for fun," said Read. "It's a good excuse to quit smoking, lose weight or just to meet people. We're not heavily into competition," he said.

The team meets every Tuesday at 5:30 p.m. outside Read's office (Room 1202) in the Michigan Building to run one to six miles.

Read stresses safety among his team.

"We train at a reasonable pace. We don't hype up the team. There are plenty of races to run. I don't want to kill anyone over one race," he said.

When Read hears of a race, he posts it, and whoever decides to race — can. Of the 22 members, only 14 have actually participated in a race, with seven competing in more than one. Races are sponsored by the Chicago Area Runners Association.

Read is confident in Columbia's team and encourages new members to join. "Anyone can join. We have a mixture of students, faculty and alumni," he said. "Our enthusiasm is spreading and we look forward to seeing new members."

Membership is free.

Six more races are scheduled over the summer months and next Fall. Read hopes Columbia can sponsor their own race soon.



(Chronicle/Robb Perea)

Race team coach Brian Read catches his breath after finishing the Lake County Half-Marathon.

Sox showing some spark

By Greg Canfield

Perhaps there is light at the end of the tunnel. It may not be beaming brightly, but after a horrendous start, the White Sox' recent road trip provided a ray of hope for South Side fans.

With manager Tony LaRussa's job hanging in the balance, the White Sox responded with a four-game winning streak to take some of the pressure off their skipper.

Struggling with the major league's worst record, the Sox travelled to Milwaukee, looking to avenge the three-game sweep the Brewers administered in the season's first series.

When the Sox were trailing 4-2 late in the first game Harold Baines just might have saved LaRussa's job when he belted a three-run homer in the top of the eighth inning to carry the Sox to victory.

The following night, Tom Seaver gave up only one run through eight and two-thirds innings and Bob James came out of the bullpen to strike out Ben Oglivie, preserving a 2-1 Sox win.

Timely hitting and timely pitching. If the White Sox can keep it up, they have a chance to contend for the American League West title they won in 1983.

As a team, the White Sox were only hitting .250 through April 26, but they were beginning to make their few hits count.

Ron Kittle hit a pair of homers in a 5-4 victory at Detroit, giving him

four homers for the season. Baines raised his homer total to five when he hit three of them in less than 24 hours. Jerry Hairston has provided a spark off the bench with a .467 average and two home runs.

Bobby Bonilla, filling in for injured first baseman Greg Walker, has batted close to .300 and performed well in the field. Rookie John Cangelosi has hit above .250 and reached base often on walks. He also has nine of the team's 16 stolen bases.

The Sox still continue to struggle in left field and behind the plate. Former catcher Carlton Fisk looks uncomfortable playing the outfield and has been hitting below .200.

Joel Skinner has been a sound defensive catcher, but is also struggling to hit above .200. The White Sox insist they will be happy if he just hits .230. However, at this point, even that seems to be asking a lot.

On the mound, Seaver has proven how valuable he is to the White Sox with an earned run average of 2.79. There is no way the Sox can afford to trade him and still have hopes of contending for a division title.

Young Joel Davis has also pitched well with an ERA of 2.61. If he can maintain that type of consistency, the Sox won't have to rely so much on their weak middle relievers.

Granted, the Sox are still surrounded by ifs and maybes, but, at least they finally are showing some reason for hope. In Chicago, you can't ask for much more.

Sweet Billy Williams back home in Wrigley

If you get to Wrigley Field early enough, before the vendors, players and fans arrive, you can almost see the faded images of past Cubs' pegging the ball around the infield or climbing the vines for a last game-saving catch.

The early morning breezes stir the leaves in the vines and create the deafening, echoing sounds of countless Cub fans who have long since left the bleachers. The leaves roar their approval as the ghost of Hack Wilson drives in another clutch run, as Tinker, Evers and Chance turn another lightning fast double

great people during my times in Oakland, the team seemed almost bland. All the fans talk about are the great A's teams of the 70's. All I used to hear was Joe Rudi this and Reggie Jackson that. I really needed a hitting instructor.

The Cubs offered Williams that chance for change when they asked if he would be interested in becoming the hitting instructor.

"You'd better believe I jumped at that chance," said Williams. "I always wanted to come back to the Cubs in some respect. I loved this team and this stadium. There was

hitting philosophies," said Frey. "What he told me was that he had no philosophy except to help a player to reach his own potential.

Williams indeed has no set philosophy. What he does have is a keen sense for bringing out the best in the hitters he works with.

"A lot of people say that they prescribe to one way of hitting over another and that they try to teach that to every player that they coach," said Williams. "I don't think that any two hitters are the same. They all stand differently, swing differently and think differently. About the only thing they have in common is their want for results. I try to help each player attain those results by bringing out his best hitting tendencies."

"I try to develop one thing in (shortstop) Shawn Dunston that I may not even mention to (second baseman) Ryne Sandberg," said Williams. "They are both exceptional hitters in their own right, but Ryne has talents that Shawn will never have and Shawn has some bat speed that Ryne has never had. It is all a question of figuring out what kind of hitter each player should be."

As batting practice draws down to a close, Williams strolls out to the outfield where he runs a few sprints before retiring to the clubhouse. He stops in shallow left field for a moment, however, and looks in to the home plate area. His longing look then turns to the bleachers that have filled with admirers who scream his name and beg for an autograph.

"They're great man," says Williams. "Those are the best fans I ever played in front of. They love the game."

Williams signs a ball for a fan and tosses it up to the crowd.

Williams adds, "The memories are what keep me young inside," said Williams. "But oh to be young on the outside one more time. Just one more time."

Locker Room Lines by Craig J. Dowden

play and as lanky Claude Passeau slips one last curve ball over the outside corner of the plate for a called third strike.

Most of those memory makers have moved on one way or another, but that sweet-swinging left fielder of the Cubs' teams of the 60's and early 70's, Billy Williams, still remains.

"I remember when Sweet Billy..." reminisces a father who has brought his young son to his first ball game.

Williams is remembered by almost every baseball fan as the man with the smooth swing. His years as an active player with the Cubs were filled with awards and adulations that he received for one thing, his pure hitting brilliance.

It was this hitting splendor that has brought Williams back to the North Side after spending what Williams called "grueling seasons" as the hitting instructor for the Oakland A's.

"I have to be honest," said Williams. "Even though I met some

never a day in Oakland that I didn't take a peak at the Cubs' box score."

Williams assumed the responsibilities as the team batting coach at the beginning of spring training this year.

During spring training in Mesa, Arizona, Williams had the task of learning about each player and what their hitting tendencies and problems were. It was a labor of love, said Williams.

"It was the most fun I've ever had at a job," said Williams. "The video tapes I had to look at, meetings I had to attend and players I had to work with seemed like a hobby, not a job."

As the new hitting instructor, Williams was expected to implement his style of hitting to Cubs players. But, according to manager Jim Frey, Williams told him from day one that he felt that he would only hinder a player's potential if he tried to change a player's swing dramatically.

"Billy walked into my office on the first day of camp to talk about