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Columbia Chronicle

Volume 15, Number 20

Monday, May 19, 1986

Columbia College, Chicago

AEMMP to promote "progressive" group

By K. Vance Cunningham

Columbia College's Arts, Entertainment & Media Management Program (AEMMP) shifted recording gears when a progressive rock group recently signed a contract with the professional recording company operated by Columbia students.

Red Shift, from Woodstock, Ill., linked with AEMMP in the department's first promotion of a previously recorded product. In the past two years, AEMMP has promoted two new groups, one having the first local record to be voted in the WLS Hall of Fame.

Three of the four band members reside in Woodstock, one a student at Rockford College in Rockford, Ill., where they've done a number of concerts. The group includes, Todd R. Burns, guitarist, vocals; John Gallagher, drums, percussion; Iaan McInnis, lead vocals and Jason Rubenstein, keyboardist.

Promotion Coordinator Cynthia Truss said the foursome is presently doing a 12-inch recording with four selections. AEMMP will promote two entitled: Tomorrow, Tomorrow, and To Waltz Again.

"(Red Shift) has already gotten a little air play on a couple of stations," Truss said. The group has hit air waves at Northwestern Univer-

sity's radio station, WNUR and WZOK at Rockford College.

"Right now, AEMMP is working on a whole marketing venture for (Red Shift). We're promoting through the radio stations in the area. We're trying to get through to WLUP and WXRT," Truss said.

She added that the group is taking on club gigs in Woodstock and the Chicago area. The budding band members also hit a couple of record shops last week and are looking forward to air play.

Listen for a "progressive rock" sound.

"It's rock," said Chuck Suber of the AEMMP department, "but (rock) always requires an adjective. And I think the closest thing that we can come to is 'mystical - not satanic - but mystical.'"

Red Shift recorded their "progressive, mystical" sound under their own label, Zygnus North, on the four-track mini-album, "Without a Frame."

"There was a band, originally, called Zygnus North in Woodstock and some of the members part of that group just took on the name as part of their label," Truss said.

AEMMP will be carrying on the project through the summer with new projects beginning in the fall.

"If things go well with Red Shift, we will continue that project and it will overlap with the new group that comes in the fall," Truss added.

As far as sales and distribution are concerned, AEMMP and Red Shift have yet to discuss those issues.

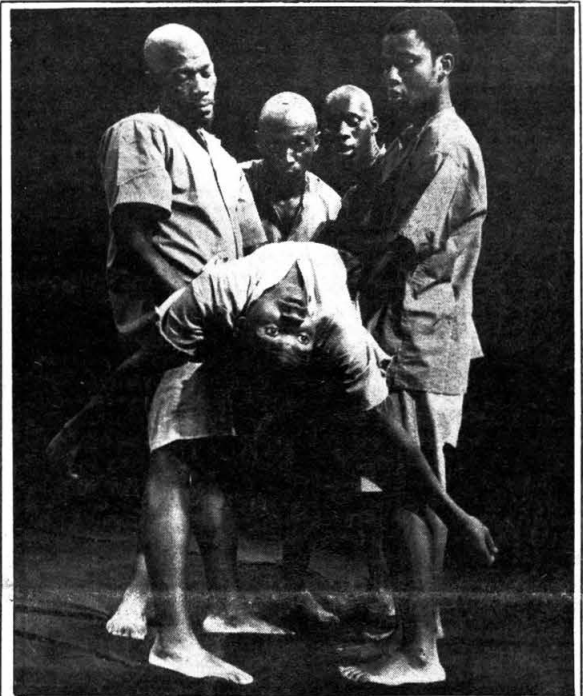
"One thing that we've got going for us is a college audience, because they handled the Rockford area rather well," Truss said. AEMMP is planning to go out to the college station, WZOK, to "pump" the record there. Columbia's own WCRX has the record but Truss said she hadn't heard it yet.

Truss stressed that AEMMP is really trying to push the new idea for the record company because it is used to "starting from scratch."

"This will be different for us and it'll be a new challenge to market a record that's already been produced," she said.

AEMMP is now covering five counties in Illinois and northern Indiana.

Columbia's records personnel selected Red Shift from about 250 tapes submitted by musicians in Chicago, Michigan, Alabama, New York and Pennsylvania. According to AEMMP President George McClellan, 10 percent of the tapes this year were good, 10 percent were bad and the rest were "entirely forgettable."



(Photo by Ruphin Coodyer)

Pictured (left to right) are Thami Cele, Boy Ngema, Bongani Hlophe, Bheki Mgade and Solomzi Bhisholo (front) in a scene from "Asinamali!"

"Asinamali!" runs smoothly at Getz

By Glenda Mace

"Asinamali!" a play that sparked fatal, apartheid-related violence on its opening night in Hemmersdale, South Africa, made its first Chicago appearance at the Getz Theater without incident.

Presented by The Market Theater Company of South Africa as part of the Chicago International Theater Festival, "Asinamali!" which closed Saturday, received a standing ovation from an audience of critics on its opening night here, but its first performance in Hemmersdale was overshadowed by murder.

According to an April 11 New York Times report, when "Asinamali!" was presented in Hammersdale, an armed mob of blacks burst into the hall and killed the show's local performer at the close of the first performance. The attackers apparently were looking for Mbongeni Ngema, the writer and director of the play, who was not present. Newspaper accounts suggest that the attackers were members of the Zulu movement, who inhabit the South African township, and were offended by the play's political stand.

Despite the incident in South Africa, the company continued to present "Asinamali!" and did not compromise its artistic policies. The Market Theater Company refuses to receive any government subsidy or

any support that would attempt to influence its artistic policy, according to Cheryl Lewin, public relations representative for the festival.

"We have had no problems with the play here (at the Getz), no protestors, no picketers," Lewin said. "The two founders of the company are white, the five actors who happen to be here are black, the creator of the play is black, and they are able to communicate their feelings about what is going on in their home through their performance. It's a highly charged, energetic, absolutely stirring, riveting production."

"Asinamali!" grew out of a series of disturbances in South Africa's Lamontville township in 1983, where the government was raising rent in government housing. The increase forced people out of their homes and was seen as a racist political move. A leader, Msize Dube, emerged from these disturbances and demonstrated passionately against the increases. His rallying cry was "Asinamali!" or "We have no money," a phrase which at once provided both a focus for the disaffected and a poignant description of one class's existence. Dube was later gunned down and became a martyr to his cause.

The play itself takes place in a South African jail as five prisoners

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Video Festival winners named

By Sally Daly

The winners of the 11th Annual Film and Video Artists Festival, sponsored by the Film and Video Department of Columbia College, have been announced by Anthony Loeb, film department chairperson and festival director.

Of the 103 entries which were submitted by professional and student film and video artists from all of Illinois, five winners and 16 semifinalists were chosen. One of the top five winners and four of the semifinalists were from Columbia College.

Entries were judged by a panel of film students, filmmakers, actresses and Columbia Film and Video instructors on the basis of originality, resourcefulness, entertainment value and production quality. Final judges were: Loeb, Milos Stehlik, co-director of Facets, Ron Epple of Picture Start in Champaign, and Julia Cameron, Columbia College instructor, screenwriter and feature writer for **The Chicago Tribune**.

"Best of Festival" awards went to Scott Laster for "Honky-Tonk

Bud," a color dramatic work; Marian Marzynski for "White Oak Goes Black," a color documentary; and Dan Reed for "Tuscola Moon," a color animated experimental piece.

In a special selection, Loeb awarded his "Directors Prize" award to Gregory Nickson for "Chump Change," a black and white experimental piece; and Juan Valdivia, a Columbia College student for "Swamp," a black and white drama.

The "Director's Prize" award is intended to recognize works for "a depth of authorship, style and point of view." In regard to the works that he selected for this award, Loeb said, "There's almost a narcissistic, emotional hunger in one film, and in the other, a disapproving view of the world or work. Taken together, these films are reflections of sophisticated authorship. They foreshadow preoccupations yet to be explored when these filmmakers move on to larger work."

The top five winners received certificates of merit and \$100 cash prizes yesterday in a ceremony at

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Soviet speaks of homeland

If professor Yuri Liptov walked by you on Michigan Avenue you'd never look twice. Dressed in a grey two-piece suit, this economist from the Soviet Union would very easily pass as your everyday "George."

Only when he speaks would you know he's not.

Liptov is a Professor of Economics at the Leningrad Institute of Electronics, in the Soviet City of the same name. He spoke to, and fielded questions from Liberal Education instructor, Louis Silverstein's, "Contemporary History: Understanding the News" class last Thursday.

Liptov has been in the United States since January. He is one of many Soviet educators involved in an exchange program instituted by the two superpowers. He is presently teaching business courses at the University of Chicago.

The 33 year-old professor spoke on topics ranging from his per-

ception of American media, to birth control in the Soviet Union.

Dispelling the common misconception of the "stoic" communist, the good-natured Liptov was at ease with the class. Speaking frankly, and in near perfect English, Liptov said the people of the United States only see the "dark" side of the Soviet Union.

"Both medias (U.S. and USSR) show only the dark side of both countries," he said. "The coverage is very selective. When you see a picture of a crowd in the Soviet Union it looks as if half our population is in green military uniforms. The American media tries to show that we are never smiling and that there is complete control from the party and the KGB. There is no such spirit of all-day control."

Liptov said the media coverage is much the same when done by the Soviets. "When I see a report on America it is typical to see an

aircraft carrier," Liptov said.

Liptov admitted there are some very great differences between the two countries but not so much to make them as opposite as the American public perceives.

According to Liptov, life is good in the Soviet Union. He said by the end of the century every family in the USSR will have a second home in the country. But this second home in the country isn't exactly going to be a mansion on the Baltic Sea.

Despite being a person of some prominence, Liptov lives in a small two-room, government supplied, apartment with his wife and young daughter. Like 85 percent of the population, the Liptov's do not own a car. He travels to work on public transportation. The roads in the Soviet Union can not compare to those in the United States, but neither do Leningrad traffic jams.

Liptov works a 40-hour week, and like a lot of Americans, promises tomorrow will be the day to get in shape.

The Liptov's, like many Americans have company twice a week, enjoy the theater, movies and parties. Unlike Americans, they do not openly complain about the politicians. Liptov has never seen a demonstration against the Soviet government's policies.

Liptov said the Soviet lifestyle is different from that of America. "Our standards are lower than the United States," he said. "We are, of course, a lesser developed country. On one side we do have a lower living condition, but on the other side we are not suffering from other things. In the Soviet Union there is no great difference in salaries or life conditions, but I think culturally and spiritually life is richer in the Soviet Union. There are a lot more important things than material goods."

Liptov said the difference between governments is very evident but not yet critical. According to



Chronicle/Robb Perea

Professor Yuri Liptov

Liptov, the USSR is a "democracy" in the formal sense of the word. He said the United States form of government is, "Much more for the public. From the formal point of view people in the United States have many more rights." However he was quick to point out big brother isn't always watching you in the Soviet Union.

Liptov said, in general, the people of the Soviet Union are much more informed about life in the United States when compared to the American public. "In the Soviet Union there is great interest on American affairs," he said. "We are much more informed about Americans than the Americans are about Soviets. All of my students can give me a profile of American presidents since World War II. They know about typical

American leader."

Liptov said the bad word of LaRouche is known in the USSR. "I think now that the information about LaRouche is known in the Soviet Union. We know more about him than the people of Illinois. This is good because he is a dangerous man."

Liptov will return to his country next month with a renewed hope that Soviet-American relations can improve. "Both governments must work to improve relations," he said. "There are a lot of differences but we are both military superpowers. A war would completely destroy each country."

Debby Vincent contributed to this story.

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Example of Apartheid

worked with the martyred Dube.

Continued from page 1

recount through word, song and dance the events which have brought them there. There is Bheki Mgadi, who is condemned unfairly during a security raid because of the color of his skin; Thami Cele, a farmer whose monetary indiscretion brings him face to face with the Immortality Act; Bongani Hlophe, whose struggles to find a job lead to murder; Solomzi Bhisholo, a con man and pickpocket who plies his trade at funerals and demonstrations; and Boy Ngema, a young activist who

The Market Square Theater Company will present "Asinamali" in Houston, Texas, in September, further spreading their honest portrayal of South African life. "Asinamali" is very political and I think they're making a very strong point," explained Rachel Chanoff, the company's manager at the festival.

"For someone who is white and who has grown up in a country where there is apartheid, the show might have a negative effect," Lewin said. "But here, the audiences are loving what (the company) is doing. It's a marvelous piece of theater."

screening at Facets yesterday. An additional screening will be held next Sunday at 1 p.m.

Funded in part by the Illinois Arts Council, the festival was founded in 1975 as the Chicago Filmmakers Festival. In 1978 it was expanded to include artists from the entire state.

"It's the only festival of its kind available to authors from our midst," said Loeb. "With this festival we can provide a vehicle for talented and motivated artists who are working outside of commercial channels."

Winners

Continued from page 1

Facets Multimedia, 1517 W. Fullerton. The prize-winning works, along with the works of the 16 semi-finalists, were included in a public

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Split still stifling

For the past three years, Mayor Harold Washington has not been able to execute his powers as chief executive officer of the city of Chicago. His hands have been virtually tied since the former state representative was sworn in as mayor in April of 1983. He has not been able to achieve any type of success regarding the city's welfare because of the City Council Majority 29, led by Alderman Eddie Vrdolyak of the 10th Ward.

But with Luis Gutierrez's victory over Manuel Torres, the inept candidate supported by Vrdolyak and the regular Democratic Party, in the 26th Ward runoff election April 29, Mayor Washington now has a 25 vote tie in the City Council with the tie-breaking vote going to the mayor.

So, finally, it appears Mayor Washington is going to get the opportunity to exercise his full power as past mayors in Chicago have done.

According to Mayor Washington his first order of business with the new City Council vote in his favor is to get approval of his 63 pending appointments on such boards as the Chicago City Colleges, the Chicago Park District, and the Chicago Public Library, to name just a few. He would also like passage of an ethics code and enactment of the 1986 and 1987 city budget.

If everything goes according to Mayor Washington's plan, his appointments will get passed and the other things he would like to act upon will be acted upon and Chicago will again get the opportunity to progress as one of the leading major cities in the nation.

But if things don't go according to plan by the mayor, the Council Wars will continue to tear apart the city as it has done the past three years. Apparently, a couple of Mayor Washington's aldermen backers are getting ready to announce their independence from the mayor and two of Vrdolyak's aldermen are threatening to do the same thing.

So, if that does, indeed happen, the City Council Wars will not be over and Chicago will continue to suffer from this senseless power struggle that may in part be racially motivated. The other motivation is power.

The mayor wants power because as mayor he feels he is suppose to have some type of control to warrant his existence as the city's chief executive officer. Vrdolyak wants power because he knows if the mayor gets the opportunity to exercise his plans for reform in City Hall that will spell the end of the long running Democratic Party Machine.

So unless the two of them can come together with some type of agreement, the city will continue to suffer. No progress will be achieved and the citizens of Chicago will be the one that pay the price.

Media thrives on crisis

When the Chicago Bears won the Super Bowl in the dark days of the new year, it was "Big News Bears" and you couldn't take the media away from it.

Here we had the once floundering, bumbling Bears - who were used to being lost in the marshy grasslands of NFL standings - rise up out of the doldrums on to the big front page.

But who are the Bears? After the media had drained the NFL of "what fors" and probed cocaine users, the shuttle Challenger explosion preempted everything.

Never in the history of the western world have views watched such a tragic disaster unfold before their eyes - over and over again. Never has NASA suffered such an embarrassment to its almost flawless flight record. The U.S. didn't want to believe its airborne mistake; Soviet eyes were watching.

After the shuttle explosion was well "off the ground," the media probed NASA, Rockwell, Morton Thiokol and the sea. Seven lives were undoubtedly lost and the ominous question "why" was on the lips of every reporter.

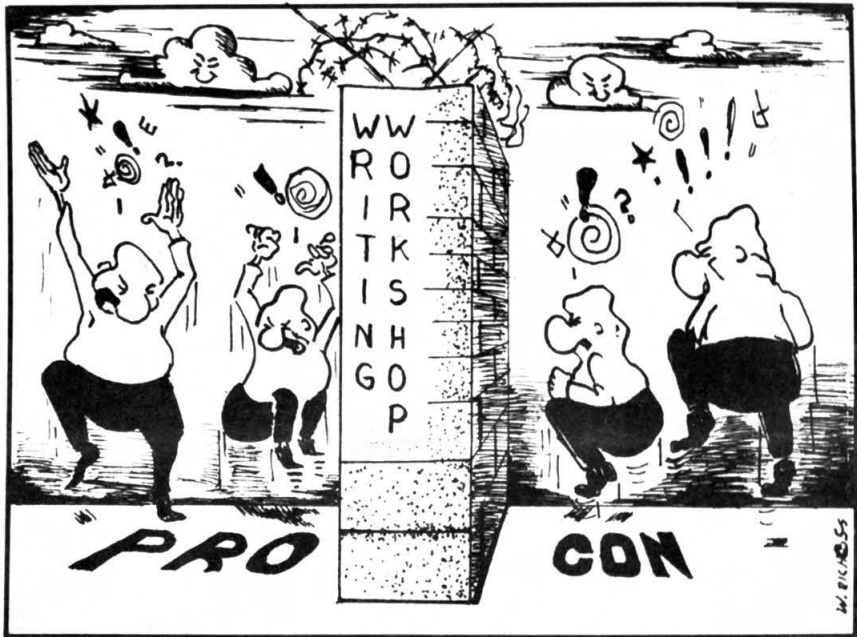
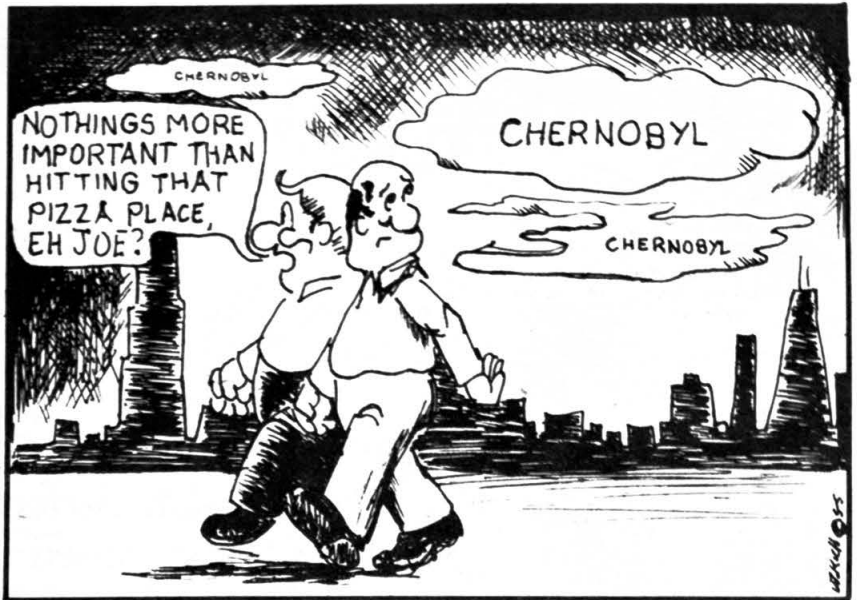
But the threat of war and the U.S. bomb raid on Libya turned shuttle news into page four sidebars which was no "challenge" for the regular raid up-date.

The American fervor for war on Libya was rising and some of us cheered on retaliation. Hooray for Reagan. Give us war. Let the Libyan shores wash with blood. It was hysteria. We felt patriotic and the elders remembered the Roosevelt administration. It was lust.

Who would have thought another American dream would die in a matter of days because of a radiation leak in the Soviet Union?

A nuclear reactor at Chernobyl seeps radiation, slowly killing off an unknown number of people, wiping Libyan news off the newsprint for a while, at least.

The media will feast off this lucky European delicacy until something else explodes, but it's out job to go where the good stuff is. When Chernobyl boils down, that'll be years from now, we'll be looking for more leaks until something else breaks.



New writing dept. chairperson should not be connected to college

A search committee has been established to find an English department chairperson to replace former chairman John Schultz, who is on an extended sabbatical from the school. Top administrators at Columbia have proposed a "dramatic restructuring" of the department, which would be split into two separate entities: One, an English department whose purview will include "basic english instruction," and two, a "de-emphasized" writing program, which may be headed by Schultz upon his presently expected return in Spring, 1987.

We strongly feel that the committee should select a new chairperson from outside the present Writing/English faculty, as well as a qualified individual that has not been schooled in Schultz's "Story Workshop" method of teaching writing.

With few exceptions, the writing faculty as well as many students, has been divided into two factions: those who support a switch to traditional remedial english instruction; and those who support the often heralded, often criticized "Story Workshop" method developed by Schultz.

Following a series of reports by the *Chronicle* earlier this year regarding Schultz and the Writing/English department, lines of demarcation were drawn, and the two aforementioned sides publically formed.

According to sources from within the department, ill-feelings still permeate through it, sometimes aloud, but most often in silence. If the committee were to chose a chairperson from one side or the other, these ill-feelings could override any restructuring that a new chairperson would attempt to implement.

Dean Lya Dym Rosenblum should be commended for assembling chairpersons that, as she has said, were chosen because "they have a background in English, teaching writing or in student learning."

However, their task is not an easy one. The "changes" proposed by the administration will be scrutinized for several years following the appointment of a new chairperson. What this means is that a new chairperson will not only be critiqued for his/her own original work in the department, but also compared to the incumbent program.

But, not unlike the factions that split the Chicago City Council and often stifle the city that is supposed to "work," a new chairperson from either "side" of the writing department would create a wall that would only hinder the education of students who are paying for instruction.

That is more important than any philosophical differences.

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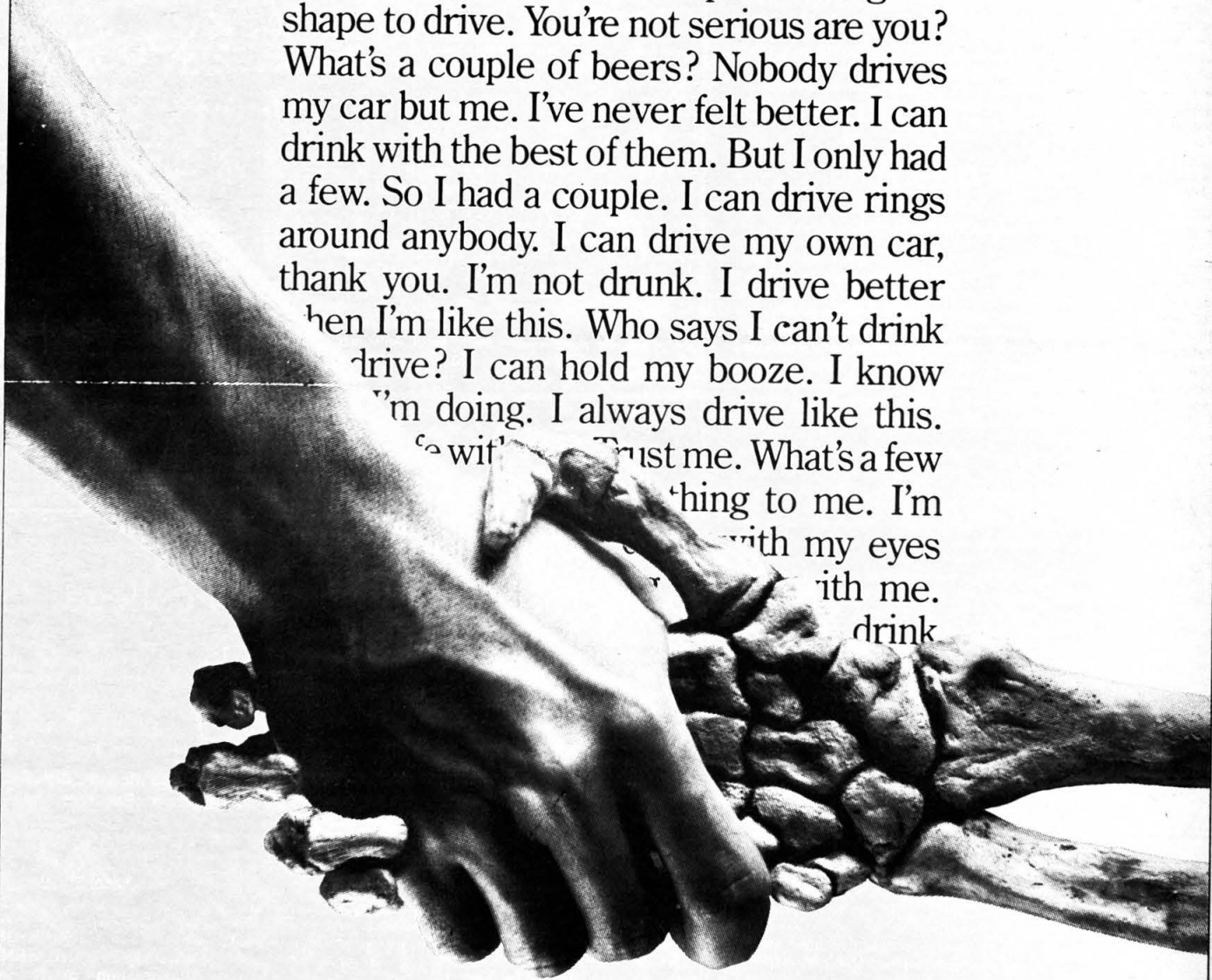
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All opinions meant for publication should be sent to the Chronicle in the form of the typewritten letter-to-the-editor.

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

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 and drive? I can hold my booze. I know
 what I'm doing. I always drive like this.
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 closed with me.
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**DRINKING AND DRIVING
 CAN KILL A FRIENDSHIP**

Newspapers lead anchor to television

By Judy Bluder

Looking at her now, no one would believe such a friendly and outgoing lady considers herself "kind of shy" when talking to people. Particularly since she is a television newscaster.

She is Diann Burns, co-anchor on the Channel 7 weekend news.

While addressing journalism students in Rosemarie Gulley's "Reporting and the Critical 'I'" class on May 6, Burns stressed that "you have to be aggressive when pursuing answers."

Burns began her career in journalism as a reporter at the **Plain Dealer** newspaper in Cleveland, Ohio. According to the co-anchor, the first thing she learned was to be observant.

You have to be able to "read into people's personalities" and find out what is going on, she said. She added that compassion, confidence and a degree of toughness are required.

Confidence is so important, said Burns. "You have to be able to just walk up to someone and get the job done."

Burns said that newspaper reporting taught her two basic things that a person has to know to "stay in the business." "It taught me how to report and how to write."

In comparing newspaper reporting with television reporting, she found that newspaper reporters have to dig up a lot more detail than do television reporters.

"In newspaper, you have to get every detail there is. You have to put people in the situation with a lot of detail," she said. "In television, people can see what colors a person is wearing or the mood he is in."

Burns said that television is "easier in a way" because details can be left out, yet the story is still being told. Newspaper reporting prepared her for television reporting.

"In newspaper, you can check out different sources and if one falls through, you can use another one," she said, "but in television, you can't do that."

Essentially, she added, you learn how to find the information you want and the sources to go directly to for that information while waiting for a newspaper.

After working at the **Plain Dealer** in Cleveland, Burns said she became "bored" and started doing television part-time at night.

She decided to sharpen her skills as a journalist and attended graduate school at Columbia University in New York. After graduate school, she began working "for free" at an independent television station in New York.

"Independent stations make you do everything," she said.

According to Burns, you can get "killed" at an independent station but "it's great because you learn every single phase of the business."

She worked her way up from "gopher" to a news editor and finally, one day, was asked to cover a "big riot" as a reporter.

"I was so nervous, but that is where newspaper helped because instinct took over," she said. Burns said that she "managed to ask the right questions" and tell the story without letting the nervousness get the best of her.

"I was shocked myself with the finished product," she said. "I really did a good job."

Following the riot story the station allowed her to do more reporting, but she was only being paid \$30 a day. She decided she didn't want "to starve" and she took a position at a small television station in Columbus, Ohio where she anchored a show and was able to do some reporting everyday.

"I needed the everyday 'jump out there' and do two or three stories a day," she said. "You need that experience."

After accepting the job at the station in Columbus, Burns decided to venture on to bigger and better things.

Finding a job in Chicago took Burns about a year because she said, "you really have to match your personality with the different television stations."

She liked the people at Channel 7 because "they are real lively and very nice," she said.

Burns explained that working at a television station like Channel 7 can be very hectic.

"You work a million hours," she said. "Sometimes I work 13 or 14 hours a day."

She added that television is also very challenging. People think it is "fun" to talk to relatives of a person who just died or was in a tragic accident, she said. "It is probably the worst thing that you have to do."

When we show tragedies, we are not showing "gore," she said. We are just showing what could happen to other people. Revealing tragedies on television news also can help other people avoid these kinds of tragedies, or help them deal with them, Burns said.

"There are a lot of different things you can learn from watching other people react on television," she said.

Burns said that working in television can, sometimes, give a person a "heart attack." Sometimes, an entire show may have to be rearranged 15 minutes before the newscast is supposed to begin, she said.

"Just when you think things are nice, something always happens," she said.

She added that a newscast is the result of teamwork. "The newscast is something everyone did together — the anchors, cameramen, news directors and everybody who is involved," stated Burns.

Burns also told that in order to



Channel 7 anchorwoman Diann Burns

become a successful journalist, a person must be interested in many different things.

Taking a variety of courses you are interested in, or even not interested in, helps you achieve discipline, she said.

"Making yourself interested in something you do not ordinarily care about will help you later, when you're trying to interview medical people or scientists who use jargon that people can't understand," stated the newscaster.

Burns stressed how important it is

to "stay on top of things" in television.

"There is always someone standing in the wings ready to take your place," she said. "You have to be one step ahead of them."

She also said that anchoring television news is not the kind of profession a person can stay in for life.

"You have to think about what you are going to do after working in front of the cameras," she said.

Burns thinks that, someday, she will attend law school and "become an agent."

Milder and Yoli put on mystical dance performance

By Susan Jay

Sometimes aesthetic expression goes beyond entertaining and pleasing the senses.

Such was the case May 2, when senior Columbia Dance students Rachael Milder and Gina Yoli held their spring festival.

The recital was divided into two very different parts. The first part was made of a series of segments which were described by audience member and dance therapy student Barri Redman, as "pure movement aesthetics." The segments conveyed both serious and humorous scenarios and emotions in abstract form and elicited such emotions from the audience as well.

This first half opened with a vibrant piece titled, "Landlord Sun," wherein several dancers jet across the stage, quivering, as if under intense heat, amidst streams of light.

Next segment was titled, "In Time." To Yoli, Milder, who choreographed and performed the piece with it represented "two people dealing with friendship in different ways." Here, the dancers utilized some sophisticated techniques and movements.

As they drifted apart, and then toward each other, with an intentional seeming inability to synchronize movements "in time," they portrayed various emotions, similar to those experienced in a personal

relationship: frustration, anger, tenderness, confusion.

The next piece, "Bittersweet," was accompanied by a slide show of facial and body images. The expressions of the dancers matched the mood of the slide show, which could be interpreted as sad or forlorn.

The final segment, called, "Loudmouth Lime," was light and amusing. Here, Milder combined magician-like tactics with humor, and darted back and forth across the stage holding streamers and ribbons, stopping occasionally to make it appear as though she was pulling these ribbons out of her mouth, then through her head. She ended with the mysterious appearance of pom-poms and a big smile.

Three of these four pieces were choreographed by Milder. "In Time" was the product of both seniors.

The second half of the recital was the creation of Yoli, who said she was "bred, but not born, in Israel." Titled, "Not Only of Milk and Honey," this piece was set to Hebrew music and told of human tragedy, as a result of political and military conflict, in the Middle East. "It's about two people, who are essentially related, but can't get along," said Yoli, who added, "People create borders, then take them away...it's about the Middle East, but it could be anywhere! Ireland, Lebanon, etc."

Among the work's most compelling moments was a segment called, "A Gun Beneath the Pillow." Sole dancer, John Hoffman, described it this way: "It's about a young man who's at the age to get drafted and go into the army. There's a certain part of him that says yes, he wants to stand up and fight for this country. But there's another part of him that's very child-like and afraid."

Another moving segment of "Not Only of Milk and Honey," was called, "Not Sanctioned," performed by dancers Katja Brown and Derek Regnier. "To me, it's about the intensity of loving somebody when you know it's (the relationship) not possible and cannot be," said Brown. The two danced up and down the stage eyeing each other, occasionally reaching across a line (representing a border) made by light. It finished with two other dancers entering the scene on Brown's and Regnier's respective sides, who covered their eyes, then lead the two away from each other, and off of the stage.

The piece ended with a climactic dance called, "Always Cousins," set to music with an increasing tempo, using all the dancers.

The standing room only crowd broke into cheers and applause at the end of the performance. "Everything that happened here tonight was because of my training here," said Yoli.

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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.

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Instructor's book chronicles Chicago

Focus on neighborhoods

By Sue McIlwaine

Dominic Pacyga's family came to Chicago from Poland about 1910. They lived at 47th Street and Ashland Avenue, by the stockyards. His grandfather, his mother and himself all worked there at one time or another.

"That's how this all began actually," said Pacyga about his new book *Chicago: City of Neighborhoods*. Pacyga's past led to his current interest in the diverse neighborhoods throughout the city.

Chicago: City of Neighborhoods, published by the Loyola University Press and co-authored with Ellen Skerrett, is a detailed study of 15 Chicago neighborhoods. It will be available in major bookstores by the end of the month in hardcover (\$24.95) and in softcover (\$19.95).

Covering the entire city, Pacyga explained that this book is completely different than his first book, *Chicago: A Historical Guide to the Neighborhoods*, published in 1979.

The latter is a study of neighborhoods on the South Side of the city. With 600 pages and 395 maps

and photographs, *Chicago: City of Neighborhoods* is a much more richly illustrated and detailed book, according to Pacyga.

Included in the book are a walking tour of the Loop and a one to two hour driving tour through 15 of Chicago's neighborhoods. The history of each area and landmarks are explained with both contemporary and historic photographs. Many of the photos were taken by Joe Ficner, a Columbia College photography student.

Co-author Skerrett, is an old friend of Pacyga's. "We've known each other 10 years or so," said Pacyga. "Ellen (Skerrett) has written a lot about the Irish in Chicago." Pacyga went on to emphasize that the book was split 50-50 between himself and Skerrett. "It was a real monumental job," he said.

Pacyga teaches U.S. History, History of the American Working Class and History of Chicago at Columbia. History of Chicago, however, will not be offered next year. "I'm getting a little tired of teaching it," explained Pacyga. "I want to take a year off (from it) and re-work my lectures and make them more interesting. I'm worried that

they're getting stale and I'm getting stale," he said.

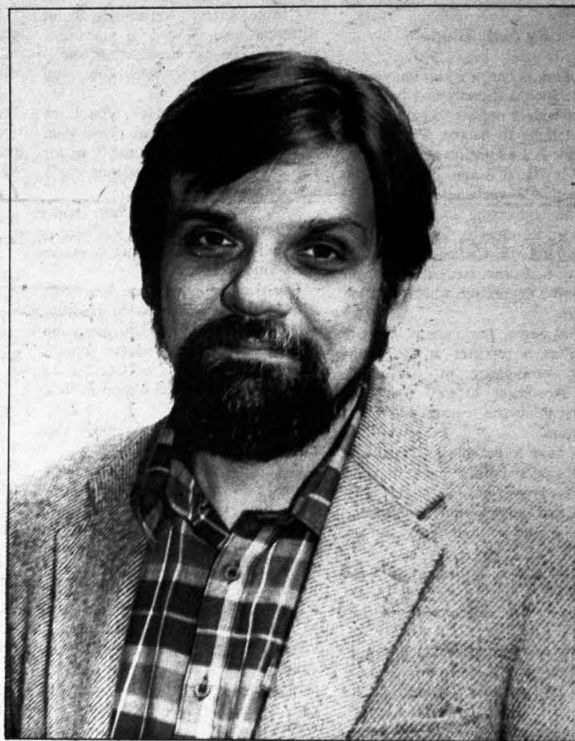
Having received his bachelors and masters degree in history from the University of Illinois at Chicago, Pacyga is planning another book for next year about Polish Chicago. His interest stems from his own Polish heritage.

Pacyga, 37, is currently working as a consultant on a museum exhibit in Muncie, Ind., where a new cultural center is being built. This type of history greatly interests him because of what he calls "public history."

"I try to get history out to as many people as possible — not to keep it locked up in universities," he said. "That's what this book is all about."

Pacyga said the idea behind the book is for people to be able to learn more about their past. "I'm hoping people will pick up the book and say, 'Hey, my grandma lived in Canaryville and I'm going to read about Canaryville and take a drive there and see where she went to church and shopped.'" he said.

Pacyga has great expectations for the book and as he said, "It looks like it's going to be good."



Dominic Pacyga

Tribune reporter encourages students to specialize early

By Glenda Mace

Sunday magazine writer Jeff Lyon didn't grow up dreaming about being a big newspaper reporter. Although his father, Herb Lyon, was a *Chicago Tribune* gossip columnist, Lyon had a completely different career in mind.

"Journalism was really a second choice with me," Lyon said. "I wanted to be, of all things, a cartoonist."

But, because he had a desire to start at the top and a low threshold for rejection, Lyon decided to find a more probable vocation — and even that didn't come easily.

In a sea of despair

"I remember being in a sea of despair wondering what I was going to do when I was ready to go to college," Lyon said. "Then I applied at Northwestern (University in Evanston) and the rest is history."

Lyon began his journalism career at City News Bureau in Chicago as a police beat reporter. After college he moved on to the *Miami Herald* in Florida, where he again covered the police beat. "I consider that (Miami job) to be my best training," Lyon said.

He picked up a certain reporting style at the *Miami Herald* that molded his writing forever, according to Lyon.

"The *Miami Herald* encouraged flashy writing, of which I am a great advocate," he said. "If I had gone to a stodgier publication it might have had a dampening affect, but instead it did just the opposite."

After his tenure in Florida, Lyon worked for the now-defunct *Chicago Today*, and eventually ended up where he is now, at the *Tribune*.

His *Tribune* career includes the news feature column "Close up," which he wrote for a number of years, as well as covering historical events such as the signing of the Camp David Accords and the funeral of Mayor Richard Daley.

Lyon currently writes for the *Sunday Magazine* and the science/medicine sections of the paper, which gives him extra time to spend on his work. "I stopped writing the column about four years ago mainly because I got a little tired of cranking (it) out," Lyon said. "Now I'm looking forward to getting a little more time to write. I have about three to five weeks to do a story."

Although Lyon made good his career dilemma and found success in journalism — particularly specializing in science/medicine features — he is adamant that his path is not the one would-be journalists should follow. "You should not just fall into this business like so many people who just drift their way through," he said. "Employers are looking for people who have their feet on the ground and know in which direction they're going."

According to Lyon, it is essential to present prospective employers with the best possible package, and one way to do that is to specialize.

"Anything you can do to make yourself more attractive to an employer, the better off you are," he said. "I think it's advantageous to pick out as early as you can what you'd like to do. It's a fairly fast track out there and most newspapers are looking for specialists, particularly in the areas of science and nature, and politics and economics."

Another way to prepare for a journalism career, Lyon said, is to take inventory of marketable talents and then make required changes. "Tab yourself early on and decide whether your skills lay more in writing, reporting or both," Lyon said. "If you've got good writing skills, you can pretty much write your own ticket. If you don't have a

native writing ability, it's almost impossible to turn yourself into a great writer."

Aside from writing skills, would-be reporters should have a good memory, the urge to look below the surface of things and a great deal of tenacity, Lyon said. "Where feature writing is concerned, the ability to notice and retain will serve you well," he said. "Sometimes you've almost got to drag the information out of your sources. The greatest reporters I know are also the most obnoxious people."

And although newspapers have been good to him, Lyon would not rule out other forms of print media during the after-college job search.

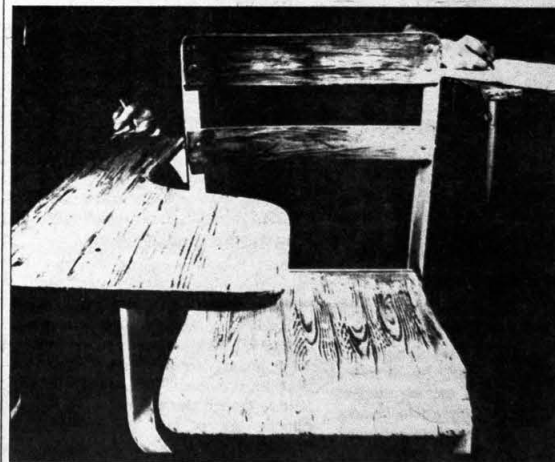
Magazines a good start

"I think that if I were starting out again, I'd give a lot of thought to magazines," he said. "There's been a definite renaissance in the magazine business, and there are all sorts of (specialized) magazines coming out. If you could marry your own personal interests into one of those magazines, it could be very challenging and rewarding. And then there's always (public relations). It's not just newspapers or nothing."

Regardless of what form of print media the would-be journalist chooses to pursue, Lyon had some professional advice that could make the job search a little less disheartening.

"It never was more important to get off the starting line as quickly as possible," he said. "It's a new business, and the only things that count are your abilities and credentials."

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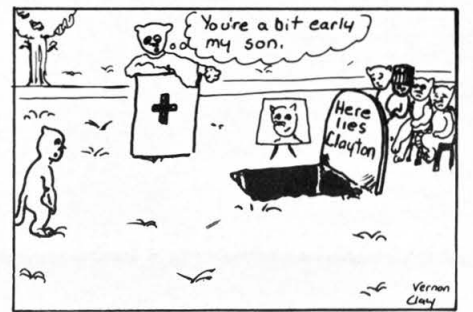
The Last Dragon

by K. Bufkin



Clayton's Cat

by V. Clay



Hunters

by W. Whitney



The Puzzle

ACROSS

- 1 Apex
- 5 Ballot
- 9 That woman
- 12 Sandarac tree
- 13 Metal
- 14 Beverage
- 15 Intolerant persons
- 17 Hypothetical force
- 18 Rodent
- 19 Blood vessel
- 21 Narrow, flat boards
- 23 Short-distance track man
- 27 Article
- 28 Barter
- 29 Small lump
- 31 Parent: colloq.
- 34 Maiden loved by Zeus
- 35 Greek letter
- 37 Pinch
- 39 Hebrew letter
- 40 Beam
- 42 Drink slowly
- 44 Din
- 46 Printer's measure
- 48 Transport to another
- 50 Europeans
- 53 Is in debt
- 54 Everyone
- 55 Negative
- 57 Places for combat
- 61 Spanish for "river"
- 62 Declare
- 64 Rescue
- 65 Brawl: colloq.
- 66 Contest
- 67 Barracuda

DOWN

- 1 Public vehicle: colloq.
- 2 Swiss canton
- 3 Sink in middle
- 4 Furnish
- 5 Call on
- 6 Conjunction
- 7 In addition
- 8 Goals
- 9 Run aground
- 10 Warmth
- 11 Dines
- 16 Doctrines
- 20 Recent
- 22 Note of scale
- 23 Mix
- 24 Malay canoe
- 25 Sun god
- 26 Hurried
- 30 Repeat
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- 33 Antlered animal
- 36 River island
- 38 Owl
- 41 Color
- 43 In favor of
- 45 Supposing that
- 47 Coroner: abbr.
- 49 Cognizant of
- 50 Young salmon
- 51 Mixture
- 52 Projecting tooth
- 56 Eggs
- 58 Short sleep
- 59 Hail!
- 60 Deposit
- 63 Printer's measure

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Dunston starring at short

By Craig J. Dowden

Cubs' shortstop Shawon Dunston is poised in the batting cage waiting for an offering from coach Billy Connors.

"Drive that ball," says hitting instructor Billy Williams.

"Attack it," says coach John Vukovich.

Smack. The crisp sound of ball meeting bat.

"Way to go Shawon," says Williams. "Stay within yourself, but stay aggressive."

This ritual continues for almost twenty minutes as Dunston works and learns about what he refers to as "my weakest subject," hitting.

A season ago any Cubs fan on the street would have told you that Shawon Dunston didn't have a strong subject let alone a weakest. Whether it be hitting, running or fielding, Dunston was said to have lacked all of the capabilities to become the major leaguer that everyone said that he would be.

For everyone who said that, including myself, open mouth and insert foot.

Shawon Dunston, in one short month, has matured into one of the best shortstops in the major leagues. His bat has wiped the sleep from its trademark and his glove has stayed up late at night to watch those Ozzie Smith video tapes. This kid has arrived.

"I'm happy with my progress to this point," said Dunston. "I have worked hard with (coach) Ruben Amaro, John Vukovich, Billy Williams and Ryno (second baseman

Ryne Sandberg). And their patience with me is finally starting to show some rewards."

Rewards indeed. Sandberg says he never feels anything better than after he sees a player that he has spent time with excel at what he has tutored.

"In watching Shawon I see what we have worked on and I see him learning," said Sandberg. "I'll tell ya, when you work with someone like I've worked with Shawon, seeing the plays he makes gives me a lot of satisfaction."

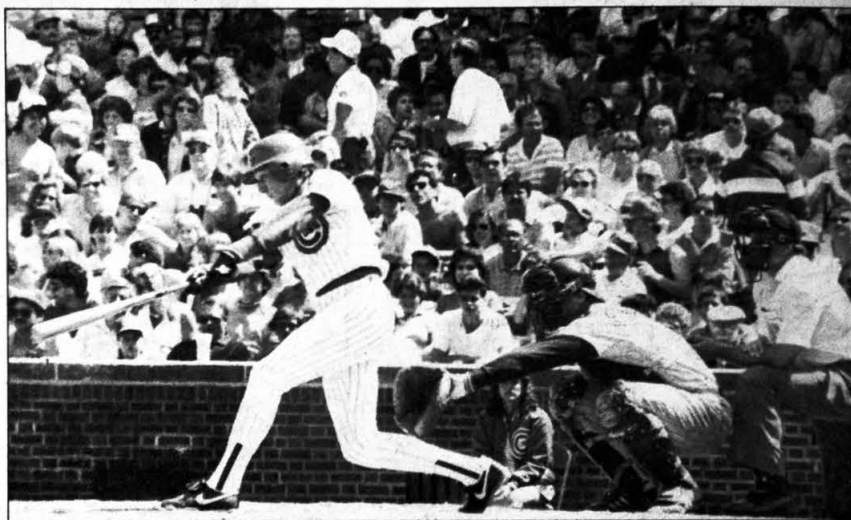
Most of the satisfaction belongs to the 23-year-old Dunston, however, who has never been happier to show

Dunston dreaded getting out of bed

up at the ball park.

"When I hit the field each day I hit it with a lot of enthusiasm. I know I can play in the majors and I know that I belong here," said Dunston. "It's nothing like the beginning of last year when I dreaded getting out of bed on game days."

Last year seems like a long ago nightmare for Dunston. He hit a meager .194 and committed nine errors in his first month with the Cubs. Before he could enjoy playing for the Cubs, he was sent down to Triple A Iowa where he would spend the next four months. Though it seemed like a bad dream at the time, Dunston vows that he will never



(Chronicle/Robb Perea)

Center fielder Bob Dernier seen here in a recent game against San Diego, has lost his lead-off spot to hot-hitting Shawon Dunston.

forget it.

"I see that what the front office did was for my best and for the best of the team," said Dunston. "I was bitter at the beginning, but then I thought if I really wanted to get back that I would have to accept what happened and work my way back to Wrigley."

Work he did. And back he did come. In the final month of the Cubs' 1985 season Dunston proved

what he had learned.

"When he came back up last year I saw a different player," said Sandberg. "I knew that with a little bit of grooming this kid could be a great hitter and a great fielder."

A great fielder did you say?

Wrigley Field...Cubs vs. Dodgers...Los Angeles catcher Mike Scioscia at the plate...Dunston at shortstop...Scioscia hits one to the left of third baseman Ron Cey that

goes deep in the hole...Dunston races to the ball...grabs it...jumps in the air...and throws the ball toward first baseman Leon Durham... "Outta there," screams the umpire...Shawon Dunston has just made what is now referred to as The Play in the Cubs' clubhouse.

"I thought I'd seen it all," said hall of fame broadcaster Lou Boudreau.

Not all of it Lou...just the beginning.

Sox take heat off LaRussa—finally

By Greg Canfield

Managers are hired to be fired. It's just a practice that has always been accepted. Not that the manager is always at fault when a team is struggling, but it's easier to fire one manager than 24 players.

However, under no circumstances does a manager deserve to suffer the mental anguish that White Sox Skipper Tony LaRussa endured during the South Sider's recent slump.

Since spring training there have been rumors as to how long General

But Martin wanted a long-term contract and Sox owners Eddie Einhorn and Jerry Reinsdorf didn't want to take a chance on Martin's off the field antics forcing a quick dismissal.

So, let's call a press conference and tell everybody LaRussa is being given a reprieve. Carlton Fisk gets to move back behind the plate. Doug Rader stays on as hitting coach and Willie Horton is fired. Dave Duncan remains pitching coach and reliever coach Moe Drabowsky is fired.

Finally, LaRussa is being allowed to operate the way he wants to operate. Harrelson takes the blame for asking LaRussa to work under impossible conditions. It was the least he could do.

Once again it's all smiles on the South Side. Forgive and forget. That's easy for Harrelson, Einhorn and Reinsdorf to do. They never had to worry about facing the firing squad as LaRussa did.

And through it all LaRussa kept his cool when others might have popped off. Regardless of the results on the field, LaRussa has always handled himself with class off the field.

Not that the results on the field have been that bad. The Sox have been in contention four of the last five years and won the Western Division title in 1983.

Still, Harrelson and the "Sunshine Boys," Einhorn and Reinsdorf, saw fit to let LaRussa spend a week of hell wondering which game might be his last. Their handling of the situation was disgraceful and inexcusable.

LaRussa's only crime was agreeing to work under Harrelson's conditions prior to the start of spring training. Give him credit for trying to make the best of a bad situation.

Harrelson gave LaRussa the players to work with and the system to work under. Einhorn and Reins-

dorf hired Harrelson. LaRussa almost paid the price.

The Sox are just fortunate they stopped themselves before permanently embarrassing the organization. If LaRussa fails now, at least, he can say he did it his way.

And you can be sure Harrelson, Einhorn and Reinsdorf will remind the fans and media they gave LaRussa the chance to captain the ship—should it sink.

And if LaRussa keeps the ship afloat we will be reminded Harrelson

gave LaRussa the players and Einhorn and Reinsdorf hired Harrelson. It's not fair, but that's the way they do business on the South Side.

Sounds an awful lot like the way a guy named Steinbrenner works, doesn't it?

Civil war- Cubs vs. Sox

By Greg Canfield

For what Chicago bragging rights are worth, the Cubs and Sox will clash in the crosstown classic at Wrigley Field this afternoon.

A year ago the Sox prevailed 7-4 at Comiskey Park, but don't expect the Cubs to come out with fire in their eyes looking for revenge. This is a team forced to make an extra trip home right in the middle of a road trip.

Under normal circumstances Cub manager Jim Frey would only play his regulars half the game. However, it's possible he could limit them to even less playing time with a flight to Atlanta awaiting them immediately after the game.

Sox manager Tony LaRussa of course, will also limit the playing time of his regulars. So, if you like watching Bill Dawley pitch to Chris Speier, this is the game to see.

At this point neither team appears headed for a division title, but if the teams could combine forces, then there might be a chance.

Here is a comparison look at each position and my completely unbiased selections for a starting line-up:

First base: Both teams are blessed with quality young players. The Sox have powerful Greg Walker and the Cubs have powerful Leon Durham. Durham has more speed and rates,

an edge defensively, but Walker (I know he's been injured) has shown more consistency at the plate and had more clutch hits. I take Walker.

Second base: No contest here. Nothing the Sox have to offer compares with Ryne Sandberg. He may be the best all-around player in baseball. I'll take Sandberg.

Shortstop: Here's a tough battle. Ozzie Guillen versus Shawon Dunston. Guillen has been superb defensively for the Sox and has hit better than expected. Dunston is hitting for power and fielding surprisingly well. Both are superb, but I give the edge to Dunston. Give him to me, too.

Third base: The Cubs don't have a regular third baseman, although veteran Ron Cey has been playing more lately. The Sox have Wayne Tolleson who is solid defensively and hits for average. Cey, despite flashes of power, is a liability on defense. Edge to Tolleson.

Catcher: Carlton Fisk is back behind the plate on the South Side and looks good as new. Jody Davis has improved defensively, but is inconsistent at the plate. Fisk's offense should steadily improve now that he is comfortable again. Fisk.

Left field: The Cubs have used so many left fielders there isn't enough

space to name them all. Fisk was in left for the Sox, but can't play two positions at once. Therefore although he will make errors, I'll start Ron Kittle. If nothing else, he can hit a home run.

Center field: Bob Dernier has been a disappointment for the Cubs. He covers a lot of ground, but just cannot get it going on offense. John Cangelosi has stolen over 20 bases and has a good eye at the plate. Edge to Cangelosi.

Right field: Harold Baines and Keith Moreland are equally strong at the plate although Baines hits more homers. Both can hit in the clutch, especially with two out. Baines only gets an edge because he is the better defensive player.

Designated hitter: I've got to get Moreland in the line-up, and he is perfectly suited for this. Come on over Keith.

Pitcher: Both teams have struggled with consistent starting pitching. Tom Seaver is still tough, but I think Rick Sutcliffe, in spite of a shaky record, still has the best stuff. He has suffered several tough losses and even on a bad day, usually can keep the Cubs in the ball game into the seventh inning. Sutcliffe.

Manager: Hey, it's my team and nobody, but nobody, gets to manage my team. Except maybe Billy.

Locker Room Lines

Manager Ken "Hawk" Harrelson would stick with LaRussa once the Sox began to falter. Then following a three-game sweep at the hands of Cleveland, everybody was waiting for LaRussa to be shown to the door.

The media was certain he was on the way out, the players thought that was more than likely and even LaRussa admitted he didn't know from game-to-game if he would be back in the Sox dugout.

When the Yankees came to town, a "death watch" took place at Comiskey Park. The Sox, although Harrelson tried to deny it, were negotiating with former Yankee and Oakland A's manager Billy Martin to take over as manager.

LaRussa, meanwhile, had to keep making out the line-up card and try to find a winning combination. He couldn't do it because the Sox couldn't concentrate.

And who could blame them? A change was going to be made. It was just a matter of coming to terms with Martin and his agent.