

11-22-1982

Columbia Chronicle (11/22/1982)

Columbia College Chicago

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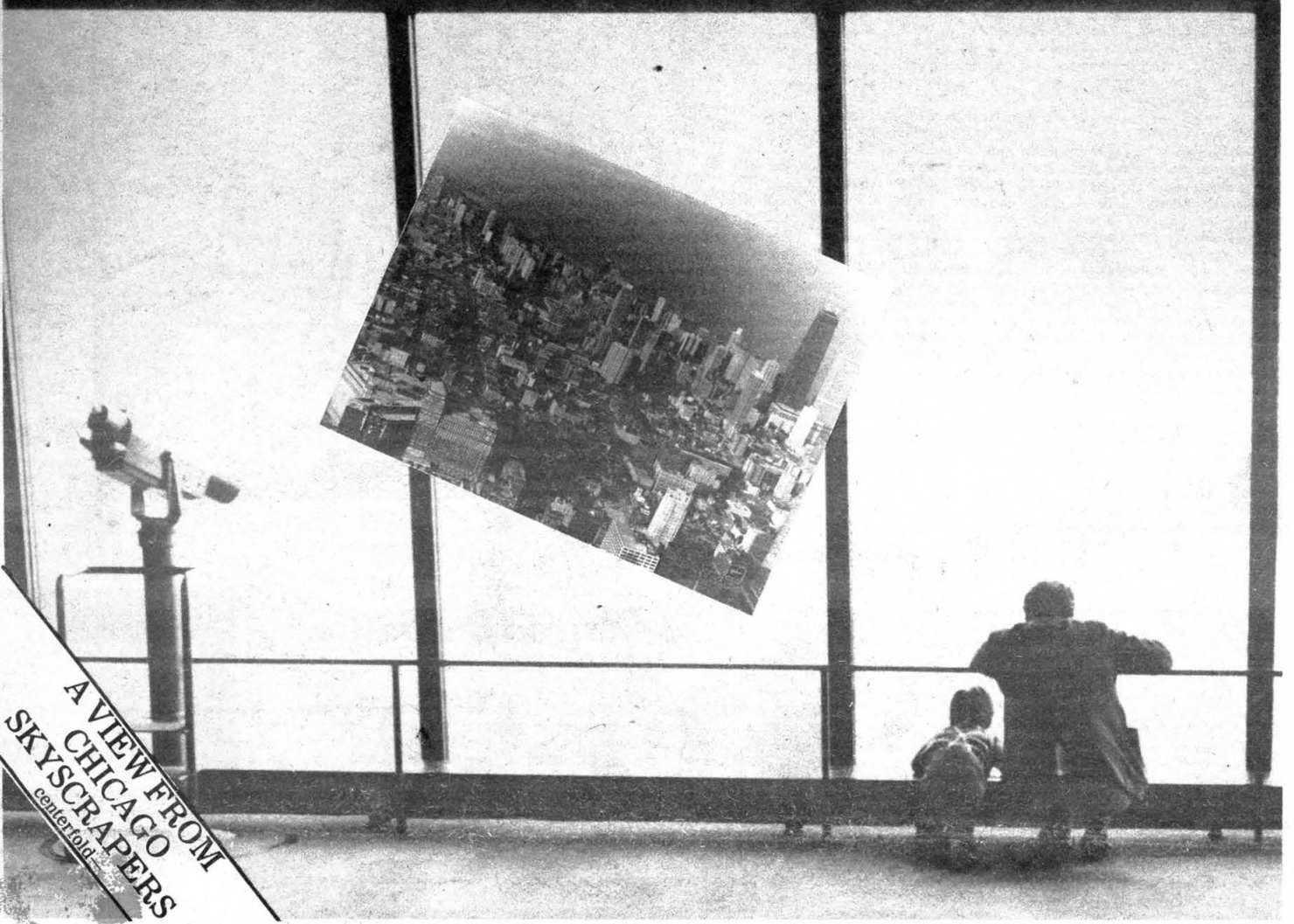
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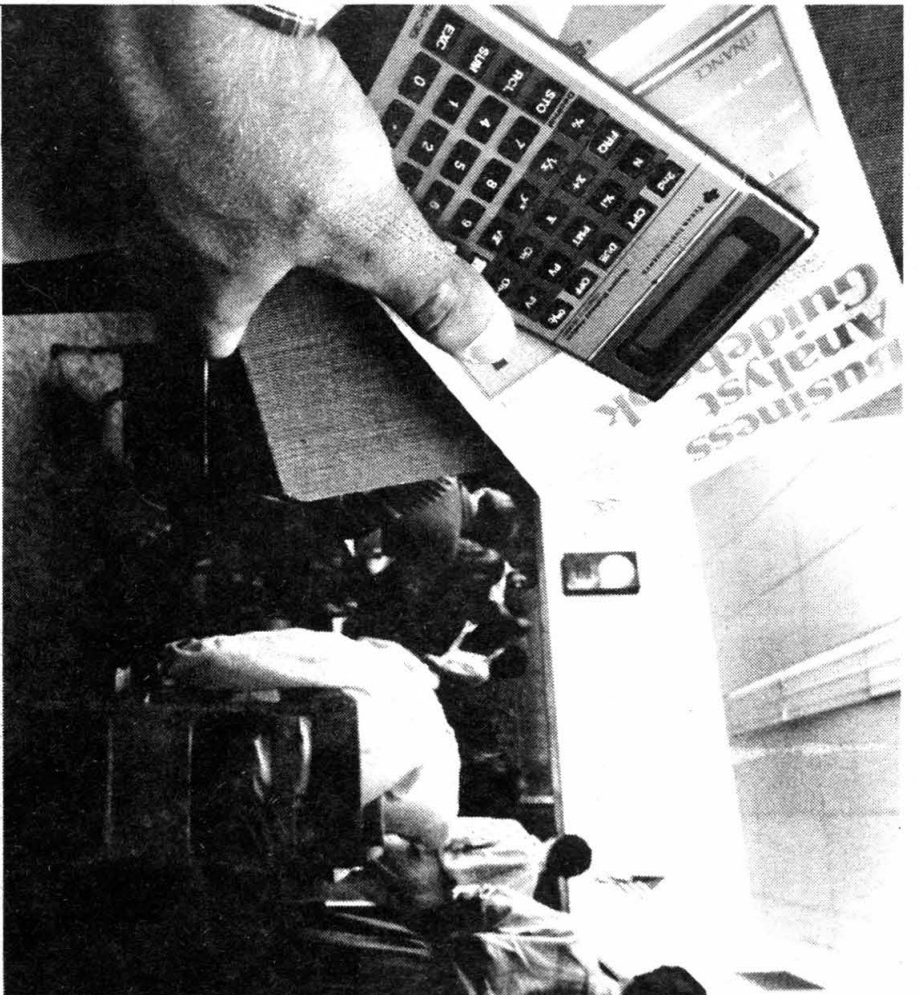
Vol. 12 No. 6

Columbia College, Chicago

November 22, 1982



A VIEW FROM
CHICAGO
SKYSCRAPERS
centerfold



This calculator thinks business. The TI Student Business Analyst.

If there's one thing undergrad business students have always needed, this is it: an affordable, business-oriented calculator. The Student Business Analyst.

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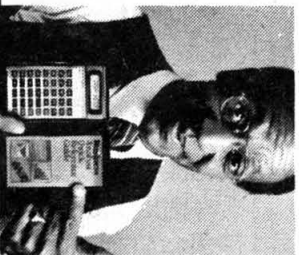
of the package. You also get a book that follows most business courses: the *Business Analyst's Guidebook*. Business professors helped us write it, to help you get the most out of calculator and classroom. A powerful combination.

Think business. With the Student Business Analyst.



**TEXAS
INSTRUMENTS**

PO BOX 108180



editorials

on the Mark.

By Mark Merzdorf

Little attention has been focused on the recently report from the Joint Economic Committee (JEC) chaired by Henry R. Reuss. The report consists of a two year analysis on the fiscal condition of American cities.

The report challenges many conclusions about the state of urban America as defined in the President's National Urban Policy Report submitted to Congress on July ninth of this year.

During testimony at the JEC, the majority opinion held that the administration's report was seriously inadequate in terms of solutions proposed; and the report ignored many significant problems facing urban America.

The administration's report says, "Although most of the governmental bodies experiencing fiscal emergencies have been located in older cities with sluggish economic activity, the great majority of cities with the same or very similar economic conditions have not had acute financial problems. It is clear that the character and quality of city management serve as powerful intervening forces in such situations."

The JEC found that assertion totally out of context with the realities of urban America. The administration attempts to blame urban failures on gross mismanagement; while in fact, the deterioration of cities is proportional to the economic decline faced by America as a whole.

Another fact not dealt with by the President's report is the relationship of declining urban revenues as a function of a declining local tax base. As businesses fail, or move to other localities, the tax base shrinks, causing a decrease in revenues available for social services and urban renewal.

The JEC report presents some startling data on the real growth of urban revenues. For 1982 city revenues are expected to grow at a rate of only 1.3 percent. In real economic terms, the JEC suggests that this is a decrease of almost six percent. The JEC points out that two out of every five cities surveyed reported current budget deficits.

Many mayors offering testimony at the JEC hearings voiced strong fears about the New Federalism policies of the Reagan administration. Mayor Charles Royer of Seattle said that, "Most cities are already facing financial problems because of the early stages of the New Federalism and the continuing recession. The cities are already cutting basic services and postponing capital projects badly needed." The Mayor of Detroit, Coleman A. Young, added "the situation demands that the Federal

government take the responsibility for stabilizing the cities in order to stabilize the nation."

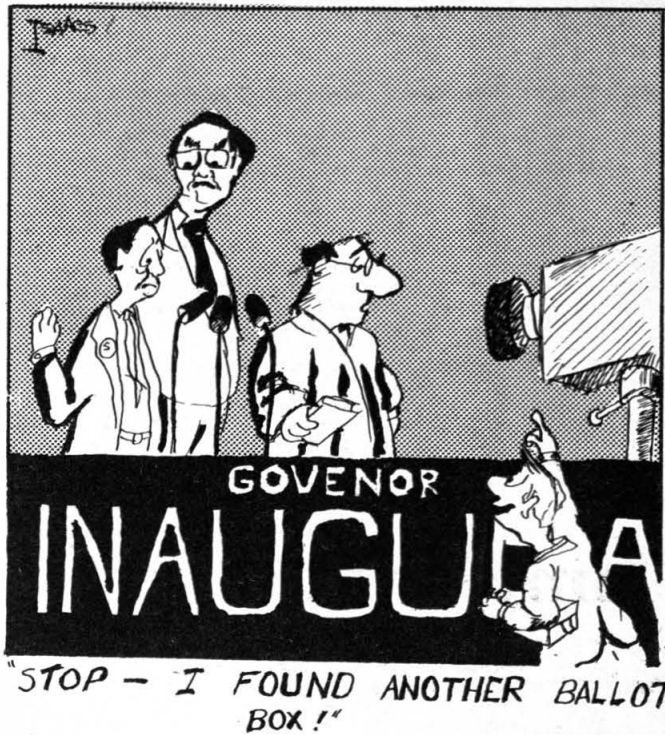
According to the JEC report, the Presidential report fails to address the crisis in the municipal bond market. With the costs of borrowing at increased rates, localities are faced with a "no" win situation. High proportions of long-term issues were delayed because of the current economic state.

An increasing concern to mayors of major metropolitan cities is the reluctance of banks to offer loans for long-term form to aid cities already facing economic chaos. Adding to this crisis is the Reagan tax plan which has provided an additional \$22-billion in tax shelters; avenues for revenue which normally would have filled the demands of cities. Municipal bonds have long been preferred by many investors because of their tax exempt status.

The subject of urban infrastructure presents a continuing problem for American cities. The administration's report failed to provide a solution to the falling capital bases inherent in American cities. The JEC concluded that, "unless the Federal Government is willing to make a major financial commitment, other efforts to rehabilitate the seriously deteriorated capital plant of our cities are meaningless."

An interesting note about the original draft of the President's Urban Report was an item which was eventually deleted from the final text. "Cities are not guaranteed eternal life." Reaction to this statement from JEC was strong. "Giving up on American cities is tantamount to giving up on our culture and civilization. The administration, though, has put cities on notice. The Federal Government will not come to their rescue. Instead, the administration has called upon the states and private sector, who themselves are struggling for survival, to breathe life into our cities in an effort to sustain them. The administration has turned its back on the cities and their residents."

While this information may seem dull to many, the long term effect of such tunnel-vision is devastation. The much talked about enterprise zones may be a sound addition for the future, but the results of the program may not be felt until the next century. Frank Coakley, Executive Director of the Chicago Civic Federation said, "while enterprise zones may be a positive wave of the future, their affects won't be realized until the year 2000 and beyond." For most American cities, those which are left over from the ravages of the New Federalism, the wait will be a long and painful lesson in Federal denial of American Urban Decay.



Letters to the editor

Dear Editor,

As a student who cares to get something out of my over-priced education here at Columbia, it disturbs me that even in our school library, it is difficult to find a quiet place to read or study.

As I sat and attempted to read for a class of mine, paper wads flew by and continuous talk went on and on. I wouldn't mind half as much if it was constructive talk. But I don't get off on hearing about people's sex lives, nor do I care to hear people laughing loudly and making jokes.

I was very hesitant about writing this letter. But after the third day of the same thoughtless nonsense, I found it necessary.

Sure these students should be

more considerate of others, but maybe it's not entirely the student's fault. It's hard to believe, but here at Columbia we have a thing called Library Personnel. You know, they're the people who sit in their back room and wait for the alarm near the door to go off, so they can be the hero of the day.

I hate like hell for the library to turn to high school methods of discipline, but if that's what is needed to be done, then the library staff should provide us with this service. If not, the idea of having a library to go to for studying, reading or whatever, is totally worthless.

R. Saucedo
Radio

Front page - Background Photograph

By: Alex Taylor

Superimposed photo by: Mark Barbaris.



COLUMBIA CHRONICLE

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The Columbia Chronicle welcomes comments, criticisms, and reactions from readers. Letters are subject to editing. All material submitted becomes property of the Columbia Chronicle. Drop off material at the Columbia Chronicle office on the sixth floor.

Santa seen with life size nudes

By Cynthia Keenan

Did you ever walk into an art gallery and see 30 life-size photographs of nude men? If you can't answer that question in 10 seconds the answer is probably "never."

Although Helmut Newton claims to be on the feminists' "side," this reviewer doubts that very much. The women Newton photographs are tall, well-proportioned and in good physical shape. OK. That's fine — everyone likes to look at people who are in great shape. But these women are blatantly exposed. Besides that, they have stern "I dare you" looks on their faces; each one looking like a prostitute who was about to lose out on a trick.

There are a couple of photographs that I lingered at. Two sets of photographs that each contain a picture of a woman fully clothed in what you might call

"early Paris" fashions. Then, right next to these, are pictures of the same woman, in the same place, posing the same way, completely nude. Is Newton trying to make it easier to undress us with his eyes?

A picture that I favored was of marathon runner Gayle Olinekova. She was dressed in a black tank suit, with her long, blond, straight hair trailing behind her. In one picture, Newton photographed her in a running position, fully exposing her bountiful leg muscles. Now that I can appreciate. It's not easy to build your body up like that and run marathons — but she did — and Newton shows us that.

Helmut Newton's photographs will be on display through November 24 at the Columbia College Gallery. They were provided by the Marlborough Gallery in New York. Women, if you haven't been to the exhibit, go. But try to keep an open mind for the sake of

art. And men, when you go again, try to be close-mouthed; you won't attract attention that way.

Andy Warhol displays his silkscreening abilities on the lower level of the Gallery through the likes of George Gershwin, Sigmond Freud, and Sarah Bernhardt among others.

I do not understand the implications of silkscreen; maybe if I did I would appreciate Warhol's work more. I cannot relate them to anything that's real; they look like blown-up neon comic strips.

Ma Tse Tung is seen in 10 prints and in each one his face is a different color. The colors, fushia, orange, gold, and rust, are bright, hard and loud.

George Gershwin is one of nine portraits Warhol saw fit to give a checkerboard face. Fushia, green, beige and hot pink divided in uneven quarters are, to say the least, not entirely complimentary to Gershwin.

Warhol portrays an essentially realistic version of Santa Claus and Dracula.

Santa Claus, with his traditional white fluffy beard and hair surrounding his pink round cheeks was outlined with "diamond lust," a gold sparkle substance.

A black staring Dracula, with hair, cape and face lines marked off in hot pink, was very convincing. A slightly lighter shade of black backgrounded the vampire.

Gallery Director Steven Klindt says of Warhol's work, "Warhol the artist uses it (portrait) as a base for his handiwork, producing these silkscreen prints as his statement about mass circulated imagery." Yes, he certainly does that. But, if it's the colors, or blending of colors that we're supposed to appreciate, why bother with the portraits?

I don't think it's very trendy to not like Andy Warhol's art, but that's too bad.

His prints are not something I would choose to look at very long; but you fans of Warhol will have until November 24th. Warhol's silkscreens are on loan to Columbia College Gallery from Mr. David Ruttenberg, a trustee to the College who is on the acquisition committee for the permanent collection.

The winning photographs of the 1982 Weisman awards are also on display on the lower level of the Gallery.

Samuel Langhorne Clemens was not the first American author to use the name Mark Twain. The name, a steamboat pilot's term, was first used as a pen name by another Mississippi River pilot, Isaiah Sellers, who wrote newspaper articles. Clemens later adopted the name and made it famous.

Sun-Times editor offers advice

By Dwayne Hayden

"What advice do you have for women interested in a journalism career?"

This question was answered several times by Lois Wille, Associate Editor for the Chicago Sun-Times, during a recent lecture here at Columbia College in Ferguson Theater.

"I would hope the same advice I have for women would be the same for men, kids, whites, blacks or anyone," she said. "Learning the basic skills of writing and how to employ the mechanics of journalism."

Wille, winner of the prestigious Pulitzer Prize in 1963, admitted that working long, hard hours was a key to her development and offering to lend an extra hand whenever the job demanded it.

The lecturer discussed a wide range of topics; city government, women in the media, social programs and policies, welfare, community newspapers and their growth, and her functions as an

editor. She said everyday the editorial staff holds meetings to determine the paper stance on issues.

Wille has achieved a variety of awards during her tenure with both the Chicago Daily News and Sun-Times. She won the Pulitzer Prize for her series on birth control, which informed readers about the use and dangers of today's methods.

The series won her three other awards. The Marshall Field Award for outstanding editorial contribution to the Daily News, the United Press International Illinois Editor's Award for best reporting of the year and a Page One Award from the Chicago Newspaper Guild.

Wille said her interest in the field stemmed back to high school where she worked on the school newspaper and later went on to work with her college paper.

She began her professional career with the Chicago Daily News in 1957. In 1977, she was selected to the associate editor

position for the Daily News for seven months. Later, when the Daily News folded, she joined the Chicago Sun-Times editorial staff.

Daryle Feldmeir, new Journalism Chairperson and instructing the News Interviewing: Front Page Lecture Series course, has scheduled several guest speakers for the course this semester.

"Lois has always had the ability to ask good questions during interviews," he said. Feldmeir is a former editor with the Daily News. He said she showed lots of promise during those days as a reporter.

Wille, born in Chicago, was honored by the Education Writers Association with a 1980 second place Charles Stewart Mott Award

for her editorials on problems afflicting the Chicago public school system.

She received her master's degree from Northeastern University. And she headed a team of reporters in 1977 in producing "The Future of the City," a telling look at the problem of Chicago and its suburbs.

Editor stresses hard work

By Darryl Robinson

The assistant editor of the Chicago Tribune, Manuel Galvan, lectured to students in the Mass Communications class on Nov. 5. Galvan is the only Hispanic editor for a major newspaper in the city.

While describing all the attributes of a journalist, Galvan said "reporters have to be persistent and aggressive." Galvan possesses both qualities.

Galvan based his lecture on the myth and realities in which

reporters have been perceived by the public. One example that was cited was the Front Page era of newspaper reporting in the 1920s.

During that period, reporters were thought of as low lifes, heavy drinkers and gamblers. Despite this criticism they still managed to write a good story.

Another time Galvan reflected on was that in 1941, when the newspaper finally grasped its political power. He used the movie "Citizen Kane" as the medium to explain that point.

When the 50's came, news reporting was combined to form the big three: newspapers, radio, and television. The 60's was a time when the newspapers let television come of age. That's when television had live coverage of the President Kennedy assassination and the Civil Rights struggle to develop their live reporting skills.

In 1975 the movie "All the President's Men" came out and it portrayed reporters as the good guys. Galvan explained the history of the

newspaper to give the students a better understanding of the newspapers' power.

Galvan told the students that in order to work for a newspaper, they have to be good writers as well as reporters. He suggested to students that they take advantage of the opportunities they have at Columbia, by joining the student newspaper, radio, or t.v. stations. In that way, the students will get an over-view of what the media is composed of.

Galvan said, "every single thing is going to come in handy in your life if you major in journalism." Galvan's duties at the Chicago Tribune are to give out assignments to reporters, proof-read copy and look out for libel. And he is a general assignment reporter.

Galvan has been with the Tribune for two years and he is one of two Hispanics who work on the newspaper staff. Also he will be spotlighted on "Channel Two The People."

Independent record labels

By Jody Waldman

With a steady decline in record sales and an increasingly tight economy, many bands have opted to sign with independent record labels.

About 350 persons in all areas of the music field flooded the Florentine Room of the Americana Congress Hotel on Monday, November 8 for a seminar on "The Independent Record Label: Is There Hope?"

The seminar/panel discussion was sponsored by the Chicago chapter of the National Academy of Recording Arts and Sciences (NARAS) and Columbia College's Arts, Entertainment and Media Management Program.

Robin McBride, manager of the rock/new wave group Bohemia and founder of VU Records was chairman of the panel of six founders, presidents of independent labels.

"Independent labels have to offer a greater degree of profitability," said panelist and founder of Alligator Records Bruce Iglauer. Record sales are watched closer by the independent, according to Iglauer.

Iglauer, who claims to have started his label with \$25,000 he inherited, manages blues groups Lonnie Brooks and Son Seals. "We're very involved with our artists' career," said Iglauer. "My

company follows my tastes in music."

Panelist Phil Bimstein of the new wave group Phil-n-The Blanks claims to have started his label Pink Records with their gig money. The first single, according to Bimstein, cost \$600. The group has had two albums since, the latest costing \$6000.

According to Bimstein, the formation of Pink was used initially "as a promotional vehicle for getting our music out there."

Jerry Butler, recording artist and founder/president of Fountain Records was on the panel and believes "Up through 1978 we were in a boom syndrome." Butler started Fountain Records despite the deflating record market since the "good old days" of the disco craze and "Saturday Night Fever."

A question and answer session was held at the seminar on different aspects of the music business. "How can I get my tape or music heard?" was probably the most widely asked question.

With the current economic slump, it is a very poor time for any band trying to get on records, the panel agreed.

"The better a product is, the better chance it has," said Lou Simon, panelist and President/founder of Pulse Records. "It's a case of blowing someone away," he said. "You've got to be visible."

Professional connections in the industry are of the utmost importance when looking at any record label, according to Bruce Iglauer. If a band doesn't have some sort of representation, most labels won't bother.

"Independent labels are fighting an uphill battle in terms of record distribution," said Iglauer and the labels must have a continuous product flow. "Stores are very reluctant to buy anything but hits."

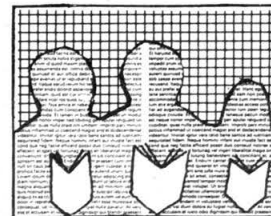
Phil Bimstein has distributors around the country for the Pink label. Most of the group's promotion is done by taking out ads in local papers and accumulating reviews of the band's live performance.

"Independent labels exist because national labels can't digest them all," said Robin McBride.

"Many stores would rather deal with a major label," commented Jerry Butler. The best place to be for a band is in the hands of the record company, according to Butler. "Most of what a band will become depends on the record company," Butler said.

The seminar/panel discussion was "the most instructive seminar so far in any aspect of the music field," according to Fred Fine, head of the AEMMP Department at Columbia College. It was the seventh in a joint series of workshop seminars sponsored by the AEMMP and NARAS.

Chapbook gives students skills



By Peter Rindskopf

A small, 15-page chapbook is being produced by students for the first time this semester in the Small Book & Publishing class.

The production of the chapbook gives these students a good opportunity and practical experience in publishing, according to Richard Meade, the instructor for the three-credit course being offered in the Arts, Entertainment, and Media Management Depart-

ment. An open competition was being offered to students who were interested in submitting either a manuscript of no more than 15 pages or a group of no more than 10 poems. The deadline for the open competition was last Monday.

The Small Book & Publishing class will choose the best manuscript or poems that will be published near the end of the fall semester.

The title of the chapbook will depend on the title of the manuscript or poems that will be selected for publication. Meade said earlier this month that he had received several manuscripts and short stories from students.

A chapbook is similar to a pamphlet. The chapbook will be staple bonded in paper.

The production of the chapbook is being funded through class fees.

LEAP watches vote fraud

By Larry Wellington

Project LEAP, an acronym for Legal Elections In All Precincts, is a Chicago election watchdog organization. They operate by recruiting, placing and training people to be honest election judges throughout the city.

In the Capone days, there were election judges that got shot. In one election, ballot boxes were dumped in a river. Many feel that the 1960 Presidential race was not won by John Kennedy, but by Richard Nixon and that Chicago vote frauds turned it around.

Chicago has had its negative political reputation around the country. Unfortunately, most Chicagoans don't see cartoons that appear in other major metropolitan newspapers at election time. For example, scenes of a precinct captain out in a graveyard checking tombstones for names to put on his voter rolls, are quite common.

Project LEAP always keys in on certain races that are hot. For example, the city-wide race between incumbent George Dunne and Bernard Carey for the office of Cook County Board President, and the gubernatorial contest between Illinois Governor James Thompson and his Democratic opponent, Adlai Stevenson III, were particularly hot. Thompson will serve an unprecedented third term as the state's chief executive. Carey and Stevenson are politically unemployed.

Over 5 million people voted in the city's November 2 general election using vote-o-matic cards. Voters elected Governor Thompson by the slimmest margin in Illinois history - a scant 5200 votes. The race between Democratic challenger, Neil Hartigan, and the Republican incumbent, Tyrone Fahner, was a fascinating race because as it was progressing, Hartigan coasted to an easy victory over Fahner. Fahner lost despite his tireless effort to calm public fear and anger in response to the seven unsolved Tylenol murders. Hartigan, mean-

while, was much better known and had better name recognition in the state, having served as Lieutenant-Governor six years ago.

LEAP officials closely monitored the Thompson vs. Stevenson/Fahner vs. Hartigan races, because they were two major state-wide races. The Dunne vs. Carey race was also watched closely in case of any voting irregularities. Since it was a county race rather than a state-wide race, election returns were swiftly counted and accurately tallied and disseminated to the public the following day. Few inquiries arose regarding Dunne's undisputed re-election as Cook County Board President.

How can project LEAP tell if problems are going to occur at a polling place? Kirsten Svare, the executive director of LEAP said, "We look at how aggressive the campaigns are against each other, and whenever there is a really hot contest between an incumbent and a non-incumbent, we see how hot these races are and we see the kind of calls we get ahead of time."

Here's an example of vote fraud according to Ms. Svare and was cited as still being a prime area of manipulation. Using the old voting machine set-up, once a voter enters the voting booth, if that voter simply became confused and said: "I don't know what I'm doing" that was a signal for an election judge to run over and offer to help.

Under the new punch card system, that voter is not allowed to have instructions at the Vote-o-matic. The voter must leave the Vote-o-matic booth, take the ballot with him in secrecy, return to the judge's table and say: "I'm confused. Can you show me what I'm supposed to be doing?" The instruction is then given in a non-partisan manner by the judges at the table. The voter then walks back with his or her ballot and votes in privacy. That's important, project LEAP cautions.

"Don't let any election judge, or

precinct captain or any campaign worker for any candidate or party boss you around," said Svare. LEAP insists that voters go to the voting booth, because election judges or observers do not belong near the voter as he votes, unless, he or she are truly physically disabled, and has filled out an affidavit requesting legal assistance.

Another problem area stems from the rule which says that a candidate - or someone working for a candidate - cannot have campaign literature at the polling places. A young man, however, distributed information to me on Election Day, requesting that I punch a certain number for a candidate in Chicago. It was perfectly legal though. He was at a legal distance to do so. "In Wisconsin, you have to be 200 feet away from a polling place in order to legally

allocate campaign literature," said Svare. She added, "In Illinois, the required distance barrier beyond which a person or candidate may leave literature is 100 feet. If someone is standing around near the front door of a precinct polling place - perhaps it's 100 feet away - but talking to people and doing some last minute campaigning, there is nothing wrong with this."

Project LEAP election judges came back with voluminous reports. They went before federal grand juries under then U.S. Attorney, James Thompson. The result was hundreds of indictments and convictions for vote fraud - usually against election judges, both Republican and Democrat. Since then, that prosecution activity has been taken over by the Cook County State's Attorney's office, currently supervised by Richard

M. Daley.

During the Illinois gubernatorial race, the LEAP organization had their credibility tested. When the Election Day rain soaked hundreds, perhaps thousands of ballots the counting procedure became extremely difficult. The state-wide ballots got soaked so badly, election officials could not run them through a computer until they were dry. This meant long hours for election officials and for LEAP volunteers who made sure that no unlawful voting activity could take place.

Their job is not over until the election is officially over. Adlai Stevenson wants a recount, and it will take a month or more, and thousands of dollars of Stevenson's money, until the final official tally can be announced.

"FRONT PAGE" LECTURE

Featuring

PAM JOHNSON

President and Publisher
Ithaca (N.Y.) Journal

Wednesday, November 24

2:00 P.M. - 3:20 P.M.

Ferguson Theater

Election day losses, wins

By James Schmidt

Nationally, election day held nothing as interesting or dramatic as the race for governor of Illinois. The results of the ballots cast by some 66 million voters definitely took some wind out of Republican Party sails.

While the Republicans tried to downplay election day losses, and Democratic Speaker of the House, Tip O'Neill cried out, "It's a disastrous defeat for the President," The truths of election day probably lie somewhere in between the rhetoric of the two parties.

For Professor Kenneth Janda, of the political science department at Northwestern University, the biggest surprise of election day was the fact, "...that the Republicans didn't lose more than they did. Because of the high unemployment, I thought their losses would be a lot worse."

It was in the House where Republican losses were the worst. They lost 26 seats to the Democrats. That gives the Democrats an almost three to two majority. But, the loss of 26 seats still falls below the average number of midterm losses in House seats by the party in the White House - which since 1906 has been 30. The total popular vote for the House was divided 51% to 40% in the Democrats favor.

In the Senate, the Republicans retained their 54 to 46

majority. But, political ob-

servers noted that a shift of fewer than 30,000 votes in five races, which were barely won by the Republicans, would have moved Senate control to the Democrats. Such well-known Democratic incumbents as Edward Kennedy, William Proxmire and Henry Jackson easily won re-election.

The Democrats also cleaned up in many of the races for governor. They picked up seven governorships and now have a total of 34. The two parties traded important governorships, when in California's Democrat Tom Bradley lost in his attempt to become the nation's first elected black governor. In Texas, Democrat Mark White defeated incumbent Republican William Clements.

Also of interest is the fact that George Wallace was elected to a fourth term as governor of Alabama. The one time segregationist received heavy support from blacks in that state.

Nationwide, some 237 state-wide ballot measures were voted on. Subjects included crime, energy, the environment, gambling and in Idaho, voters decided to allow "denturists," technicians who are not licensed dentists to install false teeth.

The election seemed to prove one thing, the nations economy is foremost on the minds of voters. If the economy starts to recover, the Republicans will be OK in 1984. If it doesn't, many Republicans may find out what it is like to be unemployed.

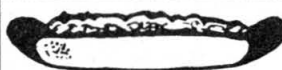
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Columbia gets new trustee

By Jolene Jones

Columbia College has a new trustee. His name is Robert Wilson and he is known to visit with Albert Einstein.

Wilson, vice president of corporate services of the Peoples Gas, Light and Coke Company and North Shore Gas Company, was recently elected to serve on the board of trustees of Columbia.

Jacob Fox, chairman of Columbia's board, welcomes Wilson saying, "We look forward to Mr. Wilson's participation as our newest board member. Columbia College, like all colleges and

universities in the private sector, needs representatives of its community who can make significant contributions of their expertise to the institution's growth and future. We welcome Mr. Wilson and are confident the college will benefit greatly from his participation as a board member."

Wilson sees his role on the board as one of "...looking at all aspects of the school and offering advice and counsel." He acknowledges that it will take a little time before he is familiar with the operation of Columbia.

Wilson joined Peoples Energy in 1970 as director of public relations.

The following year he was elected vice-president. In his role as vice president, Wilson is responsible for the companies' corporate services division, which includes the corporate communication, audio-visual, typing and duplicating departments.

Before joining Peoples Energy, Wilson held public relations positions with two major steel companies — Inland Steel and Youngstown Sheet and Tube — and a large Chicago bank. The Northern Trust Company.

Wilson is very active in civic and professional affairs. He is currently director of Chicago's DuSable Museum of African-American History and a member of the citizen's board of Loyola University. He is past president of the Chicago chapter of the Public Relations Society of America and the Public Relations Clinic of Chicago. He is also a long-time member of the Public Relations Seminar.

After serving in the Army as an officer during World War II, Wilson went to Princeton University.

From Princeton he received a bachelor's degree in economics. He had the opportunity to interview Albert Einstein, who was at Princeton as a professor at the Institute of Advanced Study. Wilson, who worked for the *New York Times* while at Princeton, was assigned to write a piece on the famed physicist. He calls it one of the highlights of his life.

After graduating from Princeton, Wilson quit the *Times* and took a management-trainee position at Inland Steel. At the time, the steel industry was booming and Wilson couldn't pass up the chance to go to work for one of the biggest companies in that industry.

His own personal experience with education leads Wilson to believe that "Education is the most important thing for a person who wants to lead a happy and productive life. A college education offers the opportunity to shape talent, sharpen perceptions and learn at a time when the mind has its greatest capabilities and interest in learning."

Despite the recent trend towards business-oriented degrees, Wilson believes that a liberal arts education is still very valuable. "I believe in a liberal arts background very strongly," he says. "It is great training for thinking and understanding. The best education an individual can have is a strong liberal arts background."

Mr. Wilson found his way to Columbia College through his company, Peoples Energy, which throughout the years has made financial contributions to the college. To have a member of their company on the board of trustees is a way for them to show that, in Wilson's words, "Peoples Energy is for people as well as money." Mr. Wilson calls his appointment to the board of trustees "wonderful."

It could turn out to be wonderful for the students of Columbia as well. Just think, if this man is smart enough to have interviewed Albert Einstein, then maybe he is intelligent enough to understand the class registration process at Columbia. And if he can understand it, then maybe he can suggest how to make it work.



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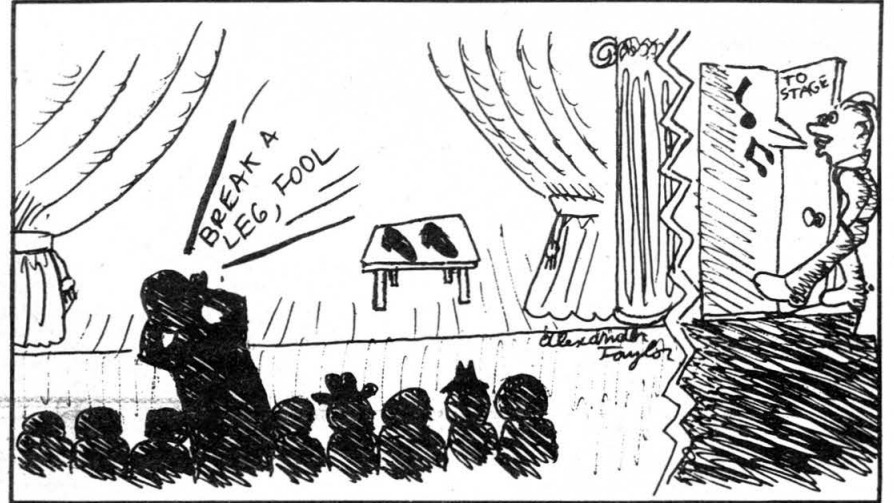
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Superstition: an acting tradition in the theatre, backstage

By Carla Span

Superstition: a form of personal magic which is used for the purpose of coming to terms with the unknown ("Man, Myth and Magic," Volume 20).

Don't whistle backstage. Don't wear green onstage. Never put shoes, particularly dancing shoes, up on a table. When a production is travelling to another city, never go back to the theatre to pick up anything left behind. These, and numerous other superstitions, have found their way into the theatrical world. And while many of them are just notions, some are based on practicality.

The ban on whistling backstage is said to date back to the 18th century, when stagehands whistled to each other to signal the movement of scenery and props. An unscheduled whistler ran the risk of causing the scenery to be moved at the wrong time, or of getting smacked by a flying prop.

The belief that an actor should not wear green on stage is thought to have started when plays were presented outdoors. An actor who wore green would not stand out from the natural setting. Another theory, with the same reasoning behind it, suggests that the belief came from the use of the green spotlight—the limelight—on stage.

Other superstitions are based on beliefs less rational. Placing dancing shoes on a table supposedly ruins the charmed relationship they have with the floor. Returning to a theatre to get something that one has forgotten is said to bring bad luck along to the next engagement.

Some superstitions are believed by most theatre people throughout the world. Nearly everyone is familiar with the custom of saying to an actor on opening night, "Break a leg!" instead of "Good luck!" To wish anyone good luck is to insure that they'll have the opposite.

Another belief states that no one should say the tag—the last line of a play—during rehearsals, or before opening night. To speak it before that time is to guarantee the failure of the production. So seriously is this taken, that in many cases, the tag is not written on the script. It is given to the cast by word of mouth before the first performance, usually by the play's author or director.

Many actors and actresses have superstitions all their own. The Lunts would never pass anyone on a staircase. Before the curtain rises on a performance, Carol Channing lifts it and sniffs the air over the audience; this is her way of finding out what mood the audience is in. Tallulah Bankhead was a walking directory of superstition. According to the book, "Supernatural on Stage: Ghosts and Superstitions in the Theatre," she would say, "You name it honey. I believe in it." One of the many superstitions she believed in was that a rabbit's foot was lucky. She carried one that her father had given her everywhere she went. Her attachment to it was such that she was buried with it. Tallulah also insisted that any visitors to her dressing room step over the threshold of the door right to the left of the first. Anyone who

entered with the left foot was asked to leave and come back again.

There are many superstitions associated with the left, nearly all of them bad. The view of the left as threatening is thought to come from Latin, where the word "sinistre" meant "on the left hand or side, therefore unfavorable or harmful." The ill-omen of the left foot came to us from the Romans. They believed in it so strongly that many noble houses had a "footman" — a man whose duty it was to see that visitors entering the household stepped over the threshold with the right foot. Two of the many other beliefs that theatre people have about the left are: never put on a left glove or shoe first, and never take one's copy of the script in the left hand when it is first received. Doing either of these is felt to be a sure way to jinx oneself.

Actors and actresses are not the only theatre people who are superstitious. In America, some theatre managers feel that it is unlucky for a woman to be the first person to enter a theatre on opening night; they'd prefer to let a man or boy enter first. Box office personnel believe that if an elderly person buys the first ticket to a show, the show will have a long run. Some usherettes hold that it is unlucky for an actor or actress to take advice from a woman. Many ticket-takers believe that a show will have a short run if the first person who enters the theatre on opening night presents a free pass.

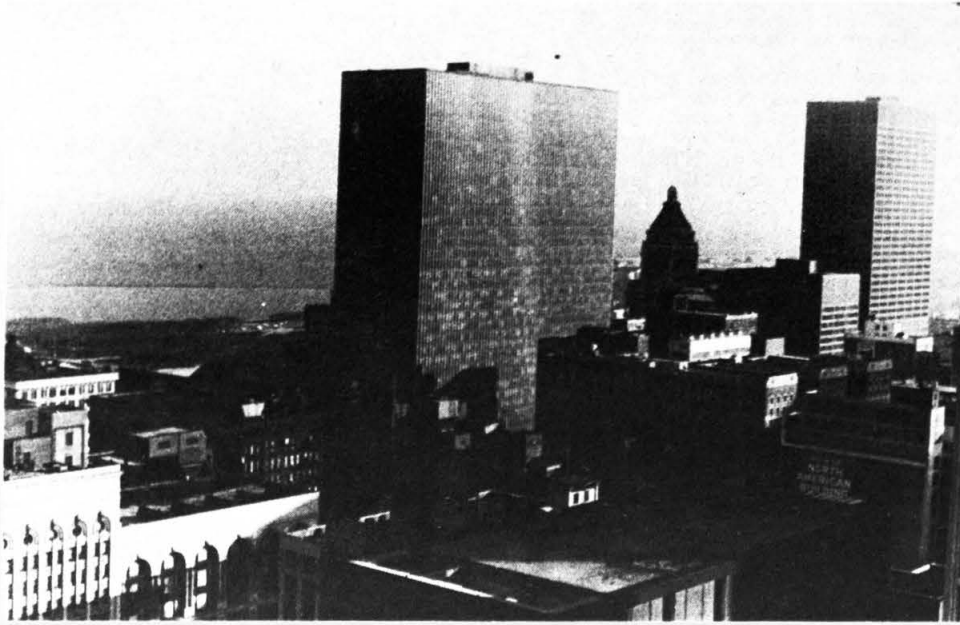
Superstition — it's as much a part of the theatrical world as actors are.



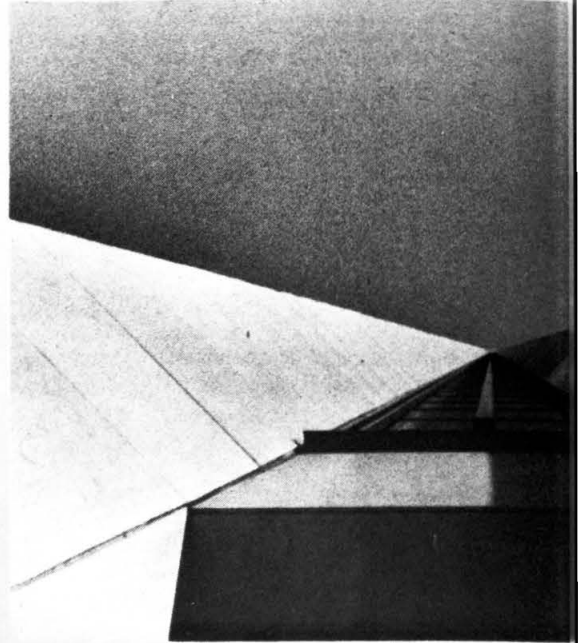
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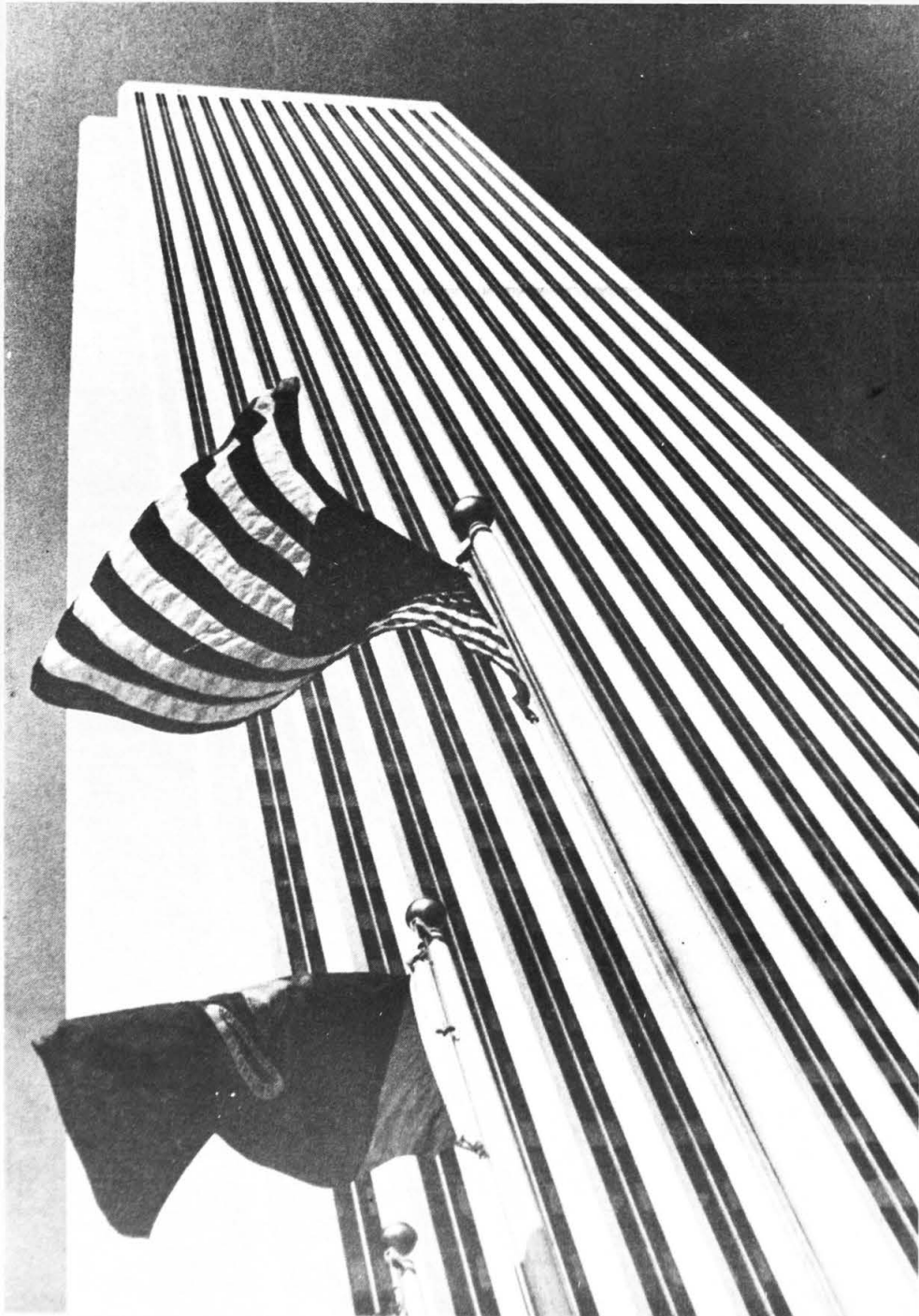
Scenes of Chicago's Beautiful



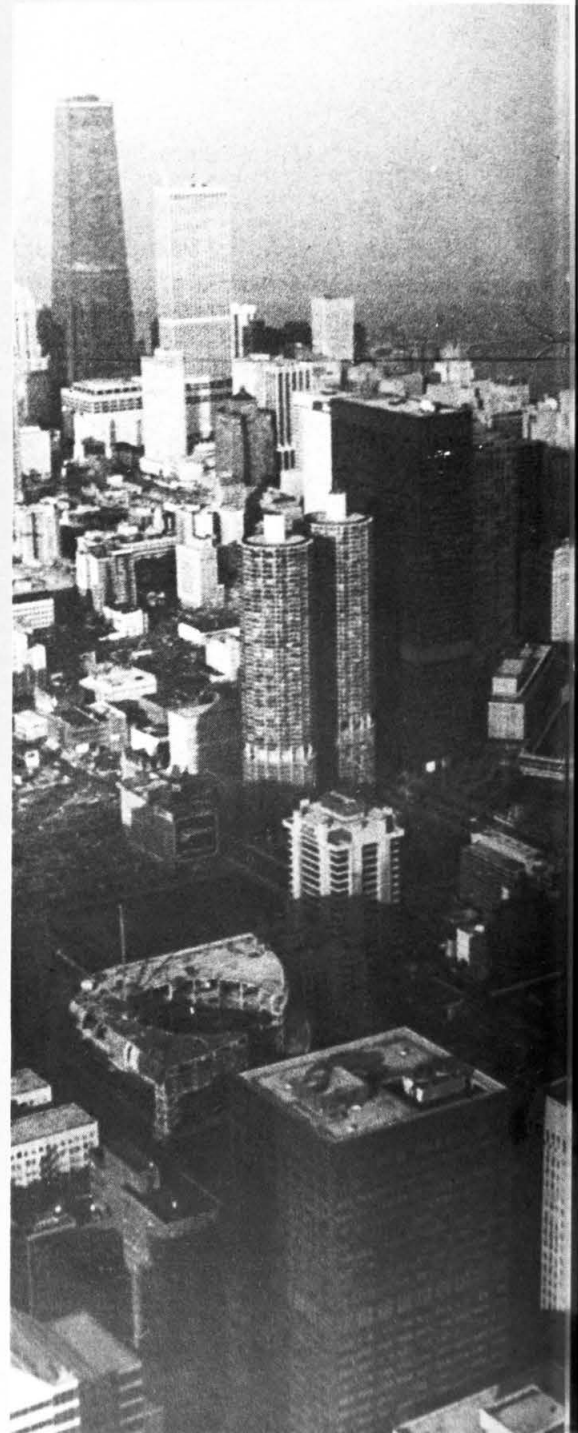
South E. View from 22nd floor of Chicago Circuit Court Building



Recessed window grove of the Standard Oil Building.

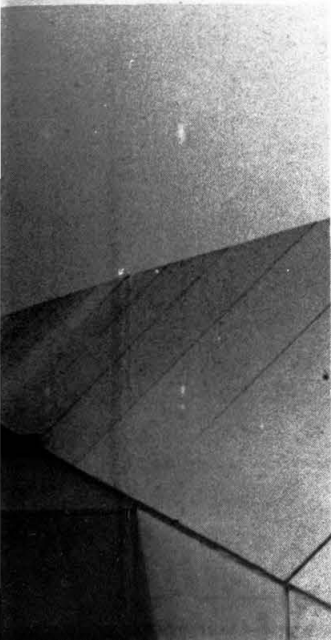


Randolph street view of the Standard Oil Building



N.E. view from Sears Tower observation deck. Seen are the Hancock beautiful buildings.

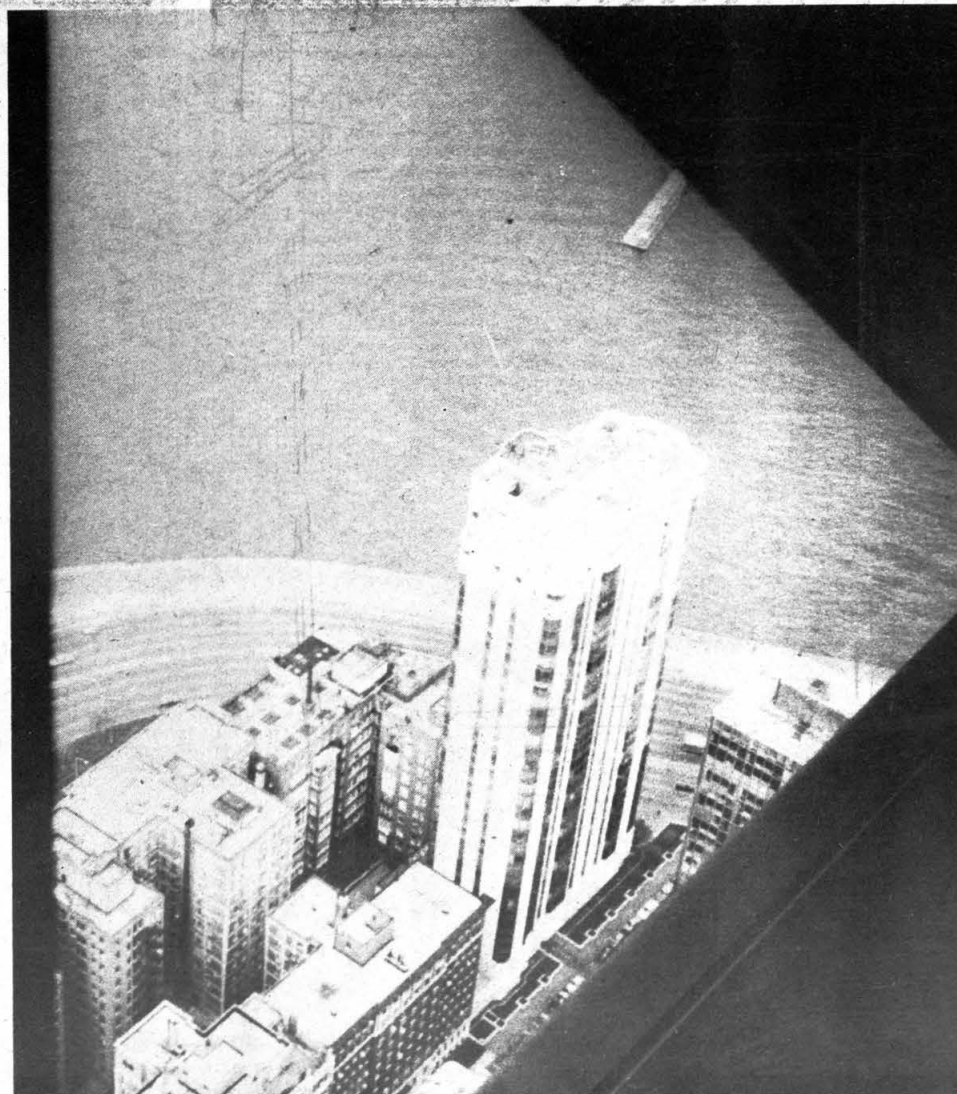
il Skyscrapers



View east from Sears observation deck. Featuring the Continental Bank, Prudential Building, Standard Oil Building, Lake Point Towers and Navy Pier.



t Court Building, the Marina Towers and other



High view of Chicago's coastline and beautiful Lake Michigan from John Hancock Center.

Layout by: Laura Alonso

Photograph By: Mark Babaris
Lower right by: Alex Taylor

What's the worse that can happen to you?



"To be captured on film..."



Steve Toepp, Photo-major "A pregnant girlfriend or to lose my eyesight."



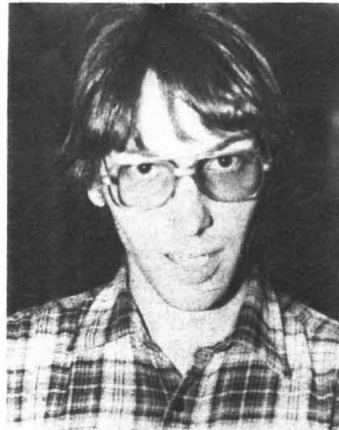
Jeanette Hablewitz, undeclared major "To lose my eyesight"



Rich Pach, Fine Arts Major "To have a pidgeon crap on my head."



Bob Schuememan, Graphic Arts Major "To fall asleep on the Chicago & Northwestern and wake up in Kenosha."



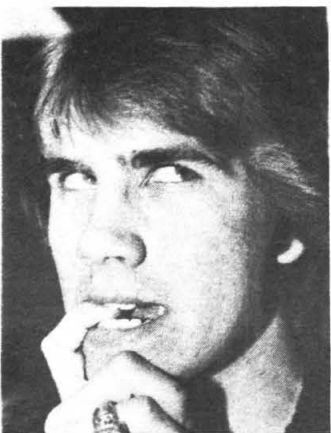
Andy Hartman, Fine Arts Major "To discover you're a Eunuch."



Becky Binks, undeclared Major "To be quoted in the student survey!"



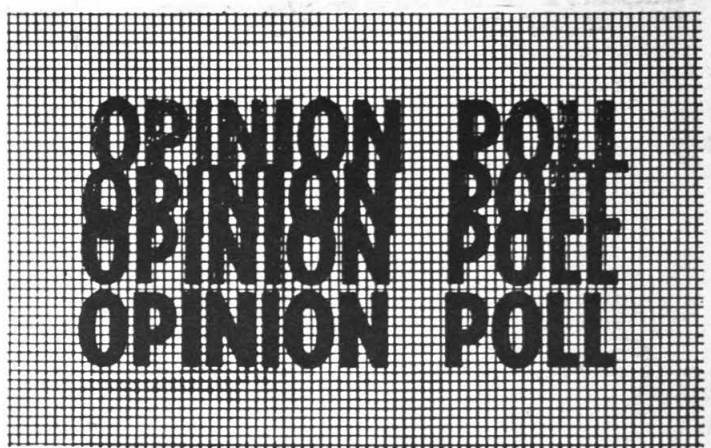
Marton West, Photo major "I could lose my razor-sharp wit."



Dave Meyers, Photo-major "To do the opinion poll, or to be the only survivor of the nuclear Holocaust."



Abukari, Photo Major "Nothing!"



By Dave Meyers



Tim Harshall, Photo-Major "To lose my money and my wit."



Debbie Dust, Photo Major "Abolition of high heels, or finding a guy I could really get along with, I wouldn't know how to handle it."



Bob Williams, Unknown Major "An el train jumps the tracks and kills me when I am wearing holey underwear."



Jennifer Curry, Aemp/Major "To be discovered to soon."

sports

Bulls sporting a fast, new look

By Darryl Edmond

As the 1982-83 basketball season begins the new look Chicago Bulls will try to claim one of those prestigious playoff spots that likes to elude them.

The new look Chicago Bulls will play Paulie Ball in the 82-83 National Basketball Association season.

No not Billyball or Tonyball. Paulie Ball is a new type of Basketball that will be injected into the Chicago Bulls. It is defined as a new type of Basketball warfare. It is a highly diversified fast break offense that is designed to wear down opponents faster than the Bulls wear themselves down.

Can the Bulls win with the Paulie Ball? (stay tuned)

Paul Westhead is the new look Chicago Bull coach. Westhead is the former L.A. Laker coach who led them to a title a few years back. He was relieved of his duties there because of a dispute with star guard Magic Johnson. He likes to run his students to death.

Gone to the Alamo city is 7'2" Artis Gilmore. Replacing him are a pair cast as the Bruise Brothers, Olberding and Corzine. Dave (De Paul) Corzine returns to Chicago in the Gilmore deal to trigger the fast break offense and open up the

middle with his outside shot. Mark Olberding is basically a baseline player who can rebound and is projected to be a starting forward for the runnin' Bulls. They both have a big void to fill. If they can rebound with efficiency, the Bulls will be able to run. If they cannot board the Bulls won't run because you have to obtain the ball to run.

All-Star guard Reggie Theus is head honcho in Chicago now. Pivotman Artis Gilmore and long range bomber Ricky Sobers have departed. Theus should step into the limelight of this Central Division squad. Reggie is being fitted at small forward because Westhead will want to showcase rookie Quintin Dailey and Ronnie Lester at the same time. Theus should score more at small forward but he is not adept at defense nor an outstanding rebounder.

"Most of the time I think I could guard forwards easier than guards. It's just those meat eaters I want to stay away from," says Theus.

Quintin Dailey is hoping Chicago fans let bygones be bygones. The former Univ. of San Francisco player is the type of player every fast break club needs. Once he learns to play feet defense in the NBA, he will be a better player. He has unlimited offensive potential.

David Greenwood must help Olberding and Corzine be the chairman of the boards. David is the best rebounder from a 34-48 team of a year ago.

Ronnie (Dunbar) Lester has not developed into that great playmaker he was destined to be. He is not a great penetrator. This former Iowa star can run, though it depends on his knees. Another knee injury at this stage of his career could prove fatal to the 6'11" guard.

Larry (Special K) Kenon is getting \$350,000 to ride the bench. General manager Rod Thorn is a Kenon man but evidently Paul Westhead is not. Kenon is supposedly accustomed to the running game however Westhead has not shown enough confidence in this 10-year veteran.

Orlando Woolridge was the most sought after Bull in discussions of summer trades, but Rod Thorn refused to budge. Woolridge could emerge as one of the premier NBA forwards in years to come. Blessed with great leaping ability Woolridge must perfect his outside shot. He is an electrifying player under the basket who should make a big contribution to Paulie Ball.

Dwight Jones and Tracy Jackson are holdovers from last season and Dudley Bradley and rookie Rod

Higgins from Thornton and Fresno St. are the new players in this regime.

The Bulls have a tough eastern conference schedule. They play six games against Milwaukee, six with Detroit, five versus Boston and four with Philadelphia.

If the Bulls can't rebound they will find themselves in early season trouble. Corzine is being asked to do a lot and maybe he is not ready to be the top man in the middle of a revitalized team chasing a playoff berth.

If Dave is not up to it Westhead will have to locate a back-up center. If Chicago gets Paulie Ball down pat they could be a barnstorming crew in the Central Division. If they cannot they will be pushovers or the paties of the league. The Bulls will have to make a major trade this season because pressure is on them to be a successful winning team. Fourth place is the highest they'll go and that might not be enough for a playoff spot. Chicago is currently 3-6.

Angry women picket Bulls and Dailey

By Diane Scott

A banner in the balcony at the Chicago Bulls' October 30 opener read "Quintin Dailey Fan Club."

In contrast, about 50 men and women outside the Stadium protested Dailey's presence on the team. And earlier in the day, about 100 people organized by local chapters of the National Organization for Women (NOW) protested in front of the Bulls' management offices on Michigan Avenue.

Dailey, of course, is the Bulls player who was charged with sexually assaulting a University of San Francisco student in her dormitory room when Dailey was a student there in December 1981. Through plea bargaining, he later pleaded guilty to a lesser charge of felony aggravated assault. He was sentenced to three years felony probation. Three days after his sentencing, he was the first round draft choice of the Bulls.

Since then, Dailey has shown little remorse for his crime. During a press conference with reporters shortly after he was signed by the Bulls, Dailey said, "I have forgotten about the episode. When you've got greater things ahead of you, I can put it behind me. Right now it's forgotten."

Women's groups in the city became incensed at Dailey's seemingly casual attitude about the assault and at the Bulls' management's lack of response to the issue. "Since his sentencing," said

Chicago NOW board member Liz Nicholson, "Dailey has issued conflicting statements expressing no regret, stating that he couldn't control himself, and that he only admitted guilt to save his career. The devastating effects of this crime on its victims often remain misunderstood."

Illinois NOW President Anne Courtney met with Thorn and one of the Bulls' owners early in October. "At that time, we outlined our concerns: that the Bulls' management should state publicly that they consider crimes of violence against women to be very serious; that they should demonstrate their concern by giving tangible support to agencies which aid victims or perpetrators of these crimes; and that they strongly encourage rehabilitation and counseling for Quintin Dailey," she said. The Bulls management said they would consider the matter at a board meeting, but no definite time was set, she said.

"We feel that continued public pressure is vital to the successful resolution of our efforts," Courtney added. NOW hopes that Chicagoans will express their concerns about Dailey to the Bulls management by writing them at 333 N. Michigan.

Other women's groups joining the protests were the Illinois Coalition of Women Against Rape, and Take Back the Night, which held another demonstration at the November 20 Bulls game.


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BOOK GIVEAWAY this December 6 in room 409. This is a semi-annual event sponsored by the Liberal Arts Department and coordinated by Paula Weiner. People interested in donating books or helping out for this event, contact Paula in room 705, ext. 295. There is a three-book limit.

PERSONALS

Judith-you are beautiful — Tony

Singer with original lyrics seeks weekend night club booking. Miss Rush, 737-0924.

Spencer—I won't hang out with you anymore if you continue to make it seem like we're lovers when we're only friends. I like you, but you're not exactly my lovin' kind. In other words, you're a real nice guy. But gold is much too expensive to buy. Sincerely, G.

Lisa—Please try to be a little patient with your prejudice against nice people you don't know. Get to know me better and you might see I'm not bad after all. (N.W.S.S.)

Come out to the **Ghetto Food Fest** on Dec. 10 at the Hayes Community Center at 4859 S. Wabash. Doors open up at 4 p.m. Admission is \$5.00, \$2.50 for children under 13. For tickets, call 548-2000.

Company looking for an art director and graphic designer to be associate in advertising business. Call or apply in person. Keith Harris & Associates at 7 W. Madison Suite 1305, Chicago, or phone 726-8684.

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WANTED: Creative ambitious graphic artist to do illustrations for the Columbia Chronicle. Leave name and phone number in room 621. Attention Maryanne.

COLUMBIA COLLEGE has math tutors, ready to help you with your math related problem! This service is being provided free to all Columbia students (not just those in math classes). Up-to-date schedule of tutors, times and rooms is posted outside room 1113. We have tutors, now we need "tutees".

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Professional Dancers Wanted: A professional photographer will supply 10-8x10 pictures in exchange for time. Contact: Mr. WASHINGTON at 874-1137 after 5 p.m.

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ATTENTION, ALL YOU DR. WHO FANS! Anyone interested in participating in a Columbia College-based Dr. Who Fan Club, please submit your name and phone number to Jeff Wade in the Science Department (room 1109A) or science mailbox on the 5th floor).

The Small Book & Magazine Publishing class will be producing a small Chapbook. Students are welcome to submit manuscripts in either fiction, poetry, or essay. A group of no more than 10 poems may be submitted in the competition. And an essay of general interests — which may have been prepared as a college assignment may also be submitted. All manuscripts may be submitted by Nov. 15. No manuscripts may be longer than 15 pages, nor will they be returned. Place submissions in Mr. Meade's faculty box and mark them "Columbia Competition." One winning manuscript will be selected for publication. The book will be published near the end of the fall semester. Graphic artists interested in designing the cover of this book should contact Mr. Meade.

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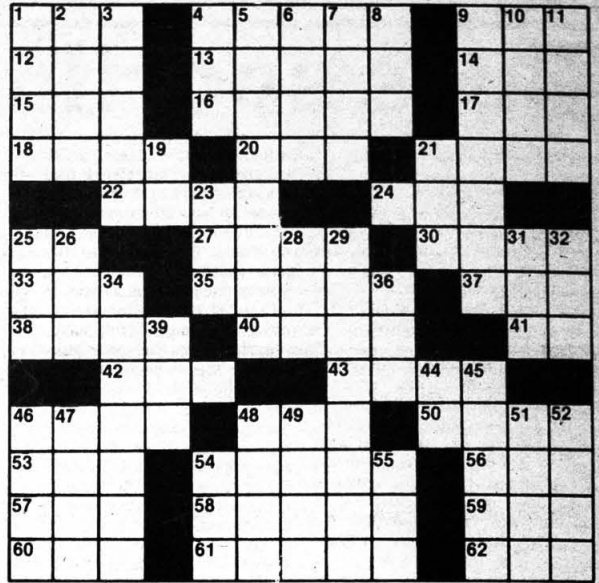
Bern—Where have you been? I haven't seen you all semester. S.E.-WWI.

DR. WHO FANS! Join the Columbia College division of the U.N.I.T. Irregulars, the fastest growing Dr. Who club in Chicago! Starting in November, the U.N.I.T. Irregulars will sponsor a video program of rare Dr. Who series starring William Hartwell, Patrick Troughton, Jon Pertwee, Peter Cushing, Tom Baker, and the newest Dr. Peter Davidson. Yes, you can see these rare and uncut series — most seen in the U.S. But only if you join the Columbia Irregulars. To join in the seventh floor lounge at 5:30 p.m. Thursday, Nov. 11 for a briefing or write Unit Irregulars, P.O. Box 85, Worth, IL 60482. Be sure to note you are a Columbia student if you write. **JOIN NOW!**

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ACROSS

1. Place for experiments (abbr.)
4. Sinkable
9. Knock
12. Sick
13. Cheer
14. Age
15. Visualize
16. Took out
17. Admirer
18. Spanish monetary unit
20. Resigned (abbr.)
21. Liability
22. Cut
24. Dog
25. Article
27. Fast
30. Cam
31. Var. of -eer
35. Flower
37. Extravehicular activity (abbr.)
38. Sand below water
40. Story
41. Square of any type size
42. Drag
43. Ooze
46. Map; chart
48. Ova

50. Beak
53. Sup
54. Assembly place (Gr.)
56. Mat
57. Squeeze
58. Gemstone weight
59. Of the kind of (suf.)
60. Lead (p.t.)
61. Swelling
62. The letter C

DOWN

1. Speech defect
2. Toward which the wind blows
3. Bless (p.t. form)
4. Cot
5. One who scares
6. Stuff
7. A follower (suf., pl.)
8. Man's name
9. Umpire
10. Semitic
11. Huff
19. N.W. State (abbr.)
21. Dig (p.t.)
23. Lupino
25. Broadcast
26. Born
28. 7th letter, Greek Alphabet
29. Message
31. _____ Maria
32. Plunge
34. Akin
36. Dream Stage (abbr.)
39. Obese
44. Not out
45. Subject
46. Pare
47. Pool
48. Mild oath
49. Stab
51. Rational
52. Rim
54. High card
55. _____ glance



Guess what?

Town laws in the U.S. Midwest in the 1880s were passed prohibiting the sale of ice-cream sodas on Sunday. In Illinois, ingenious soda fountain owners got around the law by omitting the car-

bonated water and serving just the scoop of ice cream and the syrup. They called this a "Sunday soda." Later that name was shortened to "Sunday," and then it became "sundae."

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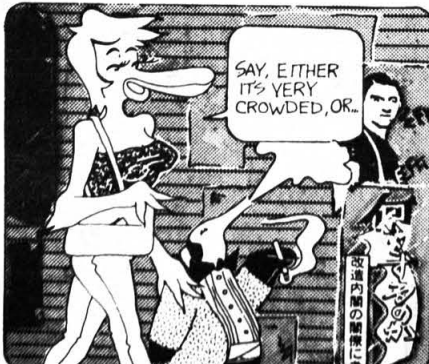
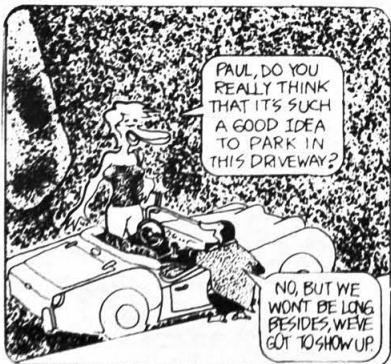
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Time is 'Right' For FDR

By Jon Kashycke

If you'd rather be happy, see "I'd Rather Be Right."

In 1982, "Bedtime for Bonzo" is playing in the White House. President Reagan is starring in a Republican extravaganza against government spending. The reviews have been mixed and the show seems to be a dud. It doesn't look like it will be held over.

In 1937, "I'd Rather Be Right," written by George S. Kaufman, Lorenz Hart, Moss Hart and Richard Rodgers was playing on Broadway. The musical comedy is now being performed by the Columbia College Theater/Music Department at the 11th Street Theatre.

President Franklin D. Roosevelt is the subject of a light, frothy musical that reduces economics and a balanced federal budget to song, dance and one-liners. The reviews are mixed; unemployment is high and the federal deficit "is piled so high we can't get into the White House."

But the audience is very happy. They are sophisticated enough to know that it's nonsense — that a president could never balance the budget just so two kids can get married. They are worldly enough to know that the Cabinet isn't really stocked with kazoo-playing, bad joke-telling, bench-warming buffoons who spend money wildly, thinking of ways to squeeze more taxes out of the American people.

Frank Farrell (guest artist from the Free Shakespeare Company) struts, juts his chin, dances, sings, mugs and dominates the stage as FDR. Diane Tabor and Chuck Hall (Peggy Jones and Phil Barker) are letter-perfect as the starchy-eyed young kids in love; who can't get married until FDR balances the budget so that Phil's boss can open a new store and give Phil a raise.

At first FDR is reluctant — balancing the budget isn't easy. Phil sings "Have You Met Miss Jones" and the strength of their love convinces FDR to try it. His Cabinet is reduced to tears on hearing the song and resolves to pitch in. The Secretary of Labor (Suzanne Schnalle) is a bubble-headed blonde and the token Cabinet female. The Postmaster General (played with beguiling boyishness by Harry Teinowitz) is doing his best to give every loyal Democrat at least one job at the post office. The Secretary of the Treasury (Kent Joseph) needs \$300 million from the president "just to get me through the week."

Our depression is, well...depressing. Their Depression is fun, antic and romantic. The Supreme Court (with Chicago playwright Alan Gross as Chief Justice Marshall) enjoys some "Constitutional Fun" with nine gorgeous, sequined and feathered chorus girls. A munitions manufacturer stages a fashion show of the latest bombs, missiles and artillery. So that Phil

and Peggy can get married, FDR and his Cabinet lustily resolve (with streamers and confetti) "We're Going to Balance the Budget."

Roosevelt asks for more time, a third term so he can balance the budget; the Supreme Court tells him it's unconstitutional. Ah well, he sighs (and sings): "I'd Rather Be Right" about love than influential or presidential.

You'll forget your troubles. You won't take the economy seriously — the president and Cabinet don't. And they don't know how it works either.

"The Trouble with this country," FDR declares, "is I don't know what the trouble with this country is."

So for two-and-a-half hours (with intermission), forget about the economy, forget about the unemployment figures and the huge federal deficit. Enjoy the infectious songs, from "Manhattan" ("I'll take Manhattan, the Bronx and Staten Island, too") to the eminently whistleable "We're Going To Balance The Budget." Marvel at the tap-dancing and the Wagner Act (see for yourself).

"I'd Rather Be Right" will make you believe that the country's problems can be solved by singing and dancing. It can't be any worse than how they run the country now. And if it doesn't work, at least it's fun, at least it's entertaining.

"Whoever heard of a president of

the United States being in show business?" FDR asks incredulously when his Cabinet tries to give him a new image.

Who, indeed. Besides, FDR is a lot funnier.

America's Canne

By Jolene Jones

and Carla Span

"Anything they 'Canne' do, we 'Canne' do better." That might have been the motto of the 18th Annual Chicago Film Festival. For 14 days, an international mix of film professors, film critics, and the public gathered in Chicago to view the latest offerings from the film world. Suzanne McCormick, Executive Director of the Festival, and Michael J. Kutza, Jr., its Founder and Director, presided over the event. We had a chance to talk with Ms. McCormick at her stylish, modern office about one of Chicago's most treasured events.

Q: Why is there a Chicago Film Festival?

A: That's a question that's always asked. My answer has always been that it is a way to show international films that would not be seen otherwise. The films shown are usually the work of new or first-time directors, and they're brought to American audiences so that they have an opportunity to be seen in this country. Here the directors can begin to showcase their work and make careers for themselves.

Q: Why is it important for Chicago to have a film festival?

A: We think that films are an important cultural asset. They are important both as entertainment and as art. The films tell a lot about the culture of the country they were filmed in.

Q: Were there any problems in organizing the Film Fest?

A: There are always problems. Films aren't completed in time. Some aren't subtitled in time, Sometimes the film's distributor doesn't want the film to appear in a festival. Every now and then, a film that is absolutely wonderful turns up, and we have to find a slot for it. Sometimes a scheduled guest can't appear because he finds that his shooting schedule conflicts with the Fest.

Q: How is the Film Fest funded?

A: Raising money is a very tough thing to do. We earn 80 percent of our income from box office, from our membership, and from promotional products (souvenir programs, T-shirts, posters). The other 20 percent is raised from foundations, individual donations, and corporate underwriting.

Q: What criteria are used to select the films that will be shown at the Festival?

A: That's a very hard question to have thrown at you. I guess when you're a professional in this kind of field, you see so many movies — you develop a built-in way to make comparisons between films. You just look for the best and most characteristic films of a country. In addition to looking for art films, we are also looking for films that are representative of the production methods of a given country.

Q: Which countries contribute the most films?

A: In the past few years, France, Germany, Canada, and Hungary have contributed the most. Last year we had a very extensive U.S. independent section. This year we had a special section of French films, and a large section of German films. We had hundreds of films from which to choose.

Q: What programs receive the best audience response?

A: The best reception is for animation and TV commercials. Over the past eight years, I've noticed that English-language films, French films, and the New German cinema have received the biggest response.

Streaking a dream

By Sondra Brigand

The Chicago's Theatre Journal *STREAK* is one man's dream come true.

Ted Donner, 22-year-old publisher of the *STREAK*, defines his dream as a paper devoted to the artists' community, an organ of communication that any community must have in order to be vital and viable.

As Donner spoke to the Chronicle, there was clear determination in his dark eyes and a strong sense of devotion to his dream.

The first "Chicago's Theatre Journal *STREAK*" hit Chicago in April, 1981 with a review from the Chicago Sun-Times which said: "Conceptually it was a great idea and that the staff was taking themselves seriously." This surprised and inspired Donner. First, because the paper was reviewed at all, and secondly, that the review was positive.

Because the paper is an innovation as a free publication directed to the artists' community, Donner had few models to pattern the paper after. The editorial policy developed "pretty much as we went along." He credits Colum-

bia's own Sheldon Patinkin with conceptual work and says he has been "a constant source of material as well as inspiration." Donner said, "Sheldon has his hand tightly on the pulse of Chicago theatre."

"The *STREAK* must remain a free paper. The main thrust of the paper, at bottom line, is to encourage involved interest in people in Chicago theatre," he said. "I don't care about the first-time theatre goer as much as I do about the person who is coming back. The paper has to be accessible, something that they don't have to think about whether they want or not," he said.

The problems of making a dream come true are many. Donner has juggled his time as publisher, Second City's Monday night manager, and even being a janitor, to make ends meet.

"Sometimes it's hard to be so many things in order to keep the paper going," he said. But he has high regard for those who work hard to have a dream.

The *STREAK* comes out every six to eight weeks now, but as of March, 1983 it will be a monthly publication. "Distribution has

been a problem with us," Donner said. "From State and Madison, Chicago has a fifty-mile radius. It would take us a week to 10 days to get the paper in all the theatres, bars and restaurants in that area." Donner said, "We focus primarily in a fifteen-mile radius. Gas is very expensive."

The name *The STREAK* is slowly giving over to *The Chicago Theatre Journal*. Originally, *The STREAK* was a syndicated high school newspaper which Donner worked on. Because the name was familiar to advertisers, Donner decided that calling his publication *The STREAK* would bring in the most advertising dollars. The very first *STREAK* was done on a Selectric typewriter in the bedroom of his home.

Donner is interested in any Columbia College students who would be interested in writing for his paper.

"We hold workshops for our writers. Very often it is difficult to get writers to write about the theatre. We give help and guidance to anyone interested," he said. Donner can be reached through the paper at 312-472-6550.

Drums meshing cultures

By Kenneth Green

There was a popular saying among black activists in the 60's directed towards the white establishment that went something like, "How can you tell where I'm coming from if you don't know where I've been?" In the Pary Production Company's musical play "Drums," this question is taken to task in a performance which is both captivating and enlightening, and in the process, changes the above statement from a question to a resolution.

The story centers around Arthur Goldstein (David Zak), who, by his own admission, is a rather plain and ordinary Chicago stock analyst whose life is forever changed one day while riding the subway. With as many strange sights as one sees on the subway, Zak is nonetheless astounded to see an African warrior decked out in full battle regalia, whom only he can see. This vision is further con-

founded by the fact that not only does the warrior (Baja, played by Sam Sanders) know his name, but informs Goldstein that he is to be the savior of a mythical African tribe. After a bit of reluctance (and some challenges from the god of death he will soon do battle with), Goldstein accepts his task and sets out to inform the city that destruction at the hands of Fi, the god of death, is imminent. Needless to say, the response he gets is overwhelmingly in his favor. Through a series of mishaps and misunderstandings he is pursued by the police, thus setting up a race against the law, Fi, and time.

The cast performances are virtually flawless. Although Zak seems a stilt at first, he turns in a fine performance as a man virtually forced to reason with circumstances out of his realm of reasoning. Edward C. Douglass, playing N'Gombo Quey, the tribal king, plays his role with a stately elegance. With Sanders as Baja

and Denise James as Omandya, the king's daughter, the principle roles in the cast are definitely in talented hands.

Two other not-to-be-forgotten stars of the play are the set itself and the musicians. Designed by Rick Paul, the set is a captivating study in urban blight. Fan covers, railings, window frames and muller pipes line a series of ramps and platforms that somewhat convincingly give the essence of the winding city streets. The musicians (Charlie Athanas, Richard Sladek and Michael Williams) supplement the visuals with equally convincing rhythms.

The play (performed at The Theatre Building, 1225 W. Belmont) makes a believable bit of work out of a decidedly fantasized concept. By suggesting a successful meshing of two cultures, the play shows not only where we've been, but also where we need to go.

B.J. REVIEW

By Jolene Jones

BILLY JOEL IS BACK! At least that's the audience's conclusion at his sold out concert at the Rosemont Horizon, November 4.

Okay...sure, Joel is a little older and a bit mellow. His hair has streaks of silver and his middle is a little thicker.

But way deep down, he is the same Joel, filled with the endless amount of talent that made him a star.

Joel demonstrated that amazing talent to the max and left the audience begging and screaming for more and more.

In the two hour plus concert, Joel, dressed in a flawless yellow and black suit, proved that his greatest talent lies in his ability to ROCK-N-ROLL. And boy did he rock...in fact, so did the audience.

From "My Life," "It's Still Rock-n-Roll," "You May Be Right," "Sometimes A Fantasy," "Don't Ask Me Why," "Only The Good Die Young," to "Big Shot," his never ending stream of rock-n-roll energy seemed to flow to the audience...his audience.

But wait! Even though Joel is indeed good at rock-n-roll, he's also known for his gift to write and sing soft and easy going songs called love ballads.

"She's Always A Woman," and "Just The Way You Are," are just two of the sensitive and melodic ballads performed so skillfully by Joel that it would cause a tear from anyone's eye and at the same time make Sinatra envious.

Not to be left out, were some songs from his new hit album "The Nylon Curtain". Included in this winning medley was the unusual "Scandinavian Skies", in which Joel sounded uncannily like John Lennon, the somber "Where's the Orchestra," and the haunting "Goodnight Saigon," a tribute to the Vietnam vets.

But probably the most outstanding new number was a powerful little tune which is his current blockbuster single, "Pressure". Obviously, the audience agreed. "Pressure," amidst flashing lights, was greeted by thunderous applause and screams of delight.

Oddly enough, this song seemed to be appropriate for Joel as of late. He was under quite a bit of pressure to come up with a better album, since his last one "Songs In The Attic" flopped. With "The Nylon Curtain" how could he lose?

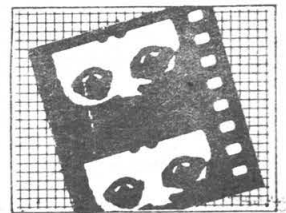
The final touch was Joel's unique control of his best buddy, the piano. His continuous pounding on that instrument must have been painful, since he was playing with a rather large bandage on his thumb, a souvenir of last Spring's motorcycle accident.

But if he was in pain, no one guessed for he not only sang and played his little 'ol' heart out, he also jumped his heart out.

It was tiring watching this short clump of talent running back and forth allowing everyone in the front and back of the stage to see him...and see him clearly.

However, in this professional performance, there was only one serious flaw. Joel neglected to honor the audience by singing one of his first major hits. "The Piano Man" still lies in his vault covered by dust and cobwebs not to be resurrected for his current tour.

Nevertheless, Joel was simply magnificent. Yes indeed, BILLY JOEL IS BACK, and frankly, it's great to have him back.



CURRENT CLUES



Men modeling fur coats? Women yes...but men? Well, some of Chicago's famous sports and news men will be doing the honors at the "LET THE FUR FLY" luncheon Fashion Show Dec. 7. Included in the show will be Johnny Morris, Al Lerner, Walter Jacobson, plus 21 other celebrities.

"FUR LUNCHEON" is sponsored by the Variety Club and is for the Wally Phillip's Neediest Kids Fund. Tickets are \$75. Call the Club at 263-6586 for more info, reservations or donations to the fund. Let's show some CHICAGO SPIRIT and help the fund. Do it for the children.

HOLIDAY STAR THEATRE shines the brightest during the next few weeks with several top-name stars...COUNTRY & WESTERN favorite CHARLIE DANIELS will appear Dec. 2-3. Admission is \$14.95...THE MANHATTAN TRANSFER is featured on

Dec. 4-5. The ticket charge is also \$14.95. Call the Theatre at 734-7266 for details.

PARK WEST has done it again! The plush club never seems limited in their choice for popular attractions...Nov. 24 is the date when the fabulous SOUL king B.B. KING is slated to appear. Admission is \$13.50...WLS's popular but strange DJ STEVE DAHL with talented sidekick GARY MEIER will perform with their band TEENAGE RADIATION Nov. 26. Tickets are \$12.50...On Nov. 29, Park West will play host to URIAH HEPP. The price of admittance is \$9.00...CHER's former husband, GREG ALLMAN and his band will be featured on Dec. 1. Tickets are \$12.50...Last but not least is MISSING PERSONS who will not be missing from the PARK WEST on Dec. 2. Admission is \$11.50...Call PARK WEST at 929-5959 for more details.

ROCK-N-ROLLMANIA is at its best when the FIRST ANNUAL HISTORY OF ROCK-N-ROLL is the topic Nov. 23-24 at the SABRE ROOM. Tickets are \$10. Call the Room at 598-1200.

The terrific JAZZ nightclub RICK'S CAFE AMERICAIN presents JOE PASS till Nov. 27...OSCAR PETERSON appears Nov. 28-Dec. 12. Call 943-9200 for times, and prices.

WALT DISNEY'S GREAT ICE ODYSSEY will be at the CHICAGO STADIUM Nov. 23-Dec. 5. Tickets range in price from \$6-\$9. Call 454-8400 now and relive your childhood through the MAGIC OF DISNEY.

ON STAGE will be the 1981 TONY AWARD WINNER for best musical—"42nd STREET" in late Dec. Tickets are \$12.50-\$40. Phone the CIVIC OPERA HOUSE at 346-0270 for more info. However, tickets are attainable only by mail order. Don't miss your chance to see a BROADWAY hit. Order tickets today!—"THE HOTTEST TICKET IN THE HISTORY OF BROADWAY"—NICHOLAS NICKLEBY is coming to our fair city on Nov. 27 at the BLACKSTONE THEATER. Call 977-1700 for times and prices... "DIVISION STREET", the hit comedy about the 1960's reformers, is currently playing at the BROADWAY THEATER. Admission is \$14-\$16. Phone the Theater at 472-4488 for more details.

MEANWHILE BACK AT THE RANCH, is SANDI FELLMAN who will give a lecture entitled "RECENT WORK AND IT'S STAGES OF DEVELOPMENT" Dec. 3. Call Columbia College's photography department at 663-1600, ex. 320 for info...Columbia College is sponsoring the FIRST ANNUAL AWARD for excellence in photojournalism. Entries should consist of several related photos on a subject or any five photos published in a Canadian or American newspaper anytime between Jan. 1, 1981—Dec. 31, 1982. First prize is \$2,500. For more details call the above number... "STREAMERS", a Viet Nam tragedy play, opens at the Columbia College Theater Center, Nov. 24-Dec. 5. Call 663-9465 for info.

In HOORAY FOR HOLLYWOOD NEWS, ANN-MARGRET, the darling of CHICAGO, announced that she'll be featured in a TV special "WHO WILL LOVE MY CHILDREN?" which is her first TV dramatic role...DOLLY PARTON back on the concert circuit after successful surgery, is considering a part in a new "SUPERMAN" movie. The role is of all things, that of a witch. Dolly as a witch? BAH HUMBURGL...JOHN WAYNE, an American Legend, has a school named after him, finally. The JOHN WAYNE ELEMENTARY SCHOOL is located in BROOKLYN... First there was KATHARINE HEPBURN and JOHN WAYNE. Then HEPBURN

and HENRY FONDA. Followed by FONDA and MYRNA LOY. Now BETTE DAVIS and JAMES STEWART. What do these stars have in common? Well, these greatest stars of the silver screen have never worked together, until several years ago. Wayne and Hepburn in "ROOSTER COGBURN", Hepburn and Fonda in "ON GOLDEN POND", Fonda and Loy in "SUMMER SOLTICE" and finally Davis and Stewart in an HBO special called "RIGHT-OF-WAY." This PAY-TV event is about an old couple who form a suicide pact. The show should be telecast in late '82 or early '83... Trouble in paradise comes to head when the BEE GEES arrive in Chicago tentatively on February 14 for their court case. RON SELLE of Chicago is suing the pop group for copyright infringement regarding the song "How Deep is Your Love" from the "SATURDAY NIGHT FEVER" soundtrack. Selle says he, not the Gibb Brothers, wrote the music.

In the final ENTERTAINMENT WRAP-UP, if you are waiting for NBC's "SATURDAY NIGHT LIVE" to come to Chicago, don't hold your breath. We will not be saying "LIVE FROM CHICAGO IT'S SATURDAY NIGHT." The producers of the late-night comedy show decided that it would just be too costly to tape it here. Too bad Chicago is not SNL's KIND OF TOWN.

Brailsford expresses directors thoughts

By Allyson Buckley

Theatre. Off-loop Chicago theatre. Foundation. A foundation continues to be built for Chicago off-loop theatres by many, many outstanding directors, playwrights, actors, etc. who have braved the isolation of being a theatre person in Chicago. Because of those who have braved the isolation, there is now a strong solid theatrical community in this city that continues to grow, work and produce good live theatre for the residents of Chicago.

In the last chronicle issue, we ran an interview with Susan DaFoe, one of the working, directors and actresses here in Chicago. This week we'd like to share with you another member of the growing theatrical community. Paulene Brailsford. She too is an actress and a director. Brailsford has co-directed "Twelfth Night" with Susan Dafoe at the Body Politic Theatre (they both received a Jeff nomination for their direction of it); directed "Confusions" also at the Body Politic; has been associate director on many productions (principally Shakespeare) at the Court Theatre where she is a regular/full time member of the company and she will be directing "The Country Wife" at the Court Theatre.

Brailsford, like Dafoe is one of the pioneers who is active in the Chicago theatrical scene. She too is professional, capable, talented and had some thoughts on directing that we would like to share with you.

CHRONICLE: What do you like most and least about directing?

BRAILSFORD: The chance to take my enthusiasm for a particular play and mount it in such a way that the audience will feel that enthusiasm too. If I love a play, I want the audience to love it too and that I think is the most exciting thing. When you sit there and finally you hear them (the audience) laughing or you see their faces engrossed — you think — "they like this play" and that's terrific!

I don't know what I like least about directing, there's not much that I don't like about it. As a director I have never had the slightest discipline problems. I have always had actors who couldn't wait to get to the theatre and do it — which you (the director) must create you know. There comes a little dull bit in the middle of the rehearsals I

think when you've got so far and everything stands still for a couple of days. And I think to myself — "is it going to go?" "Are they (the audience) going to stay here? What can I do, what can I say that will trigger them off again?" If you're fortunate it happens and then you move on. But I find it fascinating.

CHRONICLE: What is the most challenging aspect of directing?

BRAILSFORD: The last play that I did — "Confusions", was difficult because it was really five one-act plays very loosely linked together. Everybody played different characters so you needed a slightly different approach from the play in which a plot develops and the characters develop. There was no chance for the characters in "Confusions" to develop in fifteen minute pieces. The pieces had to start very clearly, for the audience. Fortunately I had extremely fine actors who knew this and took it from there.

I think the challenge I had with that was that I wasn't sure whether the British humour would be fully appreciated. I'm not being condescending you understand — I mean whether it would be — the instant reaction. But then I said, "Monty Python" is loved here. So, "Confusions" was quite clear. That was my business — to make it clear.

CHRONICLE: How do you feel about Chicago as a theatrical working place?

BRAILSFORD: First of all I love Chicago! I love Chicago!

I had been here in the early 1970's but left of my own accord because not a great deal was happening here. I had made some good contacts up at the Academy Playhouse in New York so I went to New York and that's when I decided to move into what I thought was a wider field. I didn't like living in New York. It was New York. I was here in Chicago in a show that was touring at the Shubert and I met some of my old friends and they said, "Things are happening here in Chicago now!" And I looked around and I heard about all the stuff that was happening on Lincoln Avenue and it was really interesting. I went back to New York and I stayed there for six months and nothing was really happening. It was really dull and I thought, "heck, I'm going back to Chicago to see what happens." I'm very glad I did. Chicago is a wonderful city for

theatre. There's all sorts of things happening here. There's theatre and film. There's extra money to be made in voice overs and things like that. It's a good city. It's fun.

There's something for everybody here in Chicago. I mean from us down at the Court Theatre who do almost exclusively classical plays to the Remains Theatre who do all new — contemporary plays.

The only thing that worries me is that the audience members don't have enough money to go and see everything. Although, something very extraordinary is happening this year. This fall, everybody (the theatre's) is doing good business. The same thing happened during the depression. There was a boom in theatre. We're doing marvelous business.

I think we'll always have a Chicago identity. I think it's time that New York took more of our productions and gave them a fair hearing. But there's been a tradition that New York has rejected things that have been popular here in Chicago. Maybe because when in New York, they were put into the wrong theatre. I don't know why. I don't think we should worry about New York. I think we're us and we have a huge population and an enormous talent core that is just fantastic. We should be proud of what we are and not worry about being anybody else.

CHRONICLE: How do you feel about the usual two to three week time allotted for rehearsals in off-loop theatre shows?

BRAILSFORD: It depends on the play. Personally I like a three week rehearsal period before going into technical rehearsals. I don't think two weeks is long enough. But they (off-loop theatres) have to do that. That means you have to accelerate at a certain time and I think that I prefer both as an actress and as a director to accelerate the learning time then. If you only have two weeks then I want to learn the lines as early as possible so that I can put that behind me and start doing the real work. I don't want to be feeling for lines going into dress rehearsals.

We're lucky at the Court Theatre because we have a longer rehearsal time — four weeks. Sometimes longer. It's very difficult to keep your concentration at an intense pitch for eight hours. Even with an hour for lunch it's very difficult.

One's best work is not usually done at the end of the day which is why it would be better to have a longer period with shorter hours, but then of course, you have to pay people for it. Budgets don't extend to that. It needs such intense concentration that one does become tired. I think, now other actors may disagree, but I think the rehearsal part is much more tiring than the actual performing part because you're struggling. It's very intense. Very exhilarating. Very tiring. But it has those wonderful moments when something happens and you say "yes of course that's it" — both as an actor and as the director.

CHRONICLE: Why do you think there are ever audiences for the theatre?

BRAILSFORD: It's very hard for someone who's in theatre to know what motivates someone from the outside. But thank God people are motivated. There's a huge section of people who want to be taken out of themselves. Let's face it. There's nothing wrong with that. There are those who go to learn something. There are those that go to be transported. There are those that go for the Greek reason or catharsis, to be changed in some way by experience. Perhaps that's why everybody goes.

The play doesn't necessarily

have to be a tragedy to change someone. It can be a comedy — you can be changed by a comedy, can't you? You can be changed by a musical.

I think the Chicago audience is divided up. You can't just blanket it, you know. People don't go and see everything except for the Jeff (Jefferson awards) committee. It's a very interesting audience here in Chicago. They are very receptive. If the audiences in Chicago don't like something they won't be rude like London audiences can be sometimes. Chicago audiences won't boo, they will just not come back again. The audience allows you room for little failures, you don't have to have a smash, jackpot hit all the time. You can have a pleasant evening in the theatre without ringing any bells and causing any earthquakes.

We don't live or die here by the critics the way they do in New York which is good because that creates a situation of fear and tension which is quite unnecessary.

"Red tape," the rigid application of regulations and routine, resulting in delay in getting business done, got its name from the color of the tape that was commonly used to tie official papers. The term occurs as early as 1658.

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