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Columbia Chronicle (12/05/1983)

Columbia College Chicago

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Fischetti award winners

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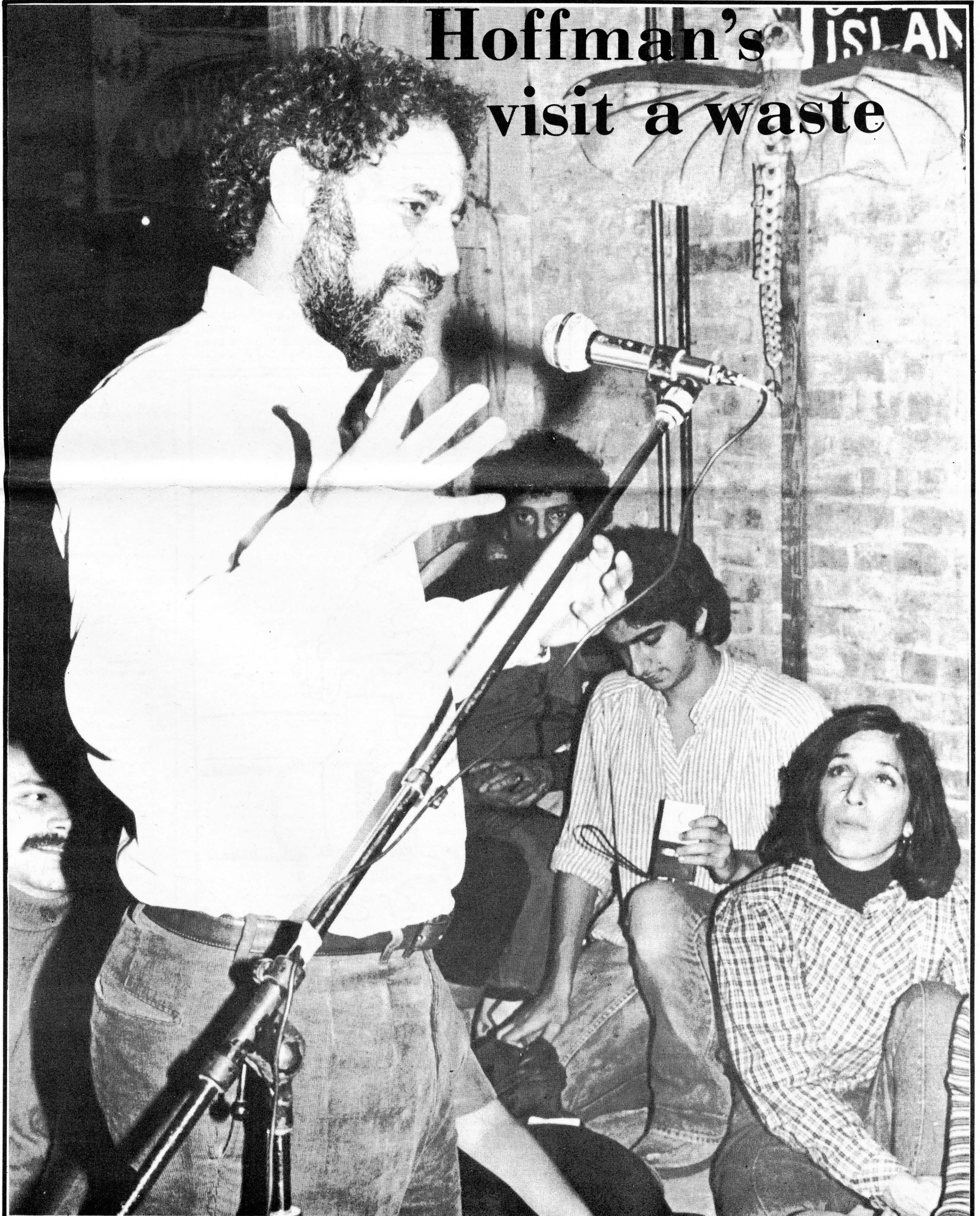
COLUMBIA CHRONICLE

Vol. 13 No. 4

Columbia College, Chicago

Dec. 5, 1983

Hoffman's visit a waste



(story on page 4)

editorials

Immigration law needed badly

It's time to limit to a reasonable rate the flow of immigrants and illegal aliens entering this country.

America's traditional role as a refuge of freedom and opportunity for all of the world's people can hardly apply in this recession. There's scarce opportunity for citizens.

It's inhumane to keep letting immigrants come to an imagined refuge. Illegal aliens may take jobs away from citizens; but, they have no legal rights to bid for higher pay, bring charges against employers who renege on salaries, or collect unemployment or welfare benefits. And to live in fear of deportation is no one's idea of freedom.

The U.S. Senate in May overwhelmingly passed a bill redesigning our current immigration laws, but House Speaker Tip O'Neill stopped it in the Rules Committee. Perhaps that's because only a few ideas in the Senate-passed bill were good ideas.

Easing the flow of guest workers temporarily crossing the border to work seasonal jobs is a good idea. Yet more agents will have to cover all the borders to catch aliens trying to sneak in, especially the Mexican border.

But employers hiring aliens and

people helping to sneak aliens across borders should receive stiff jail penalties and fines.

Congress should lower the proposed 425,000 legal immigrants and people given asylum annually into this country to 200,000 per year. People under the worst oppression and danger must be given first priority for entry and people with all ethnic backgrounds must be eligible.

Congress should exclude the provision giving perhaps millions of illegal aliens already living here retroactive legal status and instead deport them. State welfare agencies couldn't handle the financial burden. Plus those aliens granted amnesty will compete for better paying jobs with citizens who want and need jobs.

Finally, the Senate's idea to insist English is the official U.S. language is practical but can lead to trouble. The states may try to ratify laws which discriminate against people who don't speak English and justify withholding vital social services from them.

Since this year's opportunity was missed, Congress must not ignore approving an effective immigration bill next year. We should make life more bearable for ourselves before we invite the world to join in.

Wall-to-Wall

The graffiti on the men's and women's restroom walls is disgusting. It reflects the destructive and immature attitudes of some Columbia College students. It gives the entire student body a negative image when visitors use the restrooms and see anti-religious, racist and homosexual statements written on the walls. Surely they must wonder what types of students inhabit the fifteen floors of the college. Oh yes, some of the writing is creative and factual too, but walls aren't the proper place. After all, would you write on your walls at home? If students who write on the restroom walls continue, then we suggest that they find a college more suitable to their

immature actions. Columbia College surely is not the place for such immaturity. Columbia does encourage freedom of the arts, but not freedom to vandalize freshly painted walls. To look at the restroom walls, one would find it hard to believe that less than four months ago the walls received fresh coats of paint. Either, the vandals don't realize what they're doing to the school's image or they're just plain ignorant.

As we said earlier in the article, some of the graffiti has some valid and interesting points. We have made it clear in the past, that we will consider publishing any article submitted. We also welcome letters to the editor.

Chicago's game

Chicago is fast becoming known as a racist town. Our most visible public official, our mayor, Harold Washington, and the vocal and volatile city council are in the news almost daily now. We constantly hear about their slinging accusations back-and-forth, their name calling and their spoiled, school boy behavior. These ideological and political developments are tragic reminders of how deeply racial animosity is rooted in our society.

Some say race is the issue, the only issue, while others insist politics is the issue, the only issue causing friction in the city. Regardless, something is impeding the city council's and the mayor's progress. We've all seen televised city council meetings, or should we say scream sessions, held under the guise of conducting city business.

If politics is the only issue of disagreement between these "adults" there is hope that they'll make progress one of these days. However, if race is the issue we're in trouble because no one is about to admit it.

It's all here — pardon the pun — in black and white. You decide the real problem. However there is not much we can do to change our politicians' minds on racial issues, but reading about it enables us to think about the problem and perhaps change or alter our own opinions about race.

A world completely without racism is a picture in an idealists' mind. It probably won't happen because as long as humans continue to be individuals we will have a world full of individual minds making individual values and judgments on issues such as racism.



Letter to the Editor

Since when do students not have a say about what they want to hear on WCRX? What happened to the different formats to please everyone's tastes? Maybe we should ask Jim Mitchem, the new General Manager of WCRX. Yes, he's a Columbia student; Yes, he gets paid for his position. No, we the students do not get a choice of what we want to hear.

Mr. Mitchem, did you ever go downstairs to the student lounge? Not everyone wants to hear urban-contemporary ALL DAY. Most people would rather play the limited variety of music on the jukebox.

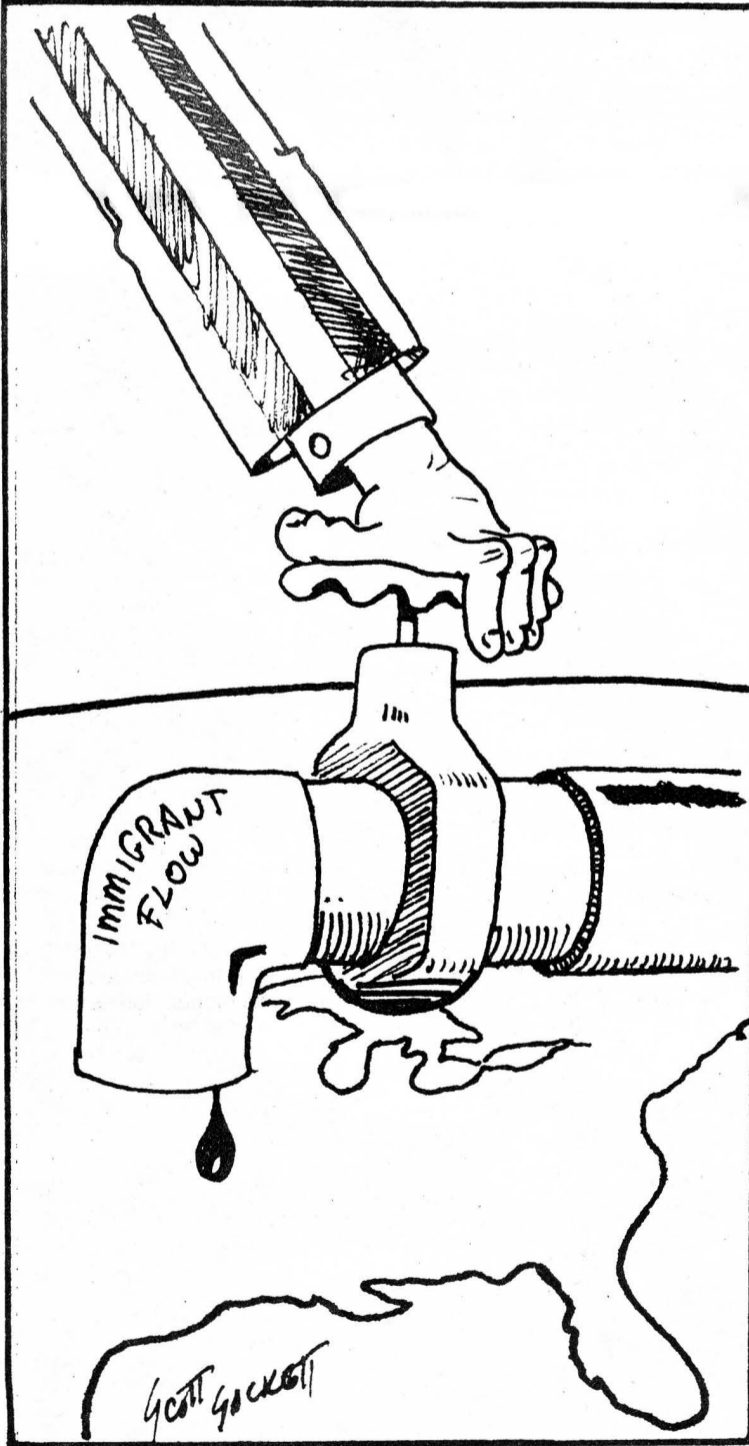
Other schools have the students involved in formats, requests, etc. Maybe that's not a brainstorm of an idea, but then again,

Mr. Mitchem, neither is yours.

WCRX used to be an outlet for us, the students. Remember us? Our tuition pays for what goes on in the school. It seems kind of fishy to me that we do not have a say in what the station plays.

Stick that in your format, Mr. Mitchem.

Dawn A. Mesnard



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The Columbia Chronicle welcomes comments, criticism, and reactions from readers. Letters are subjected to editing. All material submitted becomes property of the Columbia Chronicle. Drop off material at the Columbia Chronicle.

Contact the Columbia Chronicle office at 600 S. Michigan Ave., Room B 106, or call 663-1600, ext. 343.

Parker, WLRX harbor changes

by Pamela Jefferson-Deen

Al Parker was formally appointed Nov. 22 as acting chairman of the Broadcast Communications Dept., joining the Radio and TV departments.

Meanwhile, Columbia College's radio station, WCRX, awaits an FCC decision to boost its signal to 100 watts from 10, an increase that will allow Chicago and surrounding suburbs to hear "Chicago's new music source."

Parker, also Radio Dept. chairman, has been the TV Department's acting chairman in Thaine Lyman's absence since the Fall semester began, both Parker and Columbia College Pres. Mike Alexandroff confirmed.

"With the tragedy of his illness," Parker said, "we wanted to not be indifferent to Mr. Lyman. We were waiting to see if he would be coming back."

Parker said the departments were really together when he was Radio chairman and Lyman, TV chairman.

"Mr. Lyman and I saw eye to eye

on pretty much everything as far as key decisions went," Parker said. "We'll be working under that Broadcast communications wing. I don't anticipate any problems in the near future. We have key people, which is important, who are helping to keep the departments working."

Parker said the two departments will probably stay joint until at least the spring semester. Alexandroff said it "probably wasn't a permanent arrangement."

According to Kate Asselin, Director of Records, the TV and Radio departments represent 30 percent of Columbia's undergraduates, a figure composed from those students who declared TV or Radio as their major for the Fall '83 semester. But Asselin pointed out students can change their majors every time they register.

Columbia College's student-run WCRX radio, 88.1 FM, pipes its 10-watt signal into Columbia's student lounge and it reaches Chicago's downtown, South Loop

and Near North side areas. Although WCRX can be heard outside this range, Parker said, the 100 wattage power the FCC still needs to approve will allow it to reach a larger audience.

"Even though we have our little 10 watts," Parker said, "some students say they've picked up the station in Evanston, on I-90 and I-95 going south and some as far as 60-7000 West." With 100 watts, the station "could reach the whole city and most of south, southwest and even the northern suburbs."

When Columbia took over the signal more than a year ago from University of Illinois Circle, part of the deal was to share the station's facilities with Circle students who could work there and receive college credit, said Jim Mitchem, WCRX general manager.

Circle's Communications/Theatre Dept. chairman, Dr. Anthony Graham White, said Circle let Columbia take over the facility "because UICC, simply didn't have the money to keep it go-

ing. The negotiation had the stipulation that Circle students could apply to Al Parker and the director of the station, then return to me for a credit assignment to usually full-time work hours at WCRX," Graham White said.

Yet Mitchem said no Circle students submitted demonstration tapes to program director Bryan Williams this semester.

Circle students "probably don't" train at Columbia because "we're starting all new courses here in January whereas there (at Columbia) you aren't through with classes," said Graham White.

Mitchem explained the format he "pioneered," Urban Contemporary, as a modified block programming featuring progressive rock, rhythm and blues and crossover music (triggered at several audiences). Mitchem defined Urban Contemporary as music for people in the city, an alternative to commercial radio, and as a combination of WXRT and WGCI formats.

"Of course I remember the students," Mitchem said. "WCRX is student staffed, managed and student run. We encourage student input. We just held a Thanksgiving dance for students and listeners where we gave away a lot of prizes and every person something if it was only a button saying WCRX. Finding out who our audience are and what they want to hear is what we're all about. Who wants to program a station no one wants to listen to?"

"It defeats the purpose of having the radio station piped down there," Mitchem said. "I think one reason why students play the juke box is because it's their personal preference. There's no dial that they can turn down there."

Consistency is our goal. "We take requests both phone in and walk in."

Mitchem said a survey where opinions can be expressed about the Thanksgiving dance and the radio station will be distributed soon.

Fischetti remembered at dinner

by Jody Oesterreicher

This year's John Fischetti Scholarship Endowment recipients journalism majors Janet Bry and Patrick McGavin got a look at the more glamorous side of life as a professional journalist. The students, along with John Fischetti Cartoon Competition winners, were honored at a sumptuous benefit dinner at the Ambassador West Hotel, Tuesday, November 20.

Keynote speaker of the evening was Pulitzer Prize winning journalist Seymour M. Hersh. It was Hersh who uncovered the story of the My Lai massacre in South Vietnam. In 1972 Hersh joined the New York Times as an investigative reporter and in 1979 he left the Times to write his book, "Price of Power: Kissinger in the Nixon White House."

So grim was Hersh's speech, one dinner guest said, "He made 'The Day After' look like a picnic." Hersh condemned the country's political leaders past, present and future who he says, "continue to make anti-communism the

backbone of our foreign policy....and continue to fight immorality with immorality." He thinks our presidents have too much power and are immune to public opinion. "I don't mean to be so pessimistic," said Hersh at the close of his speech, "but I am."

Hersh's pessimism, however, could not eclipse the essentially festive mood of the scholarship dinner. The students met prominent Chicago journalists such as Sun-Times publisher James Hoge, Tribune editorial page editor Jack Fuller and Sun-Times associate editor Lois Wille. Said Patrick McGavin of the evening, "I enjoyed the dinner. I got to join the aristocracy for a night."

Earlier Jack Fuller presented the Annual John Fischetti Cartoon Competition winners with their awards. Fuller described political cartoonists as having "the finest and strangest minds in the journalism field." This year, Dick Locher, editorial cartoonist for the Chicago Tribune, won the second place prize of \$500. His prize-winning entry shows President Reagan in the cockpit of a pum-

eling airplane, pointing to the control panel and telling his terrified co-pilot, "Look the indicators are up." Dallas Morning News political cartoonist Bill DeOre's \$2,500 first place prize entry depicts Russia's treatment of the religious difficulties in Poland.

Bry and McGavin expressed joy at having been chosen for the scholarship. "It is a real honor," said Bry.

McGavin took a shot at the John Fischetti scholarship for financial reasons. Says McGavin, "I have four brothers and sisters in college. It is tough on my parents. I wanted to take the pressure off of them."

John Fischetti would be pleased to know that students are being helped to meet their career goals through a scholarship in his name. In the preface to his book, "Zinga Zinga Za," a collection of his cartoons, Fischetti wrote, "My greatest wish would be that some young man or woman will find something in my life and try to emulate whatever it is. Hopefully, they'll find something in my

political cartoons, but I'll settle for any progress in any field."

When Pulitzer Prize winning political cartoonist John Fischetti died in 1980 he left behind a multitude of loving friends and family. To honor him and to perpetuate his life-long commitment to the downtrodden, a group of some of his closest friends established the John Fischetti Scholarship Endowment at Columbia College.

Fischetti was a great friend of the college and received an honorary degree from Columbia in 1978. He was also a personal friend of both Columbia College president Mirron Alexandroff and chairman of the journalism department

Daryle Feldmeir. Says Feldmeir of Fischetti, "His concern was always with the person down at the bottom of the heap."

Through the Fischetti endowment, deserving Columbia students involved in editorial art, political cartooning or journalism may be awarded full-tuition scholarship. Awards are based on merit and/or financial need. Only full-time students may apply. Scholarships already granted are renewed each semester providing that the student recipients maintain academic excellence. Last year's scholarship winners Robert Bergsvik and Laura Kloth have had their scholarships renewed this year.

Building bought for fall

by Janet Bry

Columbia students and faculty will have to walk a little farther to get to some classes next fall. Now in addition to the main campus building, the 11th Street Theatre and the Dance Center, Columbia has acquired the building at 623 S. Wabash Ave.

Columbia's bookstore is currently in this building.

President Alexandroff announced Nov. 29 that Columbia College had committed \$8 million in acquisition and remodeling costs to the new building.

The building is larger than the main building and adds 200,000 square feet to the campus.

Bert Gall, Administrative Dean, said Columbia will ultimately occupy the entire building but he doesn't know the exact number of classrooms to be used in Fall of 1984. "Full occupancy is tied to enrollment. If enrollment goes up at a steady rate of five to six percent, or if more academic programs are added, I'd say that by academic year 1988 the building should be two-thirds occupied."

Gall said the new building will have basically classroom and office space. However, he said the building, "probably will not ever have technical facilities partly because of the enormous investment at this building (main building). There will certainly be a lounge and we'll relocate some functions and departments from here to there," he said.

The building will have space for a library section but that is contingent upon further library growth. "Things from here will go there permitting expansion of the library," said Gall.

The 10-story-building needs renovation that Gall called "core and shell work" and "life-safety" work to get it ready for partial occupancy in September and to comply with safety codes.

Columbia eventually plans to consolidate the classrooms currently rented from Spertus College and office space rented at the 624 S. Michigan building. "We'll terminate the leases and eventually relocate," said Gall.

Gall said part of Columbia's objective in purchasing the new building is to concentrate as much

of the college's operations as possible. "It's more cost effective," he said.

However, the dance Center cannot be relocated because of special requirements necessary for its performances. "That's the one thing it (the new building) doesn't solve. There is no way to put them in a high rise," said Gall.

Another plan is to build a covered walkway — at the fourth floor level — over the alley, to connect the main building with the Wabash Ave. building. Gall said it is feasible and might be done somewhere down the line.

The Wabash Avenue building, originally known as the Studebaker Building and later as the Brunswick Building, was designed in 1895 by one of Chicago's most heralded architects of the period, Solon S. Beman. Beman designed homes on South Prairie Avenue for some of Chicago's earliest industrialists, as well as the entire "model town" of Pullman on the city's far South Side. The Pullman District is a world-famous "ideal manufacturing town" built in 1883 by George Pullman, founder of the Pullman Palace Car Company.

Television innovator Thaine Lyman dies

by Patrick Z. McGavin

H. Thaine Lyman, one of the pioneers in developing television and radio broadcast education through his role as chairman of Broadcast Communications at Columbia College, died November 19, after a prolonged illness at Evanston Hospital. Lyman was 59.

Lyman was honored by the college earlier this year for his 35 years of continuing distinguished service to the college as

a teacher, director and inspiration as a result of his extraordinary dedication to the formation and preservation of an enlightened public broadcast policy.

Lyman was responsible for the ushering in of new policy directives which allowed gains for women and minorities in the broadcasting industries.

He began teaching at the college in 1949, where he developed and formulated the "Fundamentals of Television." It has been a pivotal foundation in the school's innovative television curricula.

Columbia's television equipment was so rudimentary when Mr. Lyman started that he built his first cameras out of cardboard. Today, nearly 20 percent of the school's 4800 students are enrolled in the broadcast department.

"He was an extremely conscientious individual who was tremendously concerned with people," said Barbara Sykes, video coordinator for the Television department. Sykes commended Lyman for his ability not only to develop the growing department, but "who in the process never lost sight of the individual."

Mr. Lyman is survived by his wife, Margaret, who works in admissions; four children, Daniel, Kathryn, H. Thaine Jr., and Mark; and nine grandchildren.



H. Thaine Lyman

City rejects Hoffman offer

by Robert Bergsvik

Beware Chicago-area nuclear wast truckers, Abbie Hoffman has a plan to put you out of business.

Activist Hoffman, 47, flew into town two weeks ago to speak at the Midwest Critical Mass 1983. The three day anti-nuclear power seminar drew hundreds of activists, energy experts and private citizens to workshops at Northwestern University, November 18, 19 and 20.

Hoffman, former "Chicago 7" defendant, told friends at the Heartland Cafe, 7000 N. Glenwood,

of his opposition to the shipment of spent nuclear fuel.

"It's a good cause and little dangerous truckies are running around outside on the outskirts, and because Chicago has done so much for me — I've had some success in the area — that I've offered my services to the Mayor to keep these trucks out of the city," he said.

The activist's Chicago 'success' occurred when he and more than 5,000 Vietnam war protesters collided with Chicago police in Lincoln Park, 1968. During the

Chicago Democratic National Convention, hosted by Mayor Richard J. Daley, youth demonstrations led to what the Walker Commission later described as a "police riot." Charged with conspiracy to riot, Hoffman and other "Chicago 8" (later Chicago 7) members then continued to make history with their disruptive antics in the courtroom of Judge Julius Hoffman. (Abbie recently lost an auction bid for the deceased judge's court gavel.)

But, for more years than not since then, the stocky and slightly

balancing Hoffman scurried the low road of the fugitive.

"So I took off. I went down to Mexico, Central America and Guatemala and then I went north," said Hoffman. "You get to travel a lot as a fugitive."

After an abortive trip to the 1976 Montreal Olympics, Hoffman settled in the Thousand Island region of upper New York State, "where the (salad) dressing comes from."

"It's a beautiful place — islands, birds, fish, a river...I still live there...(I was) keeping a low profile, it's a small little town,

Fineview." The fugitive's low profile lasted no longer than a radical's Utopian pipedream. In response to an Army Corps of Engineers plan to dredge the St. Lawrence River and "blow up all the islands," Hoffman helped organize an environmental group, Save Our River.

Hoffman "surfaced" in 1980, returned to Chicago and the 1968 conspiracy charges were dropped. He returned home to Fineview, to face his earliest confrontation with nuclear waste. A rickety New York (Continued on page 8)

Lerman's concept comes alive

by Michael Fitzgerald

Prominent scientist Zafra Lerman is moving full speed ahead with an abundance of energy and wisdom, leading the science department at Columbia College.

Lerman, the outspoken chairman of the science department, has devoted most of her life to studying and teaching science, which she said, "has been a desire since the age of two." When Lerman first came to Columbia College in 1977, she had a vision to build the science department, which at that time had only one science class. There was not even a laboratory to

perform experiments on the premises.

As the years passed, Lerman left her position in the liberal education department and more science classes gradually began to develop.

After receiving a grant from The National Science Foundation (NSF) the first laboratory was built and advance equipment was furnished.

In 1982, the vision became reality when the Columbia College science program officially became a department. Today making its waves, because it's a one of a kind

in the United States, offering a series of science concepts for students with majors in drawing, dance and photography.

Lerman, a scientist with international ties, feels that it's important that students fully understand geometry, chemistry, mathematics and physiology. "It's important that students understand how to incorporate science to relate to all majors." Lerman encourages students to use their majors in a form of science so they will understand the science and technology behind their majors.

Not only does Lerman share her experiences and knowledge in her classes with her students, but annual camping trips out of state have taken students to the hills of Kentucky. Applying concepts learned in class with the natural surroundings is another method used by Lerman, in helping

students understand when they're out in the wilderness.

Presently, there are 800 students enrolled in various science courses being offered, however with future additional classes enrollment is expected to increase.

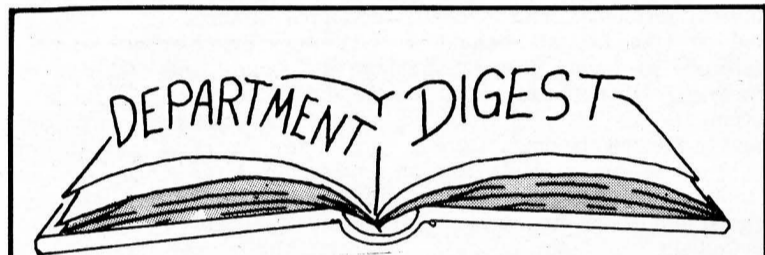
When Lerman was asked, did she feel that scientists are to blame for the present nuclear rage that the country is presently under she abruptly responded, "A scientist is supposed to create and make discoveries, however that is all that a scientist is responsible for...the political forces have the control and they have the say so over whether or not a nuclear bomb will or will not be released." When asked was she worried that something might happen, Lerman said, "with so many crazy leaders in power you never know who might push the button."

Lerman will not give her opi-

nions in class and doesn't care what conclusions students have as long as their opinions are intelligent.

Born in Israel, Lerman was exceptional in math at an early age and by the time she entered high school, she was the only female in her private school's advanced math class. After two years of surviving the army, Lerman received two degrees in chemistry at the Israel Institute of Technology. As a scientist she continued her education and got a doctorate degree from the Weizmann Institute of Science. Lerman has also been a research associate at Cornell, Northwestern and the prestigious Eidgenossisch Technisch Hochschule in Zurich, Switzerland.

When asked where does she get her energy to keep going, Lerman said, "I think I'm just hyperactive."



AEMMP...

Fred Fine, chairperson of Arts and Entertainment and Media Management Production was one of three persons to receive a Joseph Jefferson Award. Fine received the award for Public Spirited Advocacy of the Arts. Congratulations!

DANCE...

Stand-up mime Bob Birky will perform at the dance center, Dec. 9, 10 at 8 p.m. He has travelled all over the world with his show.

HOLIDAY...

Due to January 2 being a legal holiday, Christmas vacation will begin on Tuesday, Dec. 20. Classes will resume on Tuesday, Jan. 3.

KING CONTEST...

The Martin Luther King, Jr. Birthday Commemoration Committee is sponsoring an essay, poetry, and playwriting contest open to all Columbia College students. The deadline for the essays is January 5. For more information contact Dean of Student Services' office, rm. 519.

LIBERAL ED...

The first annual American Scholars Forum on Social Issues, featuring Robert J. Lifton, will be held at Jones Commercial High School, 606 S. State. The topic will be, "Beyond Nuclearism," admission is free.

PHOTO...

Morri Camhi, famous photographer, will be a guest lecturer at Columbia, and his photos will be shown at Spertus Museum of Judaica. A reception will be held on Dec. 8. The exhibit runs until Jan. 8.

PLACEMENT...

The placement office will be offering two workshops. Resume/Cover Letter Writing, Friday, Dec. 9 from 4 to 5 p.m. and Effective Business Communications, Wednesday, Dec. 14, from 6 to 7 p.m.

V.A....

Chip Talbot wants to remind and urge all veterans to check in with the veteran office as soon as possible and prior to next semester.

Free books for all

by Myrna Daley-Sinclair

Room 402 at Columbia College will be transformed into a miniature, old-fashioned bookstore for the day. Books will be piled all over the floor and on tables.

Students, faculty and staff browse through the books and magazines at their leisure, pick what they want and walk out.

Then it dawns on you, nobody is paying for the books they take out. All they do is smile at the book attendant, say a bright thank you and walk out the door.

The reason no one is paying for the books is that what you just witnessed is the bi-annual Columbia College Bookgiveaway. It happens every fall and spring semester.

Once a semester the room is transformed into a library-cum-bookstore by the Department of Liberal Education and the books are free for the taking.

Most of the Columbia staff and students know that they have to get there early in the day to get the best titles and the school's book lovers come in droves to select the kind of books they like.

The department has been giving books away for the past eight years on a bi-annual basis. Even when the department was known as The Department of Life Arts the giveaway was going on.

The books are donated by various libraries and bookstores as well as by students, faculty and staff. The giveaway is administered by Ms. Paula Wiener of the Department of Liberal Education. She says 'the giveaway was started eight years ago by Mr. Lewis Silverstein who then headed the Life Arts department.

She is very proud that the giveaway happens twice a year and that it has become a part of life at Columbia.

She emphasized that the books are both old and new. There are some quite new editions among them that will make any bookshelf proud.

The titles range from science fiction to cookery, childrens titles to

cowboy epics. Magazines are also a big part of the giveaway.

The books are collected all during the year. If you have anything on your bookshelf that you would like to share with other Columbia students please take them to Paula Wiener in the Liberal Education Department on the seventh floor or call her at 663-1600 ext. 295.

This semester's giveaway will be on December 14th in room 402. It

will start at 10 and go on until 5:45.

So mark your calendar and visit the 16th bi-annual Columbia College Book Giveaway. It will be a rewarding experience.

Just think of all the titles you will have to read over the Christmas Vacation when there will be time to sit and enjoy a good book.

So remember December 14th, Room 402. And by the way, happy reading.

COLUMBIA COLLEGE CHICAGO
Presents its First Annual
AMERICAN SCHOLARS
FORUM ON SOCIAL ISSUES
Featuring

DR. ROBERT JAY LIFTON

Topic: "Beyond Nuclearism—The Turn
Toward Awareness"

Date: Thursday Evening
December 8, 1983 (Snowdate 12/15)

Time: 7:30 P.M.

Place: Jones Commercial High School (Auditorium)
606 S. State St.
Chicago

Admission Free Open to the Public

Robert Jay Lifton is a distinguished Professor of Psychiatry at Yale University and a noted author and lecturer on nuclear issues. He has been particularly interested in the relationship between psychology and historical change, and in the problems surrounding the extreme historical situations of our era. Dr. Lifton won the National Book Award in Sciences in 1969. His most recent books include *Indefensible Weapons: The Political and Psychological Case Against Nuclearism* (with Richard Falk) (1982), *The Broken Connection: On Death and the Continuity of Life* (1979), *Six Lives/Six Deaths: Portraits from Modern Japan* (1979). Dr. Lifton is also a cartoonist by avocation, and a book of humorous bird cartoons, entitled *Birds*, was published by Random House in 1969; and *Psychobirds*, by Countrymen Press, 1978.

Sponsored through the Columbia College Chairman's Council

Animator talks candidly

by Laura Kloth
and Scott Sackett

"Well blow me down!" says the scuffy sailor as he gulps down his healthy can of spinach in order to save his sweetie Olive Oyl from the overgrown, conniving Brutus.

By now most of us are well acquainted with this scene, or at least those who grew up watching "Popeye the Sailor". It was always the highlight of the cartoon to see our hero swallow down his spinach and develop superhuman strength. It made some of us think twice about hating spinach so much. When we sat back chewing on our bowl of crunchy Quisp cereal and laughing at the funny sailor we probably never thought about the work and effort that went into creating, developing and animating such a whimsical human being. Superheroes like Superman and remember the little girl with the sexy eyelashes, Betty Boop? How on earth did anyone ever create such a contradiction, sexy and still innocent, the little girl charmed us all. It was like a combination of Marilyn Monroe and Debbie Reynolds, but leaving the hair spray out.

Well, if we must be perfectly honest, at age 4, 5 or six, we really didn't care where these little people came from, but we loved them and paid money to see them or got up as early as 6 a.m. on Saturday to watch them on TV.

Gordon Sheehan, who teaches at



"Betty Boop" is one of the more famous characters of the 30's animated by Sheehan.

Columbia is responsible for the animation or rather continual existence of the beforementioned characters, and he told the Chronicle a little bit about the art of animation and his association with it.

As a young graduate fresh out of Pratt Institute, in New York, Sheehan began looking for work hoping to specialize in magazine illustrations. The year was 1932 and there was a depression going on; magazines were folding everywhere.

"If it wasn't for the fact that I painted signs for a YMCA for a place to stay, I doubt that I would be able to live in New York," he said.

An outfit called Max Fletcher Studios specialized in making cartoons for movies which were distributed through Paramount and seemed like a pretty good job attraction to Sheehan. Although he knew very little about the relatively "New" field of animation he sent his sample kit in anyway and was hired. Within a period of two years the ambitious animator worked his way up from painting cells to drawing the actual cartoons.

"Popeye came off a popular newspaper comic strip called Thimble Theatre. The little character had quite an appeal so Max Fletcher decided to try him on the screen," he continued. "Paramount was afraid that Popeye wasn't well enough known so they added "Betty Boop" to the show. She wasn't necessary, as he was such an immense hit that 12 to 15 cartoons were ordered within the following year."

Sheehan remained with the Fletcher Studios for about 10 years until financial trouble hit the Fletcher Brothers and Paramount had to take over the studio giving it a new name. "Famous Studios" as it was called gave birth to a young hero who wore leotards but was far away from being classified as a fruitcake. This young fellow was faster than a speeding bullet and able to leap tall buildings in a single bound.

"Superman was not received very well, immediately," explained Sheehan, "People had never seen this type of semi-serious cartoon so they didn't know how to react," he said.

In the "Golden Age of Animation" a young man from Chicago named Walt Disney came along and developed the first sound car-



"Popeye" remains one of Sheehan's favorites.

toon (Steamboat Willie); the first color cartoon and the first feature cartoon which is still re-released in theatres throughout the country, "Snow White and The Seven Dwarfs."

"Seeing the success of Snow White, Paramount decided to create a feature length cartoon called "Gulliver's Travels" followed by "Hoppity Goes to Town," said Sheehan.

After about 10 years in California, Sheehan decided to return to Chicago and freelance for a place called Coronet Films. He was later asked to put together an animation department and work on "Educational films or films that taught topics ranging from how to brush properly, to how a child is conceived in the womb.

"I think these films were probably the most challenging because they required so much research," he admits.

Things that couldn't be done physically on screen such as blood flowing through the veins or impulses of the brain had to be animated.

Well up to now it seems that Sheehan got started pretty well and continued to grow with little



On Wednesday, Dec. 7, at the American Library Assoc. 50 E. Huron, the Women In Fantasy and Science Fiction reception will be held at 6 p.m. Non-members \$3, members \$2. For more information, contact Judith Turpin at 491-1049.

A play dealing with the issues of nuclear war, unemployment, poverty, and famine will be shown at the Where Will It All End! There's Got To Be An Answer discussion at the Acme M.B. Church 8758 S. Peoria, Saturday, Dec. 10 at 3 p.m.

The Field Museum will be holding an event that celebrates the extraordinary land of China. The China Festival begins at 11 a.m. to 4 p.m. in Stanley Field Hall. The free festival features a Chinese orchestra and Chinese family games.

The McCormick Inn at Lake Shore Drive and 23rd St., is kicking off festivities with The Perfect Ten Celebration featuring deluxe rooms at \$10 a person now until Jan. 17.

Spark your holiday season by attending the Museum of Contemporary Art's University Night for area college students, Friday, Dec. 9 from 6 to 8 p.m. There will be "Option 17: Peter Joseph," an exhibition featuring 13 of Peter's Border and Center paintings. Admission to University Night is \$1.

The Mark of Excellence Contest for College Journalists sponsored by the Society of Professional Journalist, Sigma Delta Chi will hold a contest for journalism students. For more information, call 649-0224.

The Cook County Bar Association is hosting a fundraiser for "lawyers only." To support the 1983 United Negro College Fund. The Association will kick the night off at 5 p.m. at the Chicago Bar Association, 29 S. LaSalle in the President's room. "Season of Sharing," a month-long series of 25 festive holiday performances is being offered free at the Chicago Public Library Cultural Center, 78 E. Washington St., and Under The Picasso" at the Daley Center, through Dec. 1-Dec. 30.

obstacles to face or bumpy roads to trudge through. But even he admits there are dry spells in animation and he adds, it pays to be prepared.

"I think it is good to have some commercial art experience, have some line if you can do cartoon work for advertising, storyboards for advertising agencies, that's a big line," he continues. "Cartoon gags for magazines, humor screening cards, there are all sorts of ways of making money at cartooning if you want to do it."

Versatility is something Sheehan

lives by. Along with working as an animator he also worked on comic books and did this as a side job while he was working with Paramount. He sold cartoons to magazines like "The Saturday Evening Post," "Colliers" and "Esquire." He once even had his own syndicated strip which he worked on with another cartoonist in California.

A smart arts' college in Chicago, asked him to lecture on numerous occasions. He was later offered a job as a teacher, thereby teaching at Columbia College.

Handy tips for planning ski season adventures

by Sharon L. Adams

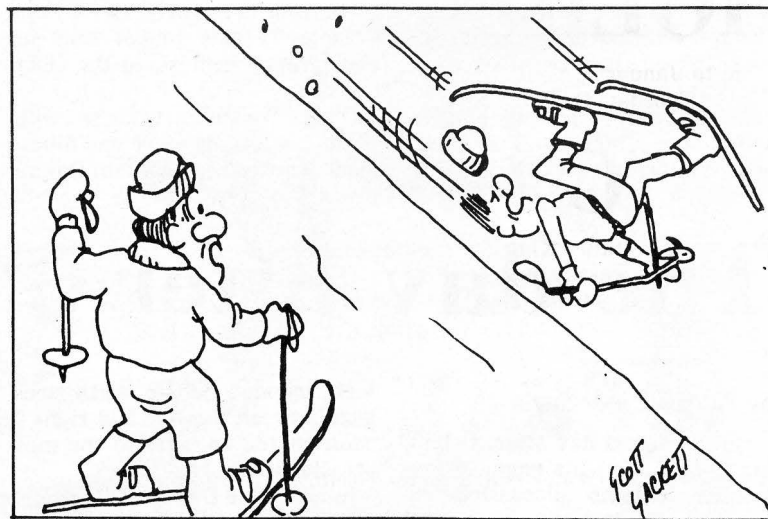
As the season's first snowflakes begin to flutter, many of you are already dreaming of flaunting your skills and techniques down snow-covered slopes. Colorado would be great, you say, but how many college students can afford the time or money for a trip like that?

There are alternatives, however, very close and inexpensive (almost) alternatives.

Alpine Valley Ski Resort, a downhill ski lodge located in Elkhorn, Wisconsin, rents downhill skis for \$12 on weekdays and \$15 on weekends. For lodging on weekends, the rate is \$51.50 per couple per day and \$41.50 on weekdays. For a group of 40 or more, weekend rates are \$10 per lift ticket, \$8.50 for ski rentals, and \$4.50 for a one-hour private ski lesson.

Royal Valley Ski Resort, located only 80 miles from Chicago, offers skiing daily from 12 a.m. to 10 p.m. for \$10, and on Saturdays for \$14.00 from 10 a.m. to 11 p.m. On Sundays the rate is \$13.00 per person from 10 a.m. to 6 p.m. The ski rental is included in the daily fee.

A little further from home and for a little extra money is the Boyne Nordic Complex in Boyne Falls, Michigan. This resort has 27 miles of all machine-set trails to offer. There's skiing at the Boyne Mountain Lodge for beginners as well as for you serious racers. The lodge price includes three meals



daily in the available condos and lodges. Other features of Boyne Mountain include races, telemarking, downhill skiing, a sauna, and a jacuzzi.

Also in Michigan, The Corsair Ski Trails in Tawas, has 40 all machine-set miles of ski area. Corsair is open all week and offers ski instruction for beginning skiers. Lodging is available nearby, and as an annual "main event," the trails offer the "Silver Creek" race on January 28. Other features of Corsair are telemarking and ice fishing.

North of Illinois, Blackhawk Ridge in Sauk City, Wisconsin has available for your added pleasure, horse-drawn sleigh rides, night skiing and snow-making.

Even closer to home in Indiana is

the Gnow Bone Camp in Nashville. Gnow Bone has 20 miles of un-groomed trails for you roughnecks out there. No meals are available here, although they do have a snack bar for your convenience.

Club Adventura, a ski travel agency located on North Clark Street in Chicago, organizes trips and charters buses for groups of 40 or more people. On the agenda for the post-Christmas months are two weekend trips to Boyne Country. The first is on January 13. The other is scheduled for two weeks later. A trip to Indianhead, Michigan is scheduled for February 3, 4, and 5. Anyone interested in these trips should contact Jodi at 871-1070. Also, those interested in organizing a group ski trip should contact the same. Commissions are available.

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Watch For It!

Chancellor blasts press lid

by Robert Bergsvik

John Chancellor, NBC commentator, tore apart arguments in support of U.S. press censorship in Grenada, while addressing the ninth annual Chicago Communications luncheon Tuesday, November 15, at the Chicago Marriott.

In addition, Chancellor recounted a history of U.S. press relations with war-time governments, finding press cooperation and not one instance of leaking military plans.

The memorial luncheon, honoring former Chicago communicator and Columbia teacher Albert P. Weisman, and 17 Columbia scholars, followed two panel discussion series. Panel meetings discussed Chicago's international impact on business and the arts, and a planning survey of the 1992 Chicago World's Fair.

"In some ways, this borders on the insulting," said the luncheon speaker, referring to Reagan Administration fears for journalists' safety in Grenada. Chancellor, tailoring his speech around a "torrent of critical reaction — phone calls, telegrams and letters" to his October commentary, also discounted imposition of censorship

due to a need for military secrecy.

Instead, he said, the U.S. press has maintained secrecy of military operations "for the past 40 years at least."

"That information, when given to the press, is secret, and there isn't a single case of the press violating that confidence," said Chancellor. "That is so fundamental that it is not an argument which



John Chancellor
(Photo by Vic Victoria)

has had to be made in favor of the press."

Chancellor, introduced by Chicago Tribune editor James Squires as the standard for television journalists, said early press reports from Grenada would have detailed what the press saw. In light of President Reagan's public support boost following the invasion, said Chancellor, the administration would have "strengthened its case" by allowing the press in early.

The speaker said that Great Britain, while limiting Falkland Island press coverage, and Reagan had been influenced by the visual impact of the Vietnam War. Chancellor noted that the televised war and death, viewed daily in

"Sometimes you can not believe your own government."

Vietnam, was more demoralizing to citizens than a printed account.

"And there we have the heart of it: The reporting isn't the problem, the problem is the intrinsic horror of war itself," said Chancellor.

Chancellor said he would have

preferred even one reporter early on in Grenada, to government press releases. The standard practice in war, he said, would allow a press 'pool' limited access to a battle, with the understanding that stories and film will be filed after an operation ceases.

Fifteen journalists were allowed into Grenada for a few hours and two days after the invasion. The government, rather than editors, and the public, became judges of the news from Grenada, he said.

"Sometimes you can not believe your own government," said Chancellor.

Chancellor cited previous administration's secrecy/free press dilemmas, including John F. Kennedy's Bay of Pigs invasion. Moreover, Lyndon B. Johnson suffered political fallout from Vietnam, as did Richard M. Nixon concerning Watergate.

"But in both of these cases the press played a role. For it was through the press that the people were able to make their own judgements," he said.

"The U.S.' recent history of avoiding declared wars, which Chancellor called "out of style," resulted in the Congress passing the War Powers Act," said Chancellor. Once invoked, the Act man-

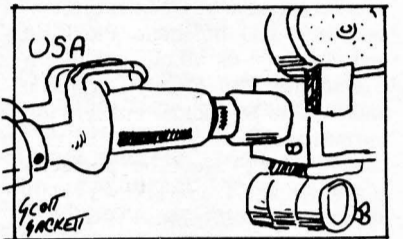
dates that the president declare war or remove troops from a hostile location within 60 days.

One letter writer, relating a conversation that took place following Chancellor's press curb commentary, wrote: "Well you dumb... what do you think we elected Reagan for? It's damned you (Chancellor) were never elected."

The speaker agreed, but later said that elected officials and the public constitutionally require the Fourth Estate.

"Balancing press freedom with military security is difficult in Lebanon," said Chancellor, "because of the many nations involved. But," he added, "that wasn't the case in Grenada."

"Government policy in Lebanon is unpopular; government policy in Grenada is popular. For governments, that's a lesson," said Chancellor. "For citizens of the democracies, it is a warning of what may happen in the future."



Weisman laurels 17 students

by Robert Bergsvik

Some of Chicago's biggest names in communications turned out to honor the projects of 17 Columbia College students at the ninth annual Albert P. Weisman Memorial Luncheon, Tuesday, Nov. 15 at the Chicago Marriott Hotel.

John Chancellor, NBC commentator, addressed press censorship and Grenada at the luncheon feting independent project winners in areas ranging from computer program design to publishing poetry. Other winning projects included works of film, photography, creative writing, video and photojournalism.

The Weisman Scholarship Fund was established in 1974 by Chicago Communications/1, a group of local businesspeople and communicators. The scholarships and luncheon honor former advertising artist, and Columbia instructor, and his interest in students.

"He was a great teacher and a wonderful supporter of young people," said Columbia President Mike Alexandroff.

This year's winners and their projects are: Gerald H. Benthin, for the film "User-Friendly, A Love Story For The 80's"; Jill Everett, "Virginia"; Mary Ann Lupa, "Long Jump"; Dale Heiniger, for a Harry Crosby poetry collection; and Jane Stevens, for computer teaching programming.

Photography scholarship winners are: Paul Berg; W. Thomas Rupnicki, Jr.; Helene Smith-Romer, for "Elmer"; Ona Lee Smola, for "USA Rainbow Roller-skating Rink"; Larry S. Tuckman, for "Uptown"; and Christine Pistone.

Pistone recently won the Chicago Tribune annual amateur photography contest, in the color division.

Other Weisman winners with photo, publishing, video and multimedia entries are: William Daum,

for a documentation of Chicago's Polish-American community; Rita Halvorsen and Miriam Solon, for "A Wino Blows His Nose In Your Checkbook" and "The IQ Test"; Virginia Karp, for a presentation of city mural folk art; Stephan R.

Roszell, for "Gravel Switch, Ky."; and Ken Saunders, for a Columbia student poetry anthology.

Weisman scholars receive a maximum \$650 prize. Proceeds from private contributions and luncheons have "distributed more



John Chancellor greets Weisman winners.
(photo courtesy of CC public relations)

than \$100,000 to over 100 students since 1975," said Alexandroff.

More than 600 people attended including John Calloway, WTTW television host, James Squires, Chicago Tribune Editor, and Irv and Essie Kupcinet — according to Teresa Polling, a Columbia press spokeswoman.

Kupcinet, honorary chairman of the luncheon, recalled Weisman with his tribute: "He was the kind of fellow who would start arguments, start controversies...He was not a spectator in the lively art of conversation, he was a participant."

Chancellor, a native of Chicago also remembered Weisman.

"If it comes from the heart, it registers in the heart," he said of Weisman's philosophy.

In addition, Kupcinet referred to the death of Frank Reynolds, a former ABC news anchor. Reynolds was the first speaker to address the Weisman Luncheon, in 1975.

The day after... 'The Day After'

by Patrick Z. McGavin

On the actual day after, Columbia College students engaged in a somber, solemn discussion expressing both fear and hopes about ABC's horrifying nuclear docudrama, "The Day After."

The forum that prompted debate about nuclear issues was coordinated by academic advisors Bob Padjen and Wayne Tukes in room 402 on Nov. 23, as part of nationwide awareness session conducted by religious, civic, and educational leaders.

But Columbia College was hardly alone in its attention of the nuclear dilemma, for the program was the 12th-highest rated television program ever, an amazing 100 million Americans were tuned into ABC's controversial movie that in the end posed and evaded many more questions that it attempted to raise.

Yet if the film has done anything to raise the level of questions regarding nuclear war, it has at

least induced debate and discussion between the left and right to confront the answers to the most pressing issue of our time.

In fact "The Day After" became more than just a movie that illustrated the horrors of nuclear war, it became a media event that unfortunately failed to deliver any substantive material that best answers how to avoid nuclear confrontation.

Many doctors and psychologists warned that the film was so powerful in its simulation of a nuclear holocaust that they feared hospitals and clinics would literally be exploding at the seams because the film offers little hope for the future.

But as it turned out, the day after proved to be a normal working day. In an earlier generation, the holocaust might have incited psychological disruption, but to viewers of Hollywood's high-tech Star Wars era, the special effects of the film appeared tame and pale by comparison.

But for the students who discussed how best to eliminate the potential for nuclear war, the political climate world-wide had added new dimensions to an already nerve-racking problem. The film, coming as it did amid U.S. missile deployments in Western Europe and the Soviet Union's walkout at Geneva regarding the reduction of intermediate-range nuclear forces, puts added focus on the condition that war may be imminent, but is hardly consoling to those who already fear that hope has been exhausted.

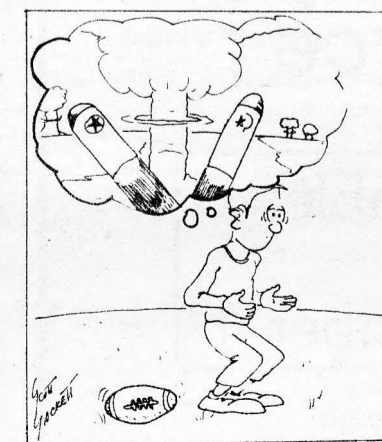
"I wouldn't want to bring children into this world," said Karen Luxsich, a mother of three and Columbia student whose oldest son is serving in the Navy.

Another student related a conversation with her younger sister in which she expressed doubts that she would continue her education, because in all likelihood, she wouldn't live long enough to graduate from high school. The

younger sister was 10 years old.

"I felt myself getting into the grave — I don't know where I'm going," said one student who asked not to be identified, while others offered to seek spiritual guidance in efforts to assuage fears.

The discussion lasted nearly two hours and covered many issues that hinge on the nuclear question.



Graphic by Scott Sackett

Despite the numbers adequately represented many ideologies and differing opinions, including Pat Hickey, a member of Revolutionary Communist Party.

Immediately following the film, ABC presented a special "Viewpoint" that summoned a panel to answer questions of how to deal with the arms race. Perhaps writer-theologian Elie Wiesel summed the best of answers when asked how he would react to the current state of affairs. Wiesel admitted that he was no nuclear strategist, and honestly and frighteningly said, "I don't know."

But just as the time constraints crippled the ability of the panelists to effectively expand on their ideas, so did time eventually end the discussion that Columbia students participated in, and just as Wiesel admitted a night earlier, many students left the room feeling frustrated on how to deal with Armageddon, and chances are they were not alone.

East meets West

A taste of China in Chicago

by Janet Bry

Not everyone may understand the difference between the Shang dynasty and the Song dynasty but a new Chicago exhibit will help visitors better understand the beauty and importance of Chinese art.

"Treasures From The Shanghai Museum: 6,000 Years of Chinese Art," which opened Nov. 5 at the Field Museum of Natural History introduces viewers to the entire art history of the world's oldest civilization.

The exhibit has been called the greatest, and possibly the last, of the major art exhibits from The People's Republic of China. The greatest because of the quality of the individual pieces. Possibly the last because the Chinese government will now limit large shows from leaving China.

Dr. Yutaka Mino, Field Museum's guest curator for the exhibit said, "in the future the Chinese government will restrict shows with over 100 pieces from leaving the country. This is the last show of such a large scale."

The 232-piece exhibit is a chronological presentation of Chinese art. Mino said, "In this one show you have the whole history of Chinese art — the greatest of Chinese art. The objects are visually stunning and I think visitors are in for a great experience. We are really lucky to have it here." Mino called the exhibit a great ambassador from China to the United States.

Mino, curator of Oriental Art at the Indianapolis Museum of Art, equates the significance and artistic value of the "Shanghai" exhibit to the "King Tut" exhibit which the Field Museum presented in 1977.

The "Shanghai" anthology will take viewers from 5,000 and 6,000-year-old bronzes to 15th Century scrolls. It covers the entire span of Chinese art history from the Neolithic Age — the time of stone tools — when the infant arts of

China were emerging, to the Post-World War II period.

Art forms represented in the exhibit include bronzes, pottery and porcelains, paintings and applied arts. Applied arts include jade, ivory and cloisonne. Exhibit halls 26 and 27 on the museum's second floor are home to "Shanghai" for its 14-week Chicago visit. The muted maroon walls, soft Chinese background music and planters that help separate exhibit space, create an almost regal atmosphere, for indeed many of the artifacts were used by royalty. Other "Shanghai" artifacts are utilitarian pieces that were used everyday.

The exhibit halls are dimly lit but the individual exhibit cases are spotlighted making each case a dramatic focal point as the viewer looks at the artifacts.

The "Shanghai" pieces were selected from more than 100,000 artifacts at the Shanghai Museum which opened in 1952 making it relatively new considering Field Museum was founded in 1893. The Shanghai Museum is known worldwide for the vastness and excellence of its holdings.

"When we were offered the opportunity to have the China show, we didn't hesitate," said Field Museum Director Lorin I. Nevling, Jr. "It ties in with our splendid collections of Chinese art. It emphasizes Field Museum's role as educator and culture bearer. And it gives us the chance to bring the best of the world's oldest civilization to the thousands of U.S. visitors who will cross our doorstep during the 14 short weeks of the exhibit."

"Shanghai" was organized by the Shanghai Museum together with the Asian Art Museum in Shanghai's American sister city, San Francisco.

The exhibit will be at Field Museum through Feb. 14, 1984 and is the only Midwest showing. From Chicago it will travel to Houston and then to Washington D.C.



Ram. Celadon stoneware Eastern Jin period (317-419 A.D.)



Blue and white porcelain stem cup decorated with figures in a landscape. Ming dynasty, (1522-1566 A.D.)



Stoneware pillow in the shape of a reclining baby, decorated with a poem. Jin dynasty, (1115-1234 A.D.)

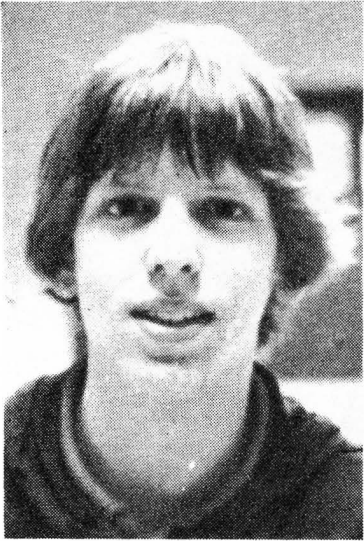
(All photos courtesy of Field Museum)

* TALKING HEADS *

What did you think of 'The Day After'?

Photos by Vic Victoria

Interviews by Vic Victoria



(1) "I thought the movie was quite interesting because it showed us all what could happen in a war of this type. The show view point which followed explained this even further, and added to the show."
Mark Zurawiec T.V.



(2) "I thought the movie was done well but it didn't really convey all the horrors of nuclear war, like what would happen to the atmosphere and the future of the earth itself."
Bob Gilarski Art and Design



(3) "I was really upset with the movie because of all the publicity, and then the movie turned out to be an understatement of what will actually happen."
Robin McGhee T.V./Radio



(4) "We think we are so special that we are God's Chosen and yet we have created these horrible weapons that can destroy the world five times over. It's very sad."
Maria Balderas Video



(5) "After seeing 'The Day After', I feel that before deploying nuclear weapons anywhere, all the people in the affected countries should have a chance to vote on an international referendum for peace."
Lisa A. Melton Radio

Hoffman speaks out

(Continued from page 4)

bridge became the battleground where Hoffman said he and others stopped the transport of spent fuel "a million times more radioactive" than new reactor fuel.

"The next Three Mile Island is going to take place on wheels," he said, pointing out Illinois' pivotal role in the production, transport and storage of nuclear waste.

This year, northern Illinois highways have borne the most numerous radioactive shipments since the 1970's. At least 240 tons of spent fuel will be convoyed through the area by 1984, on its way to storage facilities in Morris, Illinois and Point Beach, Wisconsin. Moreover, the eight nuclear plants operating within 80 miles of Chicago's Loop have sparked activist groups to halt the construction of the Baily plant in northwest Indiana.

But Hoffman, who helped organize resistance to nuclear waste shipment in Arizona, appears to have failed here in

Chicago — at least officially. The activist recently offered his dollar-a-year services as a waste stopper to Mayor Harold Washington.

Despite Washington's public support of nuclear disarmament, said Deputy Press Secretary Chris Chandler, the administration deems Hoffman's offer as "not appropriate."

"We don't think Abbie Hoffman's help is necessary," Chandler said, adding "I don't think the city has an official position" on nuclear waste safety.

So Hoffman, who claimed to be "born" in Lincoln Park, amid the convention protests now hangs his hat along the St. Lawrence River. He told Chicago audiences that he and David Dellinger are now the "Chicago 2", now that former trialmate John Freunds is a Bakersfield, Calif. police chief. "Let's see. Tom Haydn married a movie star. I can't remember her name...When Jerry Ruben talks, E.F. Hutton listens. Jerry's actual-

ly into networking." Hoffman himself has been work-

ing the college lecture circuit. "Essentially, I'm trying to get

an apathetic generation more active."



Abbie Hoffman relaxes at the Heartland Cafe before his discussion. (Photo by Vic Victoria)

HOLIDAY HIGHLIGHTS

"Treasures from the Shanghai Museum: 6,000 Years of Chinese Art."

Come visit this magnificent exhibit - greatest of Chinese art from 5,000 B.C. to post-World War II! 232 original works: porcelains, bronzes, jades, 38 rare paintings by Chinese masters...and much more! Only showing in the Midwest. A once-in-a-lifetime opportunity.

Field Museum of Natural History
Roosevelt Road at Lake Shore Drive
922-9410. Open daily 9 to 5.
Admission: \$2. Free on Thursdays.
Admission to Shanghai exhibit: \$2.

"Star of Wonder Sky Show"

Experience the Planetarium's traditional Holiday favorite. Using Zeiss projector as a time machine, travel back almost 2,000 years to look at the sky as it must have appeared to the wisemen, and view comets, exploding stars, planets and other celestial events which they might have seen as the Star of Wonder.

The Adler Planetarium
1300 South Lake Shore Drive
322-0300. Call for show times.
Admission: \$2.50.

"Coral Reef Feeding"

Watch a diver enter the beautiful 90,000 gallon "Coral Reef Exhibit," to hand-feed sharks, eels, barracudas and other reef creatures! And, the diver will talk to you while he is under water! (daily at 11 a.m. & 2 p.m.)

John G. Shedd Aquarium
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939-2438. Open daily 10 to 4.
Admission: \$2. Free on Thursdays.

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IT'S SHOWTIME!

VIEW FROM THE BALCONY

by Jolene Jones

This installment of a "View from the Balcony" is probably one of the hardest columns I'll ever have to pound into my typewriter...for this columnist has lost a friend.

Instead of lurking around dark corners to report the latest in entertainment, this column will relay a different tone...a different feeling.

Bare with me, the following is something that needs to be said and it can not be ignored. They may seem like "just words on paper," but it comes directly from the heart.

Columbia College has lost one of its patriarchs: a pillar of

knowledge and experience, a fine example of professionalism at its best...**THAINE LYMAN**.

To some of you the name might not ring a bell. Some might have encountered Thaine at least once. But for the rest of us "old timers" Thaine exemplified the true meaning of hard work, dedication and loyalty.

Thaine took Columbia's Broadcast Communications department and brought it to new heights. He made the department into one of the country's top notch educational facilities. Thanks to this man, Columbia's Broadcast Communications department has

gained a national reputation for excellence.

I first met Thaine about four years ago when I was a shy and naive Freshman unsure about a future career. I can honestly say that through his classes and friendship, my goals were defined, my awareness sharpened, and my knowledge deepened.

The Broadcast Communications department will never be the same...and for that matter, neither will Columbia itself.

Thaine was strong "off of the field" as well as "on." He succumbed bravely to a long illness of which he fought against long and hard.

Thaine's determination and his will to live are an inspiration to all of us.

He may be gone, but his memory lingers throughout every classroom, and in every Columbia student who wishes to succeed in life.

No one can fill Thaine's shoes, and no one is expected to. But we can all follow in his footsteps and continue the legacy of excellence he fought so hard to maintain.

It isn't easy to be the chairperson of a department. It

is a demanding and exhausting job. But Thaine handled it with the utmost of dedication and perseverance.

Thaine was the concerned teacher, conscientious leader, caring humanitarian, and experienced professional, whose respect and affection for his fellow human beings, whether they be student or peer, never left his heart.

Thaine will be greatly missed, but his memory will live in our hearts and in the walls of Columbia College.



Barbra Streisand
(photo Courtesy of MGM/UA)

I am proud to call him my friend.

Back on the Road Again... It's very moving and sensual. I cried all the way through it," says actress **JANE FONDA**.

"That's what I admire about her. She can direct that exclusively and also perform that way in front of the camera," praises "E.T." director **STEVEN SPIELBERG**.

If you're wondering what has Hollywood royalty shouting glorified praises, wonder no more. Hollywood turned out in force for superstar **BARBRA STREISAND'S** new film "Yentl." Babs spent over four years making the epic musical about a girl who disguises herself as a boy to attain the education she desires.

Babs is the first woman in film history to co-write, direct, star, and produce all in the same film.

Even though Hollywood seems delighted with her efforts, critics are greeting the film with mixed reactions. The real test is when the film officially opens next week.

Till we meet again... "That's Entertainment!"

Crossing a fine line with comedy

Mildred Thomas
The Fine Line

To cross a person's fine line is a very risky thing to do, but The Fine Line does it with comedy.

The Fine Line is the comedy duo of Douglas Wood and Cheryl Rhoads. They present a fast-paced, well done, repartee of comedy skits that cover most situations of everyday life. One of the first skits of the program, shows a woman about to break up with her boyfriend. "We just can't communicate," she tells him. He begins to talk to her in a foreign language. Wood flashes his brown eyes at Rhoads and plays on her needs. All the audience can understand is the place where Rhoads found him, on "Halsted Street."

Wood and Rhoads work well together. They transform into characters as we are still trying to recuperate from the last characters they have performed. Most of the skits that they use in the performance are from their own experiences. They are constantly

changing the skits to relate to current events. In one of the skits there is a reference made to the Grenada situation. "That was just added to the show," Rhoads said after the show.

The Fine Line is accompanied by



(l to r Douglas Wood, Cheryl Rhoads)

Robert S. Gustafson's fine piano work. He plays the piano to set the mood for the upcoming skit. The music lifts the show and gives us older musical favorites.

Wood and Rhoads have the ability to make you believe in the

characters they are portraying. Wood can play a nerdy, tattle-tale brother, a music student, a father telling his son about the facts of life or a British lord. Rhoads can play a young woman about to elope with her boyfriend, a music teacher with lusty intentions, a mother or a British woman being humiliated by her husband because of her affairs with other men. They are both effective and funny in what they do.

One of the best skits in the show is one where two people are arguing with one another. The two are interrupted by their egos telling them how to win the argument. "Milk him for all it's worth," the woman ego tells Rhoads.

The duo of Wood and Rhoads met at the Players Workshop of Second City where they were encouraged by their teacher to recreate some of the things they did in class at a pub. Their careers began to blossom and many nights between their day jobs they would rehearse at the deserted lobby where

Rhoads worked. This is where they would create new material, much to the confusion of the Polish-speaking cleaning woman who would watch them each night.

What The Fine Line does best is play on the imagination of the audience. All they do is add a little innuendo and the audience can take what they say from there. Their act is not loaded with a lot of vulgarity that seems popular these days with the acts of Richard Pryor and Eddie Murphy. They give us what most people like, a change of pace from the usual, and good clean fun.

This would be a fun idea for something to do during the Christmas holidays. There are special discounts given to students and senior citizens. The Fine Line is at the Ruth Page Auditorium, 1016 N. Dearborn. The box office is on the second floor, for more information call, 664-7052.

Wood and Rhoads are the winner of a Jefferson award for best actor and actress in a review.

Mordine loyal to dance

by Tamara Spero

The Dance Center at Columbia College houses one of the most seasoned modern dance companies in Chicago. The troupe is called "Mordine and Company." It serves as the artist in residence and the core of the dance center.

Shirley Mordine is the nucleus and creator of the dance center, and Mordine and Company. She studies, teaches, and supervises the school as well as creating new dance works.

As choreographer Mordine challenges the idea that modern dance is only about itself. Richard Woodbury, a former dancer with Mordine and Company, and current music director of the dance center explains that Mordine is theatrically aware. She does not tell stories in her dances but uses "a set of dramatic tensions" that are specific in their design but open to interpretation. She puts motion in context he said.

Mordine believes that beautiful dancing has integrity. There is a

narrative progression to all dance, but instead of looking for a story she advises the audience to experience the beauty of dance as they would experience the beauty of music.

This does not mean that there is no message in her dances. Timothy O'Slynn, a dancer with Mordine and Company and artistic assistant to the director said that her dances are "not easily digestible." They are "provoking to the imagination," geared to hit you on a gut level and make you think. "Skytale" is a good example of this. Mordine and Company describes "Skytale" as "the taming of the extremes of the male spirit."

The dance center is located at 4730 N. Sheridan Rd. All classes are geared to producing professional artists. Unfortunately odds are against most students who want to earn their living as dancers, Mordine said, so they must be the best. This means attending class everyday, and taking responsibility for teaching themselves technique. Dancers

must strive to put intelligence into their muscles, learn the movements "to the point where it is second nature." Anyone serious about dance must train his or her body so it has the capacity for "subtlety, wit, and daring," Mordine said. Good energy is also very important. Dancers should never look as if they are "walking through" a movement.

Learning good technique is important, but the last thing a professional dancer wants you to see is his or her technique Mordine explains. The idea is to make a creative statement through performance. However, while learning all this a professional should never become frozen in an attitude about dance. They should be flexible and willing to try new things.

Mordine's philosophy is that students should find something they have a natural propensity for and stick with it. She feels that if you find something you really love, that you are "passionately devoted to" then you will do that something very well.



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'Creativity' is Kuumba Theatre

by Carolyn Hamilton

The Kuumba Theatre, located at 218 S. Wabash on the ninth floor of the Pakula building, was founded by Val Gray Ward and friends in the summer of 1968. It is dedicated to contributing to the black liberation struggle through creative expression.

Kuumba, meaning "creativity," used to have its offices at Columbia College's Eleventh Street Theatre five years ago, on the fifth and sixth floors.

According to Mrs. Ward, Columbia has been supportive of Kuumba. When it was at the Eleventh Street Theater, it was allowed to stay on the entire floor, including office space, rent free. The only thing that Columbia charged Kuumba was \$1 million for having to move their business phones from the fifth floor to the sixth, because Columbia needed more class space. She also stated that Columbia may be donated \$2500 to them in rent because of the respect that the president, Mike Alexan-

draf and Bert Gall, the dean of the school, had for Kuumba.

Ward has known the president forever. Not only did Columbia contribute to the theatre but when equipment had been stolen, the president was the first to donate \$1000 to Kuumba. "Anytime that we needed to use equipment, Columbia would loan us equipment to keep us going," she said.

Ward began the organization because she had the concept of institution-building, or housing a theatre institution where trained artists, would record African history. They could also offer alternatives to the stereotypes and images that blacks have been portrayed unfairly. It was done mainly to life the laws of creativity.

During the 60's she performed and lectured around the world and her idea to begin Kuumba was supported by friends Gwendolyn Brooks, Don Lee, Lerone Bennett, and other organizations, even though there was a need for financial and intellectual support.

"My first love," said Ward, "is the theater and performing. I don't do it as often as I'd like to but I do quite a few performances at colleges around the nation, a lot of television shows, commercials and a movie every now and then. I like the discipline of being in the theater. Not just directing myself but, being director and creating a character, because that's what I love most. I've written a play called, 'A Testimony to Your Love, A Praise Peace for Black Men' and many songs. It fascinates me to play five to six characters at one time because it challenges character development where one has to think."

Her dreams have now been fulfilled. Kuumba is supported by her husband, Frances Ward, a national journalist and assistant press secretary to Mayor Harold Washington, son Akintola and, nephew Alvin Ward, who are both sales managers for Kuumba, Harold M. Washington—actor, and stage manager, and Linda Mit-

chell, Administrator of Kuumba.

Their goal for the next ten years and future are to own their own facility, house both a large and small theater, and have both a gallery and classroom space. They also look forward to some communal artistic housing so they can house artists from subsidized rent to rent they can pay. Most of all they want to get old retired artists to continue to create and pass their knowledge on to younger people by doing seminars and workshops.

'Anytime that we needed to use equipment, Columbia would loan us equipment to keep us going.'

Kuumba presents four productions during the season running six to eight weeks. This year they are presenting "Deadwood Dick" running October 27 to December 22; Mahalia-documentary of Mahalia Jackson opening December 23rd; "A Medal for Willie" opening

March 2nd and Brownsville Raid opening May 4th.

"Deadwood Dick," written by W. B. Burdine Jr. and directed by Edward D. Richardson, is a musical satire based on the remembrance of a black cowboy Nat Love, from Tennessee, and plas Ben Hodges and Cherokee Bill, who want to become legends of the west.

All of the black and white cast are first time members and part of the Kuumba Theater Reperatory. They are Percy Littleton, Bridget Taylor — a Columbia College graduate, Darryl and Eibur Manuel — husband and wife team, Claude Bossette, Jacqueline Samuel, Larry F. Crowe, Jerome I. Smyth, Otis Chandler, Jane Brown, Jonathan Hagloch, Dale L. Young, Daniel Ricardo and many others.

Performances are Thursday, Friday and Saturday at 8 p.m. and Sundays 3 p.m. and 7:30 p.m. Tickets are \$8, \$10 and \$12. Or call (312) 461-9000 for more information.

'Deck the halls' with holiday cultural events

by George Condari

Are you still trying to figure out what kind of a gift to get for that special friend or loved one this holiday season? The Chicago Council on Fine Arts may have a suggestion; instead of spending money on an expensive gift that will either be returned or placed in a closet to gather dust...give the arts! Take your family and/or friends to see a free holiday performance this month at the Cultural Center or at the Daley Center.

"Season of Sharing," a month-long series of some two dozen festive holiday performances, is being offered by the Council on Fine Arts. Some performances will be held at the Chicago Public Library Cultural Center, 78 E. Washington St., while others will be held "Under the Picasso" at the Daley Center, Washington and Dearborn Streets. The series began last Thursday, and will continue throughout the month of December as part of the city-wide "Sharing it" festival, a joint effort of the City of Chicago and the private sector.

The colorful array of afternoon and evening performances of



Santa says hello.

music, dance, and drama will offer an ethnic, international, and traditional atmosphere to the December holidays of Christmas, the Jewish Chanukah, and Kwanza, an Afro-American holiday based on the African festival of the first harvest.

Holiday celebrations and ethnic performances of music and dance, a puppet show, a Christmas Tuba fest, the traditional "Swedish Queen of Light Ceremony" to celebrate the feast of St. Lucia, and renditions of "The Nutcracker" ballet and Charles Dickens' classic story "A Christmas Carol," are only a few of the scheduled highlights of the series.

Among the many scheduled performers to be featured are the following: the Chicago Chamber Orchestra, the Chicago Flute

Society, Kofi Komfo, the Urbanick Suzuki Strings, the Hellenic Choral Society, the Shakespeare Festival of Chicago, the Lira Singers, Franz Benteler & the Royal Strings, the Papai Players, Dick Thelml & the Alpiners, the William Ferris Chorale, the Oak Park Civic Ballet, and the Whielwind Performance Company.

An exhibit of Christmas cards by various Chicago artists, titled "Christmas Greetings from the Neighborhoods," is scheduled to be on display in the main lobby of the Daley Center from Dec. 19 through the 29th.

"Season of Sharing" is being sponsored by the Chicago Council on Fine Arts. Programs at the Cultural Center are being sponsored in part by the Chicago Public Library. Some selected events are being sponsored in part by Local 10-208 A.F. of M., Talman Home Federal Savings and Loan, the United Hellenic American Congress, and the Jewish Community Centers of Chicago.

For weekly listings of "Season of Sharing" events, call the "Dial FINE-ART" hotline at 346-3278. Consider making some room in your hectic holiday schedule to share the arts with a friend.

'Star 80' shuns playboy image

by Phil Arvia

Because it is playing in an exclusive area engagement at the Water Tower theatres, relatively few people have seen "Star 80," the new film about murdered Playboy Playmate of the Year Dorothy Stratton. However, because the film's star (Mariel "Personal Best" Hemingway) had her breasts surgically enlarged in order to portray Stratton, publicity has

not taken very seriously by the people around him. He is small time, but his aspirations are to make it big in the celebrity world he idolizes. When Dorothy carries him into the big time, those who really work a hustle chew him up and spit him out. The film is extremely critical of the Playboy empire, and of Hugh Hefner. While Hef speaks of the Playboy family to the press, he is coldly trying to manipulate Dorothy to fit the



Paul tries to hang onto Dorothy Stratton. (photo courtesy of Warner Bros.)

been heavy, and in some cases, misleading.

Although there is considerable nudity, this movie is not your average T and A show. In fact, director Bob Fosse has, with "Star 80," constructed a most eloquent statement against that element of society.

Fosse's other films, including "All That Jazz," "Lenny," and "Cabaret," all deal with death at some level, but "Star 80" seems to point a finger at society, and accuses a set of values of murder.

The facts are these: in the summer of 1980, Paul Stratton, estranged husband of that year's playmate of the year, sexually abused and murdered his wife, then committed suicide. The film after the murder from that point, and, in a flashback style similar to that used in "All That Jazz," tells the story of Dorothy and Paul from the day they met in a Vancouver Dairy Queen, and leads us back to the murder.

Paul is depicted as a two-bit hustler. In the movie, Hugh Hefner (Cliff Robertson) tells Dorothy, "He has the personality of a pimp." He is played with perfect sleaze by Eric Roberts. Paul is always scheming, but

Playboy image, and this means excluding Paul.

By the film's end, we almost feel sorry for Paul, scum that he is, as his world and his sanity tragically fall apart. The film is more his story than Dorothy's, she simply moves under the control of other people throughout the film, though that control changes hands.

Mariel Hemingway is believable as Dorothy. She certainly looks the part, and her portrayal is just as we'd expect a centerfold to be, a little shallow perhaps, not real smart, but nice.

Robertson is perfect as Hefner, glad-handing it on the surface while masterminding the empire with the cold precision of a surgeon. The real-life Hefner isn't pleased with the movies view of his company, and worries that it portrays Playboy as more of the villain than Paul Stratton. His concern is well-founded. "Star 80" is strongly feminist in attitude, and it's sometimes shocking, sometimes subtle story, is well told. Ironically, though the film is strongly against sex exploitation, that is perhaps one of the major reasons it got made in the first place.

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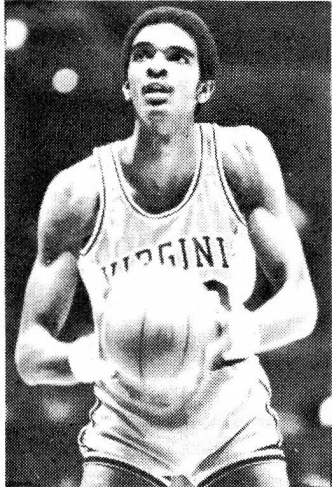


ON THE SIDELINES

by Ron Wojtecki

BASKETBALL FANS WHO CRAVE to see some great talent will get their chance this weekend. Two great players, one in the pros and the other in college, will be making their first Chicago appearances.

Ralph Sampson and the Houston Rockets will invade the Chicago Stadium to play the Bulls on December 9. Sampson will be making his Chicago debut as a pro. In 1981 Sampson made his Chicago debut as a college player when Virginia played Notre Dame at the Rosemont Horizon. The former Virginia star, who has played before jam-packed crowds on



Rockets center Ralph Sampson

the road, is one of the top rookie scorers in the National Basketball Association.

On December 10, Georgetown star center Patrick Ewing will be making his Chicago debut as a college player when the Hoyas play DePaul at the Horizon. Ewing, who led Georgetown to the NCAA basketball finals in 1982, is one of the top centers in the country.

It should be a great weekend for the sport of basketball.

THE BULLS ARE MAKING waves in the NBA Central Division. They are showing signs of being a playoff contending team. The reason for their early success is the play of their three rookies. Ennis Whatley, Mitchell Wiggins and Sidney Green have contributed to the im-

provement of the club.

The college basketball recruiting season has begun with DePaul signing three top players. 6-4 guard Marvin Woods, 6-0 guard Randy Pettus and 6-7 power forward Kevin Golden are the first recruits signed for next season.

Pettus is a highly regarded point guard with a fine shooting touch. He averaged 15.5 points a game as a junior. "Randy is an athlete with the potential to develop into a first-rate college player," said assistant coach Joey Meyer. "He'll have the opportunity to make a major contribution to the program once he arrives."

WOODS POSSESSES A FINE shooting range and leaping ability. He averaged 19.1 points a game last year. "Marvin has all the qualities you look for in a big guard," said Meyer. "He really opened our eyes with his performance in all-star games last summer."

Golden is a power forward who will add muscle to the Blue Demon lineup. "We think Kevin will be a great addition to our program," said Meyer.

The Fighting Illini basketball team also signed a pair of players for next season. They are 6-4 guards Scott Haffner and Glynn Blackwell.

"WE'RE EXTREMELY EXCITED about getting both players," said Illinois coach Lou Henson. "Both are among the best guards in the midwest and both come from outstanding families and backgrounds."

Haffner averaged 17.8 points a game last year. Blackwell, an all-stater, scored 19.1 points a game last season.

And a local head college football coach has been promoted to the pro ranks. Tom Beck, head coach of Elmhurst College for the past eight years will become the offensive backfield coach for the Chicago Blitz.

"I will sincerely miss Elmhurst College," said Beck, who compiled a 50-22 record in eight years at Elmhurst. "I'm going to work hard to be the best assistant coach they ever had."

Meyer, DePaul gear up for final Four quest

by Dennis Anderson and Ron Wojtecki

Will this be the year? DePaul thinks so. And DePaul basketball coach Ray Meyer hopes it is.

"We can be as good as any team in the country," Meyer was quoted in a recent DePaul publication. "But we can't talk about it. We've got to play up to our abilities, and do it consistently."

The Blue Demons consistently won at home (16-2) but lost on the road (2-9) during the 1982-83 season, finishing with a 18-11 regular season record.

DePaul made up for their National Collegiate Athletic Association Tournament shaft last season with a National Invitational Tournament final appearance. But the Blue Demons were stifled by Fresno State 69-60.

As DePaul enters another season of Division I basketball, Meyer is winding up a legendary coaching career at DePaul. His 41-year record stands at 697-351.

Meyer will have to get his Demons to put the ball in the net with more regularity this year if he is to go out with a flourish. Last season DePaul shot only 44 percent from the floor and 65 percent from the free throw line.

"Increasing our scoring output is a top priority," said Meyer. "We lost our 12 games by an average of five points, and three losses were on last-second shots. So we really could have used that extra bit of offense."

Behind them are seniors Jerry

Up front DePaul boasts talent to burn.

Junior forward Tyrone Corbin has the highest points per game average (10.6) among returning Blue Demons and was the best foul shooter (77 percent).

Sophomore forward Kevin Holmes should improve his numbers (4.1 ppg.) with a year under his belt.

Touted freshman forwards Dallas Comegys and Lawrence West should see more playing time than most rookies usually get. Come tournament time, this will be a vital asset.

Comegys' high school stats are impressive (21.6 ppg. and 11.5 rebounds). West also held his own (17 ppg. and 14 rebounds).

Comegys was the most sought-after Philadelphia player since Gene Banks. His announcement last February that he would leave Philadelphia to attend DePaul generated front page sports headlines.

The center spot is DePaul's biggest weakness. Returning sophomores Marty Embry and Lemone Lampley averaged only 0.8 pp and 3.1 ppg respectively last year, and lack experience. Also, Comegys may see some action at the post.

Most of the Blue Demons' experience is roaming in the backcourt. Junior guard Kenny Patterson averaged 10.3 ppg and his sidekick Tony Jackson dropped in 8.2 ppg in his freshman year.

Behind them are seniors Jerry

McMillan (6.7 ppg) and Raymond McCoy (0.6 ppg in limited play).

DePaul's fight to the Final Four may be overshadowed by Meyer's pending retirement at the end of the season.

Meyer, also called "Coach", started his coaching career at DePaul about the same time U.S. troops were digging their first foxholes in Europe during World War II.

A native Chicagoan, Meyer played for Notre Dame where he led the Irish to a national championship in 1936. After graduation in 1938 he became an assistant coach under legendary George Keogan. On April 17, 1942, Meyer was named head coach of the DePaul Blue Demons. And in 1979, Meyer was elected to the Naismith Hall of Fame.

With three more DePaul victories Meyer will become only the fifth Division I coach to win 700 games. He currently is ranked fifth in the career victory list and no. 1 among active coaches.

He has produced 19 teams that have earned post-season tournament bids, including 12 trips to the NCAA tourney and seven to the NIT. His 1945 club captured the NIT championship at a time when it was considered the more prestigious tournament.

The 41-year Blue Demon boss isn't making any promises about 1983-84 — he just knows that his squad has the potential to be a great one.

The play is the thing for Big Ten basketball

by Patrick Z. McGavin

To be a part of Big Ten basketball is indeed a special privilege. Over the years it has taken on religious-like proportions, and for once, the quality of play not only measures up properly, but in more ways imaginable, exceeds the hype.

In the Big Ten, if you are unfamiliar with the names and faces, you are at least aware of the reputation, and will soon discover that they play for keeps.

Michigan State and Iowa are the favorites, but one thing is for sure, there are no absolutes in the Big Ten. What goes around, comes around, and there are very few places to hide.

So much for the pre-season hype, let's get on with the business at hand, an alphabetical listing of the teams, players and coaches who all abide by the major rule that the play is the thing.

ILLINOIS: The Illini bring back four starters from last year's tournament team, but guard Derek Harper's early defection to the big leagues takes some of the luster away for now. That, plus injuries to Anthony Welch and Doug Altenberger make the Illini a questionable team at this point. But Bruce Douglas could in time be the conference's best point guard, while Chicago's Efreem Winters is a player of the future.

INDIANA: Coach Bobby Knight lost five of his top six players from last year's conference champions, but enjoyed a tremendous recruiting year, and is counting on the continual development of Illinois youngster Uwe Blab, 7-2 import from West Germany by way of Effingham, Ill. Three freshmen to watch are Steve Alford, and two of Illinois' top preps from last year — Marty Simmons and Darryl Thomas.

IOWA: First-year coach George Raveling has two of the league's premier big men in potential All-American Greg Stokes and Michael Payne. Mendel Catholic's Andre Banks will be the lead guard, which should free things up for Steve Carfino. A team to reckon with.

MICHIGAN: The Wolverines and coach Bill Freider are the league's certifiable enigma, laden with talented high school recruits who've failed to deliver on their goods thus far. He has the league's best lead guard in Eric Turner, and a top recruit in Antoine Joubert, but the chemistry is missing.

MICHIGAN STATE: Not since the Magic Johnson-Greg Kelser

days have the Spartans been the favorites of the Big Ten, and coach Jud Heathcote has the league's best guard combination in Sam Vincent and Scott Skiles. 7-0 Kevin Willis anchors the middle, and the addition of Ken Johnson gives Heathcote added bulk up front, where the titles are always won.

MINNESOTA: For once coach Jim Dutcher doesn't have the big man, but the Gophers have plenty of talent to disperse in other areas. Starters Tommy Davis, Marc Wilson, Roland Brooks, and Jim Petersen offer both perimeter shooting and frontcourt scoring options, but depth is a major concern.

NORTHWESTERN: 6-7 Paul Schultz, 6-10 Andre Goode, and 6-7 swingman Art Aaron (St. Ignatius) hope to offset the loss of three starters from last year's NIT team. Freshmen Shawn Watts has the inside track on the lead guard, while Elliot Fullen and Chris Berg may be inducted into the starting line up as well.

OHIO STATE: Coach Eldon Miller has a top player in forward Tony Campbell, and a trio of guards (Troy Taylor, Ron Stokes, and Dave Jones) to make the Buckeyes a contender, but additional strength must come from the front line.

PURDUE: Manley's Russell Cross opted for the NBA a year early, and that clouds a once-promising Boilermaker club. The guards and forwards are presentable in Ricky Hall, Steve Reid, and Curt Clawson. Jim Bullock and Greg Eifert must compensate for the defection of Cross.

WISCONSIN: Steve Yoder, second-year coach, lost his best big man in Brad Sellers, but has a bonafide talent in Cory Blackwell (Crane), an adequate guard in Rick Olson, and a possible starter in freshman Mike Heineman.

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