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Students cash in on Weisman awards

By Sally Daly

Thirty-one Columbia College students were recipients of 1986 Weisman scholarships, awarded last May, to fund projects in all areas of communications.

The scholarships, created for and awarded to only Columbia students, are named in honor of the late Albert P. Weisman, a well-known Chicago communicator and former trustee and faculty member of Columbia College.

According to Tony Weisman, son of the late Al Weisman and chairman of this year's scholarship committee, the idea behind the project funding is to give students exposure to the professional community.

"(The awards) are designed to give students a start, and by that, encourage them to go to other sources for funding," Weisman said. "Many of these projects do lead to jobs and important professional contacts."

Columbia students of all disciplines

may apply, individually or as a group, for the scholarships and be awarded as much as \$750 to fund the costs of a communications project.

To receive a Weisman award, students are required to submit a written proposal on their project idea, including a budget, schedule and samples of work, to the scholarship committee for review.

According to Weisman, each student winner is assigned a monitor from the scholarship committee during the course of the project. The monitor works as a liaison between the student and the committee to offer guidance and track students progress.

This year's winners include projects in motion picture, video, photography, art, graphics, public relations, publishing and broadcasting.

Heidi Hedeker, who graduated from Columbia last June, received a Weisman to fund the publication of a 48-page book of her poetry. Hedeker is now working as an editorial assistant for a

national bakery trade magazine and is just completing her book.

"I had a lot of poetry work done from classes at Columbia, so with some encouragement from a friend who had already published, I decided to put my poems into a book," explained Hedeker.

"I don't know if I would have tried to put the book out without that money. I think the Weisman awards are really valuable because they give students incentive and recognition," she said.

Jeffrey Dennis, also a June graduate, had similar feelings about the award.

"The recognition is outstanding. The money is here today and gone tomorrow — not that I wasn't thankful for it because I was thankful for any help in the funding of my project," Dennis said, "but the recognition and connections are just fantastic. I'm all behind the Weisman."

Dennis received the award to fund an audio visual project, titled "The Sum of Differences." The project was a 30 projector multi-image presentation dealing



Weisman Scholarship Chairman Tony Weisman with scholarship recipient Jeffrey Dennis at a reception honoring Weisman winners last May.

with human rights. This particular project was also awarded the Bronze Award in the 1986 Association of Multi-Image Festival student category.

Although the Weisman winners were announced last May, this year's winners

will be honored at a showcase/reception on November 6, at the Chicago Sun-Times Gallery. Winning projects will be available for viewing at this time and photography and art projects will re-

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Student Show highlights talent

By Rudy M. Vorkapic

The best work of Columbia College students will be on display at the Getz Theater (72 E. 11th Street), when the school's Academic Advising Office and Alumni Association co-sponsor a free Multi-Arts Showcase and Dance Party

for new students on October 24, at 7 p.m.

The Showcase, which is being produced and performed exclusively by Columbia students, was the idea of Mark Kelly, Columbia's Director of Academic Advising.

"We want to give students a taste of what they can accomplish if they stick it out and work hard at Columbia," Kelly said. "We want to show them the quality of work they can do."

The Showcase will feature selected student works from each department at the college and present them in the form of a show at the Getz.

"It (the showcase) is the best work from students in each department, carefully chosen by the chairpersons from each department," said the show's producer, Laura Barrett. Barrett, a senior Arts, Entertainment and Media Management student, was suggested as producer of the show by AEMMP chairperson Carol Yamamoto.

According to Kelly, Barrett was chosen in the same fashion as students who will appear in the show.

"I went to the AEMMP department and asked them to select outstanding students to run and organize the event," Kelly said. "It's the same process we used in finding the students who will perform at the Showcase. We went to the departments and they selected someone who they felt best represented the department."

The Showcase will feature a variety of performances ranging from live performances to short films.



Laura Barrett

Among the scheduled performances are: A Science Department video titled, "Sodium and Chlorine: A love story"; English student Jeffrey Brown will read selected readings of his own poetry; the Film Department will show an animated and short film; dance student Laurie Gaux will perform; Chris Wallers of the Art Department will present a slide show of Columbia student's artwork; the Theater Department will present some short sketches featuring Columbia students; the Television Department will show video tapes produced at the school; and Cathy McCullough of the Photography Department will present a slide show of photography student's work.

Barrett said that she encourages students to attend.

"We want everyone to come," Barrett said. "It should be very enthusiastic, enlightening and very entertaining."

Kelly added that not only new students beginning this term are invited to attend the Showcase and Dance Party. Kelly says that new students from as far back as last fall are invited to attend.

"A student that started two or three

Grant fills dance card for season

By Brian Kulpin

When the Dance Center of Columbia College tapped the MacArthur Foundation for \$100,000 last February, it set the stage for "Dance Columbia — One . . . Two . . . Three," a new season that has the organizers ready to twist and shout.

"Dance Columbia — One . . . Two . . . Three," is the three-part 1986-87 dance season program that the center is billing as its most ambitious yet. The series began October 3 with "Dance Columbia One," a segment that furthers the center's goal of presenting various aspects of the art of modern dance.

"Dance Columbia Two — Chicago at it best," features six Chicago dance companies and choreographers who will perform their work during the next two seasons.

The third phase, "Dance Columbia Three," is a series of special events ranging from residencies by renowned choreographers to special concerts.

The MacArthur Foundation grant is what enabled Shirley Mordine, artistic director of the dance center and Robert Allen, managing director, to choreograph the expanded season. The grant, which gives the center about \$33,000 a year over a three year period, is the key to the Chicago portion of the season.

According to Joel Baird, administrative assistant for the Columbia College Dance Center, the grant enabled the dance center to handle the administrative aspects of dance production for the Chicago choreographers and dance companies. This is important artisti-

cally because ordinarily the companies would have to do the off-stage work themselves, taking time away from dancing.

"We will be doing the public relations, production and management, work the Dance companies would normally do on their own," Baird said. "That means the companies don't have to worry about administrative work and the directors can concentrate on what they love to do, and that's choreograph."

Presenting Chicago companies in this fashion is a new twist for the dance center.

"Generally, most groups presented by us are from outside Chicago and Chicago companies usually rent from us," Baird said.

The Dance Center will not be receiving rent from the Chicago companies. It will be getting paid back in a different manner.

"The dance students will benefit from critiquing various styles of modern dance and learn from the companies that perform because the members of the different companies will guest teach at the center," Baird said.

Baird said the center is very excited about are the renowned Oskar Schlemmer's Bauhaus Dances and the Jazz Tap Ensemble.

"Bringing the Jazz Tap Ensemble and the Bauhaus Dances here is great because they are hot stuff this year," Baird said. "It definitely means good things for Columbia."

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Sports

Top spot "Beat the Hawk"

News Briefs

Museum featuring three exhibits

Chicago artist Arthur Bell's recent photographs taken in Chicago junk yards is one of three exhibits currently on display through October 11 at the Museum of Contemporary Photography.

Leah Jaynes Karp's work from the "Black Fan Series" consists of 14 large fan-shaped reliefs built of assorted objects. Also on display is Karp's "Atlanta Children's Notebook," a pictorial tribute to the murdered children of Atlanta.

Completing the display is Bea Nettles' photographic sculptures and stitchings of the late 1960's.

Photography lecture Thursday at Ferguson

A joint lecture by noted photographer Aaron Siskind and his biographer Carl Chiarenza will be held Thursday at 6:30 p.m. in the Ferguson Memorial Theater. General admission is \$5.00. Students and senior citizens are admitted for \$3.00.

Musicals continue at Getz

Performances of "State Street" and "the Real Life of Johnny De Facto" will continue through October 19 at the Getz Theater.

"State Street" runs on Wednesday and Friday at 8 p.m. and on Sunday at 3 p.m.

"The Real Life of Johnny De Facto" runs on Tuesday, Thursday and Saturday at 8 p.m. Admission for students and senior citizens is \$3.00. General admission is \$5.00.

Gallery features alumni photography

Columbia alumni photography is on display in the College Art Gallery at the 11th street campus through October 11. The gallery is open Monday - Friday from 10 a.m. to 5 p.m. Admission is free.

Singerman serving as interim Public Relations chair

Mayer Singerman will act as head of the Public Relations Studies Program for the academic year in the absence of Mort Kaplan, who is on leave in order to discharge all his prior commitments before beginning as full time head of the program in September 1987, according to Dean of the College and Vice President for Academic Affairs Lya Dym Rosenblum.

Singerman is an instructor in the program, who also served several terms as Mayor of Park Forest. All queries about the program should be directed to him although he will remain in regular contact with Kaplan.

Pacyga on discussion panel at library

Liberal Arts instructor Dominic Pacyga will be one of five panelists discussing Chicago Neighborhoods in the theater of the Chicago Public Library Cultural Center, 78 E. Washington St., October 11 from 2 to 4 p.m.

INTERNSHIPS: MEAN SUCCESS

By Danita M. Carter

I would like to thank those of you who responded to last week's article. There were some of you who were confused about your television future and what internship you should pursue. I too was a confused television student until I began serving my internship at NBC. Before my internship, there were many uncertainties I faced, such as should I concentrate on directing, producing, writing or production. Like many students, I wanted to do it all. My internship has helped to narrow down the choices. Let me explain my internship to you:

I applied for the internship in February, interviewed for it in June and started in September (how's that for timing). My internship is at the Assignment Desk at NBC. The Assignment Desk is basically where the news stories are generated. Needless to say, this is a hectic area. My job at the assignment desk is to call the police areas and districts of Chicago and the neighboring suburbs and counties; research news articles from the wires and newspapers for possible news stories; listen to police and fire radios for possible stories; research various angles on stories and pass this information onto the assignment editor, who then passes the information on to the producer.

I also receive phone calls from people who call to report various stories. Last Sunday I received a call from a man who reportedly saw two teenage girls jump from an overpass down into I-80, one girl was killed, the other girl lived but is still in critical condition. Both girls had used black magic markers to write suicide notes on their arms. When I hung up the phone, I began to feel nauseous and think that maybe I didn't like news as much as I thought. Before this internship, I wanted to gear the rest of my classes toward News. Well, I am beginning to change my mind. This internship is helping me to see what I don't want to go into. News is a very high paced field, (the first thing I noticed when I walked into the newsroom, was that just about everyone either smoked or chewed gum like there was no tomorrow). This internship is allowing me to see what the real world of news is all about. Had I not taken advantage of this opportunity, I would have gone into the news industry totally disillusioned.

I would strongly suggest to students to investigate the field of their choice, to get a first hand view of what it's actually like. There is no better way to do this, than by serving an internship.

There are still many exciting internships available, so don't delay make an appointment to see us right away, in room 1202E or call 663-1600 ext. 250. Remember, the deadline for registering for internships is October 10th.

Space photo exhibit lands at Columbia

By Judy Bluder

The first major exhibition of space photography ever to be held in the Midwest opens Friday, October 17 at Columbia's Museum of Contemporary Photography.

The 25 Years of Space Photography exhibition will feature 140 photographs taken by unmanned spacecrafts.

From the first lunar mission's photographs, which prepared the way for Apollo landings, to the Voyager images from Jupiter and Saturn, the pictures sent back to earth from space are remarkable for their striking beauty, as well as their scientific value.

The photographs for the first time, have uncovered active volcanoes on Ju-

piter's moon to, mysterious braids in the outer rings of Saturn and a map of the oceans that reveal the shape of the sea floor below.

All of the photographs were made at the Jet Propulsion Laboratory which is operated by the California Institute of Technology for the National Aeronautics and Space Administration. The Jet Propulsion Laboratory designed and managed the deep space probes and developed the image processing techniques and communications that produced all of the pictures from space.

The five areas of the exhibition include: The Ranger and Surveyor missions to the moon; the Mariner series to Mars, Venus and Mercury; the Viking Orbiters and Landers to Mars; the Voyager series to Jupiter and Saturn; and the

earth orbiting satellites.

Twenty-five Years of Space Photography was organized by the Baxter Art Gallery at the California Institute of Technology with a grant from IBM Corporation.

The Baxter Art Gallery plans to continue circulating the exhibition when it leaves Chicago, which is the exhibition's only Midwest stop.

Because of the anticipated popularity of this exhibition, the Museum of Contemporary Photography plans to extend hours Mondays through Saturdays, 10 a.m. to 6 p.m. and Thursdays until 9 p.m.

Admission will be \$4 for adults, \$1 for students and senior citizens. Museum of Contemporary Photography members and Columbia College students are admitted free.

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Dance

Continued From Page 1

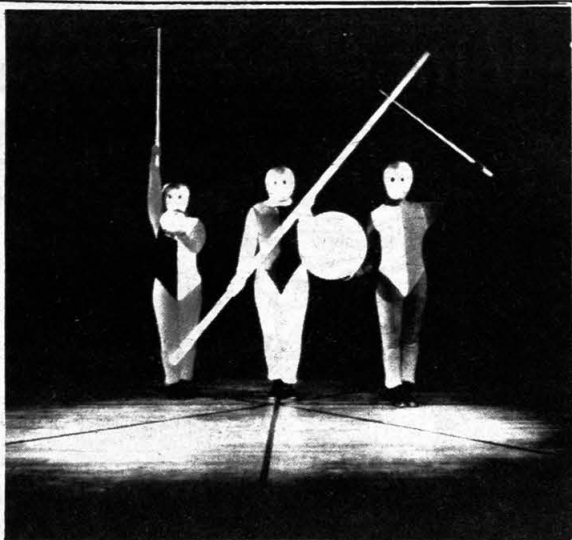
Having acclaimed companies perform enhances both the college and the dance center's reputations. However, Baird said the Dance Center of Columbia College is already so well known that it made planning "Dance Columbia — One . . . Two . . . Three" a long and difficult process.

"The Columbia College Dance Center is the best place for modern dance in the Midwest and a lot of companies want to perform here," Baird said.

Mordine and Allen spent more than five months planning this expanded season.

"A lot of dance companies applied, there was a lot of weeding out, videotapes to watch, companies to see, there was a lot of work involved," Baird said.

That work has resulted in a season of 13 weekend performances that begin October 3 and conclude May 30, 1987. Three companies that are part of "Dance Columbia Two" will perform in the fall of 1987. For further information call the dance center at 271-7804.



Oskar Schlemmer's Bauhaus Dances opened the first phase of "Dance Columbia One" this weekend at the Dance Center. "Dance Columbia One" is the first series of a three-part program to be held this season at the Dance Center.

Scholars

Continued From Page 1

main on display in the gallery through the month of November.

The Weisman scholarship program has been active at Columbia since 1974. The program was initiated after the death of Al Weisman, by a group of his friends and colleagues.

To honor Weisman, the group planned a luncheon to raise funds for a scholarship, to be awarded at Columbia in memory of Weisman.

Columbia's Director of Public Relations, Connie Zonka, was one of the founding members of the group that gathered to honor Weisman.

"Because Al (Weisman) had been involved so much at Columbia, we felt we should create a memorial," Zonka ex-

plained. "We set up a luncheon that was only supposed to be a one-time affair. Little did we know it would be so successful."

The group of 10 original sponsoring communications organizations gathered in Weisman's honor is known today as Chicago Communications. According to Zonka, who serves as coordinator of the city-wide group, it is now made up of 42 "professional communications organizations."

Each year the group assembles for the luncheon and an annual seminar to hear top speakers from the communications industry. This year's luncheon and seminar will be held November 13 at The Westin Hotel, 909 N. Michigan.

This year's keynote speaker will be Lesley Stahl, CBS News national affairs correspondent. An introduction will be presented by Jonathan Rodgers, vice president and general manager of WBBM-TV.

The Weisman scholarships have obviously been a benefit for Columbia students, but the benefits that the scholarship provides for Columbia College, as an institution, may be even greater.

"(The Weisman fund) has certainly spread visibility about Columbia College," said Zonka. "It is an excellent vehicle for Columbia to become well-known and it has certainly enhanced the school's credibility."

Nearly 200 Columbia students have had help funding projects in their areas of interest, and it has all been the result of one man and his dedication to the communications industry and to Columbia's curriculum and ideals.

"He was a very special man," said Tony Weisman of his father. "I feel very honored. He was a real driving force at Columbia and it is really neat to know that his memory lives on in this way."

Student showcase

Continued From Page 1

semesters ago who thinks that this may be important for them to attend, we're certainly not going to shy away," said Kelly.

Organizers of the event are also planning a Dance Party immediately following the evening Showcase to be held at the Blackstone Hotel's Crystal Ballroom (located at Balbo and Michigan Avenues).

Music for the dance party will be provided by the Columbia College Radio Station, WCRX, and D.J. Jeff Kapugi.

"There will be great music and it will be a terrific social time," said Barrett. "The Crystal Ballroom is a very nice place and there is a huge dance floor."

"All of the students who will be featured in the Showcase will be at the dance party after the show so students will be able to informally talk and interact with other students as well as those performing in the show," said Kelly.

Presently, one show is scheduled in the evening on October 24. However, if that show is a "sell-out," both Kelly

and Barrett said that another show will be added in the afternoon. Each show can accommodate 400 guests.

Kelly said that the Crystal Ballroom can accommodate between 600 and 650 people.

Kelly said that there were two basic messages he hoped would be sent out to new students through the Showcase.

"We want to show students the breadth and quality of work here, and we also want students to know what's going on here at Columbia," Kelly added. "We want to show a collaboration, or a sense of community. We want to show the school as a whole."

Students must present their tickets from the Showcase to attend the Dance Party.

Tickets for the event are available free of charge on a first-come, first-served basis in the Academic Advising Office, Suite 609, in the 600 S. Michigan Ave. building starting today. For more information call 663-1600, ext. 145.

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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.

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Hostage hypocrisy

The Nicholas Daniloff crisis may be over, but the implications of that hypocritical drama may be just beginning.

One cannot help but fear that a dangerous precedent has been set by the Reagan administration's handling of the Daniloff case. It is admirable that the administration worked so diligently to free a hostage in order to negotiate on nuclear arms.

But one has to wonder what message was sent to the Soviet Union and other countries about how to blackmail the United States. While the Reagan administration may have been salvaging a superpower summit, they have opened the door for a rash of hostage takings influenced by the Soviet success in forcing the U.S. government to negotiate for the release of Daniloff.

The Soviets reacted to the arrest of Gennady Zakharov, a member of the Soviet Union's United Nations mission, on espionage charges by nabbing Daniloff, an American correspondent in Moscow for U.S. *News and World Report*, and charging him with espionage as well. Whether Daniloff was spying or not we may never know, but this country may soon find out what happens when a government goes back on its word not to negotiate with terrorists.

The arrest of Daniloff amounts to little more than terrorism. How different is it from the Islamic Jihad kidnapping of Americans in Lebanon and holding them hostage until jailed terrorists are released?

President Reagan takes the headline in Lebanon and refuses to let the U.S. be blackmailed by terrorists. Yet, the Soviet form of terror had the administration scrambling and negotiating for Daniloff's release.

What is the administration doing for Terry Anderson, David Jacobson or Thomas Sutherland? Who are they?

They are Americans currently being held hostage by the Jihad in Beirut for basically the same reason the Soviets took Daniloff captive: The Jihad wants some of its comrades released from prison.

We certainly hope the superpower summit is worth giving in to Soviet terror for. If not, the hypocritical Reagan administration will have nothing to show for having opened itself up to an onslaught of hostage-taking by terrorists or countries seeking to blackmail the U.S.

It is wonderful that Daniloff is free. But it is not time to celebrate until Anderson, Jacobson and Sutherland are welcomed home too.

Apartheid and America

What is a movement?

It is when the silent hopes of many people begin to become a real part of life. It is when a group of people care enough so that they are willing to make sacrifices. It is when there are enough people with one idea, so that their actions together are like a wave of water which nothing can stop.

— Martin Luther King, Jr.

Apartheid kills. And we, as Americans, are a part of it, whether we realize it or not. The French, British, Italians, and others whose countries have corporations and banks doing business in South Africa, are also connected and involved. Any corporate or governmental interest in South Africa right now, only works to increase the power of the killer South African apartheid regime. The tales of terror told by radio reports and newspaper stories about the jailing, torturing, and murder of masses of South African people, are caused in part by our U.S. government and corporations, who provide the capital, sophisticated technology, and paramilitary equipment that is ultimately used for torture, necessary for that oppressive governmental regime to remain in power. U.S. corporations are contractually obligated to produce and become part of the South Africa defense structure, in times of what the South African government terms internal upheaval. This is not necessarily done with the consent or knowledge of the stockholders.

People in South Africa, who are being jailed as political prisoners, being gunned down in the streets, getting their teeth pulled out by pliers, or their genitals shocked by electrical currents, are not doing anything wrong.

If anything, they are doing something right. They are attempting to stand up and say, "Hey, look at me, I'm a human being, and I demand to be treated as such." How many places do you know, where 72 percent of the population is forced to live on 13 percent of the land? How would it be to be married, but have to live separate and apart from your husband or wife; as a male, most likely in a concrete dormitory at a gold mining site, and as a female, as a live-in domestic, taking care of some wealthy white woman's house and family; being able to see your spouse only once a year, and your own children almost as infrequently? What about not even being considered human enough to have the right to vote, or to have input and control over your own life?

Well, we as Americans and others living outside of South Africa, who have the right to vote and the freedoms of speech that millions of South Africans are being banned and exiled for trying to claim, have their same struggle to forward. We need to gain control over our own lives, in our attempts to make our "rights" work, by telling our governmental, corporate, and bank personnel, that we don't want them as representatives from our societies over there in South Africa, strengthening the economy and powerhold of that inhumane government that totally disregards the human value of its people.

As individuals, we are always making choices in our lives. Now, more than ever, with so many South African lives at stake, it is more important than ever that we decide to wage our war at home by lobbying for governmental sanctions and calling for corporate divestment, so that the international support and resources that the South African government abused and misused for unjustifiably inhumanistic ends, will vanish. Like South Africans, needing to replace their currently existing government with one that is truly of, by, and for their people, we need to replace our countries' policies with those that are truly reflective of our people's choices. Divestment of money from companies in South Africa, is happening every day. Governments are passing sanctions and companies are pulling out of South Africa due to pressures from the anti-apartheid movements within all different countries.

South Africa shall be free, and it is up to us now, in the United States, to make sure we make it loud and clear, whose side we are on.

Jeanne Martinelli
Admissions

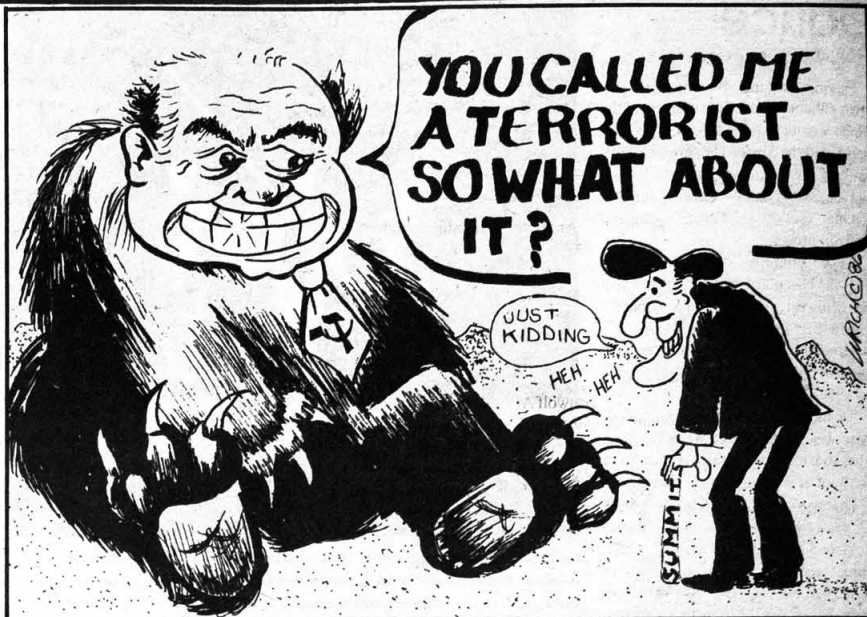


PHOTO POLL

New Students

What are your first impressions of Columbia College?

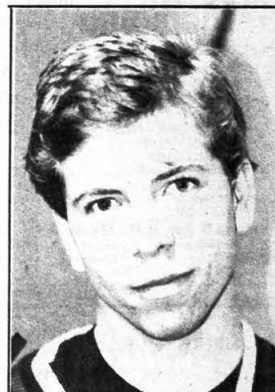


Don Henthornel
Junior
Advertising

"I like it. I like the atmosphere of being in the city. It makes you want to study more and work harder when you see all the different people around you — the lower class and the upper class and the business men and the bag people. You see the extremes."

Shawn Haigwood
Freshman
Advertising-Design

"Crowded, hot. The classes are good if you can take all the other stuff. Educational wise, it is good."



Andrea Smith
Junior
Film

"It's hot. There seem to be a lot of facilities. I've had one class so far and it was really exciting. The possibilities seem like exactly what I'm looking for."

Andrea Pankiewicz
Freshman
Dance

"It's fun and I like all my classes. It's kind of a hassle because right now I'm trying to get my financial aid."



"Bang" opens Steppenwolf season

By Judy Bluder

The Steppenwolf Theatre Company, 2851 N. Halsted, began its 11th season with a "Bang." Actually, the company presented the world premiere of Laura Cunningham's "Bang," which opened Sunday, September 28.

Cunningham's comedy was inspired by research she conducted for a New York Times article on survivalists and is set in a state of the art, underground condominium in Utah.

The play centers on a visiting couple from New York who find themselves trapped by their "highly-sexed, well-armed host" and their vacation develops into a nightmare of "marital mayhem."

As a published novelist, short story writer, journalist and playwright, Cunningham has completed many projects. Her work has appeared in the *Chicago Tribune*, the *Los Angeles Times*, the *Washington Post*, *Esquire*, *Newsday* and other publications.

Her first play, "Beautiful Bodies," was nominated for the National Play Award and is optioned for off-Broadway.

Steppenwolf ensemble member Randall Arney, who was recently selected along with Jeff Perry as associate artis-

tic directors, makes his mainstage directorial debut at Steppenwolf Theatre with "Bang."

Arney's stage credits include "Lydia Breeze," "You Can't Take It With You," "Fool for Love," "Frank's Wild Years" and "Coyote Ugly."

He has been a Steppenwolf ensemble member since 1984 and teaches acting and directing at Columbia.

Arney and Perry will aid Steppenwolf Artistic Director Gary Sinise in creative decisions and long range planning throughout the year with Sinise upholding ultimate artistic responsibility.

"I am very enthusiastic about the new positions," stated Arney. "With this arrangement, we can increase development of new plays, actors and directors. This is a very positive move."

Perry, one of the founding members of the Steppenwolf ensemble and former artistic director for the theatre, was last seen on the Steppenwolf stage in "You Can't Take It With You."

He has directed many Steppenwolf productions including "The Hot-house," "Krapp's Last Tape" and "Moon for the Misbegotten."

Perry will be directing the third Steppenwolf production in the upcoming season, "Educating Rita."

Steppenwolf ensemble members Gary Cole, Moira Harris, Rondi Reed and Rick Snyder appear in "Bang."

Cole, who plays Roy LeFevre, the macho survivalist, last appeared on the Steppenwolf stage in Frank's Wild Years. Cole's television credits include ABC's "Heart of Steel," the NBC miniseries "Fatal Vision" and CBS's "Vital Signs."

Harris portrays Bev LeFevre, Roy's adoring wife. She was also in Frank's Wild Years at Steppenwolf.

Reed, who plays Sheila Calendar, Bev's visiting friend from New York, recently made her mainstage directorial debut with Steppenwolf's production of "Lydia Breeze."

Sheila's introverted husband, Len Calendar, is portrayed by Snyder, who is a reluctant visitor to the LeFevre's underground condominium. Snyder last appeared on the Steppenwolf stage in "Lydia Breeze."

Regular performances of "Bang" are at 8 p.m. Tuesday through Friday, 5:30 p.m. and 9:30 p.m. on Saturday and 3 p.m. and 7 p.m. on Sunday. Ticket prices range from \$15 to \$20. For ticket information and reservations, call the box office at 472-4141.



Rondi Reed (left) as Sheila Calendar and Moira Harris (right) as Bev LeFevre in Steppenwolf Theater Company's world premiere production of "Bang," by Laura Cunningham.

Ad executives add experience

By Anne Marie Ligas

Two J. Walter Thompson Agency executives have joined Columbia's advertising department as instructors this fall.

Margot Adler Wallace will teach a new course called Advanced Copywriting for Broadcast. Keith Condon will teach Advanced Copywriting.

Wallace is a vice president and creative director at J. Walter Thompson. She heads a creative group working with clients such as Kraft, Kellogg's, Lowenbrau and Quaker Foods.

A graduate of the University of Michigan, Wallace also holds a Diploma D' Etudes from the Sorbonne in Paris. She has won awards from Chicago Financial Advertisers and Advertising Age Hundred Best TV Commercials.

Although Wallace has lectured before, this is her first teaching assignment. She hopes to teach her students the essentials of television commercial writing.

"Commercials should be visual, arresting and focused," she explained. "I want to emphasize ideas, because television is mostly ideas."

After a brief lecture at the beginning of each class, her students will write for one or two hours. Then they'll present their commercial ideas to their classmates, as if they were presenting it to a client.

"We're going to write, write, write every week," she said.

professional and dedicated department

After teaching her first class so far, Wallace said, "I like the students very much." She also has high praise for the advertising department faculty. "The people I've met are tremendously professional and dedicated," she said.

Joining Wallace at Columbia is her co-worker Keith Condon, a vice president and associate creative director at J. Walter Thompson. His clients there include Oscar Mayer, H & R Block, Kraft, Hyatt Hotels and Pepsi-Cola.

Condon is a journalism graduate from the University of Colorado. He has a Master of Science from Northwestern University's Medill School of Journalism.

Condon's professional honors include the "Art Directors Show" and "National Addey" print awards, "Clio" and "Andy" radio awards and "One Show" television award.

Wallace said she looks forward to having Condon as a teaching colleague. She is incorporating his suggestions into her syllabus.

"It's very helpful," Wallace said, "Our offices (at J. Walter Thompson) are right next door to each other, but we never spoke before this."

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Talented graduate shines in dismal "Union Boys"

By Anne Marie Ligas

It's always encouraging to see Columbia alumni working in their chosen profession soon after graduation. But it's too bad when the vehicle is as distasteful as "Union Boys" at the Wisdom Bridge Theater.

The play centers on the hardships and frustrations of eight men working in the reelroom of a major daily newspaper. Unfortunately, their means of expression is limited to screaming, swearing, and fighting.

The expletives and physical violence would not be objectionable if they advanced the plot. But playwright James Yoshimura has made them into a sorry excuse for a plot. Yoshimura got the idea for "Union Boys" from "two guys in the middle of a funny argument." It seems, however, that he took out the humor.

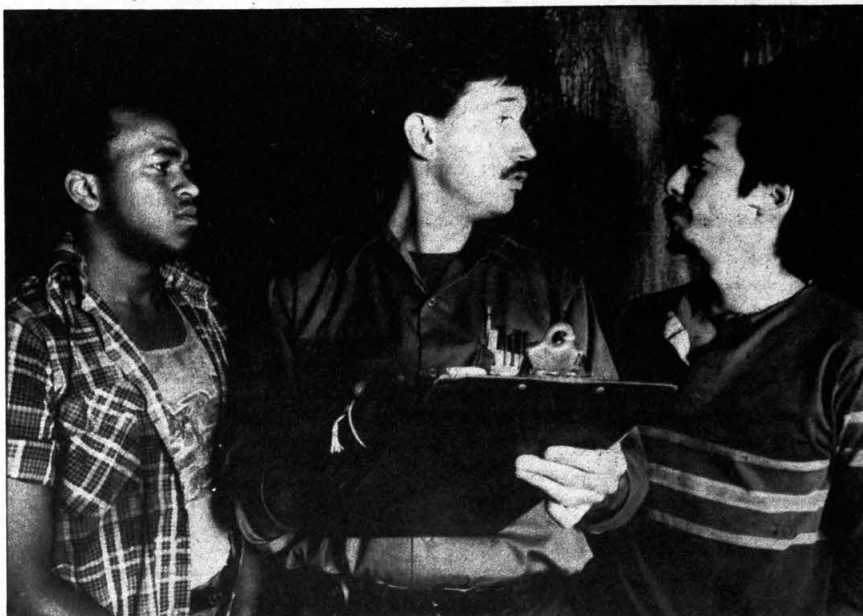
The sources of constant conflict for the characters are each other, the union rules, and the increasing automation at the plant. It is unbelievable that this many confrontations could occur in a normal workday.

The men in the reelroom range in occupation from foreman, to union steward, to pressman. Their personalities run the gamut from an angry older black man, to a retarded youth, to a wise-cracking Oriental, to a "mama's boy." Few of the characters are truly likeable, but the actors seemed to do the best they could with the material at hand.

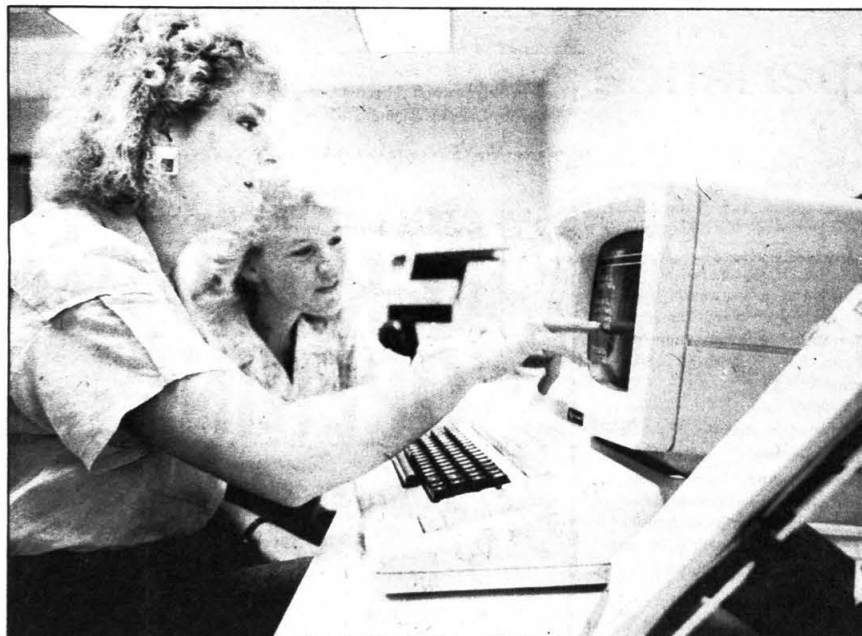
However, one of the more likeable characters is played by Senuwell Smith, a recent theater graduate from Columbia. He plays Eugene, a young married man who dislikes his job but is afraid to quit. Smith is believable as a blue collar worker who is angry, vulnerable and funny at the same time. Hopefully, Smith will move on to bigger and better productions.

The theater for "Union Boys" was filled to near capacity when the play began, but one-fifth of the audience left during intermission. With all the shrieking occurring on stage, it was draining just to be a member of the audience.

"Union Boys" will run at the Wisdom Bridge Theater, 1559 W. Howard St., until October 26. Performance times are Tuesdays at 7 p.m., Wednesday to Friday at 8 p.m., Saturday at 3 and 8 p.m., and Sundays at 3 and 7:30 p.m. Tickets are \$15 to \$18.



Senuwell Smith (far left), Terry Bozeman, and Stanford Egi are featured in UNION BOYS by Chicago playwright James Yoshimura, running now through October 26 at Wisdom Bridge Theatre, 1559 W. Howard Street, Chicago. Set in the reelroom of a major daily newspaper, UNION BOYS is a tale of betrayal and the anxiety faced by today's tradesmen.



Teaching assistants Lori Guthrie (left) and Brenda Wagner work on a new Computgraphic typesetter in Graphics department the computer eliminates the need for a typewriter.



Theater instructor Matthew Hoffman works with students from his Production Techniques class. The students build props and design costumes for Columbia productions.

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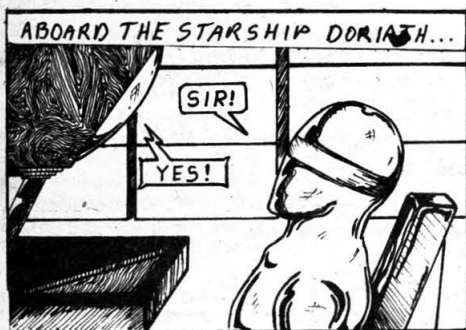
Mod Mick

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The Puzzle



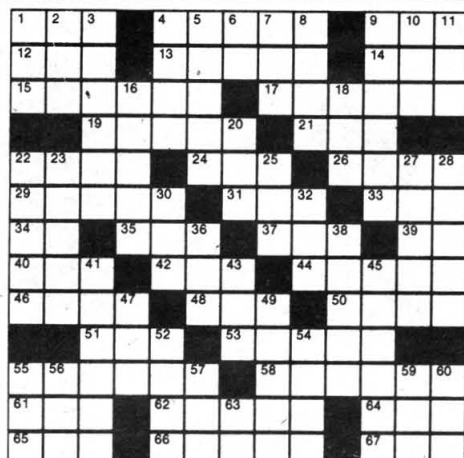
ACROSS

- 1 Wine cup
- 4 New Zealand native
- 9 Drunkard
- 12 The sun
- 13 Enthusiasm
- 14 Mountain on Crete
- 15 Protective organization
- 17 Flag
- 19 Faultless
- 21 Sister
- 22 Son of Adam
- 24 Cry
- 26 Fixed period of time
- 29 Puzzle
- 31 Flap
- 33 Spanish for "river"
- 34 Conjunction
- 35 Decay

- 37 Still
- 39 Chinese distance measure
- 40 Corded cloth
- 42 Peruke
- 44 Hereditary factors
- 46 Walked on
- 48 Bow
- 50 Bird's home
- 51 Base
- 53 Brief
- 55 Strikes
- 58 Wanted
- 61 Stroke
- 62 Judgment
- 64 Beat down
- 65 Metric measure
- 66 Cornered
- 67 Before

DOWN

- 1 Snake
- 2 Cry of cow
- 3 Partners
- 4 Heavy club
- 5 Regions
- 6 Hypothetical force
- 7 Take unlawfully
- 8 Country of Asia
- 9 Transgressor
- 10 Poem
- 11 Sailor: colloq.
- 12 Time waster
- 18 Hard-shelled fruit
- 20 Parcel of land
- 22 To the left
- 23 Silly blunder: sl.
- 25 Body of water
- 27 Irritates
- 28 Damp
- 30 Quarrel
- 32 Supplicate
- 36 Container
- 38 Taut
- 41 Courteous
- 43 Obtained
- 45 Sewing implement
- 47 Speck
- 49 Thick
- 52 Direction
- 54 Musical instrument
- 55 Health resort
- 56 Deface
- 57 Weight of India
- 59 Organ of hearing
- 60 Change color of
- 63 Compass point



Ex-Sox boss was out of his league

By Rudy M. Vorkapic

There are times when people are cast in roles that, inevitably, are impossible for them to fill.

If W.C. Fields was cast as Rhett Butler in "Gone With the Wind" instead of Clark Gable, it's a good bet that Atlanta would have burned and no one would ever have noticed.

The same theory applies to ex-White Sox Executive Vice President of Baseball Operations, Ken Harrelson. "The Sunshine Boys," Sox' owners Jerry Reinsdorf and Eddie Einhorn, cast Harrelson into a position where he had virtually no experience, no training, no knowledge and no chance.

Harrelson, of course, didn't exactly help himself either.

Harrelson's biggest mistake may have been that he tried to sell himself to the fans instead of the team. Harrelson put himself on the "hot seat" early on, when, soon after he took over, began an

advertising campaign designed to promote "The Hawk!" Instead of promoting sluggers like outfielder Harold Baines and catcher-turned-outfielder-turned-catcher Carlton Fisk, or promis-

ing young players like shortstop Ozzie Guillen and outfielder John Cangelosi, the "White Sox" slogan this year was "The Hawk Wants You!"

Former Yankee/former Sox/former



Former Yankees Joe Cowley (left) and Ron Hossey were Harrelson acquisitions.



Yankee/present Sox' catcher Ron Hassey earned a bushel basket full of frequent flier coupons on his trips between New York and Chicago alone.

First, Hassey and pitcher Joe Cowley were obtained from New York for pitcher Britt Burns and minor leaguers Mike Soper and Glen Braxton.

That, in itself, was a good, sound trade. However, two months later the Sox and Yankees' struck up another deal which saw the South Siders re-acquire Braxton, catcher Scott Bradley and pitcher Neil Allen for Hassey, and three minor leaguers.

Confused? Wait. As if that wasn't enough dealing with the Yankees for a lifetime, a little over five months later, guess what?

The Sox again obtained Hassey, a minor leaguer and a player to be named for Ron Kittle, Tolleson, and, what Harrelson and other Sox' executives called their "catcher of the future," Joel Skinner.

Whether or not the trades worked out, or will work out for the Sox is irrelevant. What trades like this prove is that confusion permeates the front office and the rest of the organization.

Another act of confusion was the way Harrelson handled the Tony LaRussa situation. Harrelson allowed rumors of LaRussa's firing run as rampant as the Chicago Marathon.

Then, only a short time after Harrelson apparently squelched the rumors by giving his manager a vote of confidence, Harrelson turned around and fired LaRussa and replaced him with former California Manager Jim Fregosi.

Harrelson, though, has put together a pitching staff that has the capabilities of becoming one of the best in baseball.

Harrelson seems to be an honest man, who has tremendous appeal. He knows about baseball, and is a "natural" in the broadcast booth. However it seems as though this assignment "Beat the Hawk."

Punchless Bulls to take some lumps

By Greg Canfield

It may be hard to believe, but the opening of another NBA season is rapidly approaching. The Bulls leap into action this Friday when they open their exhibition season in Los Angeles against the Lakers.

If you were unaware of this fact, you probably have plenty of company.

Media coverage of the Bulls has been light, to say the least. It's not that there is nothing to report about the Bulls, it's

that the Bulls are keeping a very low profile.

Bulls' management seems to have realized last year's events further damaged an already shaky image. Therefore, the best way to keep from being shot at is to keep your head under cover.

The Bulls' made numerous public relations blunders a year ago, culminating with the ridiculous monitoring of Michael Jordan's playing time. When Jordan's playing time had expired coach Stan Albeck was under orders to re-

move him regardless of the situation.

Albeck made it known how he disliked the idea of removing Jordan with the game on the line and was fired after the season. He was replaced by Doug Collins, whom the Bulls' classless management had hired to evaluate the team while Albeck was still on the bench.

General manager Jerry Krause and owner Jerry Reinsdorf finally woke up and released Quintin Daily, but only after Daily had to once again enter a drug rehabilitation center.

Of course, star forward Orlando Woolridge also contributed to the Bulls' problems when he suddenly disappeared for two games in March.

The point here is that the Bulls' off the court problems overshadowed their weak performance on the court. This season the Bulls will have to face, more than ever before, the critics of their poor play.

Bulls' management has realized this and have been avoiding headlines.

As it stands right now the Bulls could be in for a very long season. The Bulls have been in desperate need for rebounding help ever since Artis Gilmore was traded several years ago and have done nothing to improve the situation.

They drafted Ohio State's seven-foot stick Brad Sellers in the first round last June and then traded hard-working Sidney Green to Detroit.

Sellers is so thin that despite his seven-foot frame he has to play at forward. The Bulls like the way he moves

up and down the floor and are counting on him for a significant offensive contribution.

That puts the rebounding load squarely on the shoulders of Charles Oakley, who is certainly a force to be reckoned with, but could get worn out without some help inside.

At center the Bulls once again have Dave Corzine and Jawann Oldham. Corzine is best suited for a backup role. Oldham on occasion can be an enforcer underneath, but often plays out of control. He is still unsigned and could be dealt to New York.

With Oldham the Bulls are still a weak rebounding team, but without him they are an overmatched team. Regardless, even if Jordan has a season as spectacular as his rookie year, the supporting cast lacks so much punch the Bulls seem destined to struggle.

And unfortunately that has become so common it just might not make headlines. Krause and Reinsdorf are keeping their fingers crossed.

Bears show true form with rout of Bengals

By Jim McArdle

A year ago this day, you may remember, the Chicago Bears came back from a 12-3 halftime deficit to defeat the hapless Tampa Bay Buccaneers who remained winless. The Bears, on the other hand strengthened their hold on the NFC Central, improving to 5-0.

Today, of course, Chicago fans will talk about yesterday's game against arch-rival Minnesota. That's how it is, after all, in the city of a champion. Especially a city that has grown to distrust its teams for fear of having its heart broken again. The Bears have been consistently put under the microscope and studied by the infamous Monday morning quarterbacks.

The Bears' so-called loyal followers wouldn't believe in their team until they saw a blowout, as though that's the way it was all of last season. In fact, the Bears struggled to two victories over 2-

14 Tampa Bay early in the season, needed a banner performance from Walter Payton to defeat Green Bay 16-10 in Green Bay, and snatched a lame 17-10 win over the hoofless Indianapolis Colts late in the season. The Bears struggled with some of the poorer teams but when it came to a challenge like the Dallas Cowboys, or the Washington Redskins, the Bears soared to victory, kind of like they've done so far this year.

Well, those doubting-Thomas Bear fans can relax now. The Bears gave them their blowout, 44-7 over the Cincinnati Bengals. Let's see now, the Bears fourth game last year was also their first blowout, a 45-10 win over Washington. That win meant that yet more people would jump on the bandwagon. This year's Cincinnati win means that all of those skeptical bandwagon riders will quit dragging their feet and pay their fares.

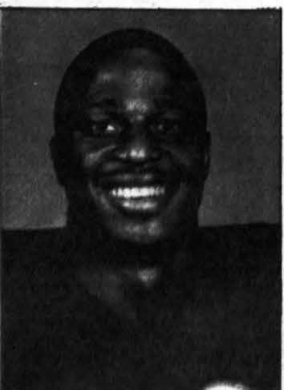
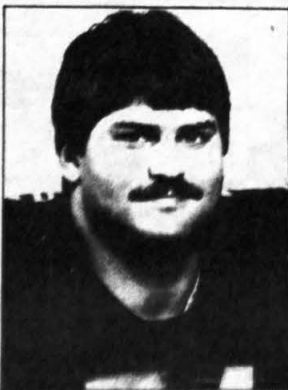
As all-pro offensive tackle Jim Covert put it, the Bears will play 16 Super Bowls this year. Every team will be hyped up to beat the world champions. What a confidence gainer it would be. It helped last year's Bears when they defeated the defending Super Bowl champs, San Francisco. The Cleveland Browns, Philadelphia Eagles, and Green Bay Packers certainly rose to the occasion, as the Bears first three 1986 opponents.

However, when the road led to Cincinnati, it was the Bears who rose to the occasion. Jim McMahon, coming back from a shoulder injury suffered in the season's opener, was dynamic, throwing for over 200 yards and three touchdowns. That's right, the man whom Chicago fans had been badmouthing for three weeks sparked the offense into a blowout.

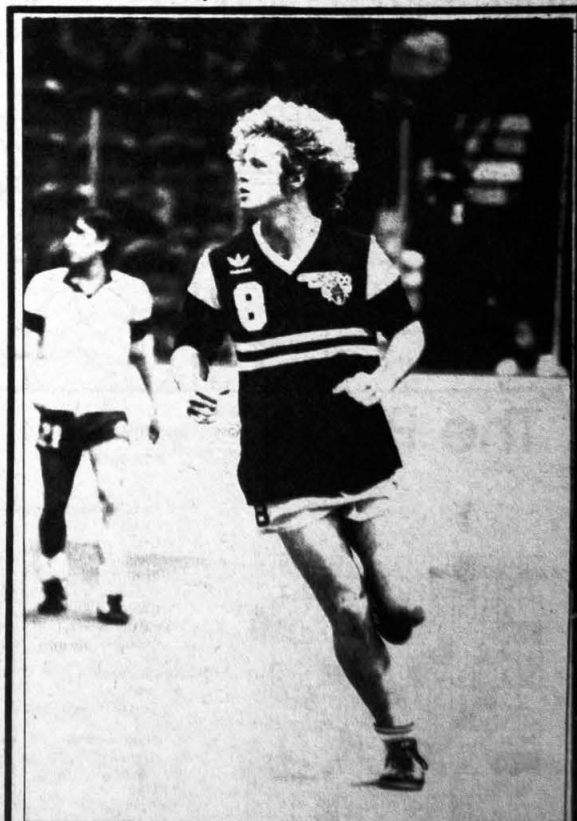
While McMahon was out, the Bears played quite conservatively. Against Green Bay, defensive coordinator Vince Tobin seemed to file the famed "46" defense away until next game. With young Mike Tomczak in McMahon's place at quarterback, coach Mike Ditka used a conservative, run-oriented offense. Tomczak never had a chance.

With the young, but potent Cincinnati team in their way, the Bears sneered and played ball like they did last season. Including the playoffs, the Bears had eight games last season against teams who went into the post season. Their record in those games was 7-1. They outscored those teams 224-71. If one discounts Miami's 38 points scored in the Bears sole loss, the Super Bowl champs allowed just 33 points total to seven playoff caliber teams.

The Bears are a team that rises to a challenge. It'll be the tough games where the Bears will show their real colors, like the game to be played this January in Pasadena, California.



All-pro tackle Jim Covert (left) and wide receiver Willie Gault help ignite the Bear offense.



Former Sting star Rudy Glenn is trying to get workmen's compensation for last year's ankle surgery.