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## Columbia Chronicle (03/23/1987)

Columbia College Chicago

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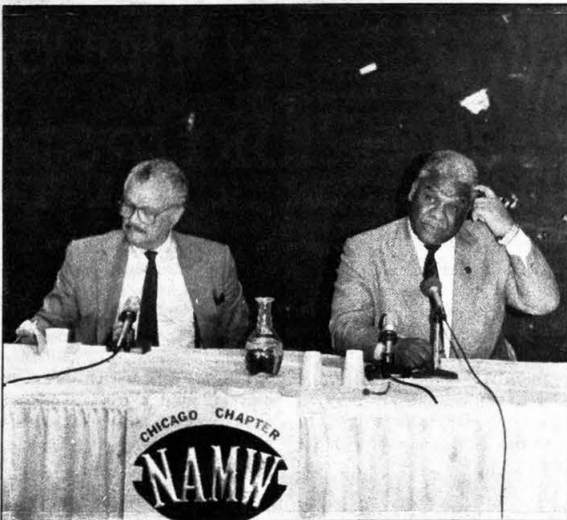
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# Columbia Chronicle

Volume 17, Number 4

Monday, March 23, 1987

Columbia College, Chicago



Mayor Harold Washington (right) contemplates a question during last Monday's forum with area college newspaper editors. Sun-Times columnist Vernon Jarrett (left) served as the forum's moderator.

Chronicle/Matt Marton

## Answers sought for phone system problems

By Jim McArdle

Columbia's overworked switchboard system, the subject of much criticism from the staff, is currently being studied by a consulting firm to advise the college on what changes could be made to upgrade the system, according to Bert Gall, executive vice president of Columbia.

The Marketing & System Development Corp. (M&SD) is studying the system with the intention of advising the college on how to improve the system.

"We have maximized use of the current configuration. Now we have to upgrade the configuration," Gall said. "They (M&SD) recommend line configuration."

The current system has 36 incoming lines, 314 total extensions, and eight tie-lines between the main building and the Wabash building. According to Gall the system has an overall larger capacity than what is currently used.

"The system has the capacity for 72 (incoming) lines and 480 instruments (extensions)," Gall said. "So we've

currently got roughly half the line and half the instruments. We're nowhere near the capacity."

The study should be presented to the college by the end of the month and Gall estimates that changes in the system could be made within 60 days. The total cost he estimated will be between \$15,000 and \$30,000. He also said that the system is upgraded about every three years.

"If they properly analyze traffic, and I gave them proper data, then I should not have to upgrade the system for another three years," Gall said.

The placement and admissions offices, which receive the bulk of Columbia's incoming calls, have voiced complaints about the system.

"It's like I'm trying to push this rock up the hill, trying to promote the college," said Monica Grayless, placement coordinator. "Every day I'm working to increase the value of your degree through my participation as a business person in the community as placement coordinator. And then some-

thing as aggravating as the telephone can blow the whole image."

Admissions Secretary Jeanne Martinelli is concerned students interested in the college get a misleading first impression because their phone call may never be answered or never make it to the admissions office.

"They (inquiring people) want information and it's real important that they get information because it's their first introduction to the college," Martinelli said.

In the long run Grayless believes the students who are graduating pay for the problems with the system because placement loses job opportunities.

"My concern is that employers are not going to call back in this particular department," Grayless said. "I think there's every possibility that people hang up at a certain point in trying to get through."

The problem appears to be one that is shared throughout the college. Connie Zonka, director of public relations, noted her frustration when Ted Koppel's

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## Education tops mayor's forum

By Greg Canfield

Mayor Harold Washington told a panel of local college newspaper editors at Roosevelt University March 16 he was committed to improving the quality of public education, if he is re-elected and that redevelopment of the South Loop would continue.

The question and answer forum was sponsored by the Chicago Chapter, National Association of Media Women, Inc. and Roosevelt's department of journalism.

Editors from Chicago Loop College,

Chicago State University, Columbia College, Kennedy King College, Malcolm X-College, Olive Harvey College, Wilbur Wright College, the University of Chicago, the University of Illinois at Chicago, Northwestern University and Roosevelt University questioned the mayor before a small audience in O'Malley Theatre.

Although Washington's answers sometimes seemed lengthy and complicated, he was adamant in his stance toward public education.

"One of the major concerns of my second term will be to refurbish, replenish, restructure and recommit ourselves to the whole profession of public education," Washington said. "It will be one of the center pieces of my administration."

"The general quality of public education in this country has eroded over the last 15-20 years," Washington added. "It has got to be restored."

To fund education reform Washington said leaders at the state and national levels must begin feeding more money into the system. Washington claims the local government is already providing its fair share.

Washington called the amount of funding Illinois Governor James Thompson has appropriated for education, "ludicrous. He ought to be ashamed of himself," Washington said.

A primary concern for Washington during his current term has been the restoration of the South Loop. He expressed pleasure at the way the area has developed and said he is looking forward to future development.

He considers the construction of a new library at State Street and Congress

Continued on page 4

## Gallery referendum passes

By Karen Brody

The referendum to establish student support of the proposed student exhibition site has passed by a landslide.

The overall vote totalled 1,882; 1,806 votes in favor, 69 opposed, and seven votes were invalid.

According to student poll workers, passing of the referendum depended on an "overwhelming support" of the site, however, they were uncertain what percentage of the student body was needed in casting a majority vote.

According to Mark Kelly, director of Academic Advising, "many decisions concerning the exhibition site are pending the election results."

Kelly said that a student activity board was under consideration to allocate the proposed \$80,000 budget that would be derived from student activity fees. The referendum proposed a \$10 per semester fee for full-time students, and \$5 per semester for part-time students.

According to Kelly, management would be hired to oversee the site, though he was uncertain if Columbia would hire from within or seek outside candidates.

Students expressed optimism for the proposed exhibition site.

"The referendum has gotten a lot of support," said Doug Kozlowski, poll worker, "there's a space and people are optimistic."

According to Rich Burgwankel, music major, "this should have been done a long time ago."

Liha Sayyed, radio major, said she

thought the site would bring the departments together.

"The site will bring the departments together by seeing what other students are doing. We will become friends in the process," she said.

Mary Fleming, poll worker, said her interest in passing the referendum was

due to her disappointment with the student lounge.

"When I got here and saw the student lounge I said, 'I have to put up with this for the next three years?' I'm an older student; I'd like a relaxed atmosphere."

Although most students were optimistic, many were unclear of the site's intentions.

As the polls neared closing late Thursday, a group of students opposed to the referendum, expressed their disappointment in voting procedures.

According to student James Wolf, many details were unclear. "I am opposed first of all because I don't believe that the election is being held fairly. There are no promises — the projections have not been explained. People are voting 'yes' to pay a fee."

Lilli Langer also expressed her opposition. "The posters, (vote 'yes' posters) with their cute cartoons fail to mention the student activity fee." She also said that the student activity fee was not the first.

"This will be the second time I'll pay for the construction of the Wabash building," Langer said.

Adam Langer, film major, said that he was concerned with electioneering.

"The election is unfair and biased. You can't campaign at the (polling place). They claim to be judges? We are paying for this 'vote yes' propaganda."

Dan Turek said that the activity fee should be a prerogative. "What about the journalism and sound majors; what will the gallery do for them? Everything they propose can be done in the student lounge."

## Protests at polls

By Karen Brody and Brian Kulpin

Students clashed over the fairness of referendum procedures during the final hours of voting March 12 when protesters urged voters to reject the proposed Student Exhibition Site/Coffee House.

James Wolf, a sophomore film major, said his propaganda urging students to vote "no" was torn from the polling table by AD/HOC committee member Wayne Draznin.

Draznin labeled Wolf's effort as, "an attempt to ride on the efforts of volunteers."

AD/HOC committee member Theresa Woznicki described Draznin as "furious," when he tore down the signs she had previously agreed to allow Wolf to display.

"A woman at the table gave me permission to hang my signs and then that guy (Draznin), came out like a madman and tore them down," Wolf said.

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### Inside

A.T.M.: A tough band to beat  
PAGE 3

Director searches for colorful roots of black music  
PAGE 9

### Sports

Win or lose Chicago teams still draw

## News Briefs

### Student Journalism Club holds opening reception

The Student Journalism Club will hold its opening reception in the 5th floor faculty lounge on Wednesday, March 25, from 5-7:30 p.m.

The reception is an introduction for faculty and students and is designed to acquaint all with the objectives of the club.

Former WLS-TV news reporter Rosemarie Gulley will be a featured speaker for the evening, along with Annie Hayashi of the Society of Professional Journalists.

Free food and refreshments will be served and all are invited to attend.

### String quartet performs at Cultural Center

The Chicago Symphony String Quartet will perform another of their popular concerts in Preston Bradley Hall at the Chicago Public Library Cultural Center, 78 E. Washington St. on March 28 at 2:30 p.m.

Co-sponsored by the Friends of The Chicago Public Library, the quartet includes Victor Aitay on violin, Arnold Igonnikov on second violin, Milton Preves on viola and Lauren Brown on cello. For more information, call 269-2922.

### Child abuse prevention agency needs volunteers

Parental Stress Services, a child abuse prevention agency, will hold a training session for volunteers at Printers Square, 600 S. Federal on March 26 from 7-9:30 p.m.

Training for volunteers will include the cycle of child abuse, stress management and communication skills.

Volunteers from all areas of Chicago and the suburbs are needed to answer hotline calls in their homes from parents under stress.

To volunteer and for further information, call Liane Frey at 427-1161.

### Poet's first reading in Chicago held at Art Institute

Widely-published poet Fredrick Morgan will give his first Chicago reading at the POETRY CENTER of the School of the Art Institute of Chicago, at Columbus Drive and Jackson Boulevard on March 27 at 8 p.m.

The author of six books, Morgan is also the co-founder of the *Hudson Review*, one of the nation's most prestigious literary magazines.

Tickets will be sold at the door for \$4. Student and senior citizen ticket prices are \$3. For more information, call 443-3711.

### Chicago composer premieres work at concert

Chicago composer Jon Polifrone's "Lament for Strings" will receive its world premiere during a concert by the Chicago String Ensemble in St. Paul's Church, 655 W. Fullerton on March 27 at 8 p.m.

The work, a string orchestra version of the slow movement of "String Quartet No. 2," was given its New York premiere in 1985.

Tickets are available at the door and range from \$11-\$14. Student and senior citizen tickets are \$9. For reservations and further information, call 332-0567.

### "Big Bank Gala of Stars" swings at Centre East

Featuring music from the 1930s, '40s, '50s and '60s, the "Big Bank Gala of Stars" will perform at the Centre East, 7701 N. Lincoln Ave. in Skokie on March 27 at 8 p.m.

The event brings together some of the more memorable stars from the Big Band Era including: Johnnie Ray, Barbara McNair, the Four Lads and the Russ Morgan Orchestra.

Tickets are \$17 and \$19, with discounts for senior citizens and groups. Tickets are available by calling the Centre East box office at 673-6300, or Ticketmaster at 902-1500.

## Scholarships Opportunities/Contests

**ASPEN MUSIC FESTIVAL & SCHOOL:** running from June thru August, 1987 has a variety of internships and paid positions for tech crew, stage hands, lighting design, PR, etc. Interview in New York or Aspen. Stop in Placement, Room M607 for details. **Deadline:** April 1, 1987.

Paid internships for Arts Management and technical design at the KALAMAZOO CIVIC THEATER in Kalamazoo, Michigan. For all positions and information, send cover letter and resume to: James C. Carver, Managing Director, Kalamazoo Civic Players, 329 S. Park Street, Kalamazoo, MI 49007.

**INTERLOCHEN CENTER FOR THE ARTS,** Interlochen, Michigan has Arts Management internships available for Fall '87. Private living accommodations and meals are provided at a nominal weekly cost. Non-salaried internships mostly in the Special Events department. Send resume & letter stating your experience and career goals to: Donna Shugart, Dir. Special Events, Interlochen Center for the Arts, Interlochen, MI 49643.

**JULLIARD SCHOOL,** New York, NY, is offering internships for the 1987-88 season, September-May in the areas of props, sound, scenery and stage management. Stipend: \$125/wk. Application deadline: May 15, 1987. Contact: Helen Taynton, Intern Director, Julliard School, 144 W. 66th Street, New York, NY 10023, (212) 799-5000 X215.

**INTERNSHIPS:** Theater Bay Area, San Francisco, CA is accepting applications for Fall '87 semester (Aug. 31-Dec. 18, 1987). Will work in administration, production and management. Contact: Internship Coordinator, Bay Area Theater, 2940 16th Street, #102, San Francisco, CA 94103. Stipends available. **Deadline:** May 1, 1987.

**CITY OF CHICAGO COOPERATIVE EDUCATION PROGRAM:** Variety of paid internships in City government available. See Job Board on the 6th Floor Main Building for details.

(The above information has been provided by the Office of Career Planning and Professional Placement. For further details concerning the internships and opportunities lists, contact the Placement office, Room 607, main building.)

# Workshop assists women headed back to school

By Judy Bluder

The Inter-College Women's Consortium (ICWC) has developed a workshop titled "This Isn't So Hard... Women Going to College" to be held at Columbia April 4 from 9 a.m. until 4 p.m.

Barbara Emrys, director of Columbia's Returning Women's Program, said the workshop is an extension of the women's program and is geared toward students who have not yet enrolled at Columbia.

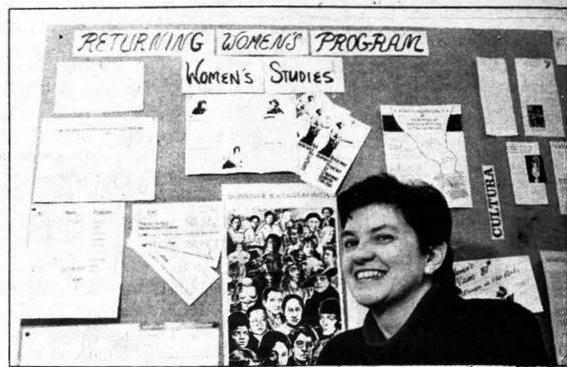
The workshop basically runs through "personal inventory" and "decision-making" seminars and touches on financial aid and "networking."

According to Emrys, "The workshop will cover what to expect" when entering college and "how to network" around the school.

"We will also focus on how to find your strengths and use them," Emrys said.

The ICWC consists of representatives from Columbia, Mundelein College and Northeastern Illinois University who work for and with women in education.

Marie-Eve Kielson, associate director of Mundelein's Personal and Career Development Center, said in a Pulitzer-Lerner Community Newspaper article, "... It (the ICWC) started with



Chronicle/Robb Perea

Barbara Emrys has helped develop a new workshop to augment the services of the Returning Women's Program.

the idea that it would be wonderful if we got together and began to brainstorm on ways we could work together on education for women."

Kielson said that there is a population "out there" that is not being reached "the way we'd like to be reaching them." That group was the adult women returning to school.

The ICWC workshop program for adult women students was developed by drawing on the talents and ideas of educators and administrators in the area.

One aspect that sets the workshop apart, Jacquie Harper, director of UNT's Women's Services and Adult Re-Entry Department, said, "is that all three institutions are willing to support something for which there is not, so to speak, a direct pay off."

Since the workshop is so "unusually structured," consisting of four linked sessions that build on each other as the day progresses, it helps women discover answers to the various questions they have concerning college entry, according to the article.

# Mentors help students ease into college life

By Carmen Diaz

The Academic Advising Department has initiated a new pilot program designed to provide new, full-time students with more information and support to ease the adjustment to college life.

According to Mark Kelly, director of Academic Advising, the new Mentor Program is part of an entirely formalized orientation process which includes: a general orientation, departmental orientation, the orientation showcase and now, the Mentor Program.

An evaluation of the spring's orientation showed that new students were very pleased with the process and impressed by the number of people involved who are concerned with making the new student feel at ease.

Perhaps the most popular part of orientation, according to Kelly, was a segment where six student representatives in different areas of study, took the stage and spoke to the students.

The students discussed what it was like for them as a new student at Columbia. "Having students answer questions was a great idea," one student said.

If the Mentor Program is well-received, it may be greatly expanded this fall, according to Kelly. The program now involves seven faculty members and two staff who serve as mentors. They include: Mark Kelly, director of Academic Advising; Eileen Cherry, an academic advisor; Joan Erdman, Margaret Sullivan, Philip Klukoff, Barbara Emrys, Michael Niederman, Fred Gardaphe and Bill Hayashi.

Mentors are volunteers, each of whom is assigned to ten students.

Students were assigned a mentor the second week of registration. After the new student had completed registration the Mentor Program was explained to them. The students were then given a sheet with a brief biography of his mentor and the mentor's time availability.

According to Mark Kelly, some of the students couldn't believe that they could receive this type of personal at-

tention from an advisor. He also mentioned that mentors have learned from the program, as well. While conversing with the students, they learned more about the school and what it's like for a student.

Sharon Moore, a mentor student, explained that after being out of school for 17 years, she really felt out of place. Her mentor, Margaret Sullivan, has helped her get over those feelings.

"I really like Margaret. After talking to her I didn't feel lost or out of place; she goes out of her way to help me," Moore said.

Rich Magulis, a new transfer student, also thinks the program is a good idea.

"I transferred here from Illinois State; where there were no close personal feelings between a student and a faculty member," Magulis said. "With Bill Hayashi, my mentor, I have a personal friend I can open up with."

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# AEMMP drums up winners in talent search

By Kathleen Misovic

A.T.M., the 1987 winner of AEMMP RECORDS' annual musical recording talent search, has a chance to attract national record company recognition when its record is released next month.

The Chicago rhythm and blues band's 12-inch single, "A.T.M. in Motion," is presently being mastered and pressed by AEMMP RECORDS. Distribution of the single to record stores will begin in early April.

When AEMMP RECORDS first began sorting through the 150 tapes they received at the end of last year, they were not only looking for a band with a unique musical style, but also with commercial potential, said Patricia O'Connell, AEMMP press officer.

"We [the AEMMP Department] picked A.T.M. because their music is flexible," said O'Connell. "We thought A.T.M. could get a lot of club play because of the danceability of their music."

Marion Harris, who plays keyboards, guitar and sings for the band, became interested in music at a young age.

"Music started in my life the night Ed Sullivan first presented the Beatles to the world," said the 29-year-old Harris. "Picking up a broom, pretending it was a guitar, started a 22-year music career."

Harris began playing the guitar when

he was 8-years-old. He and three of his friends formed their first band in the sixth grade. When they were older, they began playing for high school dances and club dates.

During the time he spent at Eastern Michigan University (as a criminal justice, pre-law major) Harris wrote music for a 19-piece band. After college, he played guitar for six months with the Parliament/Funkadelic Organization, a synthesizer organization whose past members have included Bernie Urrell of the Talking Heads.

In Chicago, Harris performed both solo and with local artists. He also spent a lot of time in the studio.

"The studio is its own instrument, and like any other instrument it must be learned and mastered," said Harris.

After joining A.T.M. in 1985, Harris began experimenting with M.I.D.I. (Musical Instrument Digital Interface), a computerized music system.

"The onset of instruments being able to talk to one another [with M.I.D.I.] led the way for A.T.M. to solidify the sound I've always looked for," Harris said.

When he's not performing with A.T.M., Harris works in the keyboard department of the Guitar Center, a store on Chicago's South Side.

Trina Renee Lykes, (keyboards, guitars, flute, vocals) began her musical career when she sang an original com-

position and won her school talent contest.

In 1969, Lykes performed with Sammy Davis Jr. at the Auditorium Theatre with two bands, Spidell Production and Malcolm X Orchestra. She continued to perform with these two bands, and a new one, Oscar Brown Jr., appearing at several clubs, hotels and colleges until 1973 when Lykes' next project cast her in a rock musical, "The Sun."

During the next several years, Lykes performed with several groups, recording for several different record labels. In 1979 she recorded a 12-inch disco record, "Share My Love/Midnight Ride," at the Universal Studio for RSO Records with the group D'Ellegance. In 1981 she wrote "Wild and Crazy Night" for European recording artist Mariano Mareno for Casablanca Records. In 1983 she recorded another 12-inch disco record, "Chanson D'Ellegance," for Airwave Records. In 1984 she recorded "Teamwork" with Baseball's Ernie Banks for Wanna Records.

Lykes who spends her weekdays working at a law office, said, "[A.T.M.] intends to break new ground in music and theatre in the 80s and give new meaning to the classification 'R&B Group'."

Ardie R. Rowe, (percussion, synthesizer, vocals) is an undergraduate AEMMP major at Columbia College.



Winners of the annual AEMMP Records talent search, A.T.M., will release their single "A.T.M. in Motion" in early April.

Before playing rhythm and blues, Rowe was interested in classical music and played the viola.

Rowe first began performing in public in 1973 when he played drums for local bands at several clubs, colleges and concerts. In 1982 he joined a band called Strange Circuits and travelled around Europe with them for two years. At around the same time, he also performed in the band Destiny Quibble.

In 1985, Rowe, who works at the Ambassador East, formed a band with his cousin Harris. That fall, Lykes joined them, completing the three-piece band, A.T.M.

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# Boards draw student attention

By Adrienne Hawthorne

The academic advising department has developed a new service for students interested in the various programs in the school, according to Mark Kelly, director of the department.

"We (the department) felt the students weren't getting the information they needed to assist them in finding programs and services that are available to them," Kelly said.

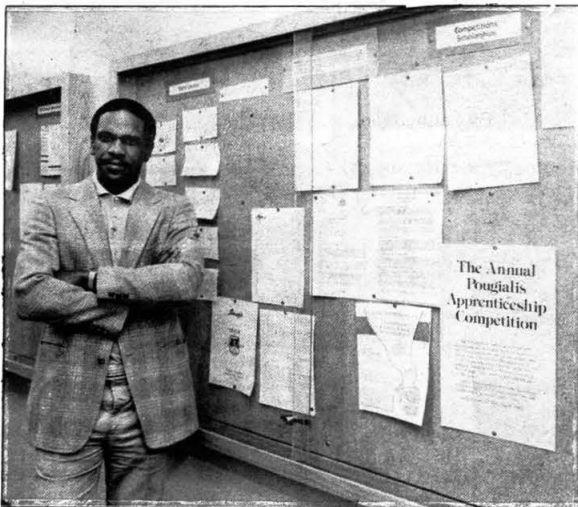
The advisors collaborated to create a student activities board to serve students in their search for projects and organizations.

"The key to this project is to enhance student life at Columbia," Wayne Tukes, academic advising said. "There is more to going to school than just taking classes."

The new boards provide information on student services and tutoring programs such as the returning Women's Program sponsored by the liberal education department.

"These services are free of charge, not one penny is taken out of the students' tuition," Tukes said.

"The way to go about using the service is, first you must come by the office and pick up a slip, fill out what service



Academic Advisor Wayne Tukes displays the student activity boards outside of the Academic Advising office.

or program you are interested in, and give it (the slip) to an advisor. The advisor will give you all information on the service or program."

The board listings contain information on college events, housing, talent

locators, projects and scholarships offered, transportation (a map of Chicago), and a listing of personals for students seeking off-campus resources.

The housing and talent locators are screened before information is posted

for advertisement, according to Tukes.

Tukes said he sees nothing but positive feedback being generated from the service since it was first displayed.

"It's a good feeling watching students stopping and noticing the boards," Tukes said.

Freshman Felicia Walker said, "I think it's nice because it gets students involved and brings people out."

The Academic advisors said they saw this new approach also as an opportunity to give the school more color and style.

"I feel we have a wonderful service for students, the information is monitored and kept up to date," Kelly said.

Bruce Williams, a student from Indiana State University, on spring break here said, "Services like these (the boards) can be very helpful and informative."

Academic advising plans to extend the information to the dance center and theatre building.

"This is very important to us. The department is on the tip of ideas we would like to do as time goes on," Tukes said.

## Returning Women's Program Spring Grants

These grants are for individual and group projects, which may include advanced or graduate students in the following categories. Projects should involve women students coming back to college after a period of time away, women students in general, adult students in general, or some over lapping combination of these three.

Individual grants up to \$600 dollars and group grants up to \$1200 dollars will be awarded for projects completed by September, 1987. 5:00 p.m., April 20th, application deadline, guidelines and application forms are available. Call Paula Weiner, 623 S. Wabash, 663-1600, ext. 295. For questions about proposals, call Barbara Emrys at 663-1600, ext. 533.



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## Phones

Continued from page 1

office (ABC News) had to try seven times before reaching her. Jennene Colky, grants officer and publications editor of the development office, said Jacob Fox, a member of the college's board of trustees, tried to call her for three days before getting through.

"We also have on file a letter from a foundation that wrote to us and said they had been unable to call us. They're right here in Chicago," said Colky.

Janice Booker, administrative manager, suggested that a separate system may be installed in the Wabash building but Gall said the financial implications of doing that would be too great. Linda Dial, regional manager at M&SD, said the college is primarily interested in keeping the cost of upgrading the system to a minimum.

"Right now they have a lot of customers and a lot of users that are getting blocked off—busy signals," Dial said. "They're trying to dial out and they can't. They're (Columbia) trying to find a way to increase the capacity to



Chronicle/Robb Perea

Switchboard operator Kim Ogle sits at her post manning the telephones. The jobs of switchboard operator and cashier will reportedly be separated to alleviate the operators workload.

eliminate those problems without spending a great deal of money," she said.

One change that will be made in addition to the updating of the phone system, will be the separation of cashiering and switchboard operating, in the 5th floor switchboard office of the main building. These duties are currently per-

formed by the same person, according to Booker.

"We'll have two receptionists and two cashiers," she said. "It gets very hectic in there at times, especially during registration when they're taking money and trying to answer phones," Booker said.

## Mayor's forum

Continued from page 1

Parkway as a key to the continued growth of the South Loop.

"The library is going to be a major anchor to the whole South Loop," Washington said. "It's going to be a Taj Mahal. It's going to be something Chicago can be proud of."

"In the offing is major redevelopment of the entire area," Washington said. "The purpose is to move along our growing industry in the city of Chicago."

Washington also said he is determined to improve the level of city services which he believes have already

been improved under his administration and to raise the standard of living.

One campaign issue that was brought up was the erosion of the lakefront. Washington failed to reveal what possible plans he has to rectify the problem.

"This is a problem that was not anticipated," Washington said. "In recent years the level of the lake has always lowered."

Washington added the city cannot afford to fund whatever measures must be taken to rescue the lakeshore.

"We're going to have to go to the federal government to get the dollars we need in order to protect our shoreline," he said.



Chronicle/Bernard Calhoun

Students work the tables during voting for the Student Exhibition Site/Coffee house. A total of 1,882 votes were tallied during the four-day period that voting was held.

## St. Patrick's Day celebration



Photos by Tom Holoubek



Chicago's politicians came out to greet young and old alike during Tuesday's St. Patrick's Day Parade.

Above: former mayor Jane Byrne (left) and Mayor Harold Washington (far right) wave to on-lookers while the parade's Grand Marshall, former presidential press secretary James Brady gives the thumbs-up sign.

Children gathered along the Dearborn Street curb to get a front row view of the festivities and were entertained by a passing leprechaun (lower right).



Chronicle/Robb Perea

## Gallery vote

Continued from page 1

Following the incident, Draznin told Wolf. "If you want to organize your own table—fine. I have no objection to that, but I won't allow you to get in the way of our vote. We're not going to help you work against us. We're not going to let you ride our backs."

Draznin was not the only student to tear down a sign Thursday. Adam Langer, admitted that he removed and ripped apart a pro-referendum sign in anger because he felt the voting was being conducted unfairly.

"Sometimes you have to take matters into your own hands," Langer said. "You have to go above the law."

Langer said that the signs hung around the polling place urging students to vote "yes" would not be allowed in a fair referendum effort.

Lilli Langer was concerned with the

allocation of student funds used to print signs encouraging voters to vote "yes."

"The posters—with their cute cartoons—fail to mention the activity fee," Lilli Langer said. "This will be the second time I've paid for construction of the Wabash building."

Mark Kelly, director of Academic Advising and advisor to the AD/HOC committee, sees nothing wrong with the way the referendum was handled.

"I believe it was a fair election," Kelly said. "It was a very respectable and legitimate gathering—a true test of what students felt."

Kelly believes that the election results, 1,806 for and 69 against the exhibition site, speak for themselves.

"If students had truly felt that their democratic rights were being trampled on, why weren't there more 'no' votes?" Kelly said.

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- A. 25%
- B. 40%
- C. 60%
- D. 80%

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D. It's more than 80%.



## Suicide is bad news

Recently, four New Jersey teens died in a suicidal pact from carbon monoxide poisoning. In the days that followed, five other teens across the country succumbed in the exact same fashion.

While many argue the closeness of the deaths were coincidental, others feel the initial deaths spawned a rash of "copycat" suicides.

It may have been a coincidence that nine teens from various parts of the country chose to take their lives within a short range of time of each other. Statistics show there are 1,000 attempts of suicide by teens every day.

But it was the manner in which these deaths occurred that led many to the "copycat" conclusion. All nine ended their lives in carbon monoxide-filled garages.

Granted, these teens may have been planning to take their lives anyway, but what led them to try the painless process of carbon monoxide?

The media, possibly.

Hours after the initial deaths of the New Jersey teens newspaper, radio and television stations across the country were reporting all the details for everyone to see.

It is very possible and highly probable Karen Logan, Nancy Grannan, Kevin Pyter, Larry Kibble, Jr. and Kathleen M. Carlsen saw these reports and all the details. Yet no one knows for sure and no one ever will.

But is it possible these teens were contemplating the idea of taking their lives all along and were urged on by the media attention of the first tragedy? Is it possible these teens weren't quite sure how to kill themselves until they were enlightened by the media-reported facts? Is it possible these teens were so hell-bent on committing suicide that they were waiting and looking for a fool-proof no-way-out way to die and found it in the media? No one knows for sure and no one ever will.

Was it really necessary for the media to report on such a delicate issue as teen suicide in such a matter-of-fact way, if at all?

Just what would have happened had the initial information never been broadcast? Could those teens still have been alive today? Could they have gotten help and enjoyed life for another 50 years? No one knows for sure and no one ever will.

### To the Editor:

The events surrounding the recent lounge election were gratuitously warped and blatantly biased enough to set back democracy fifty years. With flyers (who splurged?), vote judges (judges?) and a ten-foot banner all screaming "VOTE YES!" in contrast, Soviet elections seem as pure as Ivory soap. Had any of these discrepancies been practiced around an official polling site, its leaders would have been jailed. With misleading posters (they implied that one was voting on where the lounge should exist, not whether or not it should exist at all) strategically hung on election days, many voters didn't comprehend what the vote was for.

Given one more week of opposition and a fair election, the dream lounge would be soundly beaten.

At this date, Columbia has a theater, a lounge (why not empty the garbage before buying a new can?) and a place to display art. The committee members should use what we have and get off Fantasy Island.

Adam Langer

Liberal Arts Student

### To the Editor:

I am writing in regard to the article that appeared in the latest issue of the *Chronicle* (March 16, 1987) titled "Vatican Condemns Artificial Birth."

First of all I don't believe that a newspaper has a right to editorialize on concerns of religious faith. But, since you did, I think it is only fair that you print an opposing view to that editorial; a rebuttal if you will. I would like the opportunity to support the Vatican's decision, or at least to try and explain it.

In the article the writer (name was not given) stated that the Vatican "has no right to prevent a married couple from trying to attain this God-given gift." This is not true. First of all, the Vatican is not addressing the whole world-at-large, but rather, only those of the Roman Catholic faith. We believe that the Pope is guided by the Holy Spirit in matters of proper conduct and faith. Therefore, he has every right to make these decisions. True, we may not like, or even agree with these decisions, but we must accept them. The problem is that many people have a hard time being an American as well as Roman Catholic. As Americans we believe the majority rules and we want to shape the government according to our needs and desires. As Catholics, we are called on to turn over our wills and desires to God alone. There is no room for democracy in the Catholic faith.

To get to the heart of the matter, we as Catholics, believe that God is life, love and creator of all things and only he has the power and "right" to life and death decisions. So, in essence, I think I am safe in saying that God is "nature." Yes, it is our "nature" to have children and reproduce. Just as it is also "natural" that some people cannot. It is unfortunate and heart-breaking, but if that's the way God made him or her, it is "natural." What the Pope tries to discourage is man's intervention with the natural course of our lives and the lives of all living creatures. By the very title science has given to the procedure, "artificial," surely then, supports the Pope's point of view. What is man made is not necessarily "God-given."

There are many ways to serve God, and certainly having children is not his only concern. But, it's up to every Catholic to find out what it is he has in mind for us. The best way to do that is to pray. This brings to mind an old proverb handed down in my family: "God always answers our prayers, but sometimes he says no!"

Teresa Poling

Public Relations Office.

## Attention staff

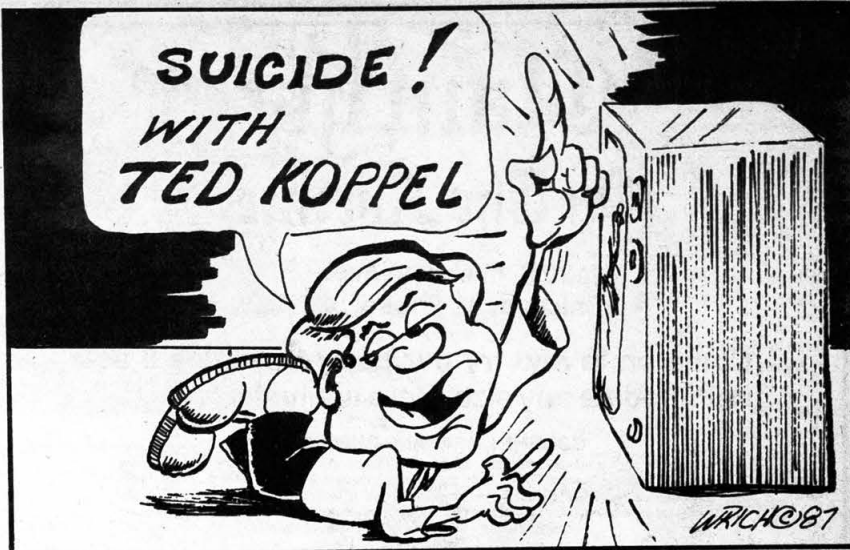
The *Chronicle* is offering full-time college staff members an opportunity this week to express individual opinions on issues facing staff members including staff/administration relations, communication, morale and the role of staff members within individual departments.

We are conducting the survey in an effort to collect and interpret the overall opinions of college staff members.

The surveys will be distributed today. If you do not receive a survey and wish to complete one, please contact the *Chronicle* at extension 343.

Due to deadline considerations, we are asking that the surveys be completed and returned by noon Wednesday March 25.

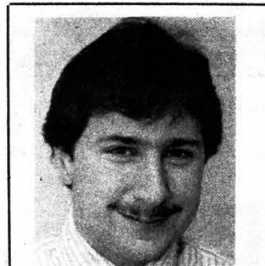
Surveys can be returned in the *Chronicle* mailbox in the main building's 5th floor mailroom; to the *Chronicle* office in the basement of the main building; or to the office of the journalism department secretary (500-F) on the 5th floor of the Wabash building. Prompt cooperation will be greatly appreciated.



## Democracy betrayed during gallery vote

They had the gall to call it a referendum, when in reality it was the wholesale butchering of the democratic process.

On March 12, the ad hoc committee for an exhibition site/coffeehouse demonstrated how a one party political system works. They put the cause of free, unbiased elections back into the dark ages.



**Brian Kulpin**

They did it with the approval of the administration and Mark Kelly, director of academic advising. Kelly is thrilled with the results of the referendum he helped create. He points to the large voter turnout and the lopsided victory as evidence of the success of the referendum.

Kelly said he saw nothing wrong with the tactics employed by the ad hoc committee. Tactics that would be against the law in any legal referendum and not tolerated at any other college but Columbia.

"I believe it was a fair election," Kelly said.

What Kelly believes was a fair election was completely tainted by the blatant electioneering of the ad hoc committee-or Kelly's Crusaders as I will call them.

This group of 30 or 40 students got together with Kelly and decided they wanted a student gallery at Columbia. They decided to hold a referendum to see if students would approve of spending \$10 of tuition on a gallery.

Now this is where it gets fun. Kelly's crusaders had a good idea. But the way

they went about accomplishing it was a total disgrace to democracy.

Kelly's Crusaders decided to organize the referendum.

They put themselves in charge of the polls, the election boxes. They turned the polling places into a haven of electioneering where students were pressured into voting "yes" instead of being allowed to make up their own minds.

Kelly's Crusaders wanted the referendum passed and their actions at the polling places they ran insured the referendum's passing. Banners, posters and flyers adorned the polling places—urging students to vote "yes." Ad hoc committee members approached students about to cast ballots and tried to sway them to a "yes" vote.

It was Kelly's Crusaders who would not allow a few students to hang signs opposing the referendum at the polling places.

The Crusaders wanted only one view presented. Is that a fair referendum or just a cosmetic coverup designed to make students think they actually have a say in where their money goes at Columbia?

After all, the yellow posters urging students to vote "yes" for the referendum were paid for by academic advising. From college funds.

Yet Kelly claimed the referendum was run fairly. Kelly told me that if I wrote about the negative aspects of the referendum I would be missing the higher meaning the referendum held for Columbia College. Kelly feels that allowing students to supervise the referendum demonstrated that Columbia could support a student government.

What kind of a government would that be? One that specializes in tainted elections that feature electioneering or the absence of judges and candidates doubling as poll workers.

I think it stinks that Columbia held a referendum that reeked of bias.

If this is what Kelly and his Crusaders consider a fair referendum, then I suggest they take a basic government class and learn about the political process of the United States.

Kelly also told me that it was not even a legitimate argument to try to compare a student referendum to one run by a government body.

I find that interesting. Are Columbia students above the law for some reason? I thought Columbia was in the business of higher education. The referendum run by Kelly's Crusaders was the lowest form of education Columbia students could have received about how to run an election.

In a city like Chicago, with our rather tainted political reputation, the college's administration should strive to hold a fair, unbiased election to teach students the proper way to use the democratic process. Columbia's students are Chicago's future. Students will use what they learn today later when they become Chicago's leaders. If students learned anything about the democratic process March 12, it was how to run a biased referendum.

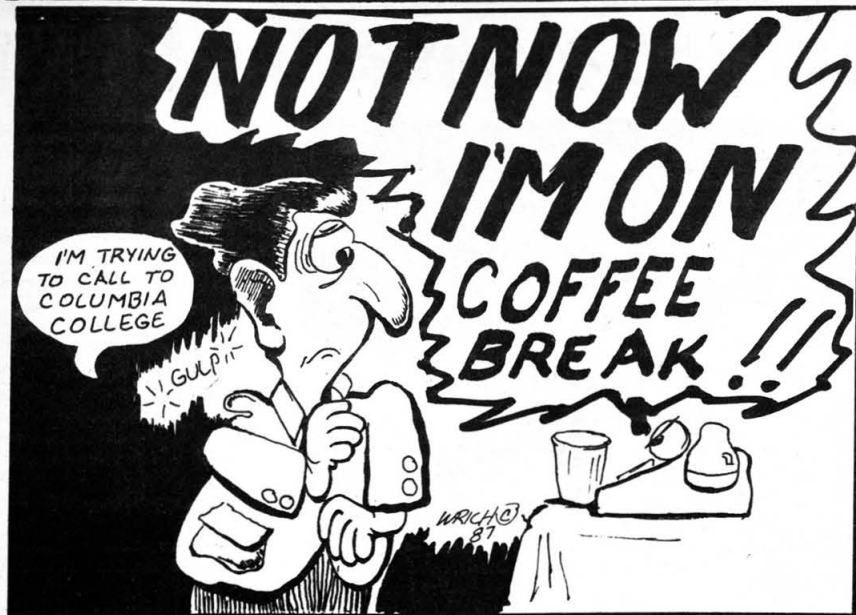
I have been to other colleges and witnessed unbiased student elections and referendums. The democratic process was used to its fullest on these campuses because the administration made sure unbiased election judges were present at all times at the polling places. Poll workers were screened carefully to ensure they held no bias. No campaign propaganda - signs, posters or banners were allowed near the polling place.

No active campaigning inside the polling place was allowed. No students were allowed inside a polling place to sway someone's vote. And the administration at these schools would not finance posters or signs for any side in a student referendum or election.

This is the democratic process. It makes for fair elections and it is the exact opposite of the tactics employed by Kelly's Crusaders.

If Columbia cannot run an unbiased election, then I suggest they change the school's name to Kolumbia Kollege.

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



## Story Workshop views Point....

Seven years ago I suffered through freshmen composition in high school. I remember it well: the class that is, not the lessons. We sat, constantly squirming, in hardwood desk-top chairs. Sweet Mrs. Turner, who was one year away from retirement, read in a monotonous tone straight from Warners' grammar book. For fifty minutes every day, I floated off into another world. My best friend, Brigitte, wrote letters to her boyfriend.

Two years ago I experienced freshmen composition in college. Two years ago it was "Writing Workshop I" taught according to John Schultz's Story Workshop methodology. As an active participant sitting in the semi-circle in the class, I felt like I was important to the structure of the class. Now in my fifth semester of Story Workshop classes, I can admit that in the beginning it took me time to adjust. After years of conforming to traditional teaching methods of English, I thought this Story Workshop stuff was weird.

The class began with the instructor perfecting the semi-circle. "Move your chair over a little to the right, now come in." A few minutes later the instructor would say, "Now listen out into the street for a sound taking your attention."

Then came the torturous, "Recall a moment from last week. See it and tell it as if it were happening now."

I wondered, "Why are we doing this? Why? Why? Why?" But, as a little kid who will cling to anyone when exploring new territory, I hung on and went along for the ride.

Over the last four semesters I've noticed that those whys were being answered as I watched my growth as a student, a person and a writer.

For me, the listening exercise is an exercise in disciplining myself to take the time to pay attention to detail. That discipline then carries over into my writing.

The semi-circle is important to me. It provides a sense of continuity between each person in the semi-circle. This connection is a constant reminder of my audience when I am writing.

My fears of when the instructor says, "recall a moment," are about equal to when the dentist says "open-wide." That's because good recall is hard work. However, it is one of the most effective means of discovering what is working well in your writing and in other writing.

Last spring I became a tutor. I picked a time when the former writing/English department was waist-deep and quickly sinking in controversy, rebellion and gossip.

After the smoke cleared in the fall, an English department emerged on the seventh floor and a fiction department on the sixth floor. I noticed I had friends, people I trust and respect — on both sides.

I did not and do not agree with many of the politics and opinions of people on both sides. I see ways each side could be improved to be more effective. Academically, my learning has been stifled by both sides, but the encouragement and help I have received far outweigh the former.

What rises far above the conflicting politics of the situation is my fierce belief in the effectiveness of Story Workshop as a teaching method. This belief is why many of the criticisms I hear about Story Workshop bother me so much. I wonder where the basis for those criticisms stem.

I didn't learn to write by first learning grammar. The authors of the book, *Public Relations Writing*, which is used in a class taught at Columbia, write in their book, "They (students) are taught all sorts of grammar rules and innumerable terms for tenses and cases, figures of speech and other rhetorical devices. Somehow all these details obscure the purpose of writing—communication. Good writing is writing that succeeds in communication. Bad writing is writing that fails to communicate."

Throughout Columbia, many advanced courses that departments require for a major are taught by only one instructor. If you do not like that teacher then you're out of luck. "Advanced Fiction" is taught by four different instructors this semester. Three sections of the class are for undergraduates. If a student does not like one of those teachers, he or she can take another. The student has a choice. Most respectable universities require freshmen English to be taught according to a syllabus as was the old Writing 1 and 2 classes. I feel these arguments counteract the ones I have heard that Story Workshop is limited and restrictive.

One argument mentioned in a recent letter to the Editor suggested that students majoring in fiction do not receive a complete knowledge of professional writing because they only have to take 6 credit hours in specialty writing. Students who major in fiction have 32 elective hours to fill-up. I am not a fiction major, yet I have filled many of my elective hours with classes from both the fiction and English departments.

This is college. It is a place where we are supposed to take responsibility for our choices. If a student wants to be a professional writer and is majoring in fiction, then it is his or her responsibility to take classes like news reporting, public relations writing and business and technical writing. I like the freedom to choose. For 13 years I was told what I had to take by some authority figure who didn't even know me or what I wanted to do.

I think we have all earned the right to choose. Personally, I outgrew the restrictive environment of high school, where authority and conformity rule, before I ever reached high school.

Every department in this school has much to offer all students. Like each organ and limb that make up the human body, each department contributes something unique to make this school whole.

The split between the fiction writing and English departments can be healthy, if it is allowed to work. Both departments are needed.

I think I have figured out one reason Story Workshop is sometimes so strongly criticized: it is different. It reaches beyond the bounds of the traditional and rigid guidelines accepted for the teaching of English. As any method that does this, it is cynically questioned and harshly attacked. That's good—it should be to prove its effectiveness. As a tutor who has worked for both the English and the fiction departments, I have seen its effectiveness in certain students' work. For other students it was not so effective. Story Workshop is not the be all and end all of teaching methods. It is simply one innovative method that I have witnessed working in my own writing.

I have heard the criticisms. I have listened to them objectively. I agree with some of them, but I disagree with more of them. In my first semester at Columbia, I learned that the best defense for libel is the truth. The best defense I have for Story Workshop is that it works for me.

By Yvette Shields

## Hang ups on hold

It appears that Columbia will finally be getting an answer to the often unanswered call in the past, for improvement in the college's telephone system.

Columbia's Executive Vice President Bert Gall has initiated a study with a private firm outside of the college, to suggest changes for the expansion of the current system. According to Gall, the study will be completed by the end of the month, and the changes in the system could then come within 60 days.

It couldn't come fast enough, in our opinion. The school has been suffering from a bad case of an overburdened switchboard for far too long.

Unanswered calls, mysterious busy signals and unexplained beeps, as well as abrupt disconnections, are not uncommon with the capacity of the current system.

It's high time to improve this situation. Many staff and faculty members have voiced complaints over the current system, and rightly so. Important calls are being lost and people doing business with the college are falling victim to the logjam.

This, in effect, ends up hurting the students in one way or another. That's why this is such a positive move by the administration of the college.

But wait, there is more good news. According to Janice Booker, administrative assistant, the jobs of cashier and switchboard operator will be separated on the 5th floor in the college's main building.

This means that the employees in the cashier's office will no longer be trying to answer the busy switchboard as well as wait on students for transactions at the window.

This will result in greater efficiency in answering the telephone, as well as taking better care of students' needs at the cashier's window.

And so it appears our plea is being answered. Any move such as this for the betterment of the institution is to be commended. We encourage such action and urge the changes be implemented as soon as possible.

## Counterpoint....

Ahhh, it's the old Story Workshop argument again. Yes, yes you've heard it all before. Does the Story Workshop method work? Is the method an effective means of teaching all students to write? Is it an effective way to teach grammar?

Whatever the case may be in each individual's opinion, Columbia College as an institution has determined that the Story Workshop method, formerly taught in all Writing Workshop courses, should not be a requirement, as it was when Writing Workshop I and II courses were the required English credit for all students.

The school has split the former writing/English department into separate English and fiction departments and left the required beginning student English courses fall into the realm of the new English department. Writing Workshop courses that were once required have been replaced with more basic, traditional English composition courses.

And I couldn't be happier because I think this will fill a sorely-needed gap in the school's curriculum.

Columbia now has an English department that focuses on the teaching of traditional English, that includes the basics of grammar and punctuation. As I understand it, Story Workshop methods are being used by instructors from both departments, yet the English department focuses on giving students a more basic and broader knowledge of English instruction, inherent to any education regardless of the major, and the fiction department is there for students who want to pursue writing in greater depth.

This is good news for the students. It strengthens the curriculum of the college and gives students a choice in the type of instruction they would like to receive.

Another benefit of this situation is that it gives students a solid foundation in the basics of the English language. In my opinion, you shouldn't try to teach students how to write creatively before they are able to effectively write and think and spell correctly and consistently. This is basic, it is necessary, and it is the backbone of a college education. It is hard to find a major institution that doesn't begin their students in a basic freshman composition course, and require a string of such courses for the major.

In a communications school such as Columbia, effective communication in the form of the written and spoken word is an essential element for students of all disciplines.

I'm not trying to say that I don't support Story Workshop. I feel that the Story Workshop method, having successfully completed two courses that employed the method, and as a reporter, having looked closely at the method, has its merits. It allows for creativity and it is able to effectively develop the talents of many students and instructors at this school.

Now that the school has made the decision and separated the departments it is time for the arguments to end. Students can see for themselves what is available and they can pursue whatever appeals to them, after taking the basic English requirements. It is time to allow the reformed system to work for itself.

By Sally Daly

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



# Mordine & Co. dance to original beat

By Steve Taylor

Mordine and Company, playing weekend performances at the Dance Center through March 28, offers a typical sample of the kind of quirky modern dance that has become the company's trademark.

The March 13 performance featured the adventurous premiere of Mordine's "Raw Deal." Inspired by the Nelson Algren story "Chicago, City on the Make", "Raw Deal" is given a sweet, seedy background by the music of such jazz greats as Duke Ellington and Fletcher Henderson.

Shirley Mordine began the piece by wandering onto the stage from the audience. Dressed in a bright red dress and garish feathered hat, she looked like she might be an overdressed bag lady. At first she meandered around the stage in a distracted semi-coherent state. Her facial expressions showed confusion and distress.

The relatively large performance space of the Dance Center is perfect for this kind of spacial play. Mordine's eyes-skyward strut suggested the scanning of a vast urban skyline and created the illusion that the dance was being performed in a big city setting.

Soon the other dancers had appeared and the dance was on. Mordine's lady in red, however, remained the piece's focal point.

Some of Mordine's movements in "Raw Deal" are nothing short of poignant and her choreography is inspired. In one particularly evocative segment, the lady in red competed with two younger women for the attention of two men who are seated in a coffee shop. The tables which the dancers work around are strategically slanted so that the lady



Three dancers of Mordine and Company, Timothy O'Slynn (left), Judith Mikita (middle) and Brian Jefferey (right) act like dogs in "Haiku" a piece choreographed by Martha Clarke, Felix Blaska and Robert Barnett.

in red's cup and saucer slides precariously toward the floor each time it leaves her grasp.

The metaphor here is delicious. The lady in red sees her youth slipping away with her cup and saucer as she is ignored by two men. Only her cat-like reflexes save her cup and saucer from destruction. This serves to remind herself and the audience, as well, that she is far from being washed up.

Shirley Mordine has made a career out of exploring the tragicomic possibilities created by the fading of youth and beauty. She is a purposefully controlled dancer who is not at all apologetic about the fact that she is no longer built along

the fawn-like lines usually associated with modern dancers. Mordine combines her mature build and explicit facial gestures with a strong, economical style that usually creates moving characterizations.

Occasionally, Mordine will undercut a beautiful image with a wildly incongruous stab at humor. "Raw Deal" is almost reduced to the level of a cheap Carol Burnett skit when the lady in red ungracefully slides under a table for no apparent reason.

"Raw Deal" is danced with energy and conviction but fails as social commentary. The infrequent attempts at dia-

logue are superfluous and impede the smooth flow of the dance.

Other elements of the program are similarly captivating if not wholly successful.

"Haiku", choreographed by Martha Clarke, Felix Blaska and Robert Barnett is an expansive dance that relies on a barrage of short physical metaphors to suggest the movements of fish, butterflies, rivers and other Oriental imagery.

A brief, and annoying vignette where the dancers pant and drool like dogs did not substantially mar an otherwise concise piece. Some astute interpretations

of essentially atavistic movements lent freshness to familiar themes with delicate new twists.

Laurie Goux' rendition of a butterfly was a sensuous blend of graceful, flowing movements. Brian Jefferey and Daniel Weltner combined pure athleticism with the poetry of dance to conjure up the image of a flowing river.

"Haiku", a familiar Mordine piece was definitely the program's highlight.

No Mordine performance would be complete without an attempt to interpret an idea so abstract as to defy such treatment. "Early Being", according to the program notes "reaches back to a time when existence is of a primal nature, where information and intelligence is sensed, not reasoned."

"Early Being" felt neither spontaneous or particularly well-reasoned. What it was, was boring and pretentious. The music by David Moss was distracting and the dance long and convoluted. "Early Being" more closely resembled bad performance art than modern dance.

The music of German composer Kurt Weill opened things up at the end. "Songspeil", choreographed by Mordine, is a rhythmic potpourri of marches, goose-steps leaps, spins and sexy histrionics that allowed the whole company to kick loose and have some fun.

Mordine's wry sense of humor comes through in her irreverent treatment of Weill's excessively theatrical beat and grim lyrics.

Though the first performance in Mordine and Company's spring season was uneven and at times infuriatingly self-indulgent, it was also lively, well-performed, daring and imaginative.

## Radio instructor's career survives highs and lows

By Adrienne Hawthorne

For over 40 years, Columbia radio instructor Chaya Nash performed in many humorous, informative, and entertaining commercials. So don't be surprised the next time you hear a St. Joseph's Hospital radio spot, with Nash's voice telling us about "their H.M.O. health care program."

Nash began in radio at an early age; she did her first show "Bingus Bong-Bong" at age 12.

From there she performed in the radio show "Junior Junction."

"Would you believe, I was working with Dick York, the original Darren in 'Bewitched'?" Nash said. "I've always wanted to act."

Being an only child, Nash's parents were indifferent about her wanting to become an actress. Her mother was more concerned with her daughter's education. Her mother's motto was, "Education no matter what!"

Nash finished high school at age 16 and was accepted to the Julliard School of the Arts but by then, she had already begun her radio career and decided not to go.

Nash went on to do a radio program, "Judy and Jane." She was later chosen

for the part of Joyce in a Folgers Coffee spot, which she did for six years.

Nash has sung on the "Mike Douglas Show," and in Miami on the "Havana" T.V. show in 1954. Nash's career was at a high point in the 50's. "A high point is when you feel you have it all," Nash said, "and when I have a low, I get hysterical."

Nash has done voice-overs and TV commercials for United Airlines, 7-Up, Illinois Bell Telephone Co., Hefty Bags (with Jonathan Winters) and has appeared as a raisin for Kellogg's Raisin Bran . . . the list goes on. She has also performed in night clubs in Miami and Cleveland.

"Radio is a very subjective business; you work 30 hours a day, nine days a week, and 400 days a year," she said.

Nash feels business has changed in the last five years. "There were more men in radio, now more women are getting into the field," Nash said.

Nash works with an agent to get her jobs. She can do character voices ranging from infant to elderly.

"I just finished a radio spot with Eleanor Mondale for Dodge; she's very nice," she stated.

Nash, a part-time instructor, teaches



Chaya Nash

Broadcast Speech Techniques and Commercial Announcing. Nash said, "I never thought I would be teaching." Two years ago, a friend of Nash asked her if she would be interested in teaching a class. Nash accepted. "I have loved it ever since," she said.

Nash feels for young people who want to break into radio. "Be patient, know your craft well and be prepared at all times," she said.

## FAMOUS LAST WORDS FROM FRIENDS TO FRIENDS.

*"Are you OK to drive?"*

*"What's a few beers?"*

*"Did you have too much to drink?"*

*"I'm perfectly fine."*

*"Are you in any shape to drive?"*

*"I've never felt better."*

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

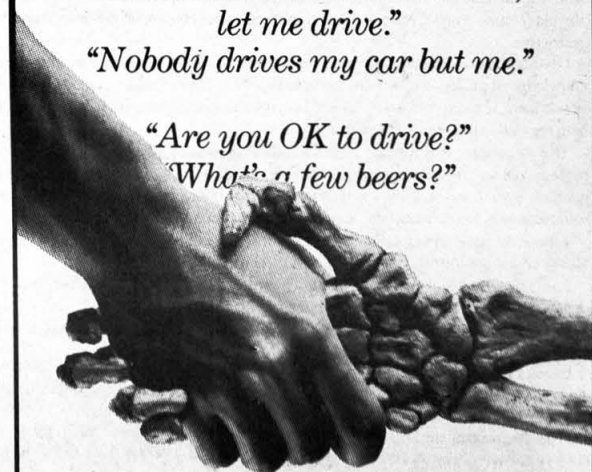
*"You kiddin, I can drive with my eyes closed."*

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

*"Nobody drives my car but me."*

*"Are you OK to drive?"*

*"What's a few beers?"*



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# Director conducts black music research

By Geneva Bland

Millions of families gather around their television sets on a daily basis, to watch their favorite sitcom or soap opera. Many viewers could probably tell you what happened on *Family Ties* or *One Life To Live*, but few of them could tell you the Afro-American roots of the shows' theme songs. Samuel A. Floyd Jr. is a black music scholar, and director of an organization that hopes to change this "miseducation."

Floyd is the director of the Center for Black Music Research at Columbia. The center conducts and sponsors research in the field of black music. The results of the research are disseminated in a variety of ways: through a journal that Floyd and coworkers publish called *Black Music Research*, and a newsletter called *Black Music Research Newsletter*. Other ways in which the results are distributed are through performances done at national conferences on black music research.

Floyd started doing this research in the early 1970s because "there were only a few people doing it and an enormous amount of work to be done." He also said that he was looking for material to teach with about black music "but there was none."

Blues, jazz, ragtime, concert music,

including symphonic music and opera are all music forms that Floyd researches.

Floyd believes that there isn't enough recognition in text books and history books, about black music. He said that the whole notion that the world has a great musical legacy, and the black musicians have played only a small and limited role in that cultural legacy is a picture that is "unrealistic."

This notion is unrealistic because "the contributions of black musicians have been much wider, and much more profound than what has previously been thought, and what's previously available in current textbooks," Floyd said.

Though he doesn't have a particular theory why black music hasn't been exposed more, Floyd feels there are a variety of reasons why.

"One is simply because of racism," said Floyd.

He also feels it has to do with how the musical information is presented.

"Some people have taken in the past a so-called color blind approach to it (black music), and what that results in is people not even knowing that Scott Joplin is black," Floyd said. "And from a standpoint of culture, that's very important."

Floyd said it is a fact that there aren't enough blacks interested in the research

or background of black music, and the field is "overwhelmingly white."

"I taught a summer seminar for college teachers two years ago at Columbia. The seminar carried with it a stipend of \$3,000 for eight weeks to come and study black music at the college," Floyd said. "It was advertised nationally, and we ended up with 12 students. Two were black."

Floyd cited the variety of attitude among blacks as one of the reasons they are not interested. He said, traditionally blacks thought they already knew about the background of black music.

"They thought they were experts by virtue of being black, which is nonsense because most of the white people who have taken my classes are much more informed about black music, than the black students who have taken it," Floyd said. "I'm hoping that kind of thing can be changed."

The Center's staff consists of three full-time workers; Floyd, Assistant Director, Marsha Reisser, and Administrative Assistant Trenace Ford. There are also a variety of other people that work part-time.

As administrative assistant, Ford's responsibilities are basic office duties, taking care of arrangements for hotels



Chronicle/Bernard Calhoun

Dr. Samuel A. Floyd, director for Black Music Research at Columbia, is seeking more recognition for black musicians.

and catering. She also plays a big part in the fundraising.

"Basically, being able to work around the schedule of other people is a big factor," Ford said.

"The hardest part of my job is trying to decide who should be invited to the fundraisers. Work that's done here (at the Center) will have an impact on the society as a whole. We're introducing people to knowledge, to things they never knew before," Ford said.

Floyd and coworkers are in the process of creating a Black Music Repertory Ensemble. The purpose of the ensemble is to spotlight and promote appreciation for the black musical heritage, through performing and recording small ensemble literature written by black composers between 1800 and the present.

The ensemble will consist of 13 professional level musicians, who will come to Columbia once a year for a one-week period to perform at various places around the city.

"It's gonna be a top flight organiza-

tion that we hope will have national and intellectual appeal," Floyd said.

Also, in the fall there will be a national conference on black music research in New Orleans. Seven scholars will present papers on various aspects of

Floyd hopes to further educate, and reeducate people on black music. "I've simply committed my whole professional life to this," he said. "If I had to set a goal, it would be to make what I do unnecessary. If we can reach a point where this doesn't need to happen anymore, I think that's the kind of goal I would set if I just had to set one," Floyd said.

Floyd, 50, said he never had a particular professional goal in mind. "When I was 25 I didn't even think I'd ever be 50."

Floyd grew up in Florida, and came to Chicago in 1983 specifically for his research on black music. He said he ended up at Columbia as a result of a conversation with Columbia President, Mirron Alexandroff. "He felt that what I was doing was important, and he wanted to see it happen at Columbia," Floyd said.

## 'Pump Boys' fills the audience with laughter

By Judy Bluder

Your foot starts tapping, your hand pats against the chair's arm rest and the corners of your mouth begin to curl up as the characters take the stage.

This is the immediate reaction someone sitting in the audience of the musical "Pump Boys and Dinettes" experi-

ences when four gas station attendants and two warm-hearted waitresses break into song.

The play is a tribute to the clean, "all-American" way of life and takes place at a back road food and fuel stop "somewhere along Highway 57."

The cast, which includes Malcolm Ruhl as Jackson, Ollie O'Shea (an un-

derstudy) as Jim, Shawn Stengel as L.M., Tom Mendel as Eddie, Maggie LaMee as Rhett Cupp and Linda Edwards playing Prudie Cupp, does an excellent job of combining bluegrass, ballads, rock, gospel and country music and making it work.

LaMee and Edwards (the "Dinettes") hold an uncanny ability to use kitchen utensils as instruments in this musical. They actually use egg beaters, wooden spoons and metal bowls to produce credible music.

The "Pump Boys" stick to basic instruments: a piano, guitar, bass and cymbals, and combine them with very strong voices to create amusing tunes that narrate a story of six "hometown," fun-loving people just trying to make an honest living.

Unlike many "typical" musicals, "Pump Boys and Dinettes" does not set the audience apart from the characters and the storyline.

The cast encourages audience feedback and holds an actual raffle with automobile air fresheners (including one that smells like "Skunk") as the grand prize.

The energy emitted from the cast is prevalent throughout the entire show and the songs' themes really "hit home."

Everyone can relate to "Vacation," a tune the whole cast sings while looking dreamily out into space and declaring their need for a vacation.

"Pump Boys and Dinettes" will celebrate its 1,000th performance on April 1. All Chicago Off-Loop theater box office records were broken after the 1982 Tony Award nominated musical opened at the Apollo Theater Center, 2540 N. Lincoln Ave. in November of 1984.

The musical runs Tuesday through Friday at 8 p.m., Saturday at 6:30 p.m. and 9:30 p.m. and Sunday at 3 p.m. and 7 p.m. Admission is \$19.50 and \$24 and student, senior and group rates are available.

No matter what type of music a person favors, "Pump Boys and Dinettes" will hit a high note for anyone who enjoys music.



The cast of "Pump Boys and Dinettes" poses at the Double Cupp Diner, part of the musicals mainstage.

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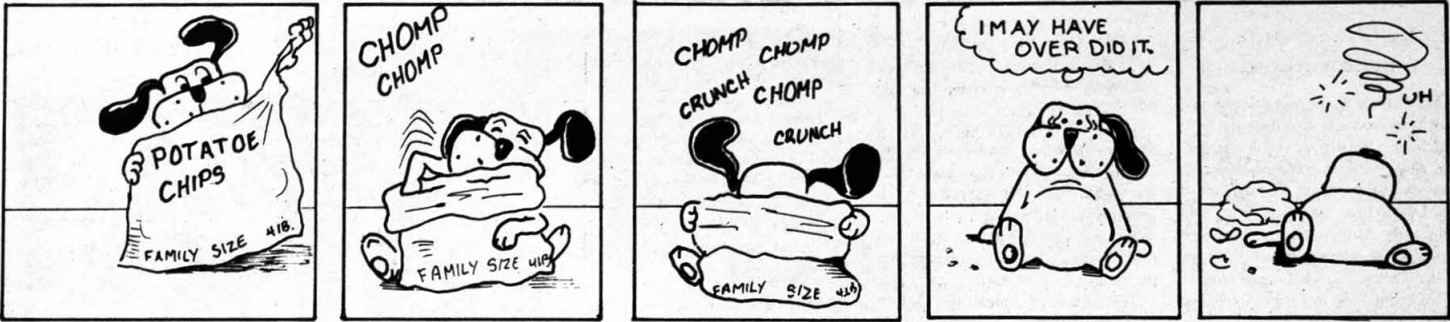
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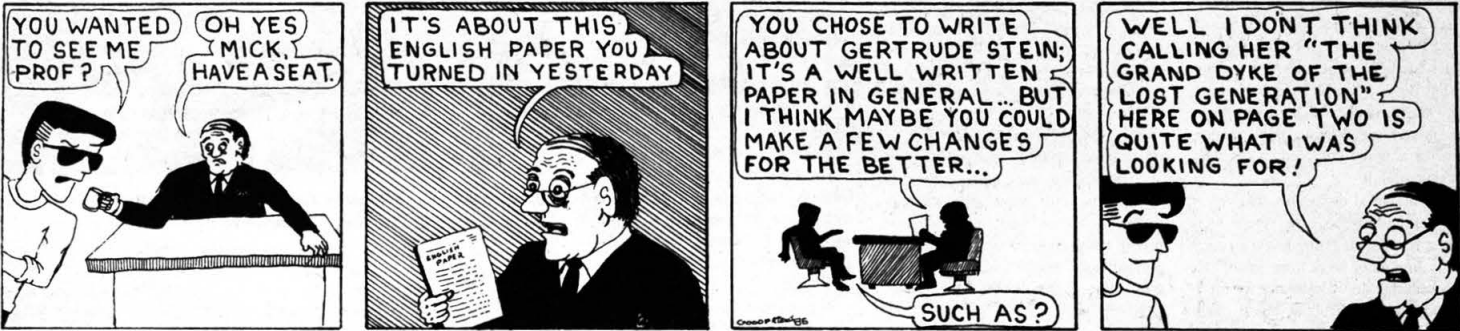
Buster

by W. Richard III



Mod Mick

by Rich Goodfriend



Lines On The Paper

by Chip Talbot



Hunters

by W. Whitney



Crossword  
Puzzle

The Solution

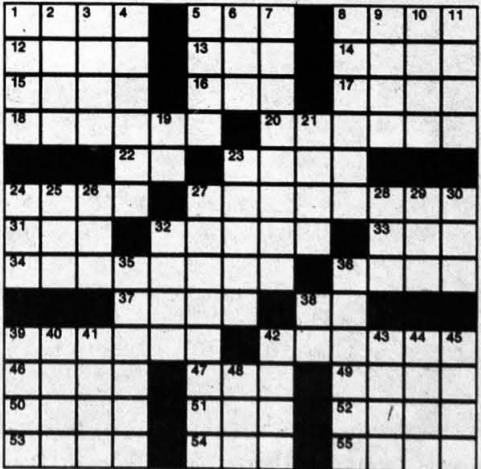


ACROSS

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50 Irritate  
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54 Deep yearning  
55 Greenland  
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DOWN

- 1 Grate  
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4 Expert  
5 Apportion  
6 Time gone by  
7 Gift  
8 Calm  
9 Moroccan  
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10 Intellect  
11 Goals  
19 Note of scale  
21 Cleaning  
utensils  
23 Chemical  
compound  
24 Bright star  
25 Prefix: three  
26 Hostelry  
27 Furtive  
28 Born  
29 Lair  
30 Crafty  
32 Husband of  
Gudrun  
35 Christian  
festival  
36 Invent  
38 As far as  
39 Cultivated land  
40 Mixture  
41 Farm structure  
42 Grain  
43 Prepare for  
print  
44 Rockfish  
45 Band worn  
around waist  
48 Tiny



# Loyal fans

Continued from page 12

ing the first person to use "big men" in the sport.

It was always thought that tall basketball players were clumsy and slow. Then came George Mikan, a tall, broad basketball player who changed the game and was voted by a 1950 Associated Press poll as the best player in the first half of the 20th century.

Chicago was also the sight of some memorable boxing matches. Joe Louis won his title at Comiskey Park in 1937 with an 8th round knockout over Jim Braddock. The Chicago Stadium in 1952 was the site of Rocky Marciano knocking out Joe Walcott to win the heavyweight title.

Soldier Field will be remembered as the scene of "the long count," where Gene Tunney won a decision over Jack Dempsey in a 1926 bout.

And Tony "the iron man" Zale from Gary, Ind. will be remembered as a great middleweight. He will also be remembered for his three gruesome brawls with Rocky Graziano, in which one fight he boxed Graziano for three

rounds with a broken hand — before knocking him out.

"This area has been the scene of so many outstanding moments and individual performances that the lack of team championships is compensated for by the great number of individual performances that have been put down as legendary by now," said Brickhouse.

Bill Veeck will also be remembered as a contributor to the sport of baseball. The Chicagoan was a creative gem who is directly responsible for the ivy that waves in the wind on the Wrigley Field outfield wall.

"He was a great innovator," Bentley said. "All the electric scoreboards you see around the league today all came from Bill Veeck. It was his idea."

There's no way of mentioning every athlete, coach, and executive who has done something for the unique reputation Chicago sports has. The names Banks, Payton, Butkus, Motta, Hull, and Appling haven't even been mentioned until now. But they're all there.

Since sports were started in this old town, Chicagoans have been applauding. It's only an encore they want. Maestro?

# Baseball's worst

Continued from page 12

scouting report that Ozzie Virgil, the catcher the club had just traded its best pitcher (Steve Bedrosian) for, couldn't throw or hit the breaking ball anymore.

Virgil went on to play 114 games, hit .223 and make 13 errors.

Speak-No-Evil Tanner tells the press that the shortstop he's just benched (Rafael Ramirez) is still a heckuva good ballplayer even though he committed 21 errors last year.

The Braves are a very bad baseball team, even though their manager will be the last to find this out.

## Wierdo of the Year

When Rick Dempsey was released by the Baltimore Orioles last year, it seemed that the game had lost one of its last true eccentrics.

Once upon a time baseball was the chosen profession of a host of gentlemen with pronounced but entertaining personality disorders.

Bob Uecker told jokes about how lousy he was. Dick Selma was the first cheerleader of the original Bleacher Bums. Dooley Womack was simply Dooley Womack.

Today is the era of Steve Garvey. Ballplayers read the wall-street journal, wear three-piece suits and belong to the John Birch Society.

Not Rick Dempsey. Dempsey is a king-hell crazy who has been known to snatch the microphone from a T.V. interviewer and ask the interviewer for the answers to complex questions pertaining to world affairs. He sings, does impressions of baseball notables, and plays a mean air guitar, using his bat as a prop.

So it was with much relief that I learned that Rick Dempsey had landed a new job.

In Cleveland.

With my beloved Indians.

I told you the guy had a sense of humor.




# Sports Trivia

With the baseball season rapidly approaching it is important to refreshen your memory on all the names of the 26 major league teams. Match their names up with the clues on the left.

1. William Christopher played one in a TV show
2. Depressed potato chips
3. General Lee's worst enemy
4. Big-Star-state patrolmen
5. Name of a food store
6. Draft avoiders
7. Flashers do this
8. Name of Brady Bunch dog
9. Gorbachev's favorite team
10. Mr. Ed's favorite things to chase
11. Albino feet coverings
12. Superlative G.P.A.
13. Army insects
14. Kings, Queens, and Princesses are this
15. Warriors
16. They came from Penzance
17. First Americans to lay eyes on Columbus
18. Friends with the New Orleans football team
19. Ocean travelers
20. Fundamental rules
21. Communistic knee-highs
22. Without them taverns would go out of business
23. Sounds like a cookie
24. Slang for a town
25. Look-alikes
26. George Jetson's dog


- a) Brewers
- b) Twins
- c) Cardinals
- d) Padres
- e) Cubs
- f) Pirates
- g) Tigers
- h) Angels
- i) White Sox
- j) Blue Jays
- k) Yankees
- l) Rangers
- m) Orioles
- n) Astros
- o) Royals
- p) Indians
- q) Mariners
- r) Giants
- s) Dodgers
- t) Phillies
- u) Mets
- v) Expos
- w) Reds
- x) A's
- y) Braves
- z) Red Sox

Answers: 1.(d), 2.(f), 3.(b), 4.(h), 5.(e), 6.(a), 7.(g), 8.(i), 9.(j), 10.(k), 11.(l), 12.(x), 13.(m), 14.(o), 15.(y), 16.(f), 17.(p), 18.(h), 19.(g), 20.(c), 21.(z), 22.(a), 23.(w), 24.(n), 25.(b), 26.(m)

	MON.	TUE.	WED.	THUR.	FRI.	SAT.	SUN.
 HAWKS			St. L. 7:30			At QUE 6:30	BOS. 7:30
 BULLS		PHIL. 7:30		At N.J. 6:30	BOS. 7:00		N.Y. 1:30
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# Loyal fans are Chicago's winners

By Jim McArdle

This year Chicago celebrates its 150th birthday and sports fans throughout the city noted for their loyalty will reminisce on a number of sports moments that Chicago has been so fortunate to witness.

Perhaps the most unique quality about fans in this city is their extreme loyalty toward their teams. Even when the teams aren't doing well, attendance figures keep up with other more successful franchises in other cities.

Ben Bentley, who moderates the radio show sportswriters on WGN, and is a highly noted authority on Chicago

sports, thinks Chicago fans applaud effort.

"The fans in Chicago are a very sophisticated breed. We love our teams, but we're also acclimated to finishing second. We accept it. We appreciate the job they've done," Bentley said.

Why are Chicago fans more loyal than fans in other cities? As Jack Brickhouse, a broadcaster in Chicago for more than 40 years, put it, "that's something we wonder about every day."

"I guess it's something that's handed down from father to son and mother to daughter," Brickhouse said. "It's something that has been nourished and developed down through the years and through the generations. My father was a Cub fan, I'm a Cub fan; my mother was a Sox fan, I'm a Sox fan — that kind of attitude."

The loyalty of the fans really rubs off on the players according to Keith Magnuson, a former Black Hawk defenseman from 1969 to 1980 and coach from 1980 to 1982.

"I know as a player I couldn't ask for more support. The fans that came out and watched us every Sunday and every other time we played was very inspiring," Magnuson said.

Brickhouse argued that the reputation Chicago teams have acquired as "losers" is not fair to the overall success that many of the teams have had.

"Even though it may be true in recent years (losing ballclubs), nevertheless,

you take a look down through history and you'll see a pretty good share of winners," he said.

The record books prove Brickhouse right. The White Sox won pennants in 1901, '06, '17, '19, '59, and '83. The Cubs have won pennants in 1906-08, '10, '18, '29, '32, '35, '38, '45, and '84. The Bears have won 13 conference championships since 1933. The Black Hawks have captured three Stanley Cup championships and a number of divisional titles.

Magnuson recalls a successful 1969 Hawks team, which came from the bottom of the league to capture a divisional title only to lose in the playoffs.

"That team in 1969 was a winning team — a team that worked enough, had enough team spirit, talent and ended up in first place in the regular season. Now I put that as equal in importance to winning a Stanley Cup."

Magnuson stated that the overall success of a program should come into play when rating the team. Sometimes in a short playoff the better team loses because of a few opportunities that didn't go their way.

"We had a lot of divisional championship teams, we had two teams that went to the Stanley Cup finals (in his 11 years as a player). So therefore, just because we don't win the Stanley Cup that doesn't make us a losing team. I think it makes us a great contender and shows that if things might have gone our way

we could've won the championships," Magnuson said.

Chicago has had a unique sports history and one that is pivotal in the development of America's more popular sports.

Baseball's National League was formed back in 1876 and the Cubs were one of those teams to form the league.

"They've been the only team that has been continuously a member of that league without interruptions since that time," said Brickhouse. "To give you an idea of how long ago that was, the Cubs played their first game in April 1876, 60 days before Custer's last stand."

Baseball's American League was founded by original White Sox owner Charles Comiskey along with the first American League President Ban Johnson in Chicago in 1900.

Late Bear owner George Halas was the "number one motivator" in the formation of the National Football League according to Brickhouse. Knute Rockne, another Chicagoan, helped perfect the forward pass while head coaching the Notre Dame fighting Irish.

Who could overlook what former DePaul coach Ray Meyer accomplished for collegiate basketball. He will go down in the record books for be-

Continued on page 11



Jack Brickhouse

## Baseball's worst and weirdest step forward

By Steve Taylor

In next week's *Chronicle* our esteemed Managing Editor Greg Canfield and Sports Editor Jim McArdle will make their peerless predictions on the baseball pennant races.

Why?

Because they're sports geeks and they've got their grubby, little hands on a newspaper, so they can foist off their well-reasoned opinions on the rest of us.

This time of year, the only thing as sure as death and taxes is that anybody with access to printing apparatus will be printing up their twisted visions of how the baseball standings will look in September.

In the spring, when normal little boys' fancies turn to love, sports geeks are making pennant picks.

Frankly, I'm jealous. Nobody asked me for my opinion about who the big winners in baseball will be in 1987. If they'd done so, I'd have proudly answered, "The Cleveland Indians will win the whole bag of beans in 1987."

Yes, I know, it is precisely that sort of thinking that probably caused my editors to decide to keep me away from prognostications of any kind this year.

... but it occurs to me that I've got the lads backed into a bit of a corner today.

Because I am a trusted member of the sports staff I've been left to my own devices to come up with a sports story for this issue. The deadline is upon us and well...

I'm going to make my predictions anyway.

Just so my editors do not kill me I won't do any pennant picks. The Mets will probably stomp everybody again anyway, and nobody will even remember loonies who pick the Indians.

So here it goes.

ANOTHER SPORTS GEEK'S BASEBALL PREDICTIONS FOR 1987

### The Formica Glove Award

This award goes to the worst fielder in baseball. (Designated Hitters and fat, old guys don't count.)

In 1987 the worst fielder in all of baseball will be Nick Esasky of the Cincinnati Reds. For three years the Reds have been trying to find a position for this defensively maladroit fellow. Originally a third baseman, he was moved to left field for purely humanitarian reasons. Reds' management worried that with his sloth-like reflexes, a line drive might decapitate him.

Left field proved to be a limbo of the lost for him as well. Esasky\* once claimed to have lost a fly ball in the sun during a night game. With Pete Rose apparently retired, the Reds have handed Esasky the first base job, hoping that he won't get maimed there.

With all of those guys throwing at him... I shudder at the possibilities.

### The Worst Manager in Baseball

Any team managed by Chuck Tanner has a good shot at last place, but the Atlanta Braves are a virtual shoo-in to finish last under the guidance of the worst manager in baseball.

Tanner is a maddening combination of the worst qualities of Hubert Humphrey and Captain Queeg. He's always

as pleased as punch to have such a nice bunch of ballplayers and, gosh, they're such a neat bunch of guys.

When his bunch of neat guys start playing really bad baseball, Tanner can be counted upon to do some really irrational things.

In the early 1980s, a little birdie told Tanner when he was the manager of the Pittsburgh Pirates that anybody could steal bases. So Pirate fans had to watch in horror as Tanner's third base coach would flash the steal sign to Willie Stargell and Bill Madlock.

When he was managing the White Sox in the early 70s, Tanner tried to convince Sox fans that a kid named Lee "Bee-Bee" Richard would make us forget Luis Aparicio. Richard was so bad Sox fans were screaming for Luis Alvarado.

Since coming to the Braves Tanner has revealed three distinctive personalities.

See-No-Evil Tanner watched Bruce Sutter's arm fall off last year and proceeded to let 39-year-old Gene Garber pitch in 61 games to take up the slack. I wonder how Garber's arm felt in September?

Hear-No-Evil Tanner heard the

Continued on page 11

## Victories don't satisfy McCaskey

"Good morning! You're on Johnny's shove it line."

"Hello John, this..."

"Please call me Johnny, sir. I hate to be called John, it's just not as fun, don't you think so Buzz?"

"Now wait a minute, Mr. Brandmeier. This is coach Mike Ditka and Johnny is not in my vocabulary, just ask John Morris or John Carson."

"This is Ditka, really! Well what are you doing on the shove it line? This is for people who want to tell their bosses to take their jobs and shove it."

Pause. "This is coach Ditka and I'd like to tell Michael McCaskey he can take this head coaching job and SHOVE IT!"

The second was hiring Ditka as head coach. You've got to appreciate how hard a decision this was for Halas. He coached Ditka and the two got along even worse than Ditka now gets along with quarterback Jim McMahon, if that's conceivable.

Halas must have seen something in Ditka. He must have seen a little bit of himself. He must've known — this is the guy. Yeeeahaaa.

Now his grandson thinks he has the front office know-how to make drastic changes to a franchise that doesn't need any (32-4 record over the past two seasons).

First he fired General Manager Jerry Vainisi. Now think of the facts. Vainisi was a shrewd negotiator. The top three average base salaries for NFL teams are the New York Jets, \$233,700; San Francisco 49ers, \$229,196; and Los Angeles Raiders, \$228,223. The Bears are far behind paying their players an average of \$199,722. Make sense?

Then about a month before the mayoral primary, he gave the city an ultimatum insisting on a lakefront site for a new stadium or the team would move out into the suburbs.

Washington wisely did not touch the issue and since Jane Byrne, and all the mayors opponents could not come up with a viable solution, they also let the ultimatum slide.

McCaskey learned something about Chicago politics from the maneuver. If you're ever going to put the big-wigs in charge between a rock and a hard place, you'd better make sure that those trying to take over the balance of power can find a solution to the problem. Otherwise you lose your leverage.

So lets say Ditka does decide to leave after next season when his contract expires. Who does McCaskey hire? Probably someone who's first name is Poin-dexter. Maybe it would be safety Gary Fencik — that is if Fencik doesn't decide to run for mayor.

At least he and Fencik have something in common, they both are former Ivy Leaguers. For McCaskey it's hard to find someone in Chicago who can appreciate a good bowl of clam chowder the way he and Fencik can.

If Ditka leaves, McCaskey will be, in effect, a blind man guiding a nuclear sub. There is such talent, such depth and nobody to lead them. Sad.

Maybe somewhere Papa Bear still has another trick or two up his sleeve. Maybe he'll leave a bag of money for Ditka to find, and he'll buy the team. He'll coach them until he's 50 or 60-years old.

Then, as a desperate front office move to save a dying franchise, he'll hire McMahon to coach them back on top. That will be his legacy. Does history repeat itself? Not if Michael McCaskey can help it.



Locker Room Lines  
By  
Jim McArdle

Is that what this is going to come to? Will Ditka, the Grabowski so typical of this city, decide to avoid the headaches that the team's yuppie president induces and take his unique motivational skills somewhere else — say, Dallas?

Well, what would you do with a worm of a boss who fired your best friend, and caused an entire city to work frantically at building a stadium for his team?

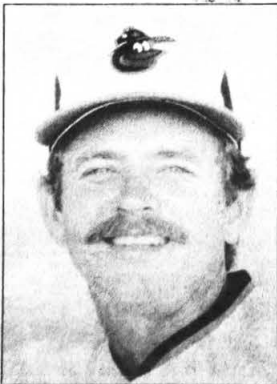
If Mayor Washington really wants to get this city behind him, he will get a city ordinance passed forbidding McCaskey to touch the Bears or anything having to do with them.

Maybe they should assign him the task of starting a polo franchise here — now that's something he could handle.

The late George Halas struggled to bring the Bears back to the top after retiring as head coach in the late '60s.

Halas, like Ditka, was a motivator, the kind of guy who would lead his troops into battle personally. McCaskey, on the other hand, would be the General, who makes the big plans from headquarters miles away. Then he would show up smiling for photographers after the battle.

But Papa Bear did leave a couple legacies that he acquired as president. The first was drafting Walter Payton who, just by his presence, brought the team up to a level where they could, at least, be competitive.



Former Baltimore catcher Rick Dempsey



Former Pittsburgh manager Chuck Tanner