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Columbia Chronicle (05/04/1987)

Columbia College Chicago

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Columbia Chronicle

Volume 17, Number 7

Monday, May 4, 1987

Columbia College, Chicago



Chronicle/Robb Perca

Columbia graduate student, Jeanne Martinelli, (left) and Duane Bean, of University of Illinois at Chicago, march in the peace protest at CIA headquarters in Langley, VA before they were arrested by police.

Graduate student arrested during national protests

By Geneva Bland

LANGLEY, VA — Columbia graduate student, Jeanne Martinelli was one of over 550 demonstrators arrested April 27, in the first major attempt by protesters to block entrance to CIA headquarters in Langley, Virginia.

An estimated 1,000 people took part in the non-violent demonstration that blocked rush hour traffic and inconvenienced hundreds of commuters.

While police were lined along the lawn of CIA headquarters, demonstrators sat in the roadway at the north and south gates of the agency. Though it was only 6 a.m., protesters managed to chant with vigor "Hey, hey, ho, ho, CIA has got to go," and "Hey, hey CIA — you won't go to work today."

In addition to chanting slogans, the protesters sang choruses of "We shall overcome," passed out information on future protests against Reagan's foreign policies and listened to a speech by an ex-marine who admitted killing many people in Central America and had crossed over to join the peace movement.

People of different ages, races and regions of the country were there for one reason — to halt work at the CIA.

"I can't support a government that is going around the world killing people

for no reason except for profit," Martinelli said.

Having been involved in the peace movement since 1977, this was the first time Martinelli had been arrested at a demonstration.

Martinelli, who was instrumental in helping to found an anti-apartheid student group at her previous college campus, read one of her poems to the crowd. The poem was directed at President Reagan, South African Prime Minister Pieter Botha, and the CIA.

"I think we gave them (CIA) a good run for their money," Martinelli said, "they never had anything like this out there. We (protesters) made the first step in being among the first 500 arrests, the CIA could not just go to work as usual."

The CIA employees had to listen to outbursts from the crowd each time one of them entered the building and had to be guarded by police as they passed the crowd.

Some employees had arrived to work at 5 a.m. before the protesters arrived, but the late arrivals could not drive their cars up the roadway to the entrance because the demonstrators had succeeded in blocking it. They were forced to get out of their cars and walk.

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Growing English Dept. adds new Composition Director

By Judy Bluder

A new position has been created in Columbia's English Department to improve the "growing composition program," according to Dr. Philip Klukoff, chairman of Columbia's English Department.

The new Director of Composition, Jeff Schiff, was the candidate "unanimously agreed upon" by an English Department search committee and will begin his duties Sept. 1, 1987.

According to Klukoff, the position was advertised in The Chronicle of Higher Education and from a group of

about 50 candidates, the department selected two to be brought on campus for interviews.

"We looked for someone with administrative experience in writing programs and someone who had done considerable research in and with writing programs," he said.

Schiff is currently director of the writing laboratory, director of English placement testing and an assistant professor of English at Northern Arizona University.

Klukoff displays much confidence in Schiff and, since the department is going to a nine-hour, three-course writing requirement, he "felt it necessary to bring someone with expertise in testing and tutoring to become a focus and a center for the (writing) program."

"I think the faculty of Columbia will respond to him very favorably and in a very positive way," he said.

Schiff's responsibilities will be administrative and include assessing writing skills, coordinating the writing course curriculum, scheduling courses and insuring the quality of the writing program in general.

According to Klukoff, Columbia students will "have an edge on their peers coming out of other schools because he (Schiff) will administer a program that is comprehensive in nature so that our students, when they leave, will be better writers."

Klukoff said that the English Department is currently in the "transition stage" and has made some important "inroads" in the quality of the writing instruction at the college.

The department has made improvements with the addition of new courses and a tutoring center, which opened last fall.

According to the chairman the center will be expanded next year and will offer computer-assisted tutoring.

"There will be a much more elaborate and comprehensive effort" in the department, he said.

The department also has instituted faculty seminars on teaching writing

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Filmmakers focus on Chicago

By Geneva Bland

Over the years, the City of Chicago has been a magnetic force that has drawn politicians, prospective college students, and entertainers. Recently,

Chicago has also drawn many actors, producers and directors to make motion pictures.

Last year there were 23 projects done in Chicago all of which were feature

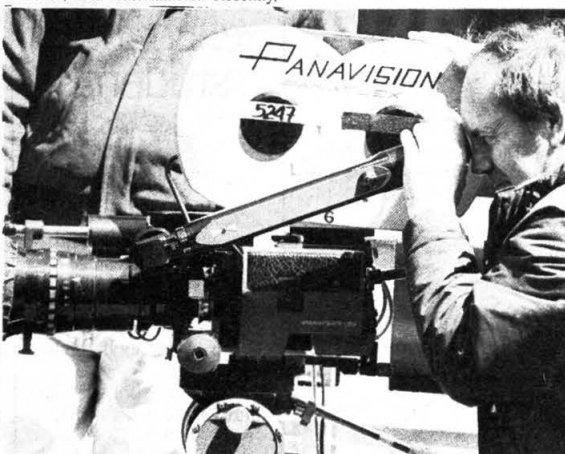
films, major movies or television series. Two television series were shot here last year. One was "Jack and Mike," a series about a husband and wife, he a restaurant owner, and she a newspaper columnist. The other was "Crime Story" a series about a group of five detectives in the 50s who tried to break the mob chain in Chicago.

"Crime Story" was based on the true accounts of its star Dennis Farina, a former Chicago police officer.

There is a lot of organizing that has to be done when a producer and director are considering making a movie in Chicago. The Illinois Film Office works in conjunction with the producer and director to see that they are provided adequate facilities to obtain a finished product.

"Our job is to make it comfortable and easy for the people who are filming. To us, that means to find and suggest various locations in the city, helping the crew to get equipment, and on the whole just cutting any red tape," said Illinois Film Office representative Richard Moskal.

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Chronicle/Tom Holubek

The cameraman prepares to "shoot" following the director's call to "roll," in the filming of "Vice Versa" at the Halsted and Wells el station.

Inside

White South African speaks out
PAGE 7

New serious comedy has Jim Belushi smiling
PAGE 8

Sports

Sox need to change more than uniforms

News Briefs

Peacemakers profiled at museum

"Winners," an exhibit profiling prominent peacemakers from the turn of the century to the present is currently being shown at The Peace Museum, 430 W. Erie St. now through July 26.

Featured individuals and organizations include Jane Addams, Amnesty International, Martin Luther King Jr., Samantha Smith, Bishop Desmond Tutu and Lech Walesa.

Museum hours are Tues.-Sun. noon to 5 p.m. and Thurs. noon to 8 p.m. Admission is \$2 and 50¢ for students and senior citizens. For further information, call 440-1860.

Voodoo exhibit shown at Art Institute

A display of voodoo artifacts titled "Spirit and Image: The Art of Voodoo" will be held at The School of the Art Institute of Chicago, Columbus Drive at Jackson Boulevard, now through May 9.

Representing one of the first exhibits of its kind in the United States, it will include tapes of authentic, ceremonial voodoo drumming playing continuously during the remainder of the presentation. For viewing times and further information, call 443-3700.

Goodman Theatre continues season

"The Tempest," William Shakespeare's final work, is the next production to be presented at the Goodman Theatre, 200 S. Columbus Dr. now through May 29.

Performance times are Wed.-Thurs. at 7:30 p.m., Fri.-Sat. at 8 p.m. and Sun. at 2:30 p.m. and 8 p.m.

Tickets are available at the Goodman Theatre Box office and range from \$15-\$25. Special discounts for groups are available for predetermined noon matinee performances. For additional performance times and information, call 443-3800.

Foreign photos shown at museum

Photos depicting traditions and changing lifestyles in a foreign land titled "Music and Dance in Papua New Guinea" are currently being presented at the Field Museum of Natural History, Roosevelt Road at Lake Shore Drive now through July 12.

The show, derived from more than 4,000 photographs taken by Jordan Wright, also includes their everyday objects and tape-recorded traditional music to present an aspect of a little-known people. For exhibit hours and further information, call 922-9410.

Hitchcock film series to continue at UIC

The 1963 Alfred Hitchcock horror film "The Birds" is the next to be shown in the Free Film Classic Series at the University of Illinois at Chicago, Chicago Circle Center, 750 S. Halsted on May 4.

Shown in room 605 at noon, 3 and 6 p.m., admission is free. For upcoming movies and more information, call 413-5070.

Scholarships Opportunities/Contests

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.

CENTER FOR NEW TV/Regional Fellowship Program/Film & Video Production grants up to \$53,000.00 Application forms in Placement Office/Rm M607.

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.

(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.)

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Year-end exhibitions honor student art work

By Kathleen Misovic

Art works created by Columbia students will be displayed at the Art Department's End of the Year Exhibition and the Photography Department's 1987 Graduate Thesis Exhibition which begins next month at the 11th Street Campus Art Gallery.

The End of the Year Honor Exhibition will have two showings. The first, featuring advertising design, professional photography, graphic design, illustration and interior design, opens May 1 with a showing for exhibitors and guests. The exhibition will be open for public viewing May 2-8.

The second showing (fine arts exhibition), featuring documentary photography, drawing, painting, sculpture and mixed media (two art forms combined), will be open for exhibitors and their guests May 29, then for the public May 30-June 5.

The 1987 Graduate Thesis Exhibition, which is a requirement for all photography graduate students, will hold its opening reception May 15 and will be open to the public May 16-22.

The exhibitions provide a way for Columbia to "honor students' works in a professional gallery," according to Denise Miller-Clark, director of the Museum of Contemporary Photography and the Columbia College Art Gallery. Miller-Clark and Martha Alexander-Grohmann, a photography graduate student, are the exhibition coordinators.

The End of the Year Student Exhibitions will be juried exhibitions — professionals will select the entries to be shown in the exhibitions, said Miller-Clark. Entries for the first exhibition were judged April 21.

Marlene Lipinski, coordinator of Columbia's Graphic Design and Advertising Departments, judged the graphic design, illustration and advertising design projects. Tony Patano, coordinator of Columbia's Interior Design Department, judged interior design projects and Ronald Seymour, a Chicago photographer, judged the photography projects.

The fine art exhibition entries will be juried May 12 and 13. Nathan Lerner, former faculty member of the Illinois Institute of Technology's Institute of Design, will judge the photography projects and Dan Ramirez, a Chicago painter and assistant professor of art at the University of Illinois will judge the remaining fine art projects.

While selecting the projects to be displayed at the exhibitions, jurors will be looking for "technical competence and aesthetic judgement based on their (jurors') knowledge of art and photography," said Miller-Clark.



Denise Miller-Clark, director of the Columbia College Art Gallery, is coordinating the End of Year Exhibitions.

Unlike the End of the Year Student Honor Exhibition, the Graduate Thesis Exhibition entries are automatically shown in the exhibition without having to be selected, but are subject to editing by Miller-Clark, said Alexander-Grohmann.

This year, the work of four photography graduate students will be featured in the exhibition. In Michiko Kasahara's thesis, "Self Portraiture," she uses her body as the subject of her project. "My photographs are a confrontation of myself during consciousness," said Kasahara. "They represent a common factor to be shared by other women."

Kashara has been working on "Self Portraiture" for three years.

Angela Kelly's thesis, "The Chrysalis Series," is a series of documentary photographs on the young women who attend the Chrysalis Alternative Learning Center. The Center offers a different kind of high school education, said Kelly, in that the students actually decide what they're going to learn and how they're going to learn it.

"They (students) have the responsibility to become more involved in their learning experience," Kelly said. "I'm

giving the young women a voice through my photography."

Kelly has been working on "The Chrysalis Series" for one year and sees her involvement in the exhibition as "a stepping stone to the professional world."

"I think it's (the exhibition) a real challenge and good discipline," Kelly said. "And a chance to stand back from your work to approve it."

Prakash's thesis, "The Street of Andharpreadesh in Southern India," features photographs taken of the Lambadas people of India.

"My photographs are a documentary of their daily life, culture, and rituals," said Prakash. "I guess people who cannot go to India can get a glimpse of its people from my photographs."

Prakash has been working on his project for two years.

The subject of Mukul Roy's thesis is "Eastern Indian Working Women in Chicago." She interviewed 25 Indian women with different backgrounds and careers and took two sets of photographs of each woman, both at home and at work.

Regarding the exhibition, Roy said, "I think it's a good requirement. I wanted to do this (project) for a long time and since it was a requirement — I took it all the way."

Roy worked on her project for a year. "I didn't think it would take so long," she said, "I thought maybe five or six months."

Of the entries picked to be in the End of the Year Student Honor Exhibition and the four Graduate Thesis Exhibition, three to 10 winners will be chosen over all, said Alexander-Grohmann. These winners will receive monetary awards and ribbons.

The photography winners will be purchased for the Museum of Contemporary Photography's permanent collection. Several other exhibits will be purchased by the school to display in its offices and hallways.

"Several (photographs, paintings, etc.) are displayed in the library, since it's the most secure place," Miller-Clark said.

The End of the Year Student Honor Exhibition has been a tradition at Columbia since 1976, according to Miller-Clark. Traditionally held at the Museum of Contemporary Photography, the exhibition has been at the Art Gallery since 1984.

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Student arrested

Continued from page 1

Martinelli said she will continue with the battle to end apartheid and the CIA's covert actions in Central America. "Hopefully, this (demonstration) will make them (CIA) listen," she said.

The protest was a culmination of three days of demonstrations against the Reagan administration's foreign policies.

A protest on April 25 attracted 75,000 people who demonstrated for seven hours in the rain and mud, calling for the end of apartheid in South Africa and military intervention throughout Central America.

Among the demonstrators were actor Ed Asner, Rev. Jesse Jackson, folk singers Peter, Paul and Mary, former Pentagon employee Daniel Ellsberg and Political activist Abbie Hoffman.

Jackson told the gathering in front of the Capitol to attend more protests until

a change can be made within the government's policies.

"Every moral and ethical imperative that made us (protesters) say no to Hitler and the Third Reich, must make us say no to Botha and the Fourth Reich," Jackson said.

The cold wind did not stop the crowd from attempting to get their point across. Chants of "Reagan, Reagan he's no good, send him back to Hollywood," and "One, two, three, four Reagan wants another war — five, six, seven, eight we will not cooperate," were constantly repeated.

Protesters held up placards and passed out anti-Reagan administration newspapers. A few blocks from the Capitol there were about 30 pro-Reagan demonstrators. They protested against the 75,000 who marched to the Capitol.

The protests were organized by the National Mobilization for Justice and Peace in Central America and Southern Africa.



Chronicle/Robb Perca

Rev. Jesse Jackson and actor Ed Asner lead an estimated 150,000 people protesting the CIA's involvement in Central America and U.S. relations with South Africa. The group marched down Pennsylvania Ave. up to the Capitol (below).



A group of student protesters take part in an anti-apartheid rally behind the White House on April 25.



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Freshman director

Continued from page 1

and theory, methodology and classroom strategies for faculty who teach composition.

Schiff also will be responsible for faculty seminars to "make sure it's an ongoing and really vital part of our teaching effort," according to Klukoff.

Schiff's aim is "to integrate the often abstract suggestions of contemporary research with common sense classroom dictates," according to a statement he submitted to the college.

He seeks a position in a department whose philosophy "raises the student's

practical life need above all other considerations."

Schiff has had many works published including "Toward A Human Geography: Thoughts About In-Class Writing Environments" in the *Journal of Teaching Writing* and "Who's Reading Whom: An Audience Analysis Primer" in the *Arizona English Bulletin*. He also has been published in *The Southwest Review*, *Penbroke Magazine* and *Poet and Critic*.

Klukoff praised Schiff and said he is a very "exciting and dynamic" individual who will fit into the college's environment very easily.

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City attracts major productions

Continued from page 1

"Red tape is authorization," Moskal said. "Whether it is from the police department to use police cars, from department stores to damage their property, or from various businesses to use their equipment."

Moskal said that many people think the film office is only used for productions in Chicago, when in fact it's actu-

ally used for productions in all of Illinois.

"We try to encourage film-making in all of Illinois. We are the liaison between the companies and the necessary people in Chicago who have the yes power," Moskal said.

"Everyone in the office has a number of duties, but our number one goal is satisfying the production companies that come here," said Suzy Kellett, Managing Director of the Film Office.

The Illinois Film Office has been in existence since 1975. "In 1975 the average Hollywood film could be completed for \$6 or 7 million. Today the average Hollywood film takes, at least \$10 million to complete," said Kellett.

And that money is spread out over many areas. It takes care of the payroll for the crew, including the actors, directors, and producers. It also takes care of the production costs for building fake sets, equipment and hotel rental, wardrobes, and catering.

"The film companies hire a caterer for the duration of the shoot. Their sole responsibility is to prepare food for the crew," Moskal said. "After they've worked for six hours they take a break, and the caterers job is to make sure they have fresh food each break."

Moskal said it is possible to make a movie with little or no money at all. "It all depends on who you know and what you use." He said a film could be made for as little as \$80,000, such as Spike Lee's 1986 film "She's Gotta Have It," or as high as \$30 million, the amount spent on "Ghostbusters."

Lee filmed his movie in black and white and found people he knew to be the actors and actresses. He didn't need a large crew because most of his college alumni helped him. Though he only spent \$80,000, Lee's film grossed over \$1.4 million.

"The budget for "Ghostbusters" was extremely high because there were many well-known actors in it," Moskal said.

In the past 12 years there have been changes in film-making including

higher costs, and easier availability of city services. "When the Film Office first opened, (former mayor) Bilandic had to be coaxed into letting a production come into Chicago," said Janet Kerrigan, head of Press Relations. "Now all you have to do is pick the phone up a couple of times, and you've got permission to use various locations."

Another change over the years has been increased concentration on low budget films. "It seems to me that there's a trend beginning to lean towards independent low budget films, as opposed to the big blockbuster films," Moskal said.

Moskal's definition of a blockbuster is a film with a large number of well-known actors. Examples of low budget movies are, "Kiss of The Spiderwoman" which cost \$500,000 to make and "She's Gotta Have It." Both were released last year.

Currently, there are two films in production in Chicago. "Vice Versa," directed by Brian Gilbert and "Poltergeist Three" directed by Gary Sherman.

"Vice Versa," a Columbia pictures film, starring Judge Reinhold, has been filming here since March 2. "The company has no problem with filming in Chicago," said Al Ebner, publicist for the movie.

"I think Chicago is a wonderful place to do a film. I was here filming last year and I received total cooperation from everyone — The Film Office, the Mayor's Office, equipment rental employees, everybody's cooperative in Chicago," Ebner said.



Judge Reinhold takes a break from the filming of "Vice Versa" in Chicago this month.

Ebner believes Chicago is one of the best cities in which to make a movie, because of the great cooperation, and attractive locations.

"Before doing this film, the producer and director went to four different cities. Chicago was picked primarily because of the locations it has like the Sears Tower, the Civic Center, and the Water Tower," Ebner said.



Chronicle/Tom Holubek

Judge Reinhold discusses an upcoming scene with a crew member on the set of "Vice Versa."

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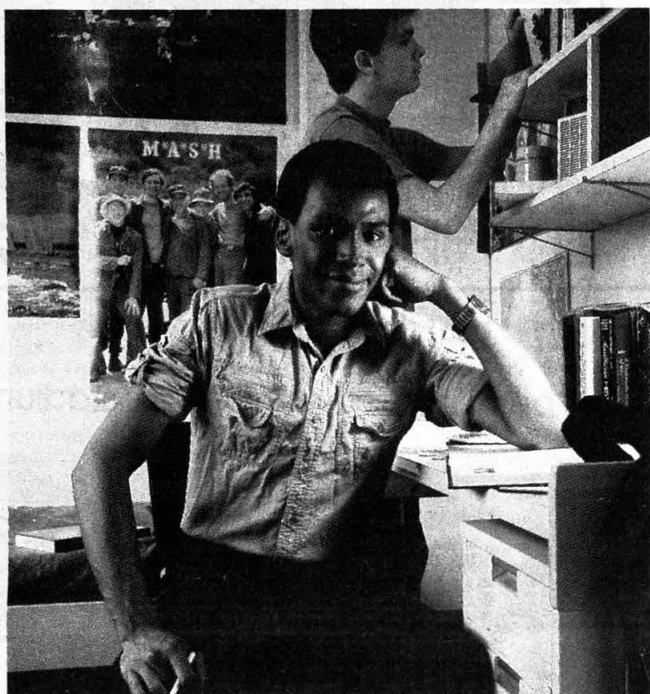
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Bears hunt for a stadium site

To be or not to be — this is the question, as it has been for some time concerning the Chicago Bears and a new sports stadium.

The question now surrounds a proposed complex on the city's West Side, and all eyes and ears are focused on the discussions and often heated debates going on between community groups that would be affected by the project.

Residents of the area are expressing concerns about the toll a stadium may take on their neighborhood. They are scrambling to determine just whose best interests will be taken into consideration with the construction of a football forum.

Despite all of the controversy and disagreement going on, we think things are in a healthy state because it appears that the people are going to determine if the stadium should or should not exist in this area. And when the people decide what is best for themselves, justice has prevailed. And when justice prevails in this fashion, we can chalk one up for democracy.

After all, why shouldn't the people decide? The stadium plan calls for the destruction of low-income housing that would force some 328 families from their homes. A sports complex also would bring a wave of change and development to the area and residents are concerned that the project could take off at the hands of Bears President Michael McCaskey, leaving the mostly low-income community behind.

Right now, Mayor Harold Washington and McCaskey are waiting and listening to determine how the residents feel about the plan, for it seems unlikely that either would support the project, estimated to run some \$90 million, if a significant majority of residents do not favor it.

One of the groups currently involved in the stadium discussion is the Midwest Community Council, headed by 64-year-old activist Nancy Jefferson. The Council issued a report that basically requests that the city prove that the privately-funded stadium would benefit the community. The report cites specific guidelines designed to protect the interests of the resident.

Some of the guidelines include:

- That residents who are displaced by the project be paid replacement value, not just the market value for their property.
- That the community be given a say in determining how the area is developed and that residents get a share in business/job opportunities created by the stadium.
- That housing for low-income families be increased.

We support action such as this by the community. It proves that they have not closed their minds to the idea and it also proves that they are concerned about their neighborhood and that they care about what happens to their community. After all, if they don't look out for themselves, chances are no one else will, particularly with characters like McCaskey at the helm.

Whether the Bears will one day prowl around the West Side of Chicago will not be determined for some time to come. What is apparent, however, is that there are a lot of concerned citizens out there who want to have a say in something that will affect their lives, and this seems only fair.

The stadium plan must not manipulate these people. Happily enough, it seems they will not let it.

Casey's CIA legacy

Of all the high-ranking government officials to leave the Reagan administration with their tails between their legs, none will be missed less than former CIA director William Casey.

Casey's ill-health has brought a wave of reflection about his supposedly illustrious career. The trouble the President had finding an adequate replacement is, Casey's supporters maintain, evidence of the man's irreplaceability.

That would appear to be true. It has been very difficult to find another man willing and arrogant enough to thumb his nose at international law, sneer at and ignore the constitution and treat the judicial branch of government as if they were merely silly impediments to the intelligence-gathering business.

William Casey is often credited with making the CIA a respected and feared intelligence agency after Jimmy Carter's appointee Stansfield Turner emasculated it with burdensome ethics policies.

The problem with Turner was that he insisted the CIA obey the law. Casey was undaunted by such small considerations as law, the constitution or morality.

Under Casey's direction the CIA was responsible for the mining of Nicaraguan harbors, a cruel and excessive military action that met with universal disapproval in the world community.

At Casey's urging the United States withdrew from the world court an organization the United States helped establish, because it periodically cast aspersions on the CIA's not-so-covert brand of government political espionage.

Duane Clarridge, author of the CIA's assassination manual, the official "how-to" of government sponsored terrorism, was actually promoted for his work with Oliver North in circumventing Congress in the Iran arms deal.

The expert advice of Stanley Sporkin provided the CIA with the convoluted and immoral rationale that was designed to justify the concept of trading arms for hostages.

What William Casey has left is a legacy of fear. His message to the world has been, "If you need arms to fight your wars kidnap a few Americans and trade them in for guns."

If you are a world leader and disagree with the United States, expect to be assassinated "by the book."

Should you travel to a war-torn part of the world, you stand a good chance of being killed by a mine, bullet or bomb with "Made in the U.S.A." stamped on it.

William Casey has been instrumental in elevating terrorism beyond its rightful place as a gutter-level tactic, to a dangerous art form practiced by superpowers with unlimited resources and serious grudges. Next time a political leader is assassinated, or a bus filled with school children explodes, give a word of thanks to William Casey and his CIA.

While they did not invent terrorism, they are responsible for making it a respectable game that all the big boys play.

By Steve Taylor

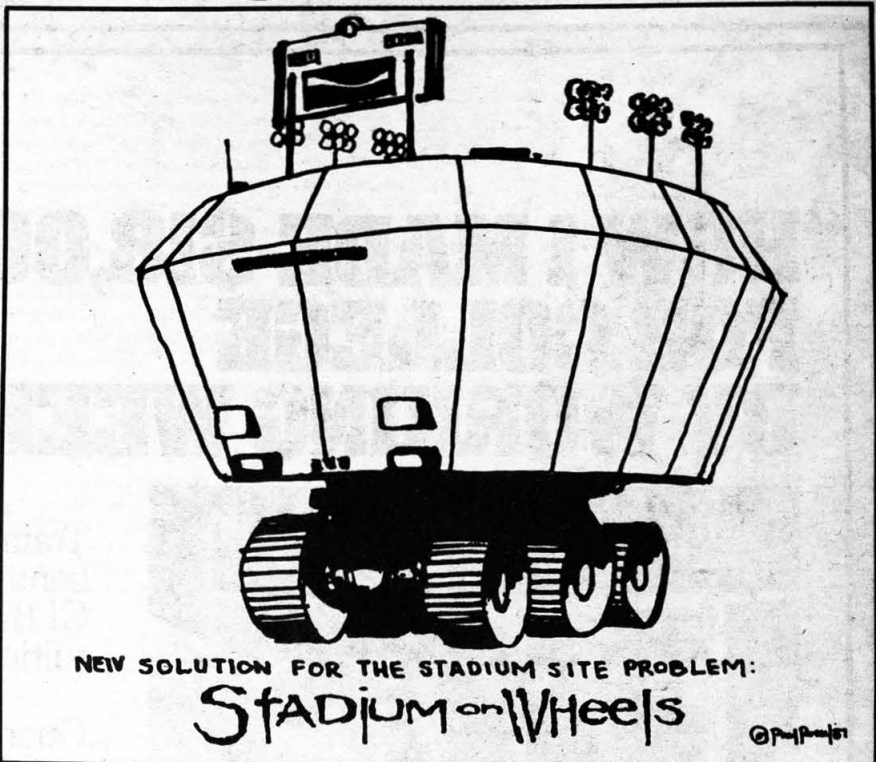


PHOTO POLL

What is the best site for the new Bears stadium?



Chuck Hinderliter
Photography
Freshman

"They should keep the Bears where they're at because Soldier Field is the Bears. Just leave it where it's at."



Carrie Hoback
Advertising
Junior

"I think it's in the right place where it is and to put it out west would be a major problem for people trying to get to the games. I think it should be in the city where it belongs and not out in the suburbs."



Mark Stewart
Radio Broadcasting
Freshman

"I didn't really see anything wrong with Soldier Field. I liked it where it was. I think they should leave it there, after all it is a landmark. If they're going to move I think they should definitely keep it in the city, they are the Chicago Bears."



John Blake
Television
Junior

"I think they should keep the stadium right where it is, because it's been there for so long."

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



The roots of apartheid run more than skin deep

I have bad news for the Columbia students that took part in the anti-Apartheid march on Washington last week.

According to a reliable source, your efforts were in vain.

a golden opportunity to get a view of South Africa rarely heard about in the news. While we read or see censored reports of riots and demonstrations we seldom get a glimpse into the mind of apartheid supporters.

So I asked her why she thought it was hypocritical for Americans to pressure for change in South Africa.

"Americans think they are so special. But you people kept slaves a century ago. You wonderful Americans treated blacks like we do now only about 20 years ago. But now you Americans have the audacity to tell us to change," Mary said.

But Mary was rolling now. She had a lot to say. So she turned the tables on me and asked me a question.

"If America is perfect and thinks it can tell South Africa what to do why are there so many racial problems here?" Mary said.

I told her we had problems here but none of them were like the tragic day-to-day life in Soweto.

"Oh really, but what about the place called Cabrini Green? I hear it is horrible there. What about the area called Harlem in New York? I hear blacks are living pretty horribly there too and that's in America not my country. Let Americans tell us what to do when they learn to not be hypocritical."

She caught me off guard with that one. I had to admit that there was still a great deal of racism in the United States.

"Your country is just like mine," she said. "Your blacks live in poverty and the whites run the country. So why don't you leave us alone and take care yourselves?"

Now I had a chance to disagree. I told her that America had its problems but we were not just like South Africa. I told her all U.S. citizens could vote, own land, live where they wanted and attend school together.

I asked her why the blacks were not allowed to do these things in South Africa.

"Blacks can't handle responsibility. They are so uncivilized. They are not as smart as you or I. They are ignorant and live like animals," she said.

I told her the reason blacks seemed "uncivilized" was because her country gave them no opportunity to improve their lives. I told her that if South Africa gave blacks education and the same rights as whites they would see color makes no difference.

"You don't know what you are saying. The blacks can't have the same

rights; they would just abuse them. We can't allow them to vote because they would vote the whites out of office and kill us. Then they would destroy South Africa. Our blacks are not united. They are divided up into tribes and groups and once they gained power they would fight each other because they are not civilized. They are like animals."

I told her these "animals" she spoke of were people. People whose ancestors had lived in South Africa for thousands of years. I told her it was their country and they should be given the rights they deserve.

"I'm as African as any black. I was born in South Africa. I am African. I happen to be a white-Afrikaner and I am proud to be one. I will not give up my country. A country my ancestors fought for. My father is from Rhodesia. The whites there let the blacks kick them out. But that won't happen in South Africa. My father is African. He is white but that doesn't make him not African. He was born in Rhodesia and he lost his home to the blacks. Well, we won't lose South Africa."

"My father moved to South Africa from Rhodesia. He moved south but there isn't any more room to go from here or we will be in the ocean. We will die before we give up our home," Mary said.

I asked her if there was any way the blacks could be given their rightful share of the governing of their people.

"Never. They would kill the whites. I don't know why they complain so much. They have schools and jobs, they should be happy."

But they are not happy a change has to be made, I said.

"South Africa will not change without a revolution. We will fight to the death to keep what is ours. All the Americans can demonstrate all they want but it won't change a thing. We have given them rights but we won't give away our way of life. I love my country like you love yours. I and the rest of the Afrikaners will die before we give up our homes," Mary said.

Mary's jaw was set firm. She meant what she said. For now, whites and blacks in South Africa will live separately.

But because of people like Mary there will come a day when black and white will be together in South Africa.

It will be the day civil war breaks out in South Africa. On that day the people who cannot live together will die together and Apartheid will be no more.

A lesson in abuse

Empty promises. That's how former Kelyvn Park High School principal James G. Moffat lured students into his office for sexual relations. He gave them empty promises of academic help or other favors.

Moffat was sentenced on April 22 to the maximum sentence of 15 years in prison for sexually abusing five students in his office during school hours.

As one teacher who testified against Moffat said, "It's a hollow victory. A lot of lives have been damaged."

The lives of the victims have been damaged the most. One girl and four boys came forward to report incidents of abuse. But for a while it looked like their disclosures would be in vain.

The initial reports of misconduct were virtually ignored by Chicago Board of Education officials. Kelyvn Park counselor Marsha Niazmond turned in a written report of two incidents in November, 1984. The report was ignored. Even when the other victims came forward, the school board's central office refused to take action.

Why? Perhaps it was because James Moffat was once a powerful man in the Chicago public school system—the former deputy superintendent of schools. Niazmond says she was chastised by officials. "He is a powerful man and nothing will come of it and no one will thank you. Are you crazy?"

Fortunately, the state's attorney's office didn't think Niazmond was crazy. They pursued the case and finally convicted Moffat in March.

It is scary to think that school board officials ignored the serious charges against Moffat just because he was "one of their own." Ignoring a problem like sexual abuse will not make it go away.

The Board of Education officials now realize their mistake and are promising to change policy on reporting abuse by an educator.

Under the current system, a principal or district superintendent investigates the reported incident. He or she notifies the police and the state Department of Children and Family Services only if he finds a "reasonable cause" of guilt.

Under the proposed revision, an employee who learns of an alleged incident would immediately call the police and DCFCS, who would conduct the investigation.

The proposed policy change is a good idea, but it's only the first step. Let's hope that Board of Education officials open their eyes long enough to enact further measures to protect students from this type of abuse. Chicago's public school students don't need any more empty promises.

Cleanhouse CHA

The Chicago Housing Authority is a mess and we're not talking about rodents, gang graffiti and broken-down elevators. It is the financial situation of the CHA that is in chaos.

Executive Director Brenda J. Gaines announced last week that a severe cash flow crisis would force the CHA to halt improvement projects unless they could secure some immediate loans. Gaines said the CHA asked the U.S. Housing and Urban Development Department to reimburse it for \$38 million—which has already been spent on scattered-site construction.

In addition, the CHA needs another \$23 million in financial aid or it will cut maintenance service to a minimum.

The CHA is proposing that the city loan them \$25 million if HUD will guarantee repayment of the loan. The money would be used to pay vendors and continue the scattered-site program for another six months, during which the CHA hopes to develop permanent solutions to the problems.

These massive problems are due to the numerous officials that keep jumping on and off the CHA merry-go-round. Charles Swibel, Renault Robinson and Zirl Smith have come and gone, probably for the better. Now Harold Washington has appointed his minister, B. Herbert Martin Sr., as the new chairman.

What the CHA really needs is a complete overhaul. The financial situation should have never gotten this out-of-hand in the first place.

Mayor Washington must appoint a CHA chairman with the background and ability to make the agency work. Tenant leaders, housing executives and board members need to unite to improve the CHA and to see that the money is properly spent in the future.

This financial crisis can teach the city an important lesson, if the CHA knows how to learn from its mistakes.

If experience is the best teacher, then it's about time the CHA graduated to a higher class of fiscal responsibility.



Brian Kulpin

Peaceful marches, demonstrations and boycotts will not stop Apartheid. The only way South Africa will change is amid great violence and bloodshed. And there is nothing a bunch of meddlesome Americans can do about it.

My source should know. She is from South Africa. She is white and an Afrikaner. She believes in the apartheid system as if her life depended on it. Because, according to her, it does.

For the purpose of this column I will call my source Mary.

One of South Africa's major exports is diamonds and Mary was a real gem. She was so pretty she looked like a fashion model. But Mary had some very ugly opinions.

When I met Mary I did not know that she was South African. She looked and acted just like a typical American college student. But her accent, wealth and fierce racial prejudices made her stand apart from her peers.

When I asked Mary what she thought of American protests, boycotts and divestment, her blue-eyes burned with anger.

"You hypocritical Americans think you can tell everyone around the world what to do, but in South Africa you can't. You can protest all you want but it won't change the way we live. Why should we care what you think? It is our lives not yours. Go ahead, boycott us, divest. We will find other countries to do business with. We don't need the United States, you need us for our resources."

I was stunned by the conviction with which she spoke. I realized I had

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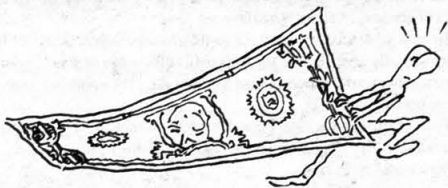
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Versatile actor Belushi goes from funny man to real man

By Steve Taylor

After a 12-year apprenticeship that found him cast in secondary roles on stage, in films and on television, Jim Belushi has emerged as one of America's most sought-after character actors.

Belushi appeared at a press-conference for the college press at Conrad Hilton Towers April 28 to promote his new film, "Real Men."

"'Real Men' is basically a serious comedy," Belushi said. "It's written and directed by Dennis Feldman, the gentleman who wrote 'The Golden Child.'"

When it was pointed out that "The Golden Child" turned out to be received by critics as considerably less than a serious comedy Belushi hastily added, "Dennis was very upset about 'The Golden Child.' They encouraged Eddie (Murphy) to improvise and change the lines. It changed the whole story. Actually, 'Golden Child' was one of the best scripts I ever read. Any actor could have done that movie. It was so well-written all you had to do was carry the narrative."

Belushi is equally enthusiastic about the story line of "Real Men" an action-comedy co-starring John Ritter, that features Belushi as a competent and exceptionally violent CIA agent who is forced to travel cross-country with a civilian who is posing as one of Belushi's many deceased partners.

"My character, Nick Pirandello is basically the best spy who ever lived," Belushi said. "He's even better than James Bond because James Bond used

to use gadgets; my character makes machine guns out of tools you'd find in the garage."

According to Belushi, "Real Men" is quite humorous but aims to resolve some interesting human conflicts in the process. "My big problem is that every guy I go out (into the field) with gets killed because I am not sensitive to other people's feelings. So my bosses call me in and tell me to be more sensitive. I get an education in becoming a real man — more human."

The underlying theme, Belushi said, is one of personal growth in the face of crisis. "It's not Laurel and Hardy. I think it's a very unique relationship. I don't think you've seen it before. He (Ritter's character) is pretty much kidnapped and forced into an unfamiliar situation. He's your average guy... maybe even a little less. His idea of a faux pas is not having enough steaks at a barbecue; my faux pas would be blowing up the Russian embassy. Our relationship starts out like this and toward the end I get a little more sensitive and he gets more aggressive."

If, during the course of this growth process, a little good old-fashioned cartoon violence happens, all the better Belushi said. "Every time Nick fires a gun someone dies. He never misses. The directors gave me a gun with three bullets in it. 'I'd say gimme six, fire it six times and six guys would fall dead. They'd have to hire three more stunt men.'"

Belushi hopes that "Real Men" will further establish him as a character actor and help land him more substantive roles in the future. "I really admire Bill Murray. I like the way he did 'Ghostbusters' (a comedy) and 'The Razor's Edge' (a drama)."

When Belushi is called a comedian he bristles a bit and goes to great lengths to explain the difference between comic acting and joke-telling, a subtle difference that is sometimes lost on audiences.

"I'm not a comedian," Belushi said. "I've just been one of those guys who

could get a laugh without telling jokes. I can't tell jokes. I did the Jim McMahon roast the other day. I had jokes all written for him and I was terrible."

The relationship between a comic actor and his audience is far more tenuous than that of a dramatic actor and his audience, Belushi said. "Classically, comedy is much more difficult than drama. We all have a sense of drama within us; we have things within us we can rely on to produce a dramatic effect."

"Comedy is much more subjective. In a drama everyone knows when he's supposed to feel bad; in comedy it's all in the timing and how you phrase a sentence."

In the past Belushi has been cast in several memorable but anonymous roles. His wild-eyed party animal in the gorilla suit in the blockbuster "Trading Places" gave a lift to a funny film that seemed dangerously close to getting bogged down in its convoluted plot which involved futures trading.

"About Last Night," the screen adaptation of David Mamet's hit play "Sexual Perversity in Chicago" in which Belushi was also featured was "the turning point in my career," Belushi said.

His portrayal of Bernie Litko received raves from the critics, though the film was met with lukewarm critical response. "I had very strong feelings about how that character should be played," Belushi said. "That was a great character because people would come up to me in the street and say, 'He reminded me of my uncle.'"

His portrayal of Litko and starring roles in Oliver-Stone's story of political intrigue "Salvador," "Thief" (which was filmed in Chicago) catapulted Belushi to lead roles in "Real Men" and the yet-to-be released urban drama "The Principal."

Though stardom for Belushi was an overnight occurrence that took 12 years to accomplish, Belushi is comfortable with the idea.

"It feels great!" he said.

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U2 climbs to the top with spiritual "Joshua Tree"

By Yvette Shields

Beneath the scorching sun in the American Southwestern desert grows a tree with twisted branches known as the Joshua Tree. Early Mormon settlers believed its branches pointed the way to the "promised land."

U2, the four-man band that emerged from Ireland in 1980, and made the cover of *Time* last week, captures this legend's intensity, spirituality and ambition in their latest album, "The Joshua Tree."

With this album, U2 conquers their latest quest to increase control over their music. In an article in a recent issue of *Rolling Stone*, lead singer Bono said, "It's our most literate record by far, because I just felt it's time to come clean."

Bono appears to be his own best critic because this album seems cleaner and less esoteric than the material from their previous albums, "The Unforgettable Fire" and "October." "The Joshua Tree" manages to gracefully blend the spirituality of those two albums with the harder edges found on the "Boy" and "War" albums while tacking on a few additional dimensions.

The most commercial song on the album (it has already established itself on the pop charts) is the third cut, "With or Without You." Bono sheds the breathy quality in his voice and lets a deeper more direct version of it dominate the song. As the rhythm builds throughout the song one can almost sense Bono focusing

in while singing the smooth lyrics.

New to U2's music is the fierce-grinding blues sound in "Bullet The Blue Sky." After listening to the song just once or twice the sound seems awkward and alien to U2's music. Bono sounds like he's trying too hard and forcing his voice throughout the song. After adjusting to the tone of the song, the awkwardness of it melts beneath the realization that this song is a testament to the band's effort to establish no boundaries with their music and to incorporate a mixture of sounds. The bluseness of this and a couple other songs on the album showcase The Edge's forceful lead guitar, Adam Clayton's pounding bass and Larry Mullen Jr.'s pulsating drums.

The final track on the first side, "Running to Stand Still" slows down the pace and delivers a haunting message about heroin addiction. The song's smooth, acoustic rhythm lures its listeners into a quiet peace which potently drives home the tragic message. Subtle, emotionally-loaded, lyrics like, "She is raging/And the storm blows up in her eyes/She will suffer the needle chill/She is running to stand still," along with Bono's harmonica playing are reminiscent of Springsteen's chilling "Nebraska" album.

"The Joshua Tree" encompasses a broad range of subjects. Hitting upon the more general topic of relationships and self-examination are, "Where the

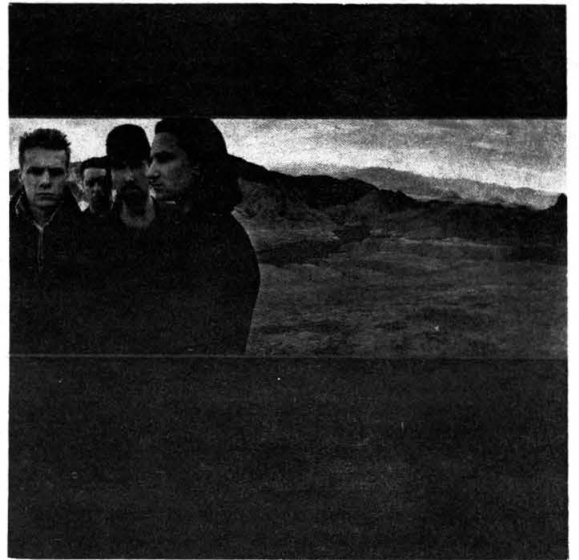
Streets Have No Name," and "I Still Haven't Found What I'm Looking For." Focusing on the effects of the steel miners strike on individuals in England last year is, "Red Mill Mining Town."

Throughout the album, layer after layer of musical variations and soulful themes work to trap listeners and lead them into the final three cuts.

"One Tree Hill," dedicated to Greg Carroll, the band's personal assistant who died in an accident last year, effects a lyrically and musically penetrating and atmospheric structure. Bono's fervent voice matched with a frantic guitar stretch during the climax of the song convey a sense of pain and loss.

Bono opens the next cut, "Exit", almost whispering the lyrics. Progressively his voice rises to match the music's contagious rhythm until they both hit a boiling pitch and climax in an instrumental mix that's loaded with energy. "Exit's" wired musical pace captures the icy message the song conveys about a man losing control. With this song the band seems to reveal a moment of weakness because it resembles incompletely formed songs that Bono claimed the band wanted to stay away from in this album.

U2 ends the album with the mystical-sounding, "Mothers of the Disappeared." The acoustic rhythm and background humming lend an Irish-folk quality to the steadiness of the song, stirring it up into a solemn finale to "The Joshua Tree."



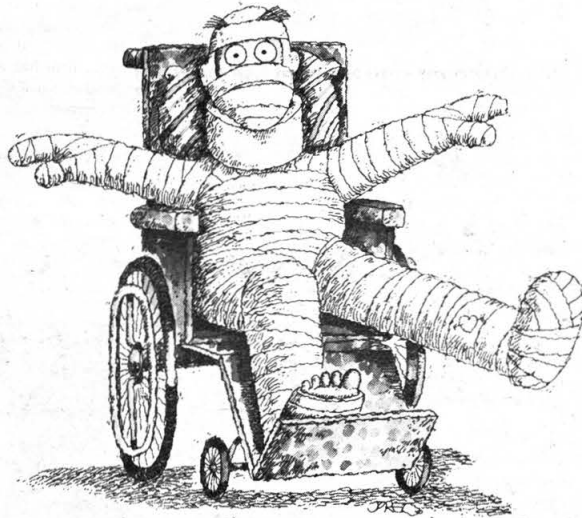
U2 performed songs from "The Joshua Tree" (above) last Wednesday at their Rosemont Horizon concert.

Throughout the album, Bono's voice ranges in pitch from smooth to husky and from fiery to howling. As always, the band's lyrics are not intended to preach. With U2, the band members' consciences reveal themselves through the power of the music, not the preachiness of the lyrics.

The music, lyrics and spiritual and religious messages all gel in "The

Joshua Tree." U2's competent ability to deal with social issues through good music is what distinguishes their artistic talent from so many other bands.

Living up to the expectations of the sold-out crowd at the Rosemont Horizon last Wednesday, U2 performed another one of those electrifying concerts they are known for.



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Frida: Portrait of a tortured life

FRIDA: THE LAST PORTRAIT

by Donna Blue Lachman and Tim Fiori

Presented by Blue Rider Theater
1822 S. Halsted, Chicago
733-4668

Through 30 May '87

By Peter Silvern

If drama can be defined, at least in part, by the importance of setting a mood and modifying an environment to draw an audience in, then "Frida: The Last Portrait" is a raging success.

As presented by the Blue Rider Theatre, a storefront bricks-and-boards playhouse in Chicago's always interesting Pilsen neighborhood, "Frida" is a fantasia based on the life and loves of Mexican painter and sufferer, Frida Kahlo.

Kahlo's torturous life makes fertile ground for a dramatic presentation. The abstract expressionist painter of self portraits, and "little wife who loves the color red" of the great muralist Diego Rivera, Kahlo was a superior artist in her own right. Having been crippled in a bus accident when she was 18, Kahlo

began painting when her father gave her the necessary tools to pass the time as she recovered. As her body mended, such as it did, Kahlo was not able to leave her bed for nearly a year. Her father fixed a mirror for her to look in, and from this, Kahlo began her life as a portrait painter.

Kahlo's life is indeed mythic in proportion. She was lover and friend to many, including Trotsky and Picasso, and this exciting though occasionally self-indulgent production more than matches the spirit of the artist, who died at the age of 47.

The lobby of the theater has been made up as a gallery for displaying Kahlo's work. An entire wall is devoted to reproductions of the artist's work. Another wall is adorned with multi-colored crucifixes of many shades and styles. Other work represents the terrifying hooded victims we have come to recognize from attacks in Central America.

Without a doubt, the atmosphere is heavy with Catholicism, death, sacrifice and the promise of a better life somewhere else. A neo-art deco shrine, festooned with playing cards, a weeping madonna and a picture of Kahlo, is built up on two old television sets. In-

side one set is a pair of live love birds. In the other is an equally live snake. This is the first thing the audience sees when they enter the building, and it instantly portrays the textured and complicated soul of the object of the evening's story.

In the end, the evening's success hinges on the performance of Donna Blue Lachman.

Lachman, who has become Kahlo as much as any actress dare become her part, begins the evening strolling

through the gallery as the audience gazes at her art work. When the play begins, she brings them into the small theater, takes up residence in a creaking wheelchair and begins to spin the tale of Kahlo's life.

Lachman has chosen a very informal way to present her play. She engages the audience directly, speaks to them, pours them wine and shares obscene cookies with them. And all the time, she stares them in the eye, asking them to re-

spond. This has got to be the riskiest approach a performer can take, because no two audiences are alike and one is never sure how people will react from night to night.

The play itself is not so great. There are moments when the pastel lighting and artfully cut slides of the artist's work combine to give the show an eerie and deeply emotional tone, but the substance of the writing is not major league. But it doesn't have to be. This is not about great playwriting, but about one actress' virtuoso performance in creating a living myth.

From the outset, this play rejects the safe, white-bread approach to drama that is so much a part of American theater today. Anything but easy and simple, this play depends heavily on the religious devotion of the peoples of Central and South America, and all the attending images and symbols Catholicism has to offer. "Frida" creates a mood of sadness, anxiety, desperation, anguish and bitterness. And yet, as the audience files out, looking one last time at the artist's works, one is left with an undeniable feeling of life and the living spirit.



Donna Blue Lachman stars as Mexican artist Frida Kahlo in the Blue Rider Theater's production of "Frida: The Last Portrait."

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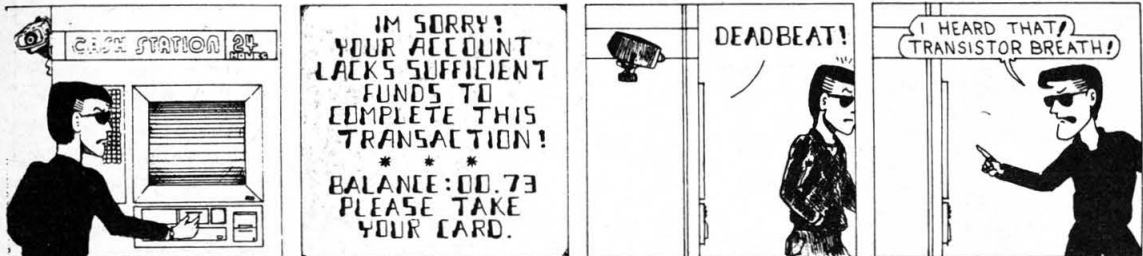
Buster

by W. Richard III



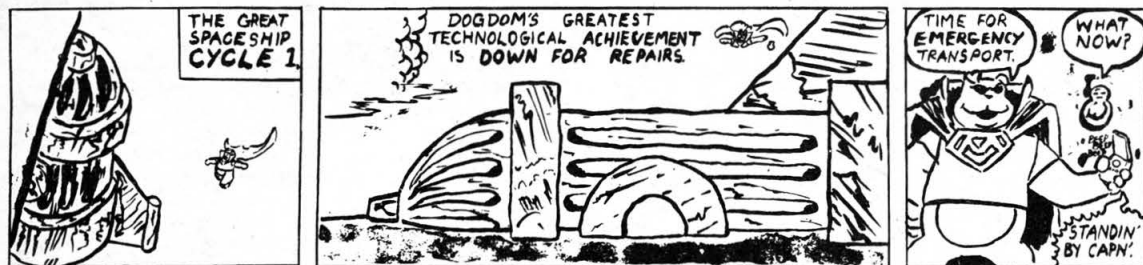
Mod Mick

by Rich Goodfriend



Space Mutt

by Anthony Moore



Lines on paper

By Chip Talbot



Hunters

by W. Whitney

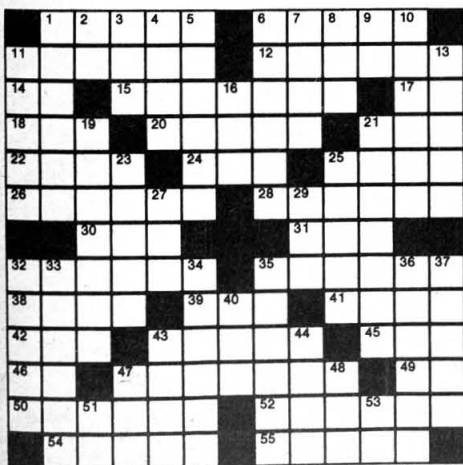


Life Among Pinheads

by P. Russel



The Puzzle



ACROSS

- 1 Tally
- 6 The underworld
- 11 Schoolbook
- 12 Land
- 14 Either
- 15 Word puzzle
- 17 Negative prefix
- 18 Brim
- 20 Stage whisper
- 21 Native metal
- 22 Merit
- 24 Compass point
- 25 Simians
- 26 Sailing vessels
- 28 Negligent
- 30 Cry of dove
- 31 Beverage
- 32 Takes from
- 35 Raged
- 38 Flower
- 39 Hasten
- 41 Rip

DOWN

- 1 Continued story
- 2 Symbol for calcium
- 3 Room in harem
- 4 Rockfish
- 5 Expunges
- 6 More difficult
- 7 Wings
- 8 Obscure

9 For example:

- 10 English counties
- 11 Parts in play
- 13 Lock of hair
- 16 Alcoholic beverage
- 19 Series of actions
- 21 Narcotics
- 23 Loop
- 25 Catkin
- 27 Vessel
- 29 Greek letter
- 32 Court orders
- 33 Spin
- 34 Forms
- 35 Repulses
- 36 Dining
- 37 Apothecary's weight: pl.
- 40 Demon
- 43 Strip of cloth
- 44 Dillseed
- 47 Towel inscription

48 Dallas university:

- 51 Sun god
- 53 Running



If you have talent and want it exhibited next spring, submit 12 finished cartoon strips to Rich at the Chronicle office by May 25, 1987.

Bear execs play "hardball" at draft

By Greg Canfield

Jim McMahon may be well enough to swing his golf clubs, but when the Bears made Michigan quarterback Jim Harbaugh their first selection in last Tuesday's NFL draft it was apparent the "Punky QB" had yet to convince his employers that he will be healthy enough to throw a football.

Harbaugh becomes the fifth quarterback on the Bears' roster joining McMahon, Doug Flutie, Steve Fuller and Mike Tomczak.

Most observers expected the Bears to draft a defensive lineman or wide receiver with their first pick, but Bears' personnel boss Bill Tobin and Bear President Michael McCaskey apparently outvoted coach Mike Ditka, who was hoping for a defensive end.

"I was pretty strong," Ditka said. "But the only thing that made me ease that a little is that we think Al Harris can play hard and put some competition up for our other guys."

McCaskey, however, has always favored drafting a quarterback as insurance for McMahon and Tobin has been dismayed that McMahon has not used the Bear facilities while rehabilitating.

"We don't know where Jim is health-wise right now," Tobin said.

And if McMahon is failing to prepare himself for training camp, the selection of Harbaugh is designed to provide him with some extra incentive.

The odd men out in this scenario seem to be Fuller and Tomczak, who failed to adequately fill the void when

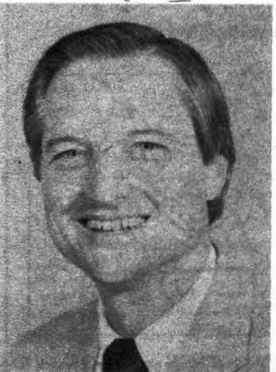
McMahon injured his shoulder last year.

Harbaugh was second in the nation in passing efficiency last year with only eight interceptions in 254 pass attempts. He was the first Michigan player to pass for more than 2,000 yards in a season.

In the second round the Bears took wide receiver Ron Morris of SMU, who has starred in track, but not participated in the sport since his freshman year. He caught more than 100 passes in his career and became only the ninth player in the history of the Southwest Conference to surpass 2,000 yards receiving.

Ditka finally got his defensive end in the fourth round when he selected Grambling's Sean Smith. Smith (6-4, 275) can also play tackle and is considered a raw talent.

One scouting report said of him, "In-



Bear President Michael McCaskey (left) is unsure of Jim McMahon's health so he picked up insurance in Jim Harbaugh.

consistent in everything he does. Comes off the ball well one play, slow the next." Another scouting report said, "He lacks a sustained intensity. Was able to wreak havoc on occasion."

In the fifth round the Bears had two picks and selected defensive ends Steve Bryan from Oklahoma and Will Johnson from Northeast Louisiana.

The Bears other picks were Baylor center John Adickes, William and Mary offensive tackle Archie Harris, Oklahoma linebacker Paul Migliazzo, Brigham Young fullback Lakei Heimuli, Missouri defensive tackle Dick Chapura and Auburn running back Tim Jessie.

Harbaugh, however, is the choice that raised all the eyebrows and if his presence aids the health of McMahon the Bears may very well be satisfied.



South-siders change Sox but wear out old story

By Jim McArdle

They may have changed uniforms and a few faces, but the Chicago White Sox haven't fooled anybody.

They're still the same team as the one that finished 1986 last in the American League in hitting with a .247 batting average and didn't do much better in the Western Division, finishing fifth.

This year's Sox are struggling at the plate with a .222 average as of April 28, but unlike last year's pitching staff, which finished third in the American League in ERA (3.93), their ERA this year leaves something to be desired.

They've tried to change things — really.

A couple of goals the Sox set were to get shortstop Ozzie Guillen hitting and use catcher Carlton Fisk in a designated hitter role.

Well, they've got Guillen hitting. His average was .339 as of April 28. And Fisk is spending most of his time these days on the bench with an occasional stroll up to the plate.

But in Fisk's place is Ron Karkovice whose bat is even worse than Guillen's was. And Fisk has also changed his hitting style. He is no longer swinging for the fences and has concentrated more on getting his 39-year-old knees on base.

Last year Fisk's average fell to a career-low .221 so he's tried to become more of a contact hitter. So far it's paid off and his on-base percentage was .379 as of last week, good for second on the team.

"To be an effective pull hitter, you have to play, you have to see a lot of pitching," Fisk told the *Chicago Sun-Times* recently. "Not knowing if I'm going to play, when, how come, why, or

where, I've tried to direct my approach to hit to the middle of the field. You don't have to be quite as refined to hit the ball there."

Karkovice's lack of offense may put Fisk back behind the plate permanently. Manager Jim Fregosi so far has been patient with Karkovice — at least, much more patient than last year's management was with catching apprentice Joel Skinner, who was eventually shipped off to New York in a mid-season trade. Fisk feels he is still capable of doing the

"They thought I packed it in last year" — Carlton Fisk

things he's done throughout his 14-year career.

"Everybody thinks this is a big surprise I'm getting some hits. They thought I packed it in last year," Fisk said. "They say as you get older your reactions slow down, your bat slows down, but I haven't found that to happen."

The pitching staff which at one time was led by veterans Richard Dotson and Floyd Bannister, is now led by starters Joel Davis and Jose DeLeon. Both Davis and DeLeon have yet to play a full season with the Sox.

They've gotten slugger Greg Walker back into the line-up after the left-handed first baseman missed the last half of 1986. But this year they lost their

best player, Harold Baines for more than a month and Walker's bat (.111 average, 2 home runs and 8 RBI) hasn't exactly picked up the slack.

Late last season the Sox became dissatisfied with lead-off hitter John Cangelosi's batting average even though the rookie would go on to set and American League rookie record of 50 stolen bases.

Cangelosi was sent packing to Pittsburgh for middle reliever Jim Winn and the Sox went searching for a new lead-off hitter. They came up with Philadelphia's Gary Redus. Although he is among the league leaders in stolen bases, Redus was hitting just .212 at the end of April.

The Sox have hoped 24-year-old Daryl Boston and 25-year-old Ivan Calderon would settle down and assume starting roles in the outfield, but neither has fared very well at the plate.

Instead it has been third baseman Tim Lulett, who has blossomed into a productive contributor with 3 home runs and 14 RBI in the first month.

The Sox were anxious to see how rookie sensation Bobby Thigpen and Bob James would complement each other in the bullpen. James was injured much of last year although he saved 14 games. Thigpen assumed James' role for the last two months of the season and had a 1.77 ERA with seven saves.

This year both have struggled and Fregosi has resorted to using Winn occasionally in short relief.

So the Sox have overhauled their machine, put in new faces and changed britches for a new look.

The only thing they didn't change is where they are going in the standings.



Locker Room Lines

By

Jim McArdle

A "Little Poison" wouldn't hurt, really

Who do these names make you think of?

Babe, Duke, Cy, Gabby, Lefty, Whitey, Dizzy, Kiki, Yogi, Home Run, and Cap.

For some of you they mean Ruth, Snider, Young, Hartnett, Gomez or Grove, Ford, Dean, Cuyler, Berra, Baker and Anson.

Now what do these names mean to you?

Cobra, Dr. K, the Inspector, Zonk, Deer, the Red Baron and Bull mean? If you said Parker, Gooden, Caudill, Moreland, Dernier, Sutcliffe and Luzinski then you really know your baseball.

Those fellows are more commonly known as Dave, Dwight, Bill, Keith, Bob, Rick and Greg. The times have changed and we no longer know our baseball players by fancy nicknames.

Even a guy like Goose Gossage is referred to as Rich many times. And why do we still say Pete Rose? I know his nickname is Charlie Hustle, but shouldn't a future Hall-of-Famer have a nickname that will be carried with him like luggage?

Some nicknames are simply outdated. The nickname Lefty, which was donned by two Hall-of-Fame pitchers Lefty Grove and Lefty Gomez simply because they were left-handed, is never used anymore. It went out with the big bands and the New Deal.

How about how some of these guys got their nicknames. Kiki Cuyler, a Cub favorite early in the century, got his nickname because he stuttered. His nickname was actually his feeble attempt to say his own name.

The Pittsburgh Pirates' brother combination of Lloyd and Paul Waner, who are both in the Hall-of-Fame, were a popular outfield combination throughout the '30s. Paul, because of his powerful bat and run-production, was called "Big Poison." Lloyd, because of his tendency to spray hit singles, was called "Little Poison." Now those were neat nicknames.

What is our modern day answer to that? When brothers Rick and Paul Reuschel were both pitching for the Cubs in the '70s, because of their extreme obesity, we called them "Whale One" (Rick) and "Whale Two" (Paul). Need I say more?

Maybe a nickname has to fit a person before he is tagged with it. Take Cub Leon Durham for instance. Every now and then he'll be referred to as "The Bull." Although he's off to a good start this year his offensive production during the past few years hasn't resembled what you'd expect to come out of a bull — except for maybe something that would be used to fertilize the Wrigley Field grass.

If you ask anybody over 50 what Hack Wilson's, Duke Snider's, Kiki Cuyler's, or Wee Willie Keeler's first names were, they would be hard-pressed to come up with them all. And those were players they would have grown up with.

The same doesn't hold true nowadays. Everyone knows it's Rich Gossage. Everyone knows it's Jim Hunter. Everyone knows it's Dennis Boyd. Everyone knows it's Ron Cey. Everyone knows it's Don Zimmer.

Why doesn't Boyd get his name legally changed to "Oil Can" and Zimmer get his changed to "Popeye"?

It is said to be a no-no as journalists to dub nicknames on players unless it is a nickname everyone will know. But how do players get nicknames? Newspapers would have to exclusively refer to them by their nicknames and if journalists aren't doing that, well, we read about Dennis, Keith and Jim rather than Oil Can, Zonk and Catfish.

But I've got a few nicknames I think would be appropriate for certain players.

Look at St. Louis Cardinal Willie McGee. Have you ever seen any human being look more like a rooster? And how about his teammate Vince Coleman, you know, the one who leaves clouds of dirt on National League infields. Let's call them "Rooster" McGee and "Wheels" Coleman.

Then we have the team everyone loves to hate — especially members of this country's law enforcement. I'm speaking of the New York Mets, whom I would call the New York Ex-cons.

Gary Carter, for his smiling, pearly-white teeth that I see all too often in the papers and on TV, I would call "Snaggletooth" Carter.

Ron Hassey, the White Sox catcher who has been traded more times than his bubble gum card, is worthy of the name "Hot Potato" Hassey.

We could call the Toronto Blue Jays' outfield of Jesse Barfield, George Bell and Lloyd Moseby "The Three Musketeers."

In contrast the White Sox have had some real defensive gems in the outfield. An outfield of Daryl Boston, Ron Kittle and Ron LaFlore could be called "The Three Stooges."

I couldn't come up with a better double-play combination than the one the Cubs had in the early '70s. Pitcher Milt Pappas, utility infielder Paul Popovich and first baseman Joe Pepitone was the threesome, which in turning over a double-play, was called "Pappy to Popo to Pepi."

I have one last nickname. This one's for Bill Buckner, the Boston Red Sox first baseman and one-time Cub. During last year's World Series he took time off to ridicule the Cub organization and credited himself with not blowing the Red Sox hopes of reaching the Series by letting a ball roll through his legs the way Leon Durham did for the Cubs in 1984.

Not two days later did a ball come rolling Buckner's way saying "catch me, run to the bag, tag it and we're champions" all over it. I don't think I have to tell you what happened. Nor will I have to tell Bill "Forgot My Luggage" Buckner.