

4-27-1987

Columbia Chronicle (04/27/1987)

Columbia College Chicago

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Recommended Citation

Columbia College Chicago, "Columbia Chronicle (04/27/1987)" (April 27, 1987). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_chronicle/222

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Columbia Chronicle

Volume 17, Number 6

Monday, April 27, 1987

Columbia College, Chicago

New system to alleviate college phone problems

By Jim McArdle

Columbia has answered the busy signals that the over-worked switchboard system sent out. The college will be upgrading the system sometime in the next three to five weeks, at an estimated cost of \$25,000 according to Debra McGrath, administrative dean.

The Marketing & System Development Corp. (M&SD), a consulting firm, studied the college's phone system throughout March and presented McGrath, Executive Vice President Bert Gall and Administrative Manager Janice Booker with their recommendations on March 30.

According to McGrath, the college plans to follow through with all of M&SD's recommendations, the most significant being the addition of eight tie lines that connect the college's two main buildings at 600 S. Michigan and 623 S. Wabash. When the technical changes have been completed, the school will have doubled the amount of tie lines to 16.

"The biggest problem that people

were having, a recurring problem, was that people at Wabash couldn't reach this building and vice versa. They would dial the access code and get a busy signal which meant that all the tie lines were currently in use," McGrath said.

The firm's study cost the college \$2,500 and the total cost of all the hardware, labor and fees will be in the area of \$25,000 according to McGrath.

Another recommendation the school will be following through on is changing six metro lines by computer programming to be compatible to handling incoming calls. The metro lines, which normally only handle outgoing calls, will increase the total number of incoming and outgoing lines to 30.

"Now we'll have six additional lines to accept calls that are coming in and that should help reduce the busies and the overload on the system," McGrath said.

Tone Communications will do the hardware installation on the system, which includes cabling and installation

of cards. A card is a disc that has an eight-extension capacity.

"We're adding more extensions (in the Wabash building) so I needed more cards," Booker said. "That shouldn't be any problem because all they have to do is come in and program them into our system."

McGrath was pleased with the way M&SD conducted the study, citing that the firm took less than a month to gather data and come up with results and advice.

"They spent a few days on campus at this building and at that (Wabash) building. They tracked the incoming and outgoing calls, they (deduced) what the busy times were, what trunk lines were being used or not used. Then they came in and made a presentation based on all their research and conclusions," McGrath said.

Gall said the system is upgraded about every three years depending on the overall growth of the college. As the college continues to increase its use of

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Instructor named journalism chair

By Anne Marie Ligas

After a two-month nationwide search, a committee has chosen former *Playboy* executive and Columbia instructor Nat Lehrman as the new chairman of the Journalism Department.

Lehrman, 57, replaced acting journalism chairman Eric Lund on April 1. Lund took over the position due to the extended illness of former chairman Daryle Feldmeir.

Lehrman was the unanimous choice of the search committee that reviewed more than 25 applications for the position. Members of the committee included Advertising Department Chairman John Tarini; Television/Radio Department Chairman Ed Morris; English instructor Sara Roller and journalism instructors Nick Shuman and Eric Lund.

"There were several excellent candidates and we were happy to find the one that was most qualified already among us," said Shuman.

Lehrman spent his last 20 years of professional experience at *Playboy* magazine. When he left *Playboy* in April of 1985, he was president of the Publishing Division.

"It was always my ambition, it was always my dream that when I reached a certain point — when my kids were grown up and I didn't need the big salary I was making there — that I would get into education," Lehrman said.

He came to Columbia last fall to use his extensive experience to develop a magazine program within the journalism department.

"I think that up until now, the journalism department has been primarily newspaper specific," Lehrman said,



Nat Lehrman

"My coming here is not coincidental, they wanted me to add magazines to that. At the same time, they have been talking about, and have been, adding broadcast to the mix.

"We worked out a broadcast journalism major in which it will be possible now to take courses from radio and/or television and our department, journalism, combine them so you can train to be a newswriter.

"So we're trying to open up the department. While we'll still call it journalism, it will be more of a communications or a mass media department than it has been before," he said.

The department plans to develop general core courses that will help students understand communications and mass media.

"Then we'll have internships, work-study and specific courses in the areas of newspapers, magazines and TV

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Chronicle/Tom Holoubek

Theatre on center stage

The renovated 65-year-old Chicago Theatre is giving Chicagoans a taste of the past. Stories on pages 8 and 9.

Job openings still abundant for TV careers

By Greg Canfield

Despite recent cutbacks in personnel at the three major television networks, Columbia's experts on the industry agree this year's television graduates should still find a broad job market.

"There are many venues available to students who are graduating," Television Department Chairman Ed Morris said. "Although there may be fewer jobs at the upper level of broadcast television, there are many opportunities available in cable production, post production and production at the non-network and independent stations.

"I believe their future is still safe," Morris said. "I believe the placement rate will continue to be good. The opportunities may be diminished briefly, but I don't believe that will persist."

During the last 15 months, new management has taken over at each of the three networks. They initiated the cutbacks in an effort to cut costs, but Columbia Television Placement Coordina-

tor James Daniels thinks the opportunities for graduates will remain abundant.

"The cutbacks certainly don't help the economy," Daniels said, "but the jobs at the entry level in the communications field are not affected. There are many areas students can apply their talents. If the outlook was not good we couldn't have the Cable News Network doing on-campus recruiting as it is May 14," he added.

"Television is here forever," Columbia Internship Coordinator Barbara Yanowski said. "Broadcasting is not going out of business. It is just changing the way it does business. Broadcasting had always been big business, but this is the first time it is being run by business men. And to business men what counts is the bottom line," Yanowski said.

In the April 12 issue of *The New York Times Magazine* Roone Arledge, president of ABC News discussed the net-

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Inside

New trustees revitalize board
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Walter Polovchak focuses on a TV career at Columbia
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Sports

Bears hope to make a "Dent" in the draft

News Briefs

Graduate has artwork displayed at gallery

"Trophies," a one-person show by Chicago artist and Columbia alumnus Rick Lange is currently being presented at the Sybil Larny Gallery, 118 N. Peoria now through May 2.

A graduate of Columbia's Interdisciplinary Arts Education program, Lange's exhibit includes paintings and drawings done in rich acrylics displaying an environmental interest.

For viewing hours and further information, call 829-3915.

Photo exhibit continues at museum

An exhibit of time lapsed views of the European, Canadian and American landscapes at night by Philipp Scholz Rittermann titled "Time Expanded Vision" is being shown at the Museum of Contemporary Photography, 600 S. Michigan Ave. now through May 2.

The museum is open Mon.-Fri. 10 a.m. to 5 p.m. and Sat. noon to 5 p.m. For more information, call 663-5554.

Grad students photos on display

Photographs by 13 Columbia graduate students are currently being exhibited at the Upstairs Gallery Darkroom Aids, 3449 N. Lincoln Ave. now through May 2.

For viewing times and further information, call 248-4301.

Area poets to read works

Three Chicago poets, Elaine Equi, Martha Vertrace and Diane Williams will give selected readings of their works at Columbia College, 623 S. Wabash on April 30 from 6-8 p.m.

Held in room 611, a reception with refreshments will follow the readings. The event is free and open to the public. For more information, call Barbara Emerys at 663-1600 x533.

DePaul theatre school continues series

The 61st season of the DePaul University Theatre School continues with William Congreve's "The Way of the World" currently presented at the DePaul Performance Center, 2324 N. Fremont now through May 4.

Tickets are \$6 with special rates for senior citizens, students and groups of 15 or more. Special morning matinees for high school audiences are at 10 a.m. on April 27, April 30 and May 4.

For reservations and more information, call 341-8455.

New television center offers seminar

The Center for New Television will offer a special seminar titled "The New Media Project" at 11 E. Hubbard on April 29 from 9:30 a.m. to 3:30 p.m.

The program will assist non-profit organizations and independent producers in video production.

The workshop is \$25 with discounts available to various film and video network members. For more information, call 565-1787.

Hitchcock film series continues at UIC

The 1955 comedy/adventure "To Catch a Thief" by Alfred Hitchcock will be the next movie presented in the free Film Classic Series at the University of Illinois at Chicago, Chicago Circle Center, 750 S. Halsted on Monday, April 27.

Shown in room 605, screening times include noon, 3 and 6 p.m. Admission is free. For more information, call 413-5070.

Scholarships Opportunities/Contests

ILLINOIS STATE MUSEUM, Springfield, IL announces the May 1st deadline for a one year museum education internship. (Begins July 1, 1987) Courses leading to an MA. Students with a strong interest in natural science, anthropology or arts education preferred. Stipend offered. Send resume, cover letter and (3) references to Christopher Schuberth, Curator of Education, Illinois State Museum, Springfield, IL 62706.

THE BOSTON BALLET announces the Boston International Choreography competition (deadline April 30, 1987). Designed to discover & encourage young choreographers, finalists will create a world premiere work for the Boston Ballet. Cash prizes of \$3,000, \$2,000 and \$1,000 will be offered. Applicants requested to submit a videotape of past or proposed choreography; a brief description of work proposed including length of piece & composer; name & address, phone number or resume; any pertinent news clippings or support material. For complete guidelines contact Ann-Catherine Schmidt, BICC c/o Boston Ballet, 553 Tremont St., Boston, MA 02116.

WOMEN IN PHOTOGRAPHY & THE LOS ANGELES ART GALLERY announce the May 1st deadline for woman photographers in America 1987, a national juried competition and exhibition. Complete details: WPIA '87, c/o The LA Municipal Art Gallery, 4804 Hollywood Blvd., Los Angeles, CA 90027.

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.

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.

(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.)

Film festival promotes awareness of Latino works

By Kathleen Misovic

Latino films previously unavailable to American audiences will be shown June 19 and 28 at the Chicago Latino Film Festival, sponsored by Columbia's Film and Video Department.

The festival, which is being produced by former Columbia student Pepe Vargas, will be held at the Getz Theater, 72 E. 11th St.

The festival is a not-for-profit venture, according to Vargas, who says he created it to promote awareness of Latino films among Chicagoans.

"It (the festival) will be profitable in that many people will become familiar with Latino art and culture," Vargas said.

"Latinos are a powerful, turbulent and interesting people and a very important group in Chicago," said Anthony Loeb, chairman of Columbia's Film and Video Department. "Columbia is giving a voice to a very passionate part of the world by exposing international films."

Columbia is providing more than \$6,000 in support for the festival, by supplying the theater and staff, as well as administrative support, according to Loeb.

"I wanted backing for the festival so I turned to Columbia," Vargas said. "I believe Columbia has a lot of prestige which will add to the festival."

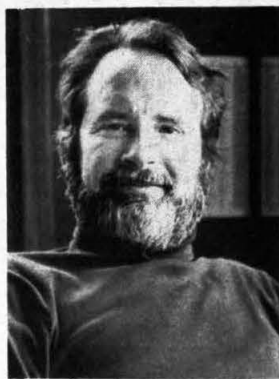
"I'm very proud to be associated with this festival," Loeb said. "Its prime mover has been Pepe and I'm very pleased to be associated with him. Pepe is the conceiver/developer — I'm the passive godfather."

The Mayor's Office of Special Events is also funding the festival with \$10,000. Mayor Harold Washington is expected to make an appearance on the opening day of the festival.

A total of 20-25 films from 15 Latin American countries and Spain will be shown at the festival, ranging from dramas, political satires, documentaries and comedies. Seventeen to 20 of the films will be feature length, the rest will

be short documentaries or animations. Vargas' short documentary, "The World of Gangs," will be shown along with films by other local directors, both professionals and beginners.

Luis Puenzo, a Spanish director whose career has spanned six decades, will be featured at the festival. Three of his movies will be shown, one from the 1920s, one from the 50s and one from



Anthony Loeb, chairman of the Film and Video Department, calls himself the "passive godfather" of the Vargas' film festival.

the 80s, as well as a documentary on his life, Vargas said.

Vargas has invited two Latino directors to appear: Carlos Saura from Spain and Miguel Littin from Chile. Edward Olmis, an actor on Miami Vice who has starred in two Chicano films, also was invited to the festival.

After a career as an attorney in Argentina, Vargas came to America in 1980 to improve his knowledge of English. He began taking television and film classes at Columbia in 1981.

"I started taking communications classes because my English was so poor," Vargas said.

Following his graduation in 1985, Vargas began a career in documentary film directing. Excerpts from his film "The Other Side of the Coin," a documentary on poverty in the United

States, is scheduled to air on Channel 11 at the end of this month or in early May. "I love film," Vargas said. "It's my new career."

Any other Illinois film or video artists who share Vargas' love for film are invited to submit their works in the Twelfth Annual Festival of Illinois Film and Video Artists, which is also being sponsored by Columbia's Film and Video Department. Cash prizes will be awarded to the best film and video. Deadline for entries is today, April 27 and a \$5 fee is required for each entry.

Any 16mm dramatic, documentary, animated or experimental film may be entered in the contest, as well as any 1/2 inch or 3/4 inch video tape. "We're looking for the unexpected," said Loeb, director of the festival. Promotional, educational or informational films or videos cannot be entered.

The winning projects and other selected films and videos will be shown to the public May 22 and 23 at Facets Multimedia, 1517 W. Fullerton. The festival will be filmed on videotape and aired on cable television.

The festival was founded in 1975 by Loeb as a means of exhibiting new filmmakers' works. "Before the festival, there was no showcase for new film talent in Illinois," Loeb said. "People had to go to L.A. to have their films shown."

In addition to originating the festival, Loeb drafted legislation in the early 1970s to form a state film office.

"Illinois was one of the important states that had no film commission," Loeb said. The new film office, along with the festival of Illinois Film and Video Artists, gave Illinois a new image for film artists, according to Loeb.

Additional information on the festival of Illinois Film and Video Artists can be obtained by calling Maureen Riley at 663-1600, extension 300. Anyone interested in volunteering to work at the Chicago Latino Film Festival can call Vargas at 327-3184.

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College appoints new trustees

By Judy Bluder

Eight new members were elected within the last two months to serve on Columbia's Board of Trustees, according to Bert Gall, executive vice president of the college.

The board, according to Gall, helps raise funds for the school and approves budgets and projects proposed by its committees.



Newly-elected board member E. Wayne Robinson of the Vedder, Price, Kaufman and Kammholz law firm.

"Our first concern that has already been realized is increasing the membership of the board with eight new members. This will certainly revitalize the board," Gall said. "It has been fortunate in terms of who we've been able to attract."

The new trustees include Joseph L. Turner Jr., Northern Indiana Public Service Company; E. Wayne Robinson, law firm of Vedder, Price, Kaufman and Kammholz; Marjorie Craig Benton, the Peace Museum and Committee for National Security; Lerone Bennett, Johnson Publications; Barbara Burrell, Burrell Advertising; Gary L. Moody, Arthur Young and Company; David Rubin, G-R-I Corporation; Nicholas Van Heuvelingen, Lerner Newspapers.

The board seeks people whose "expertise, credentials and connection is appropriate to serving the needs of the board and the college," according to Gall.

He said that the last board meeting on April 16 was "the best" he had attended in years. Trustees revealed "great enthusiasm" and asked "good questions."

Although they have just attended their first meeting, some of the new

board members already have definite goals in mind for the school.

Robinson said that his goal is to improve student services. He would also like to improve "academic opportunities" and provide "greater opportunities in the job market" for students.

"I hope the college will be better known," said Benton, one of the eight



New trustee Marjorie Craig Benton, of the Peace Museum and Committee for National Security.

new trustees. "It's not appreciated as much as it should be in Chicago."

She also is seeking an "easier time" to obtain money for the college.

The role of Gall and other staff members at the meetings is to "provide support" and respond to questions the board may ask.

"Sometimes the board may need clarification on a policy or data and we're there to provide them with the information," Gall said.

The board meets four times a year and its committees meet several times during the year.

Alton Harris, Chairman of the Board, has introduced a newly designed committee structure to improve its organization.

"Getting that structure in place is going to take a little while, but it's an excellent structure," said Gall, "and with the good people we have, I suspect we can have a very well organized, productive effort under way almost instantly."

The committees make recommendations to the board and include a finance and audit committee, development and school promotion, buildings and capital budget, investment, board operations, academic and student affairs and an executive committee.

Currently, the board is attempting to match the \$500,000 endowment grant offered by the U.S. Department of Education.

Columbia must raise the "match money" by July 15 in order to receive the grant.

"We're very hopeful that we'll reach the goal by July," said Gall.



Joseph L. Turner Jr., of the Northern Indiana Public Service Company, is one of eight newly-elected board members.

Navy Pier set to launch wave of summer events

By Yvette Shields and Adrienne Hawthorne

Every year about this time there are a few clues that hint summer is ready to surface in the city. Softball teams use the Grant Park diamonds to practice, the lakefront harbor fills up with boats and the festival and expo seasons commence.

The Art Expo, one of four events presented by the Lakeside Group at Navy Pier, will be one of the first expositions to kick off the 1987 season.

Expected to attract more than 40,000 people during its five-day run, the 8-year-old Art Expo will highlight the work of over 160 galleries from 18 countries, said Mary Wade, the Lakeside Group representative who is organizing the expo.

Wade attributes the popularity of the Art Expo to the quality of the work displayed at the Expo. She said the reason for such high quality work is that the Art Expo in Chicago is one of the major shows in the United States.

"Before the Art Expo, all the galleries had to go to Europe to show their work," Wade said. "The U.S. was an untapped market. I'd say we're one of the top art shows in the world."

Eight years ago when the Lakeside Group formed, they made the development of the Art Expo their first goal.

As the Art Expo's size has steadily grown from 65 galleries to 160 galleries, the critical acclaim it receives has also mounted.

"From the beginning, Art Expo assumed its place at the head of the world's trade fairs, with scores of dealers showing the best of modern and contemporary art. Quality has been maintained," states a *Chicago Tribune* article.

The good press comes from papers in New York and from Europe too, Wade said.

"The Art Expo highlights the city," Wade said. "It gives the city a cultural look which is a newer association for Chicago."

Financially the city also benefits as the many visitors to the Art Expo provide revenue for hotels, restaurants and shops, Wade said.

In June, the Lakeside Group sponsors the third annual Chicago Interna-



Chronicle/Tom Holoubek

Navy Pier will be the site of various summer events including the Art Expo, the Boat Festival and the Antique Show.

tional Wooden Boat Festival and Sailboat Show June 19-21 at Navy Pier.

Boat-lovers believe the festival is the best of the summer, according to Lakeside coordinator David Wylie.

Wylie explained that until this year the Wooden Boat and Sailboat Shows were two separate festivals. The Lakeside Group decided to combine the two shows because they attracted similar types of people.

Show to celebrate past and present

The boat show is a spin-off of the Marine Trade Show and will celebrate the past and present of some of the most well-crafted antique wooden boats to high-tech state-of-the-art racing yachts.

"Top boat builders from the United States, Canada and Europe will exhibit and auction off boats valued at \$500-250,000," Wylie said.

Wylie believes that because the boat festival takes place in June it is more enticing to boating enthusiasts. "Who wants to buy a boat in the winter? You have to wait several months before you can use it," Wylie said.

Along with the exhibits, booths will be set up displaying boating equipment and accessories. Lectures and free sailing lessons will also be provided by the American Sailing Association, Wylie said.

Demonstrations on boat-building and the sail-maker's art along with lectures on boat safety and upkeep are planned during the three-day event.

A daily schedule of events includes boat rides, boat races and search-and-rescue techniques.

"There will also be a free concert featured to jazz up the atmosphere while boaters learn new techniques and experience the old and new in boating," Wylie said.

Late in the summer the New Forms Art Expo highlights three-dimensional works, clay pieces, glass fiber works, wood works and works in the field of decorative arts. The show runs from Sept. 18-21.

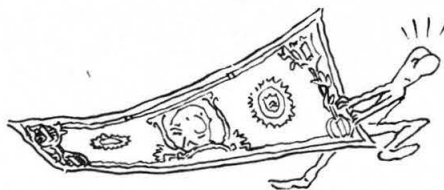
"It's growing into a very popular show. It's been getting good press," Wade said.

The Lakesides Group's projects for '87 draw to a close with the Chicago International Antiques Show at Navy Pier Oct. 16-18.

Dealers come from the U.S., Europe and Africa to display and sell their antiques at the three-day event.

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West Side blasts arena plans

By Geneva Bland

Hundreds of protesters filed into a briefing room in the State of Illinois Building April 15 to hear the developers of a proposed football stadium on the near West Side present their plans to Mayor Washington's stadium committee.

The plan has already been endorsed by Governor Thompson, Rush Presbyterian St. Lukes Medical Center, the University of Illinois at Chicago and Chicago Stadium owner William Wirtz.

However, there were children, high school students and members of various church groups in the community projecting one message: "No stadium on the West Side."

Signs stating, "We don't want our community destroyed for eight games" and "The West Side is not a playground for outsiders" were displayed throughout the meeting. Chorus of, "We shall not be moved," were also sung.

The stadium would be constructed for use by the Chicago Bears, who are seeking to leave Soldier Field.

Developers were booed and hissed by residents, who don't believe the developers have their best interests at hand.

Louis Masotti, a consultant for stadium site developer Marshall Bennett, showed the residents a plan that would place the new stadium in an area stretching from Grand Avenue to the Eisenhower Expressway and from Western Avenue to the Kennedy Expressway.

Before Masotti could finish his presentation, the protesters filled the room with chants of "We shall not be moved," which was lead by the Reverend Tremaine O'Connor.

West Side community activist Nancy B. Jefferson said, "Why is it, that it takes all of us to come down here and protest? I'll tell you why. It's because only equals negotiate. Non-equals discuss if they can get to that point."

'Will we play or will we pray?'

Jefferson also warned the developers that if they did not include the residents of the community in the planning process, "there will be more protests like this one."

The area in which the stadium would be built consists of a 107-unit public housing complex and about 100 single family homes.

In the area covering Kennedy Expressway to Grand Avenue and Western Avenue to Jackson Boulevard a sports medicine complex would be constructed that could force the removal of several businesses, schools and churches.

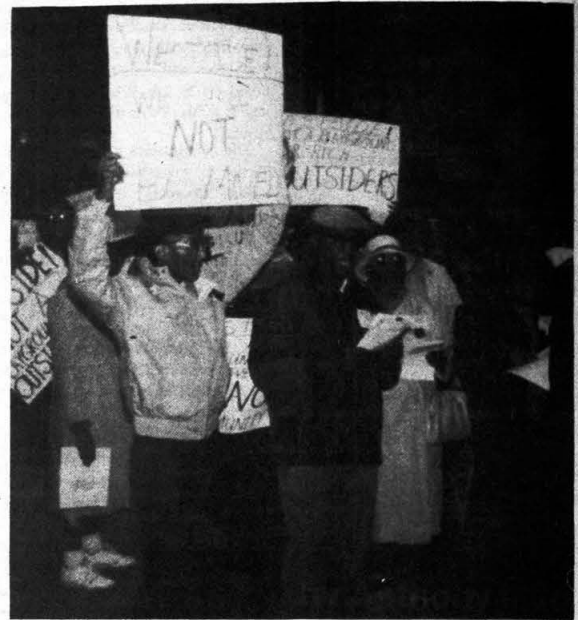
"Will we play or will we pray?" Rev. Arthur Griffin of the First Congregational Church, 1613 W. Washington Blvd. asked. "A choice has to be made. Will we play in a 75,000 seat stadium or will we pray in the community pew?" he said.

Columbia student Diane Winters lives in the Henry Horner housing project annex that would be destroyed if the stadium is built.

She was among the protesters and said, "I think it's unfair. I have lived in this neighborhood for about 15 years and I don't think I would feel very comfortable anywhere else. We are being cheated out of our homes and our rights as well."

If forced to move by the proposed plan, Winters said she would feel "insecure, uncomfortable and unprotected."

Developers say they will account for the lost housing by building 400 units of town homes — eventually. They did not explain what the residents will have to do in the meantime.



Chronicle/Geneva Bland

West Side residents protest the construction of a football stadium in their neighborhood, during a meeting in the State of Illinois Building.

Schools seek fair grant allocation

WASHINGTON, D.C. (CPS) — Several schools, claiming they are being shut out of lucrative government research grants, met in Washington last week to lobby for some of these grants.

A group of campus leaders from across the country met here to try to keep the old system of handing out research grants — some \$5.6 billion was distributed in 1984 — from devolving into a chaotic competition between individual colleges around the country.

A number of campuses have grown increasingly impatient with the system, which seems to funnel most of the money to the John Hopkins, Stanford and Massachusetts Institutes of Technology of the World.

One hundred companies — out of a total of 3,300 in the country — get close to 90 percent of the grants the federal government makes each year.

The government normally gives the money to the National Science Foundation (NSF) to distribute, but cries of NSF favoritism and hopes of getting some money have led some schools in recent years to ask Congress for grants directly, without going through the NSF first.

One observer called it a "highly biased" system that excludes many small colleges.

The system does tend to favor the same universities year after year.

In a report released just before the campus leaders convened in Washington, the General Accounting Office (GAO) found the same few universities still are getting most of the money.

Sixteen of the 20 universities that received the most federal research money in 1967 also got the most federal research money in 1984, the GAO found.

"That NSF listing is not completely illogical," concedes Charles Kaars, director of sponsored programs at the State University of New York at Buffalo, which came in 98th on the NSF's list of top 100 grant winners.

"Schools that are successful at this have the top-quality people, who attract more top people. Once a department is established, it's very competitive in getting federal research money."

Richard Benhoff of the NSF argues all its decisions are based on "merit," and that the money goes to the schools that have the "ability to best conduct research."

Others agree the top schools get the most money because they are the top schools.

"History speaks for itself," says Joe Banks, of the Southern Regional Education Board, an advocacy group for southern colleges and universities.

Banks notes that "Johns Hopkins, for instance, which is the number one school on the list, is well equipped to do applied physics research in a way few others can."

"Most schools in the top 100," Benhoff adds, "are also in the top 100 in other surveys that measure science and engineering resources."

But, with money in short supply among most of the other campuses in the U.S., some schools have been less willing in recent years to cede such riches to John Hopkins, regardless of how well-equipped it is.

In 1984, for example, Georgetown University, the 100th school on the NSF's list, drew flack from higher ed groups for successfully lobbying Congress to fund a multi-million-dollar energy demonstration project.

Dean Price, manager of the Georgetown project, called criticism of the lobbying effort "not valid" because the university's experience in energy research made it, "the most qualified to do this."

Critics feared the project would drain funds from the pool of research grants the NSF distributes.

But a spokesman for another northeastern college calls the NSF's traditional peer-review system "a good-old-boy" network that cuts smaller schools out of competition.

"Last year, we were accused by other schools of going beyond the peer review process, and it almost cost us the research money we already had. It's a highly biased process, and we're trying to get our share."

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Television

Continued from page 1

work's takeover by Capital Cities and echoed Yanowski's sentiments.

"Cost-cutting is virtually all everyone talks about at Capital Cities," he said. "The new bosses are very bottom-line oriented. . . . The people running all three networks are not broadcasters — they are businessmen. You look for approval from your peers. These men are looking for approval from other businessmen," he said.

Such approval can only be gained when profit exceeds loss. More cuts, therefore, are still expected. Yanowski, however, remains optimistic about the job market because of the growing opportunities outside of broadcasting.

"There is less of a chance for an opportunity in broadcasting, but the opportunities in the cable business and the corporate business are flourishing," Yanowski said.

'There is no set formula for success'

"The telecommunications business is growing all the time," Morris said. "As jobs close, others open up. There are very satisfying opportunities in corporate television and there is going to be the recognition for the need of skilled people at all levels of both the broadcast and cablecast business for a long time to come."

"There is no set formula for success," Daniels said. "Students have to take advantage of all the opportunities that are presented to them. Success is where preparation meets opportunity."

Columbia prepares its students by providing them with a curriculum that allows them to gain experience in many areas of the field. Yanowski is con-



Chronicle/Tom Holoubek

Columbia television major Cynthia Sexton operates a department camera. She is one of many seniors hoping to find an opening in the job market.

vinced the program gives Columbia television graduates an advantage in the job market.

"The people that are hired are really going to have to be prepared to find work," she said. "That is no problem for Columbia. That is the type of student we turn out. Our emphasis is on hands-on experience. The curriculum is structured to give students a thorough understanding of production and production."

"Based on what I see other programs do and how well our interns can adapt to different jobs, I have no doubt Columbia has the best television program in the Midwest," she said.

"Columbia College graduates have several strings to their bow," Morris said. "A person may not be able to immediately take a job in front of a camera, but he can do what he has to in order to get there."

"In comparison to other colleges and universities Columbia's reputation exceeds itself," Daniels said. "The equipment is state-of-the-art. It is the only school in the Midwest I know of to have a remote truck."

Daniels estimates the college places six or seven television graduates out of 10, who seek employment through the placement office.

'Employers are looking for people who are versatile'

He maintains, however, that students must take on the responsibility of preparing themselves to enter the market and then be willing to adjust until being able to enter their area of specialty.

"Employers are looking for people who are versatile," he said. "As a whole opportunities are there. But individuals must be willing to make some sacrifices."

"The whole technological world is having an impact just as the bottom line is having an impact," Morris said. "That doesn't mean there are less jobs. It simply means when you find a new way to do something you have to be able to adapt to it."

Telephone system

Continued from page 1

the Wabash building, more extensions will be needed, according to McGrath.

"After a certain point you will max out on how many extensions you can add. Over at Wabash there are still some unbuilt floors which we eventually intend to occupy," she said. "It's likely that some point in the future the system will have to be upgraded."

Currently there are 143 extensions in the Wabash building and the capacity is 150, according to Booker. The addition of cards will enable the capacity to be increased.

The breakup of AT&T has also contributed to the problem according to McGrath. Earlier in the year there was a mechanical problem with two lines that would continually cut off incoming calls and the college had trouble getting either Tone or Illinois Bell to repair the problem.

"Their (Illinois Bell) responsibilities have changed," McGrath said. "They used to be responsible for the phone all the way from the pole to the inside of your house. Now they are only responsible for the phone from the pole to the box outside and anything that happens further on may be someone else's responsibility."

"Sometimes you've got to get both (Tone and Illinois Bell) on the site at the same time and let them decide whose problem it is," she said. "When they're pointing fingers at each other it just adds another day or two to the time that you're out of service."

A final recommendation the study gave was for the college to more closely monitor or replace an air conditioner in a building mechanical closet in the Wabash building where there is a switch that relates to the main switchboard in the Michigan building.

Journalism chairman

Continued from page 1

broadcast," he said. Courses in book publishing will be eventually added to the curriculum.

While developing the magazine program, Lehrman was initially worried that there weren't enough Chicago-based magazines to employ future graduates. But after some research, he was pleasantly surprised.

"We did some searching and we found about 500 publications in Chicago, mostly trade and association magazines. But we did a mailing to them, just letting them know what we're doing, telling them who we are and that we want to help them fill their needs," he said.

The results have been encouraging. "We've gotten a very nice response. A lot of magazines — small magazines

to be sure, suburban magazines in many cases — have openings or they're interested in internships for young people. I think there is a great opportunity for us to build on that," he said.

Lehrman commended Eric Lund, who heads the graduate journalism program for Lund's performance as acting department chair. The two will be working closely to increase enrollment in the graduate program.

Lehrman said that he'll be working with other departments in the college as well.

"I think they've got some other terrific departments here which we can work with to help strengthen our own. We can really make journalism a flagship department for the school. I'm looking forward to that with great enthusiasm," he said.

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Marines' trysts amount to treason

For the Marine embassy guards in Moscow it was definitely more than a job, it was an adventure . . . one that shamed the United States.

Two American Marines, stationed at the Soviet Embassy, have been revealed to have had sex with Soviet women in exchange for embassy secrets. Now we understand why they call spies undercover agents.

It seems that what these men fell for is an old espionage trick called the honey trap that invades the Marine psyche and goes something like this:

Marines are well trained in fighting off enemy attacks and when they are surrounded they are trained to fight to the death. However, the Marines are not drilled in how to defend against encirclement by female arms. Tough grunts who wouldn't fire their guns until they saw the whites of their enemies eyes melted at the bat of an attractive woman's eye.

The honey trap looks and tastes sweet but once a man is caught in it he is sure to get stung.

But it is America, not just the Marines Corps, that is feeling the sting of the embassy guards lack of control. The treasonous trysts of Sgt. Clayton Lonetree and Cpl. Arnold Bracy have cost this country dearly.

Both Marines allowed KGB agents access to the embassy after closing time. They allowed the Soviets to gather top-secret information about codes and American agents in the Soviet Union. The Soviets didn't fire a shot but they severely wounded American intelligence-gathering capabilities in the Soviet Union.

The United States must learn from the Moscow embassy situation in order to minimize the damage done by these men.

Obviously the United States must screen its embassy guards more thoroughly. But more importantly, this nation must take a harsh stand with traitors to make espionage an unattractive course of action.

The embassy scandal has come fast on the heels of two other major spy scandals that dealt severe blows to this nation. One was the Pollard case in which a civilian government analyst was caught spying for the Israeli government. The Walker family spy case was a major embarrassment for the U.S. Navy. It involved a father and son who were both corrupted by money offered by Soviet agents in return for Navy secrets.

Treason seems to be becoming more popular and America must do something to halt this trend.

The most effective way to do this is to make an example of Lonetree and Bracy. Both Marines should get the harshest penalties this nation can levy against them for their at ease attitude toward betraying their country.

Bakkers' antics cook up a storm

The story has made the covers of Newsweek, Time and U.S. News and World Report. People magazine and the National Enquirer devoted space to it. Ted Koppel scored high ratings on "Nightline" when he spent several nights discussing it.

The subject is TV evangelists Jim and Tammy Bakker.

It is Jim's romp in the bedroom with Jessica Hahn and Tammy's addiction to prescription pills that are adding fuel to the fire. The Bakkers, founders of the PTL (Praise the Lord) club have been bombarded by attacks in recent months.

I find an irony in this situation that produces two attitudes: one urges me to laugh at the whole thing and the other makes me recognize the potential danger of the power that the Bakkers and other TV evangelists have over many people.

Over the past few years, I have occasionally watched religious programs like "The Jim and Tammy Show," "The 700 Club" and the "Jimmy Swaggart Hour." While their influence over me is harmless, I see how certain people have come to depend on evangelists like Bakker, Swaggart and Jerry Falwell.

These religious leaders all have something in common. They've been hypocritical and deceitful long before the Jim and Tammy scandal hit the headlines.

The Bakkers may live quite nicely by using pleading and tears to get viewers to pull out their credit cards and checkbooks. But if the Bakkers are guilty of this manipulation, then so are other influential TV evangelists, even the ones who are condemning the Bakkers.

According to the April 6 issue of Newsweek, Pat Robertson, founder of the Christian Broadcasting Network and potential Republican presidential candidate, lives in a \$400,000 home owned by his network. Oral Roberts' \$8 million fundraising goal was met because he claimed he would die on April 1 unless viewers sent the money. Roberts' son lives in an expensive house paid for by a wealthy follower. Jerry Falwell, head of the 4-million member Moral Majority, encourages followers to borrow money to send to him. Swaggart claims that "people will die and go to hell by the thousands," if he can't raise the money to buy air time.

On the surface, accusations fly back and forth and underneath, greed, power and jealousy simmer. But the whole bunch of them go on living in their lavish homes, driving their expensive cars and spending abundant amounts of the money they manipulate out of viewers. These viewers are usually lower middle-class people from rural areas who will never know the luxuries their TV preachers enjoy, according to a U.S. News and World Report study.

This scandal has revealed that the Bakkers are not the only ones who deserve the penetrating and skeptical discernment of the public. All TV evangelists do.

TV preachers can touch and enrich the lives of many people, but sometimes that basic goal can get lost in the greed for power and control.

I believe right now that goal has been lost.

By Yvette Shields



Letters to the editor

To The Editor:

I am a believer and dedicated volunteer for the Ad-Hoc Committee, and I say hip, hip, hooray! We won after - all the hard work we put into making the student exhibition site/coffee house possible. I want to especially thank Mark Kelly and administrators for putting the Ad-Hoc Committee together, for giving Columbia College students an exhibition site and for their concern for us.

I am truly surprised to find that we have non-believers at Columbia. Students who say the election was biased are probably partly responsible for some of the good things that can't get done. They have no respect for things that will benefit Columbia students.

I hope that when the student exhibition site is built, the non-believers will happily come and see one of the best things that has happened to the college.

Carol Hyshaw
Journalism Major

Photo Poll

What should Mayor Harold Washington's No. 1 priority be during his second term?



Tony Crane
Junior
Radio

"Mayor Washington's top priority should be to pass the stadium plan for the Chicago Bears."

Kimberly Eummer
Freshman
Television/Radio

"I believe Mayor Washington's top priority should be to develop more job opportunities."



Paul Wenson
Junior
Television

"I think he needs to try and maintain a working relationship with the council. He needs to get them together to support each other instead of fighting all the time. Maybe then they would be able to get other things done."

Richard Cooper
Freshman
Film

"I think he should improve the Streets and Sanitation Department. He needs to make the city cleaner."



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

Courts abandon Baby M

Amid court proceedings, legal battles, rulings, reversals, a childless couple and a surrogate mother sits 1-year-old Melissa Stern.

The child, the key factor in the landmark Baby M case concerning the rights of surrogate motherhood, is in the early vulnerable years of her life.

A child of that age should be with people who can love and care for her and provide a stable and happy home life.

Instead she has been pulled in different directions by different people calling her different names. What type of environment is this for an infant?

A Hackensack, New Jersey court ruled March 31 that the child become legal custody of the baby's natural father, William Stern and his wife Elizabeth. Then, less than two weeks later, the Supreme Court granted Marybeth Whitehead, the baby's surrogate mother, the right to visit the child once a week for two hours until September when the court will hear the appeal.

An appeal? How is it possible that the birth of a child could get so out of hand? Whitehead contracted with the Sterns for a service for which she was to be paid \$10,000. Instead, she breached her end of the deal by wanting to keep the baby and refusing the money. And now she is fighting in court to get the baby she calls "Sara" back. How fair is this for the Sterns?

Surrogate motherhood is the only way they are able to have children. Without Baby M they are childless and without a family.

On the other hand, Whitehead already has her own children. She has felt the joy a child brings to one's life. She has seen her children cry, speak their first word, take their first step and watch them as they discover the world.

Why can't she let the Sterns experience these same things? She's fighting for something that never should have been an issue in the first place. Whitehead made an agreement and changing her mind has not only caused grief for the childless couple but caused national attention.

The courts now hold Baby M's future in their hands. While it should have never gotten so out of hand, we feel the court's decision should have been an easy one from the start. It was. Then they changed their minds. Now they've agreed to hear an appeal in September.

By dragging this case on for months the problem will only become more complex. In the meantime, there's a very innocent little girl being tossed around and confused by a mindless court system.

Language of love helps pair transcend handicap

All you need is love.

I know that's a cliché made famous by the Beatles but I didn't realize just how true the saying was until after a recent night at a singles bar.



Brian Kulpin

Now, I'm no bar-fly. But I do enjoy a beer once in a while. On this particular night I had just finished watching a movie with a friend of mine and we decided we wanted a drink. We didn't know the area very well and the nearest gin-mill turned out to be a singles bar.

I'm kind of torn on the subject of singles bars. I'm a people watcher and I love to observe the bizarre patrons, but at the same time I hate the attitude and one-night stand mentality that pervades these establishments.

This place was no exception. The moment my friend and I walked in we were greeted by the pulsing rhythms of a fast disco beat. As we maneuvered around the bar to find a seat, we passed a group of stylishly dressed women who were frantically discussing the merits of each man in the place.

As we sat down and ordered a couple of beers we observed the guys on the make at the bar. Some of them had on more jewelry than the women. Their hair was combed perfectly as they struck cool poses and leaned against the bar to scope out the place for females they were trying to score with.

They reminded me of circling vultures. But the women who were the vulture's prey were as bad as the men. They had pulled their bodies into the latest tight-fitting styles. Their hair was curled and sprayed into a brittle crisp. They played little flirty games with the guys who made eyes at them.

I looked around the room and saw two people who had met moments before engaging in an open mouth kiss that would have put the Dentyne "kiss a little longer" commercials to shame.

As I kept up my people watching, I observed that there didn't appear to be a person over 35 in the place. I felt a little sad as I thought of what this place said about the values of my generation. Almost everybody in the place was engaged in the mating game.

The patrons came to this place to find love. But what they would leave with was a partner for sex — a one-night stand. And when it's over, they're lucky if they've had a good time. If they're unlucky, they catch a social disease. A high price to pay for looking for love in the wrong place.

For the people at the bar the difference between love and sex had become blurred. They needed something to put it back into focus. And a moment later that something walked in the door.

As a song blasted out of the speakers proclaiming, "Touch me, touch me, I want to feel your body" I had to look twice at a couple that had just come in.

At first I thought I had drank too many beers. Then I figured maybe they were lost. But as they came to sit at the table next to mine, I realized they were there for all the right reasons.

As the man pulled out his lady's chair, I could not believe what I was seeing. The man didn't have on designer jeans. His lady was wearing polyester slacks instead of a mini-skirt. He was wearing a plaid shirt and neither of them had on one measly, little paisley.

To top it off they were both at least 60 years old. They were both grinning wider than the generation gap they had just created by walking into the place. And they couldn't take their eyes off one another.

But I was in for one more shock. As the song changed and Madonna began to wail about teen pregnancy the man started to frantically gesture with his hands.

He was signing the words of "Papa Don't Preach" to his lady. When she picked up the meaning they began to have a silent conversa-

tion. He used his hands and she mouthed words so that he could read her lips. She was hearing impaired and they were both mute.

He leaped up and whipped out a pencil and paper and handed a surprised bartender a note asking for two drinks. Other patrons began to notice and stared at the couple with puzzled looks. But the looks turned to smiles after only seconds of observation; because it was so obvious that there was something special about these two. They didn't belong in the singles bar.

Not because they were old. Not because they were handicapped.

But because unlike everybody else in the place they were so obviously in love.

While bar-fies gazed with lust in their eyes at modern maidens on the make all over the bar, the old couple had the look of love.

Their eyes shone with it. They were oblivious to their surroundings not because of their handicap, but because they didn't care. What they cared about was each other.

The couple's conversations were silent but they could be understood from anywhere in the bar. Love had arrived. It wasn't packaged in designers clothes of youthful vigor. But it was beautiful.

After watching the singles scene all night long it was so refreshing to see love. I realized that these two were not handicapped in any way. It was the rest of the people in the bar that were crippled.

The old couple had love and with it no handicap existed. While people on the make around the bar struggled for pick-up lines the old-timers who could not hear or speak offered a lesson in communication.

It was a silent lesson but I picked it up loud and clear. It was louder than the singles bar music. And the memory of what I saw and the message I received from it would live with me longer than any one-night stand.

Love isn't found in a bar. It is found in the understanding between two people.

That old couple taught a lesson in love to all the youngsters in the bar that night. You don't have to have looks, money, fancy clothes, or good pick-up lines. All you need is love.



NEW SCOURGE OF THE EIGHTIES... STREET CORNER MOMS

Don't miss shot at arms deal

Progress. After much discussion the United States and the Soviet Union have apparently made strides in achieving an arms agreement.

President Reagan has admitted that he is optimistic that the two superpowers may be able to settle on the terms of the agreement by the end of the year.

Of course, it was just last October when Reagan and Soviet leader Mikhail Gorbachev appeared on the verge of an agreement during the Iceland Summit, but failed to reach it when Reagan refused to abandon U.S. research of the Strategic Defense Initiative.

When Secretary of State George Schultz met with Soviet officials in Moscow recently, it was considered the last opportunity for the two countries to reach an agreement under the Reagan administration.

Gorbachev has proposed eliminating all intermediate-range missiles in the European portion of the Soviet Union, while allowing the deployment of 100 warheads for each side. The remaining Soviet warheads would be based in Asia and the remaining U.S. warheads would remain in the United States.

In addition the Soviets have indicated they would eliminate shorter-range missiles in Eastern Europe, a class of missiles the United States does not have in Western Europe.

The U.S. reaction has been favorable, but a commitment has yet to be made. It seems like a replay of the Summit. An agreement is in sight, but the U.S. is hesitant.

It's understandable the Reagan administration wants to study the proposal, but let's not let another opportunity slip away.

Any step that enhances the chance of peace should be taken.

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

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

The Chicago Theatre: Star of stage

Elaborate showplace reels in customers for decades

By Penny Mateck

It is a weekday autumn evening. People stroll north on State Street, as a cool breeze blows off of Lake Michigan. Street-cars rumble by.

A paper boy in front of Marshall Field & Co. shouts "Extra! Extra! Read all about it!" heralding the latest editions of the city's newspapers for a nickel.

Well-dressed people tolerate the jostling as horse and buggies cart them around town. There is bright lights, sidewalks crowded with people and much excitement.

It is Wednesday, Oct. 21, 1921, the grand opening of the city's newest movie palace, The Chicago Theatre.

The main feature is "The Sign on the Door," starring Norma Talmadge. In the pit is a 50-piece orchestra conducted by Nathaniel Finston. Jesse Crawford is playing "When Shall We Meet Again" on the mighty Wurlitzer pipe organ.

There is a staff of 125 ushers and two directresses attending to theatre patrons. A service boy is running errands and checking packages. An outside doorman is on duty at all times as well as a footman in full uniform to open carriage and car doors. Theatre tickets cost 35c until 6 p.m. and 50c until closing. Thousands of first nighters are turned away from the first two shows.

Thus begins another chapter in the history book of Chicago.

What follows is a detailed background of the Theatre and its development based upon newspaper clippings and historical documents.

Built by the architectural firm of Rapp & Rapp for the Balaban & Katz movie house chain, the Chicago Theatre was the first Loop theatre designed for motion pictures.

The Theatre is second in size only to the city's Auditorium Theatre. The L-shaped theatre wraps around the Page Brothers Building which sits at the corner of State and Lake Streets and is the only known building in this city to feature a cast iron front.

The epitome of the motion picture palace, the Chicago Theatre is lavished with inspirational French architecture. The exterior design is based on the Arc de Triomphe in Paris. Its second Empire features can be traced at night by the hundreds of lightbulbs imbedded in the facade.

Inside, the Theatre resembles a miniature Versailles. The five-story Grand Lobby floor and walls are bathed in marble, off-white and white and trimmed in black and brown.

The Grand Promenade, an inner lobby, is three stories high and provides access to most auditorium aisles.

Inside the auditorium there is seating for 3,800. The main floor seats 2,000, the mezzanine less than 400 and the balcony 1,500. The Theatre boasts no obstructed main floor sight lines as the balcony is supported by cantilevers (built-in support beams) eliminating the need for column supports. The dome of the Theatre sits clear of the balcony 110 feet above ground level.

The main focus of the Theatre is the proscenium (the area directly above the stage) and the stage itself. Centered on the arch of the 70-foot-wide proscenium is a large mural of Apollo and his chariot, drawn by four white horses pulling the sun across the sky. This painting was done in 1932 while the Theatre and the city prepared for the Century of Progress Exposition in 1933.

The stage is 112 feet wide, 30 feet deep and 90 feet high. It has an orchestra pit and the Theatre's original Wurlitzer pipe organ on a hydraulic platform with the pipes mounted on either side of the stage.

The Theatre was first redecorated for the World's Fair in 1933, although it was only 12 years old. Changes were confined primarily to furniture in the lobbies, lounges, foyers and promenades. New carpeting, draperies and upholstery also were installed.

In the early 1950s, the Theatre underwent a "modernization" to bring it up to the present day concept of design. That redecoration would prove detrimental yet important some 30 years later due only to the fact Rapp & Rapp, the Theatre's original architects, performed it. The lobbies had been given a more contemporary look and all original bronze and crystal light fixtures were removed. A false ceiling had been erected in the Grand Promenade covering a very ornate, vaulted one.

In 1983 the Theatre and adjacent building became landmarks

The last presentation of a stage production combined with a movie came in 1955, long after they had been dropped at other locations around the country. Outside New York City, the Chicago Theatre and the Capitol Theatre in Washington, D.C. were probably the last two theatres to schedule stage shows on a regular, weekly basis.

Midway through the 1960s, Balaban & Katz sold the Theatre to ABC-Great States Organization. Later in 1969, "Love Story" played at the Theatre and grossed more in one week than any other movie ever had.

A few years later, another picture surpassed the first phenomenal movie milestone. In seven days "The Godfather" grossed \$220,000 and took in \$57,000 at the concession stand during the first 12 days it ran.

In 1974, the Chicago Theatre was sold again. This time the Plitt chain moved in and put their name atop the long familiar six-story vertical sign out front.

The first "live" show in 18 years was presented in 1973. The stage show/movie titled, "Cin-A-Rock" was booked for one week but ended a financial failure.

Five years later, in September of 1978, the Theatre hosted a sellout crowd when the Chicago Area Theatre Organ Enthusiasts presented an ambitious stage show featuring the organ and a silent film. The live part of the show included Dennis Day, the Harmonicats and the Step Brothers, accompanied by Frankie Masters and the Chicago Theatre Orchestra along with a fan dance from Sally Rand.

"According to the Theatre Historical Society, the Chicago never operated in the red in its first 56 years (of business) and its record of 34 years of continuous stage shows was surpassed only by Radio City Music Hall," stated a 1981 Chicago Tribune article.

As the years slipped by, the Theatre fell farther and farther from its prestigious billing as the grand motion picture palace.

In December 1982, Plitt Theatres filed for a demolition permit to destroy the Chicago Theatre and possibly redevelop the land. This came at a time when many North Loop construction projects were under way and the Chicago City Council was considering naming the Chicago Theatre and the adjacent Page Brothers Building, Chicago landmarks.

The permit was ultimately denied and on Jan. 28, 1983 the City Council declared both buildings city landmarks. Plitt, unhappy with the ruling, sued the city for inverse condemnation and received \$2 million from the City of Chicago in an out-of-court settlement in October, 1984.

Between January 1983 and September 1985 numerous ways of financing the Theatre's restoration were discussed among prominent Chicago business people and various city departments.

On Sept. 19, 1985 the last movie shown before Plitt closed the Theatre was "American Ninja." There were no more than 50 people in the audience. The doors closed quietly on history until they were swung open again with a bang the very next day.

On Sept. 20, 1985 Richard Rice and his firm, Rodman & Renshaw Chicago Theatre Ltd. met a court imposed deadline by raising \$10 million in just three weeks and fully affirmed the purchase of the Theatre and adjacent Page Brothers Building from Plitt.

In January 1986, construction to bring the Theatre back to its original stature of 1933, began. Eight months and \$4 million later, amid the glamour and beauty that is and always was the Chicago Theatre, and Frank Sinatra reopened the building by singing about his kind of town.



Photo courtesy of Theatre Historical Society

Shown shortly after its opening in 1921, the Chicago Theatre featured many prominent entertainers of the day including John Philip Sousa and Fannie Brice.



The Chicago Theatre, 175 N. State St., hosted the return of Frank Sinatra to the Theatre.

Landmark's facelift

By Penny Mateck

Chicago's most ornate senior citizen, the Chicago Theatre, once destined to face old age with the kiss of a wrecking ball has been picked up, dusted off and restored to the grand dame she once was.

And it only cost \$4 million.

After a creative financing plan to save the 65-year-old structure was completed by private developers and the city of Chicago in 1985, restoration began.

In January of 1986 crews moved into to restore, repair and clean what once was billed as the epitome of the motion picture palace.

"Structurally it (the Theatre) was in very good condition," said Fred Romano, executive vice president of Dan-

iel P. Coffey & Associates, the architectural firm in charge of the restoration. "The basic problem was it had 50 years of grime on it."

During the extensive renovation, the craftsmen involved took great pains in restoring its intricately detailed architecture to its original beauty. While working to do this, craftsmen uncovered many areas of the Theatre that had been covered up or hidden during two previous renovations in the 1930s and 1950s.

"Probably the most publicized one is in what they call the Grand Promenade just off the main lobby," explained Romano. "It's a three-story space that leads into the various aisles of the Theatre itself. In the 1950s there was an extensive 'modernization' (done) to the Theatre to bring it up to the 1950s concept of design."

Sandburg opening

On Wednesday, October 21, 1921 the business. The next day, in his Chicago "The Door" the main feature starring Norma

The Chicago Theatre had a regular with a bang and a boom heard throughout a sum total of an evening sure to linger and got in and all who joined the storm

The whole works was auspicious and ble columns (sic), the circular staircase niches on down to the ushers, usherettes acting like the place was the Blackstone

We may say that the place as finally \$4,000,000 looks like a building with a future the multitude while at the same time there are much-bragged structures, Washington, that make no comparison matter of shine, glitter, and spread of

The 5,000 seats were filled before it not only opened by Balaban and Katz Charles A. Wacker for the people of Chicago plan.

At 8 o'clock and again the sidewalks in. Not until after the main picture run clear and the police, mounted and afo

Chicago Theatre and screen for 65 years

City, private sector act to keep doors open to public

By Penny Mateck

A theatre needs life to survive.

Through many decades since its opening in 1921, people flocked to the Chicago Theatre dressed in their finest to see all the best shows.

But in the 1960s and 1970s, things changed.

First-run movie houses fled to the developing suburbs. Most movie patrons opted for these oversized screening rooms and abandoned the splendor and romance of a theatre that once was, leaving it gasping for life.

The Theatre struggled but made it into the 1980s. Although it was not an 80s kind of theatre, it held on by showing movies like "Prom Night" and "American Ninja" while the images and sounds of performers like Danny Kaye, Dean Martin and Jerry Lewis lingered in the recesses and corners of the Theatre.

It was not long after however, that some began thinking the life of the Theatre should come to an end.

"The existence of the Chicago Theatre was jeopardized in early 1982 when its owner, Plitt Theaters, Inc., indicated that the operation of the theatre was a financial drain on the corporation," according to an article written by Margery al Chalabi and Jeffrey Kuta (ultimately key figures in saving the Theatre) in the Summer 1986 Journal of Real Estate Development. "At the same time, the Loop, Chicago's downtown commercial district in which the Theatre is located, was experiencing a major boom in development. The opportunities for a substantially denser (and more profitable) use of the land were many."

Plitt requested a permit to demolish the property in December, 1982. At the time, the city was holding public hearings to determine if the Chicago Theatre and the adjacent Page Brothers Building should be considered Chicago land-

marks. According to guidelines set by the city's Commission on Chicago Historical and Architectural Landmarks, the building must meet seven basic criteria to be considered for landmark status.

"They (the criteria) deal primarily with historical and architectural aspects of the structure which are significant to the city, the state and the country and therefore merit preservation," explained John Hern, Deputy Director of the Commission.

The demolition request was ultimately denied by the City Council and in January, 1983 Plitt sued the city for inverse condemnation stating what was to become a 21-month legal battle.

On Jan. 28, 1983, the Chicago Theatre and adjacent Page Brothers Building were designated landmarks by the Chicago City Council. Between this date and May, 1984, numerous proposals to save the Theatre were made.

"By May, 1984 the (entire) state of affairs was a great distress to the city, particularly to Ira J. Bach, the city planner and architectural historian who was serving both as Director of City Development and as a member of the Commission on Chicago Historical and Architectural Landmarks," the article in the Journal of Real Estate Development states. "Bach asked two professional acquaintances, Marshall M. Holleb and Margery al Chalabi, to seek together a solution for the Theatre. Ms. al Chalabi, a consultant in economic development, has done considerable work on historic preservation and was familiar with many tax and funding mechanisms to protect historic properties. Holleb, a lawyer and real estate developer, had undertaken many public-private venture projects."

Financing plan saves showplace

In July, 1984, Holleb met with the Planning Department of the City of Chicago and obtained commitments for a public-private partnership including the Theatre and adjacent Page Brothers Building.

The Chicago Theatre Preservation Group (CTPG), Ltd. was incorporated in October, 1984 by Holleb, al Chalabi and Suhail al Chalabi, a principal in the al Chalabi Group, Ltd. In the same month, the CTPG became a general partner in Chicago Theatre Restoration Associates, the limited partnership formed to purchase and restore the Chicago Theatre.

October of 1984 also brought an end to the legal proceedings with Plitt. Prior to a final court ruling, the city agreed to pay \$2 million in lieu of damages and admitted its actions constituted inverse condemnation. Only then did Plitt agree to discuss the sale of the Theatre to CTPG for \$11.5 million. The CTPG obtained preliminary financing from two lending institutions while the city applied for an Urban Development Action Grant (UDAG) from the Department of Housing and Urban Development (HUD) to help defray renovation costs.

But in January of 1985 the UDAG notified Chicago no funds were available for the Chicago Theatre.

"When you apply for a UDAG, you are competing with projects from other cities all over the U.S.," explained Ben Oluwale, director of Financial Services

for the Planning Department of the City of Chicago. "At that point in time, the project was just not one of the best ones."

In February of the same year, a new financing plan was constructed by a developing team and the city of Chicago. Meanwhile, the developers were faced with problems in the building's concept.

"In order to combine the two spaces of the Chicago Theatre and Page Brothers Building and successfully develop the combined space, the interior of the Page Brothers Building has to be demolished," stated the article in the Journal of Real Estate Development. "In May, 1985, CTPG applied for an informal ruling of the U.S. Department of the Interior on the proposed demolition of the interior of the Page Brothers Building. This initial application was rejected and full documentation was requested."

Theatre renovator and operator Ray Shephardson approached developers of the Theatre in July, 1985, with plans to turn it into an entertainment center. After organizing his group, Shephardson began negotiations with the developers.

In August, a private offering memorandum of \$10 million in developers equity and the redevelopment agreement between the developers and the city of Chicago were simultaneously undertaken by the law firm of Holleb & Coff. Later that month, the full historic preservation certification application was submitted to the National Park Service, Department of the Interior after the offering document was completed.

The most significant date for the saving of the Theatre came on Sept. 20, 1985. The Chicago Theatre Restoration Associates were able to raise \$10 million in just three and a half weeks, meeting a court imposed deadline and fully subscribing the limited partnership.

"It is a very complex deal," said Oluwale. "In the history of this city (creative financing between the city and private developers) has never been done before under any administration and I would be hard-pressed to see another deal like that come down the pike in the future."

A new Theatre lease was signed in October, 1985 by a consortium of theatre operators headed by Shephardson. The group included producer Zev Bufman and Allen Becker of the PACE Theatrical Group.

After a three day closing session, the sale of the Chicago Theatre complex was completed on Oct. 29, 1985.

"In the final version, total project cost was set at approximately \$24.9 million: \$11,562,500 for acquisition, \$8,640,000 for rehabilitation, about \$1,350,000 in interest and other financing costs, over \$1,600,000 as a reserve, \$800,000 in brokerage fees, and the balance in general partner fees, professional and leasing fees, and operation and miscellaneous expenses," according to the article in the Journal of Real Estate Development. "Of the total project costs, \$10 million in equity was raised from investors, \$8,275,000 in two cash installments payable in 1985 and 1986, and \$1,725,000 in demand notes callable only if and when needed to fund operating deficits. Most of the remaining project cash requirement is being met through city financing aggregating \$16 million, and the balance, about \$650,000, through project rental income to be generated during the redevelopment period."



Chronicle/Tom Holoubek

less than a year after his performances reopened the restored

ushers in new era

area, a spacious and airy corner Theatre, boasts a very ornate ceiling that was covered by a flat plaster one during the second renovation.

That particular remodeling was by the original architects (Rapp & Rapp) which was fortunate," said Romano. "because they didn't destroy it in the process, they just covered it up. They probably had an inkling somebody might want to see it again."

While uncovering work was being done in the lobby, workmen were faced with a bigger problem inside the auditorium.

The seats (3,800 of them) were a to-aster," said Romano. "They were moved and sent to a company that specializes in rebuilding theater seats. They used as many parts as they could

from the original seats but the seats and the cushions were all replaced."

Another major problem presented itself onstage.

"All the backstage theatrical equipment including the rigging system they used to hang scenery on was totally replaced," continued Romano. "It was obsolete and probably in a semi-dangerous condition. The backstage area also had some extensive remodeling in the dressing room areas along with new bathrooms, fixtures and lights."

Overall, the facelift, completed in September 1986, has brought back the look and feel the Theatre had when it was first renovated for the World's Fair in 1933.

"It's basically back in that condition," said Romano.



Chronicle/Tom Holoubek

The Grand Promenade, a three story inner lobby in the Chicago Theatre reveals a vaulted, ornate ceiling once covered during a renovation in the 1950s.

reviews night

Chicago Theatre opened its doors for the first time in 65 years. The Chicago Theatre opened its doors for the first time in 65 years. The Chicago Theatre opened its doors for the first time in 65 years.

and Katz opening last night in the Loop district and beyond, making memories of all who were there inside who failed to get in.

pedal all around, from mar- lighted mysterious dome and the be- vies of men in evening dress or the Union League Club.

up at a figger something like of embellishment that will cap- respect to art and architecture, as the Congressional library in the new Chicago theater in the ence.

of 5:30, when the building was as sort of formally accepted by who are sponsors of the Chicago

crowded with folks waiting to get 0 was over did the sidewalks get the easy . . .

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Polovchak moves behind camera

By Steve Taylor

Walter Polovchak, the boy who achieved international prominence in 1980 when he refused to return to the Soviet Union with his parents, has de-

put all the time he spent under the watchful eyes of television cameras to good use.

Polovchak is now a 19-year-old television student at Columbia College. "I got interested in TV broadcasting from

all the stuff I've been through over the years. I grew up around TV cameras. It seems that I miss that now," Polovchak said.

Cameras and courtrooms are very familiar to Polovchak who only recently ended an often bitter six-year struggle to remain in the United States. A family visit to relatives in the United States became an international incident when Polovchak, then 11 years old, balked at going home to the Soviet Union with his family.

"The whole thing started when my father wanted to go back by himself," Polovchak said. "He told my mother to stay here. He said, 'If you don't like it here, come back; but I hate it here. I'm depressed.' That was because he had other girlfriends back there; he had a life there," Polovchak said.

Threats could not force Polovchak home

The Soviet government, however, further complicated the Polovchak family's domestic problems. "At the embassy they told him 'you can't go back by yourself. You have to bring the entire family back or you can't go back,'" Polovchak said.

Threats from his father failed to persuade Walter to return to the Soviet Union. "He said, 'If I have to I'll pay a cop

a hundred bucks to get you on that plane no matter what,'" Polovchak said. "That's the way things are done in the Soviet Union; that's how things are taken care of — cheating, black market selling . . ."

Polovchak's attorney Julian E. Kulas believes his parents have always supported their son's effort to remain in the United States but have not said as much out of fear of reprisal from Soviet authorities. "There is still much that has not been made public," Kulas said. "Walter believes that his parents are happy for him but couldn't say so at the time."

The long custody struggle finally came to an end when Polovchak turned 18 last year and became a U.S. citizen. Last month Polovchak severed his ties with the Department of Children and Family services. Although he could have remained a ward of the state until he is 23, and therefore entitled to \$285 in monthly state aid, he elected to end the custodial relationship early. "I'm working for a public relations firm making copies and delivering mail. I could use the extra money, but who couldn't. There are a lot of people who need the money a lot more than I do. I have a job."

Polovchak lives with his sister Natalie and uncle Walter on the northwest side. When he is not working or attending classes he is working on a book about his life.

He recently signed a contract with

Random House publishers and has landed former *Washington Post* bureau chief Kevin Klose to co-author the book. "It'll pretty much be about my family's background; how we got here and other details that have not been discussed before in court or in public," Polovchak said. "It's supposed to be finished by the first of the year."

Does not hear from parents

For Walter Polovchak the immediate future will be a time to put things into perspective. Though he no longer has any desire to return to the Soviet Union, he speaks wistfully about his family. "I'd like to see my little sister. I've never seen her. They (his parents) had her after they went back. They don't write. I don't hear from them."

Polovchak shows no bitterness toward his family but retains much skepticism about the Soviet government even in the face of recent relaxation of emigration regulations and the release of many political prisoners. He views these changes as cosmetic.

"They are basically trying to change the image of their country by letting people out of jail — or claiming to let people out of jail," he said.

It seems natural that this young man, once a child of the media, should now be studying the very apparatus that for so long has scrutinized his every move.



Chronicle/Robb Perera

Former Soviet citizen Walter Polovchak is a Columbia television student.

Iron-clad roles make 'Tin Men' riveting comedy

By Claudia M. Lenart

Not just anyone can make a living pushing products. It takes a certain personality with a lot of guts and a nonstop mouth to make a living as a salesman.

"Tin Men," a movie written and directed by Barry Levinson, depicts the type of guys that made it in the aluminum-siding sales business in the early 1960s.

The setting is Levinson's hometown of Baltimore and as in his hit "Diner," the people are based on those he saw growing up.

The action begins with Bill Babowsky (Richard Dreyfuss) backing his new Cadillac into the Cadillac of Ernest Tilly (Danny DeVito). After a name-calling fight in the street, they swear to get even with each other. Ironically, they are both tin men.

The lifestyle of a tin man is portrayed as consisting of Cadillacs, partying all night and creating scams to sell aluminum siding. The scams they think up are hilarious.

At one point Babowsky and his partner stand in front of a house with a tri-

pod pretending to photograph it. When the plump and frumpy owner walks out they tell her her house is going to be the before picture in a *Life* magazine feature about aluminum siding.

"Can't I be the after picture," she squeaks. This movie brings P.T. Barnum's sucker theory to life.

Lurking in the background to put a damper on this lifestyle is the Home Improvement Commission. They start to get down on the devious salesmen and revoke their licenses. The hearings are held in a room that resembles a warehouse.

Meanwhile, Tilly and Babowsky are busy carrying out their threats to get even. Babowsky puts a few more dents in Tilly's Cadillac and Tilly bashes in the windows of Babowsky's Cadillac and so on, until ruthless Babowsky dreams up what he believes will be the ultimate method of getting even with Tilly — he pursues Tilly's wife.

Little does he know, that Tilly and Nora (played by Barbara Hershey) are none too happy together. When Babowsky at his most guileful, calls Tilly

to tell him he just slept with his wife, Tilly tells him he can keep her.

In a visually dynamic scene, Tilly proceeds to throw all of Nora's belongings out a second-story window. It's a laugh, but a deeply sad laugh.

Babowsky's life begins to take a new direction with Nora. Richard Dreyfuss does a great job of portraying the sprouting of sensitivity of a man who started out as a suave creep.

But Tilly's life is falling apart. He can't make a sale, his furniture gets repossessed by the IRS and he gets called for a review by the Home Improvement Commission. Still, he's full of wisecracks and DeVito never fails to get a laugh when he shrugs his shoulder and says something like, "Yeah, the IRS needs my furniture to furnish one of their houses on Capitol Hill."

"Tin Men," portrays the end of an era. Today's hustlers are more subtle, more careful. The tin men are gone, but their world is recaptured in the movie. It's a world of ruthless scheming, lies, smooth talk, lies, all-night partying and more lies.

But — it's a whole lot of fun.

FAMOUS LAST WORDS FROM FRIENDS TO FRIENDS.

*"Are you OK to drive?"
"What's a few beers?"*

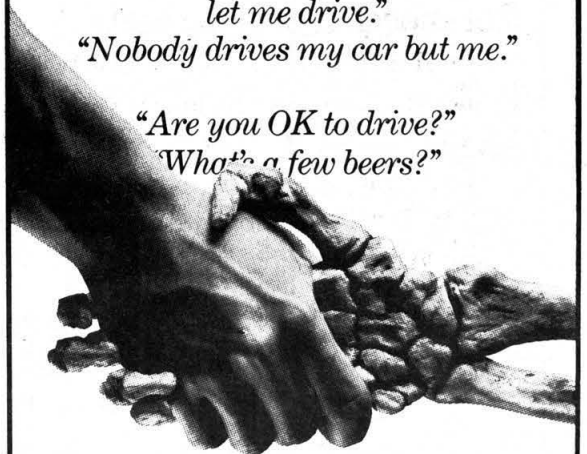
*"Did you have too much to drink?"
"I'm perfectly fine."*

*"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?"
"Who's a few beers?"*



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Advisors urge counseling for students under stress

By Sally Daly

The most tragic thing to think about is that maybe it all could have been avoided.

If there had been more signals, more outward signs of distress — more awareness by friends and parents. If someone had known then maybe the tragic rash of teen suicides that occurred last month could have been prevented.

What has happened, however, cannot be reversed because suicide, despite the concerned aftermath of headlines, talk and theory, is a terribly permanent act.

It is not known exactly what prompts the estimated 35,000 people that take their own lives throughout the United States each year to do so. Experts can deduce and estimate, but it is impossible to know how a person feels when they commit an act of such desperation.

According to Bob Padjen, an academic advisor at Columbia who also has a private part-time counseling practice, suicide is a leading cause of death of young people these days.

"What studies seem to be finding is that suicide is the second highest rate of death for 15-24 year olds — second only to automobile accidents and the thing about that is we don't know how many of the automobile accidents are suicides. We're talking about an epidemic here," Padjen said.

An April 6 *College Press Service* article reported that campus suicide rates across the nation may be rising, especially among men.

"Amid growing concern about high school suicides and suicide attempts in New Jersey, Connecticut and Illinois, health officials say the suicide rate among college students appears to be rising," stated the article. "College men, moreover, are more prone to destroy themselves than high school boys. College men's suicide rate is also higher than campus women's."

Just how the entire situation measures up at Columbia College cannot easily be determined for there is no way of knowing how many students are experiencing personal problems and just how severe these problems may be.

What is known, however, is that help is available for students here who are experiencing difficulties, whether they be instances of depression that indicate a more severe problem, or even if they are experiencing problems that seem to go hand in hand with college life.

The Academic Advising Department here can offer students help and guidance with problems that include courses and grades, but the department can also help with problems that run deeper. Although the advisors in the department are not permitted to do counseling, according to Padjen, what they can do are assessments of a student to determine their problems and needs. The advisors then refer students to outside agencies for further help, depending upon the nature of the problem.

"Academic Advisors do not see students on a continuing basis. What we will do is field a student's questions and if we sense a problem that stems beyond our role as an academic advisor, then we will refer students," Padjen said. "I don't decide that students should seek outside help. What I do is ask them if they feel the need after they have talked about it."

One of the agencies used most by the college is Scholarship and Guidance. Located at 53 W. Jackson, the agency is

a not-for-profit organization that offers services for young people aged 13-26.

Marilyn Brueckner, a full-time counselor at Scholarship and Guidance, says the agency sees high school and college students from the entire Chicagoland area including DePaul University, Northwestern, University of Illinois at Chicago, Loyola, Roosevelt and Loop College.

According to Brueckner, 54 percent, or 158 of the agency's 1987 clientele have been young adults (age 18-24) and 18 were from Columbia College.

Brueckner, who works also as the intake worker at the agency taking calls and queries over the telephone, says the agency offers "completely confidential" sessions with individual counselors and an unlimited number of sessions. Fees for the services are charged on a sliding scale rate, based upon a person's income, their gross salary and the number of dependents they have. According to Brueckner, the average student pays from \$3 to \$10 for services.

"We take into consideration what resources a person has," Brueckner said. Although there are a variety of rea-

Best way to combat depression is to prevent it

sons for which a student may seek counseling, Brueckner says the most common include depression that concerns school or grades, problems with alcohol or drugs, students with conflicts at home, problems with love relationships and stress from anticipating graduation.

"A lot of times students are depressed or worried. For example, they may have started off the year well, but then things got tough," she explained.

One of the ways a person can determine if they are in need of counseling, according to Brueckner, is if they feel they have no outlet to talk about their feelings.

"If someone is feeling like they don't feel comfortable talking with a friend or

Suicide Danger Signals

- previous attempt
- suicide threat or statement of desire to die
- getting affairs in order
- personality changes/odd behavior
- mental depression
- tending toward isolation

Source: The Mental Health Yearbook



Marilyn Brueckner is a counselor at Scholarship and Guidance, an agency in the Loop that serves college students experiencing personal problems.

parent about what's bothering them, or if friends are tired of hearing their story, then they should think about coming to see us," she said.

Padjen agreed, saying the best way to combat depression is to prevent it.

"One of the ironies with depression is that when you feel fatigued or awful, your perception of being hopeful is dulled so there's a Catch-22," Padjen explained. "You want help, but you don't feel like anything is possible, so then you don't call."

According to Padjen, some signals of depression that may indicate help is needed, include: lowering of spirits, difficulty sleeping, loss of self-esteem or perspective, loss of energy, poor appetite and weight loss and lower sexual desire.

"What we suggest is that even if it doesn't feel like anything can be done that people should still make the call. Be proactive; do something to break it (depression) . . . With depression it's the degree and how long it stays with you. I think students have to watch out for this," he said.

According to Brueckner, the recent suicide incidents have brought greater awareness to the issue. She said more

Suicides have made people more aware

people are becoming aware of the danger signals that potential suicide victims may be sending out.

"We had a lot more phone calls in the month of March from parents asking what symptoms to look for," she said. "What the rash of suicides has done has made more people more aware. People are taking things more seriously."

Regardless of the nature of the situation both Padjen and Brueckner agree that it is important to get help once a problem is identified. They also stressed that seeking counseling does not mean a person is not normal. In fact, just the opposite may be true.

"There is sort of a luxury of being able to talk to a benign, mutual person . . . It doesn't mean you're crazy. It is normal. It is just a developmental stage in a person's life. Young adulthood is a very important step," Brueckner said.

Students can get more information on Scholarship and Guidance and other agencies recommended by the Academic Advising office by visiting the department's Resource and Referral Center located on the 6th floor of the main building or by calling Scholarship and Guidance directly at 663-0305.

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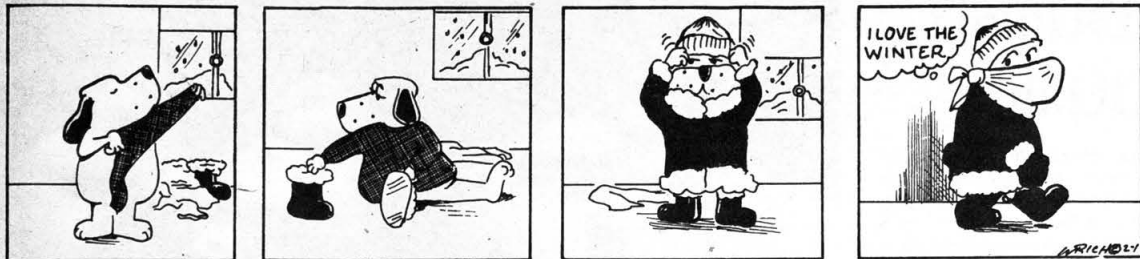
Q: How many of the people who died of lung cancer last year were smokers?

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

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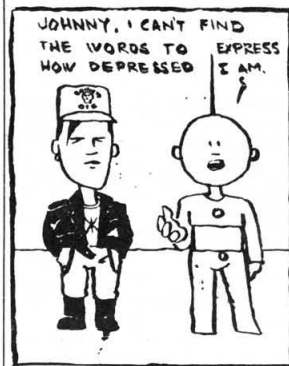
Buster



by W. Richard III

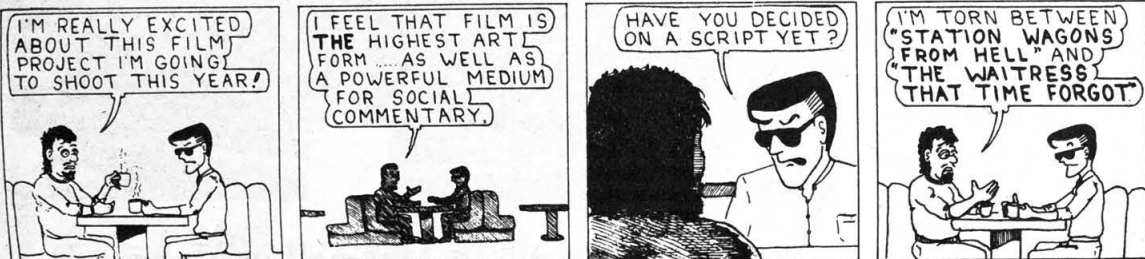
Life Among Pinheads

by P. Russel



Mod Mick

by Rich Goodfriend



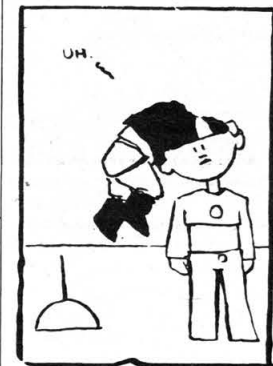
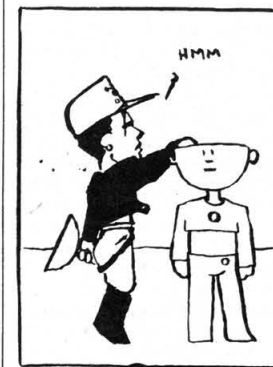
Space Mutt

by Anthony Moore



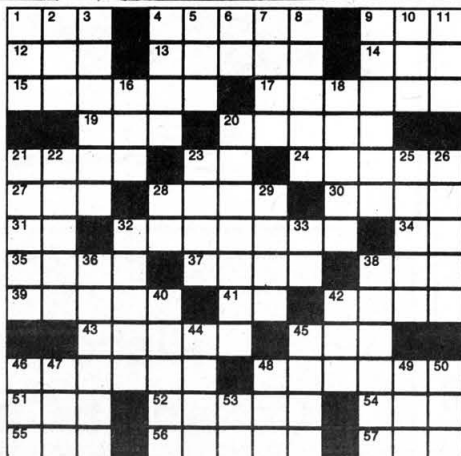
Hunters

by W. Whitney



ACROSS

- 1 Brim
- 4 Gives up
- 9 Greek letter
- 12 Large bird
- 13 Got up
- 14 Hawaiian wreath
- 15 Rends
- 17 Oriental salutation
- 19 Spanish plural article
- 20 Slave
- 21 Part of stove
- 23 Spanish for "yes"
- 24 Barracudas
- 27 Fondle
- 28 Arm bone
- 30 Kind of cheese
- 31 Printer's measure
- 32 Painters' workrooms
- 34 French article
- 35 Hurry
- 37 Ancient Persian
- 38 Female ruff
- 39 Showy flower
- 41 Concerning
- 42 Smaller number
- 43 Paper measure: pl.
- 45 Ocean
- 46 Accuse
- 48 Memorable periods of time
- 51 Grass mowed and cured
- 52 Choice part
- 54 Small child
- 55 Possessive pronoun
- 56 European ermine
- 57 Secret agent
- DOWN
- 1 French plural article
- 2 Demon
- 3 Young hem
- 4 Household pets
- 5 Bitter vetch
- 6 Fulfill
- 7 Actual being
- 8 Fur-bearing mammals
- 9 Exalted in spirit
- 10 Pekoe, e.g.
- 11 Intention
- 16 Electrified particle
- 18 Runs easily
- 20 Impedes
- 21 Musical drama
- 22 Planet
- 23 Street marked
- 29 Assistant
- 32 Precipitous
- 33 Faeroe Islands whirlwind
- 36 Wanders
- 38 Responds
- 40 Rants
- 42 Sign of zodiac
- 44 Liquefy
- 45 Barracuda
- 46 Greek letter
- 47 Chapeau
- 48 Sched. abbr.
- 49 Jump
- 50 Pigeon
- 53 Maiden loved by Zeus



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(See next weeks issue for solution.)



Chicago bullish on new "bullies"

By Aaron C. Burke

The 1985-86 Chicago Bulls posted a dismal 30-52 record, and when five key players departed after the season because of personal problems or free agent status, sports writers labeled the Bulls on of the league's weakest teams.

The Bulls have played near the .500 mark throughout the current season, however, and Michael Jordan has received tenacious support from his teammates.

Last season the Bulls battled each other, but this season the Bulls battle their opponents.

"The Bulls used their bodies to try and intimidate," Detroit Pistons' forward Rick Mahorn said after an April 7 Bulls' victory. "They're not that big, but they got us tonight."

Bulls' center Dave Corzine has said that as a big man he is responsible for protecting Jordan and the smaller Bulls, even to the point of throwing punches.

Another Bull who never turns the other cheek is muscular forward Gene Banks. The Bulls' management resisted early season trade offers for Banks because Banks plays a feature role in coach Doug Collins' syncopated game

script. Banks usually guards the opposing teams' top-scoring forward, such as the Lakers' James Worthy or the Celtics' Larry Bird.

The Bulls' most aggressive player, 6-foot-8 forward Charles Oakley, is also the teams' number one rebounder.

During a mid-season game against the Milwaukee Bucks, Oakley threw 6-foot-11 Bucks' center Jack Sikma across the scorer's table to climax a shoving match between the two big men. After the game, Bucks' coach Don Nelson said, "Oakley has the potential to become the NBA's Dave Schultz." Schultz holds the National Hockey League's record for most penalty minutes in a season.

Do Chicago Bulls' fans enjoy their teams' new aggressiveness?

"All I care about is whether or not the Bulls' win," Columbia acting major Skip Egret said. Egret added that increased attendance at Bulls' games is due to the team's improved record.

"It's neat that the Bulls aren't a one-man team anymore," Columbia journalism major Kim Sterlit said. "But all the fighting makes the Bulls seem more like the Bears."

Bears weight draft

Continued from Page 16

still be available late in the first round who might interest the Bears. Pitt line-backer Tony Woods, though light at 250 lbs., could play either outside line-backer or end.

Cincinnati's Alex Gordon, John Bosa of Boston College, Michael Brooks of LSU and BYU's Jason Buck are all bigger but are fast enough to play up or down.

With Dennis McKinnon returning from knee surgery that sidelined him in 1986, the Bears have downplayed their need for a wide receiver. But if all of the quality pass-rushers have been snapped up (a distinct possibility with the NFL's emphasis on defense) look for the Bears to choose from a deep pool of collegiate pass-catchers.

North Carolina's swift Haywood Jef-

fries is sure to go in the top ten, but the Bears have a shot at Florida's Ricky Nattiel or Lonzell "Mo" Hill of Washington.

Nattiel at 5-9 and Hill at 5-10 are small but both have qualities that have not been displayed in recent years by Bear receivers.

Hill, the son of former Detroit Lion end J.D. Hill, is comparatively slow but runs disciplined routes and has a reputation for making big plays.

Nattiel runs the 40 in 4.4 seconds and is strong, and willing to catch the ball in heavy traffic.

Local favorite Doug Banks of Eastern Illinois was once thought to be a cinch to wind up with the Bears but his reputation has grown in recent months and he will probably be drafted much earlier than expected.



Ratliff bags "Gator" in brawl

Alfonzo Ratliff (above far right) retained his Illinois Cruiserweight Title by defeating Orland Park's Craig "Gator" Bodzianowski in a 10-round decision at the Bismarck Hotel April 12.

Bodzianowski (17-1) suffered his first loss of his professional career and was knocked down in the first (below), ninth and tenth rounds.

The Gator, who has fought with an artificial right foot since a 1984 motorcycle accident, showed his powerful slugging (right) by leaving Ratliff (22-4) with a broken jaw and a perforated ear drum.

In the end, Ratliff, who described the Gator's punches to be as hard as heavyweight champion Mike Tyson, won in a unanimous decision.



Photos by Doreen Haaksma



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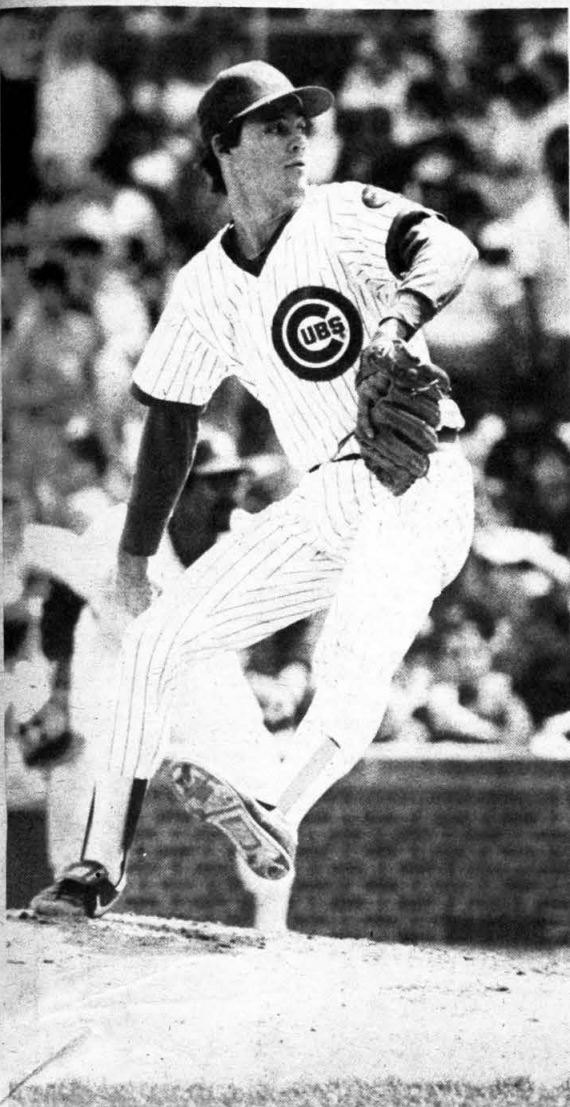
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Chronicle/Robb Perca

Rookie pitcher Greg Maddux is only 21 years old, but his inconsistency has cast doubts on his readiness for the big leagues.

Sports Trivia

- Boxing's Roberto Duran may be remembered most for his surrendering lines, "No mas! No mas!" when he turned and walked away from an opponent. Who was the foe?
 - Sugar Ray Leonard
 - Thomas Hearns
 - Alexis Arguello
 - Marvin Hagler
- What Major League ballclub did Chuck Connors (The Rifleman) once play for?
 - New York Giants
 - Brooklyn Dodgers
 - Chicago Cubs
 - Cincinnati Reds
- DePaul lost its opening match of the 1979 Final Four for the NCAA tournament, but they won the consolation game to place third. Who did they beat?
 - Pittsburgh
 - Michigan State
 - UCLA
 - Pennsylvania
- Which golfer put together a four-year string (1977-70) where he was the PGA's top money winner each year?
 - Arnold Palmer
 - Jack Nicklaus
 - Gary Player
 - Tom Watson
- Match the following Hall-of-Fame baseball players up with their real first names.

5. "Gabby" Hartnett	a) Mordecai
6. "Babe" Ruth	b) Charles
7. "Dizzy" Dean	c) Jay
8. "Three Finger" Brown	d) George
- Who holds the Black Hawk record for most assists in a season (87)?
 - Stan Mikita
 - Bobby Hull
 - Denis Savard
 - Pit Martin
- What pitcher had a 2.22 ERA to lead the Majors last season (162 or more innings pitched)?
 - Dwight Gooden
 - Mike Witt
 - Roger Clemens
 - Mike Scott

Answers: 1.(a), 2.(c), 3.(d), 4.(d), 5.(b), 6.(d), 7.(c), 8.(a), 9.(c), 10.(d)

Rookies struggle to ripen

Continued from Page 16

end of '86. He says he felt at ease last year before the rug was pulled out.

"Actually I felt more comfortable last year after the great spring I had and they needed another pitcher and they shipped me right out after two weeks without giving me a chance to hit," Dayett said.

Dayett's bat (.400 average as of April 19) is keeping him in the lineup in a platoon role with Chico Walker. Of late, manager Gene Michael has begun using Dayett on a regular basis. Dayett will take anything but the minors at this point.

"I've got all kinds of records in the minors. I don't need to play there anymore. I've got almost two full years in the big leagues now and it's been all split up," Dayett said.

"You ask any ballplayer, if he's playing every day it makes him a helluva lot better player, you're seeing the pitching, making hitting a lot easier. When you're platooning or not getting much of a chance to play you're really going to work twice as hard to keep those skills sharp," he said.

Dayett, who bounced around the Yankee organization before coming to the Cubs in 1985, said at times he considered walking away from the game that didn't seem to be paying off.

"You have those thoughts but they don't stay in your head that long," he said. "There's nothing that I'd rather be doing than this. I love this more than anything. They would have gotten rid of me by now if I wasn't any good. So I feel I can still play and still help the teams."

Dayett certainly showed his team loyalty in an Easter Sunday brawl with the Montreal Expos at Wrigley Field. He swan-dived into a crowd of players surrounding Cub Shawn Dunston and Expo Andy McGaffigan.

Walker is another older ballplayer finally getting a legitimate shot to play a full season with a big league team. The most at-bats the Tilden High School graduate had in a season before last year's 101 was 57. That was in his first season back in 1980 with the Boston Red Sox. For the next three years after that he batted a total of 25 times.

"I feel the Red Sox didn't give me a fair chance at making the team," Walker said. "When I was over there, they had an outfield of (Jim) Rice, (Dwight) Evans, and (Tony) Armas. That made it kind of tough to break in but they didn't give me a chance to win a utility role or anything."

He impressed the Cubs last fall when he stole 15 bases in September becoming the second Cub in 70 years to steal that many bases in a month. He also hit

a respectable .277 and had a good spring this year.

"I figured I had about a 90 percent chance of making the team after what I showed them last year and this year," he said.

Walker concurred with Dayett that he'd rather be part time on a major league team than full time in the minors.

"At this stage in my career, I'm 28-years-old, I'd rather be playing part time as opposed to playing in the minor leagues full time. I don't have anything to prove in the minor leagues. I'd just as soon stay up here and get my years in here," Walker said.

Walker and Dayett: a bargain at \$131,000 a year

These two players appear to be a major part of the 1987 Cubs and yet they are paid a combined \$131,000 a year compared to last year's left fielder Gary Matthews who will make \$733,333 this year as a pinch-hitter.

There is no equity in major league contracts where newcomers are concerned. During the last contract agree-

ments between the Player's Association and the owners, the players agreed to extend the minimum years of major-league experience from two to three years before a player can go through arbitration.

That means a guy like Dayett or Walker will be into his 30's before he can make the kind of money that the average ballplayer makes.

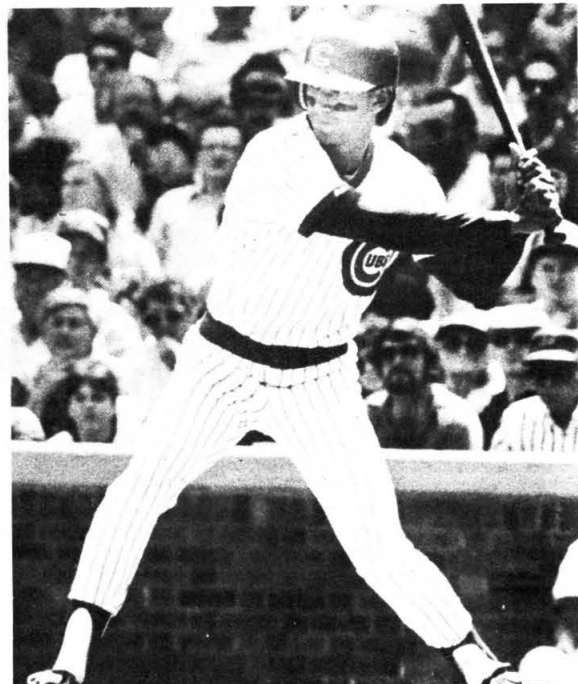
Nonetheless, they continue to chase a dream and most people would take \$60,000 to play baseball any time. But what happens to those who don't make it and wind up looking for a job with a high school education?

Lindeman followed the advice of his high school coach and opted to play baseball in college rather than the minor leagues.

"I think the way to go is to go into the college programs," said ex-Maine West baseball coach Al Carstens. "They've got good programs now. They've improved so much in the last 25 years and if you sign after your junior year (as Lindeman did with the Cardinals in 1983) you've got a good background."





Once a player gets that call to the big leagues they have to have the confidence that they can do the job. Dayett said. The ones that believe in themselves are the ones that make it.

"If you don't figure you'll make it," Dayett says, "you might as well quit."



Chronicle/Robb Perca

Young David Martinez has been applauded for defensive excellence but his weak bat may earn him a trip back to Iowa.

	MON.	TUE.	WED.	THUR.	FRI.	SAT.	SUN.
 WHITE SOX		At CLE. 6:35	At CLE. 6:35		At BAL. 7:05	At BAL. 6:35	At BAL. 1:05
 CUBS		S.F. 1:20	S.F. 1:20	S.F. 3:05	S.D. 3:05	S.D. 1:20	S.D. 1:20
 STING					At CLE. 7:00	K.C. 7:30	
 BULLS		BOS. 7:00		BOS. (if necessary) 7:00			At BOS. (if necessary) TBA



Chronicle/Robb Perea

Chico Walker gives the Cubs' platoon system speed and versatility.

Rookies dream of ripening in majors

By Jim McArdle

For every Major League ball player clad in an official jersey and bearing a satisfied "happy to be here" smile on his face, there are hundreds of minor league players who wait anxiously for his job. Unfortunately, most will never get the opportunity.

It's the old economics theory — supply and demand. Farm systems have ample supply, but the 26 Major League teams just don't demand that many new players each season. Each team has a roster of 24 players. That is a total of 624 jobs — talk about a business with closed doors.

Take the Cubs for instance. The only real rookie with absolutely no major league experience at all is pitcher Les Lancaster and don't expect Cub management to have a long fuse with him.

What it all seems to boil down to is money. Clubs aren't too willing to give a player a contract and then cut him even though a rookie may have beaten him out of the job. St. Louis Cardinal rookie Jim Lindeman, who is one of few rookies to be given a starting job this year, said that organizations will go with the players that are paid more.

"There's some guys in the minor leagues that get better shots than others but that's all part of baseball. It's part of a business too. The more money they have invested in a person the better shot they're going to give them," Lindeman said.

In recent years baseball owners have had a sort of silent agreement not to negotiate with free agents and many have refused to negotiate with their own players. That is why guys like Tim Lincecum and Rich Gedman are finding themselves watching baseball '87 on TV.

Cub outfielder Brian Dayett, who turned 30 in January and still is not assured of a permanent spot on a major league roster, says he would have liked the owners to "tighten up" earlier.

"I wish they would have done this earlier. I would have been up here a lot quicker," Dayett said. "I'd have a lot of time in the big leagues. It's just timing and who likes you and politics. The whole game revolves around money."

Dayett made the team last spring after an outstanding spring training. He

was the opening day left fielder but was sent back down to the minors on April 24 with a .077 batting average. The Connecticut native who was acquired by the Cubs in a trade with the Yankees that sent Henry Cotto to New York, battled his way back to the roster with a strong finish on the Cubs squad at the

Continued on Page 15

Bears weigh options as NFL draft nears

By Steve Taylor

Depending on which experts you listen to, the Bears will draft either a defensive lineman, linebacker, wide receiver or quarterback in tomorrow's NFL draft.

That would not appear to narrow the possibilities much, but the Bears, with one of the best records in the NFL at 14-2 must wait until 25 other teams have drafted to make their first selection.

As one of the teams that "has everything" they have the luxury of approaching the draft not as an opportunity to patch any gaping holes in their already strong lineup, but as a measure to insure their future.

Historically, the Bears have made the best of late first-round picks. In 1986 the Bears were pleasantly surprised to find running back Neal Anderson still available when their turn came up.

Despite a glaring need for a wide receiver and a log jam of heirs-apparent to Walter Payton at running back, the Bears selected Anderson who went on to have an excellent season as a special teams player.

This year the Bears have openly coveted a large, mobile pass-rusher. They have been critical of tackle William Perry's play in that area and would like someone to push him for his job this year.

The Bears are not particularly finicky about whether their new pass rusher is nominally a tackle, end or linebacker. If he is big, strong and quick they will find a place for him.

Football teams tend to assemble defensive lines as a unit, thus when the

players begin to age they must all be replaced at the same time.

Age was certainly a factor in the poor showing of the Dallas Cowboys' defense in 1986. Coach Tom Landry failed to groom capable fill-ins for 13-year veteran John Dutton and 12-year pros Ed Jones and Randy White and the aging team creaked to it's worst season since the early '60s.

Bears coach Mike Ditka, a Landry disciple and studious Cowboy-watcher, is aware that defensive end Dan Hampton is in his ninth season, tackle Steve McMichael is in his seventh year and versatile veteran Mike Hartenstein is in his 13th season. He is hoping to avoid the problems Landry faces this year by maintaining a steady influx of young talent at all positions.

Ditka remembers the way Richard Dent walked off the campus of Tennessee State University to replace Hall Of

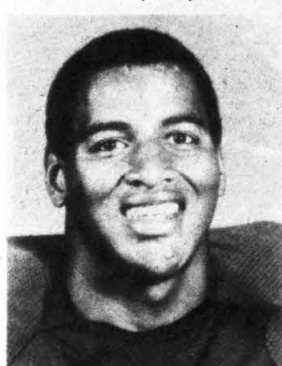
Fame candidate Alan Page when Page retired in 1983.

Dent's name is still mentioned often at draft time as the prototype of the kind of player Ditka is looking for. It is a foregone conclusion that highly regarded pass rusher Cornelius Bennett will be gone by the time the Bears draft. The Bears will, therefore look for a "Richard Dent Type", either an exceptionally quick lineman or a linebacker who could beef-up and play on the line as well.

The Bears like this kind of versatility. The Bear defense is a standard 4-3 in name only. Their ends are quick enough to react to short passes in some situations and their linebackers are strong enough to jam the run in some formations.

There are several players who may

Continued on Page 14



The Bears hope to land a pass-rusher in the NFL draft to compliment Richard Dent (left) and provide competition for veterans like Dan Hampton (right).

Sound advice for sports' woes

What would it be like to be a sports advice columnist for athletes, management and any other schmuck who wastes time to write an "off the cuff" counsel?

If Ann Landers can leave such a void at the *Sun-Times* just by moving across the street then maybe there is something to this. I mean if a squatty, raspy-voiced, German lady like Dr. Ruth Westheimer can have the country pleading for her every sermon, it must be easy. Personally, I'd like to get a reference from Mr. Ruth before I follow her beacon, but that's me.

But what would it be like . . .

Dear Mac (you have to have a catchy pen name in these things): I'm a color man for CBS sports. Let me tell you when I found out the Cubs were having guest announcers for Harry Caray my mind just went BOOM! I waited and waited and waited but NO, they never bothered to call. So ZING I get on the phone to my friend Pat Summerall and he tells me that they asked him.

Now I'm as steamed as a line-backer who's been crack-backed. I hung up the phone with Pat and BOOM! I smashed it with a case of Lite Beer. How do I get the Cubs to ask me to do a game?

disgruntled announcer
Los Angeles

Dear disgruntled: First of all Cub GM Dallas Green is about as stern as a pair of starched underwear. But you mustn't let that stop you. You must act like the many baseball players who are holding out to have their wallets overstuffed.

Go to Dallas and demand to broadcast a game. Tell him you'll even drink Falstaff and say John Cangelosi's name backwards. If that doesn't work you must remain firm — like Tim Raines and the others. Hop on your Bigwheel and go home — with your bottom lip curled up. They'll call.

Dear Mac: I'm a young hockey player in Chicago and, well-to be honest with you, my luggage bags are more weighted down by airline

Dear Mac: What happened to Ryne Sandberg's mustache? I thought he looked kind of "boy next doorish" without it and when he surprised everyone at spring training with it he graduated into gigololand in my book.

Longing for Lust
in Lincoln Park

Dear Longing: If I remember the transactions box of the *Tribune* correctly, Dallas Green traded Sandberg's mustache to his trading bud-

both tournaments when you weren't at your best. Wait until you play like you're capable, then not even a Golden Bear will catch you.

Dear Mac: I'm a barber who is a little concerned about Bears' coach, Mike Ditka. I've noticed that his hairline is indeed dropping lower and lower down his forehead. If my calculations are correct, it will soon join his eyebrows. What should I do?

Lester Locks in Lake Forest

Dear Lester: Send him to Hollywood. I hear they're filming a new sequel to the "Planet of the Apes."

Dear Mac: I've just completed my second season with the New York Knicks and again I'm one of few players who has to sit home and watch the playoffs on TV. I need the opportunity to show all those doubters who remember a certain game against Villanova that I can win the big game but I haven't yet gotten a chance. When will I get my chance?

Something to prove Patrick

Dear Patrick: By not making the playoffs you haven't lost. In fact you are on one of the few teams who doesn't have to endure the agonizingly extended season that will ultimately end up in a confrontation and loss to Boston or the Lakers.

Look at it this way, if your management doesn't make the oft-made mistake of trading its first round draft choice to Red Auerbach or one of the other NBA dynasties they'll get the opportunity of "winning" a top notch college player via the lottery. So maybe, just maybe, you will soon have the supporting cast

Locker Room Lines

By

Jim McArdle



tags than with what's in them. I've been called up to the big time and dropped down to the farm system so much I feel like a window washer in a dust bowl. What do I have to do to stay on the Hawks?

Lighththeaded at O'Hare

Dear Lighththeaded: Hold on to your blue line, help is on the way. The honorable Arthur Wirtz, you know, the owner who so nicely blacked out Hawk home games on Sportsvision has made it known that there will be new faces in next year's cold steel on icecapades. You may get your shot to be admitted to this zoo after all.

dies in Philadelphia for Mike Schmidt's freckles and the eyelashes of a player to be named later.

Dear Mac: I don't know what I have to do to win a major golf tournament. I've lost the last two major tournaments on chip shots that would make Paul Hogan lose his accent. I'm getting a reputation and it's embarrassing.

Downright depressed
in the Land Downunder

Dear Downright: First of all, don't get embarrassed. I couldn't imagine your face any redder. Secondly, you are still the best golfer north of Antarctica. You nearly won