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Columbia College Chicago

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Columbia Chronicle

Vol. 6 No. 10

Columbia College

April 2, 1979

Mayoral forum at Roosevelt

By Steve Taylor

Candidates for Mayor of the City of Chicago gathered to restate their views and fend off pointed questions from students and reporters at neighboring Roosevelt University Thursday, March 22.

Democrat Jane Byrne, Republican Wallace Johnson, and Socialist Workers Party Candidate Andrew Pulley, each were given approximately ten minutes at the podium to relate their fundamental views before the standing-room-only crowd that unleashed a barrage of politely antagonistic questions.

Byrne, who had saluted the student protest movement of the 1960's in her opening remarks was visibly perturbed by a student query that suggested that she condoned the brutal riot-control tactics employed by Chicago Police during National Convention under the orders of Mayor Richard J. Daley.

"I think the law should be - should have been - enforced with equal justice," she stammered. "I don't think there's any point in going back and bringing up one incident." Byrne further scolded the student labeling the question, "provocative and ir-

relevant."

Students zealously solicited the candidates' positions on the City Council's raising of the drinking age to 21.

The most popular response among the students came from Socialist, Andrew Pulley who not only favored 19 year old drinking but lashed out at all attempts to legislate personal behavior. "The government has no right to legislate individual morality. Those who make the laws have no right to judge anyone." Pulley snarled. "Marijuana should be decriminalized and legalized. Who is to say that alcohol is better than marijuana. To do so is hypocrisy."

Wallace Johnson, the Republican candidate won student approval for his support of 19 year olds' right to drink legally by drawing the familiar parallel to a 19 year old's obligation to serve in the Armed Forces in wartime. If one is old enough to fight for his country, he reasoned, he should be afforded all of the freedoms of other citizens.

Decriminalization of marijuana was also supported by the Republican but for reasons more practical than philosophical. "Everyone pays for their own highs and the government should get some tax revenue from it." Johnson snorted.

Johnson left the Roosevelt forum early to hold his own press conference during which he announced his support for police Supt. James O'Grady who had come under attack for his alleged inaction after reports of abuse of stop and search laws surfaced in the press.

"Those people who have demonstrated competency in city government should not be recklessly sacrificed on the altar of political expediency," he said.

In a particularly active dialogue Jane Byrne inadvertently announced that one of her first priorities will be to urge the U.S. Immigration and Naturalization Service to step up efforts to apprehend illegal aliens who "take jobs from U.S. citizens in Chicago." Students promptly posed the same question to each of the panelists who offered similar replies.

When asked about the role that would be played by independent aldermen in her administration Byrne answered, by saying that she seeks to develop "a working relationship with a city council that has begun to assert itself as a legislative body. There is a need for greater participation from all of the members of the City Council, including the independent aldermen."

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Socialist Candidate
Andrew Pulley



Republican Candidate
Wallace Johnson



Democrat Candidate Jane Byrne

BULLETIN

Workshop bridges age gap

By Dominic Scianna

A workshop designed to sharpen writing skills and stimulate individual creativity has been initiated on the community level. The 16 week seminar, entitled "Communications Across Generations" is receiving a positive response in Logan Square.

Author Paul Pekin, a former Columbia College instructor, wanted to start a project involving the old and young in a writing and telling experience. He was in the midst of finding a location for the workshop, when his son, Ed, (who is involved in a theatre group at St. Luke's Lutheran Church) suggested talking to the pastor of the church.

Pekin found the community around Logan Square to be very active and quickly received the full support of the church. He also decided on a Loop location, and began the program there on March 15.

The program is designed to allow persons to discover the writer and storyteller in themselves and to recall experiences and thoughts, along with meeting new friends of many ages and backgrounds.

Aimee Horton, who also helped plan the program, works for the Continuing Education Department at Columbia, and felt that this class would benefit different age groups by bridging society's age gap.

"I've been interested in the problem of bridging the age gap, and in this class we are trying to get the young and old together to share their experiences and

thoughts," Horton said.

Horton said that the main reason older people became interested, is they feel this presents some new dimensions in their lifestyle. She also stated that it is a way for them to pick up the pieces of their lives and find some fun in life after retirement.

"It is a way of expressing themselves through writing and recalling," she said.

The class begins with Pekin going through a recall session, urging the students to imagine things that had occurred in the past week, and even many years ago.

After this exercise, he suggests that the class keep a journal and jot down little interesting pieces of information that could be turned eventually into future story ideas.

In essence, the journal gives the writer a place to log down things that painted a picture in their minds or that struck their attention for a split second.

Hazel Egeland, 68, expressed her views of the class: "It is very interesting and I hope to improve and expand my writing abilities. I'm a secretary and do an awful lot of writing so the experience of the whole class will be beneficial to me."

A much younger student, Cynthia Sarkiss added, "I've always been somewhat interested in writing and wanted to sharpen my skills. The "Cross Generations" interests me, and the many stories, ideas and memories fascinate me."

Pekin read a passage from the book

"Black Boy". It seemed as if the whole class was locked in some sort of trance, as he rambled on from Richard Wright's novel. When the reading concluded, everyone jumped at the chance to voice what they could imagine, see, and smell, as they recalled Wright's vivid narrative.

Pekin seemed to be overjoyed by the entire class, and they seemed to be enthralled with him as well. At every recollection heads nodded and people laughed as he pursued these thoughts trying to bring out more and more.

Horton feels that "Cross Generations" should be incorporated in college programs. The idea could also be expanded to other arts courses as well.

The writing that's found to be of good quality, will be submitted for publication. Hopefully, this will inspire students and elicit more enthusiasm in class.

"What amazes me is the people we get at the Loop location are much more diverse a group than at Logan Square, where community involvement brings these people to the workshop," Horton commented.

"Communication Across Generations" is sponsored by the Illinois Humanities Council and Columbia College, and is free to the public.

The Loop workshop is located at 5 South Wabash at the Citizens Information Service, Room 1405 on Thursday evenings. The Logan Square workshop is held at St. Luke's Lutheran Church, 2648 N. Francisco on Saturday afternoons.

Pick Up BEOG, Film Info.

Entries are now being solicited for the Fourth Festival of Illinois Filmmakers, sponsored by the film department. Deadlines for entries is May 1, 1979. There will be a public showing of the best films in the past two years. Prizes of \$500 will be awarded for the two best films. For further information contact Mr. Loeb at 663-1600.

BEOG refunds for Spring semester will be distributed from the fifth floor information window the week of April 2. BEOG award funds have not been received by the college, and Columbia will borrow money to cover the refunds.

The Illinois State Scholarship Commission failed to promptly notify the college of its awards, delaying the re-funding process.

Ceramic works by Harris Deller and ceramic murals by George Mason will be exhibited at the Columbia Gallery of Columbia College, beginning Fri., Apr. 20. The exhibit will run through June 2. Works by Deller will run through May 30.

A reception will be held open to the public from 5:00 p.m. to 8:00 p.m., Apr. 20.

CONCERT LISTINGS
April showers bring May concerts to the Chicago area. A few shows this month lead the way for a flood of artists into the city later on this spring.

April 3 — Phoebe Snow appears at Northwestern's Pick-Staiger Auditorium in Evanston.

April 6 — The hard rockin' 50's style power of Robert Gordon comes to the Park West. Brian Ferry appears with the organized Roxy Music at the Uptown.

April 10 — Folkie Dan Fogelberg warms up the Auditorium Theatre.

April 13 — This Friday the 13th may be a lucky one for fans of the Tubes. This outrageous band stakes out the palatial Uptown.

April 14/15 — Rock gently with England Dan and John Ford Coley at the Park West.

April 17/18 — Big band sound at the Park West with Count Basie and Eartha Kitt.

Sorority combats image problems

By Christine A. Verstraete

Movies such as "Animal House" and television shows such as "Delta House" and "Brothers and Sisters" show the American public's increasing interest in fraternities and sororities.

In fact, statistics show an ever increasing number of students have been going the Greek system since the end of the Viet Nam war.

Delta Zeta Sigma sorority is bringing this trend to the campus.

Delta Zeta Sigma was first founded in 1977 at Bradley University in Peoria, Illinois. Two of the founding members, Roxianne Cooley and Robyn Jacks have since transferred from Bradley and are now attending Columbia College. They will both receive their Bachelors Degrees this year.

When the founding members considered establishing a sorority here last semester, it seemed that the "Animal House" animosity was still much in evidence. Vandalism of posters and the negative graffiti on them were only some of the problems the sorority encountered.

But National Trustee Roxianne Cooley insists that Delta Zeta Sigma's goals are to prove that there is more to a sorority than just pranks and fun and games.

"I find that there really isn't a lot to do in regards to socializing with your classmates," Cooley said. "The success of the organization will depend on its student

acceptance. We're trying to get a wide variety of people involved in Delta Zeta

Sororities?

By Jannie Jefferson

Q: Would you like fraternities and sororities at Columbia College?

A: "I don't think there should be any. They encourage cliques. They are not good for anything." Tracey Roberts

A: "I think every college should have them. I would like to see them here. I think it would be good for the school." Terry Rivers

A: "They're ok. We need something at Columbia. It would be a nice experience for those who have never pledged." Wanda Hagrave

A: "It would be all right. I would join. I think it would be good. Although I don't think Columbia has the right atmosphere for it. On a college where students live on campus it would work better." Phylles Dudeck

A: "I don't think it would interest many students at Columbia. Most of the students just go to classes and leave to go home or work and that's it. They are too busy with their own lives." Youlanda Vera

A: "It would be a good idea if they would follow through with it. Like most things at this school, they start out with a lot of energy but after a while, the enthusiasm dies down. It might help to bring people together." Veronica Williams

mosphere."

Columbia agrees with her in other ways beside the purely atmospheric, for her 10:30 to 6:30 working hours are especially convenient to her classes and practice times down the street at Roosevelt University.

Although she has been a secretary for over ten years, Pleau believes that she has other talents. She has supported herself with secretarial work since her college days at Columbia University. But while she enjoys her job, she refuses to be limited by it.

Her most diligent daily efforts are applied to the music theory and voice classes she is taking at Roosevelt University, but it is as a secretary that she is known to the

Sigma."

"We stress education in the sorority," said Second Supreme, Robyn Jacks. "They (the pledges) will have to report for study periods.

Three students of the eight original applicants are pledged to the sorority. To qualify, the students must have a grade point average of 2.5 and be in at least their sophomore year in school.

There is an initiation fee of \$15, monthly dues, and a pledge fee of \$135 which may be raised by fundraising efforts of the pledge's choice. The funds will be used for special trips, parties, and for charity donations.

Delta Zeta Sigma is also planning to start a special scholarship fund of at least \$75 which will be awarded to a student who has achieved a grade point average of 3.0 or higher. The scholarship tentatively will be awarded after the first semester of each year.

They are also planning a fashion show which they hope will be the first of many events that will involve students in various majors.

"We want to involve the majority of students who are involved in communications to help us," Cooley said. "We want to involve the total assets of Columbia into our production as much as possible.

Further information can be obtained by calling Roxianne at 327-9867, or Robyn at 846-3762.

Music is life for writing secretary

by Robert Gregory

"Music is my life," says Cherie Pleau, writing department secretary. She further describes herself saying, "I'm the earth mother around here." Between rings of the office phone she continued, "I type over a hundred words a minute, and I keep everybody happy during class changes."

Pleau, who has been a full-time secretary at Columbia since last fall, finds this quality of maternity to be more important than in previous secretarial jobs. At her previous job, U.S. Gypsum, she found this to be an attribute better hidden.

"It was hard to break through the barriers imposed by the company to see what kind of people I was really with," she said. "I'm more comfortable in an academic at

students and staff.

Personal rapport with people, however, is the aspect of working as a college secretary that she finds most rewarding. "I think a lot of students are up against it," she says. "It's a vulnerable position to be in." For it is with the classes at Roosevelt that she is preparing for the singing career that she hopes will be her life.

Pleau, whose major at Roosevelt is voice, is not a beginning singer. Singing in restaurants, taverns, and, once in a while, on college campuses, has been an avocation for her since college and she has sung blues, folk, and ballads in every city — New York, Houston, St. Louis, and Chicago — that she has lived in. "Except Houston," she says, "all they want in Houston is the top forty."

Note to Grads

By Sarah Howard

This year's graduation will be held at the Prudential Plaza on June 1, at 8:00 p.m. An evaluation of prospective graduates' credit standing will be mailed during the first week of April.

To be eligible for graduation, students must have completed a total of 124 hours. Between 36 and 42 hours must be in their major area of concentration according to individual department requirements.

Students who haven't applied for graduation can still apply now. Those who are short of their required hours, will be able to add up to ten credit hours in summer school and participate in the commencement. They will then receive their diploma after the credits are earned.

According to Terry Sullivan, director of records and registration: "This year approximately 225 graduates are expected to attend, and their families and friends are welcome to the celebration."

Invitations should be issued in the middle of May. Tickets for the commencement are limited.

At the commencement, awards will be given to the Weismann Scholarship winners, the valedictorian (the student whose grade point average is closest to 4.0), and honor students (whose average is above 3.5).

Further information on graduation requirements can be obtained from the Records Office, room 514, 9:00 a.m. to 6:30 p.m. Monday through Thursday, and until 5:00 p.m. on Friday.

OBSERVATIONS

You Tell Us

Editor
Columbia Chronicle
Columbia College

This letter is in response to the Update article by Margaret Daley which appeared in the March 19th issue of the chronicle.

Inarticulate, irresponsible and erroneous, the cornerstone of poor journalism.

The article about Jack Sell, a former TV student, current part-time TV Instructor and self acclaimed filmmaker is extremely misleading.

Sell deserves credit for his entrepreneurship. He seems an enterprising individual. Certainly his successes are worth chronicling.

What is irresponsible is the journalist quoting Sell's erroneous and unqualified opinions about the film department. Sell is not qualified in any way to criticize the film department. As a student he took three courses in film, the most technical of which, he did poorly in. He never took any of our myriad of technically oriented foundation subjects!

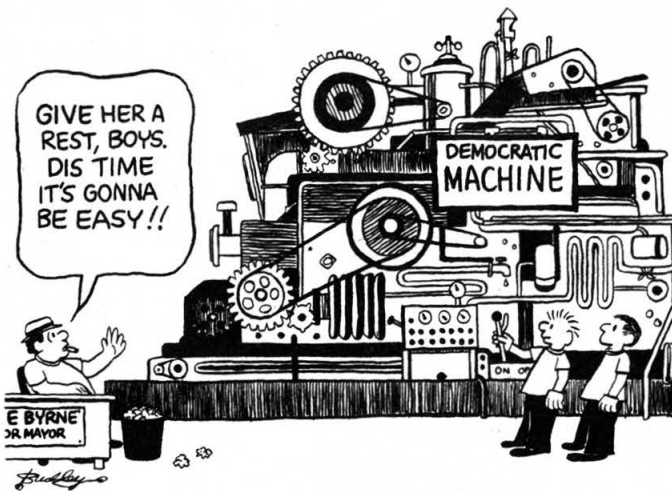
A word about film department courses.

Almost all are hands on, technically oriented and practical programs of study. Professional level equipment and facilities are available to students. There are very few universities in the country that offer a more practical and professional level of training. In fact we are known for our vocational emphasis.

Columbia College is an excellent place to study the visual and media arts. A student majoring in any of the disciplines should plan a well rounded program of study. All departments have excellent facilities and instruction. Foundation courses are available in all areas of study and students would be wise to avail themselves of related subjects.

Finally, all the departments of the college should cooperate so that students receive a well rounded education. There is no room for negative and unfounded criticism. We are one college, with one purpose.

Sincerely,
James R. Martin
Instructor



EDITORIAL

Making it work: Three choices

Dear Editor:

For the sake of his investors, I hope that TV Dept instructor Jack Sell's film isn't as inane as it sounds in Margaret Daley's article, "Monsters, Money Spell Success for Grad." On the contrary, it seems that monsters, money and dedicated self-publicity mean success to Ms Daley.

Why do so many Columbia newspaper articles gush with uncritical admiration? Does the newspaper's staff really think Columbia needs such a diet of dizzying uplift stories? Why is there so much blatant PR and so little independent inquiry? Don't the C.C. people have minds of their own, or are they afraid to form independent opinions and report controversy? The Columbia Chronicle could be a real newspaper if it chose: it could seek out the problems and paradoxes of its constituency and be a forum, an intermediary between the student body and the school staff.

Instead it goes for what is easiest, and seeks out the self-promoters. The Sell article is really a sell (forgive the pun) of the TV Dept as a hands-on, business-minded, jobs-ahoy place to be. His enthusiasm is understandable since the TV Dept procured him "the only fully paid scholarship" (whatever that means) that Columbia has ever given. But this shouldn't lead him into knocking the Film Dept, especially when he plainly knows nothing about it. "The film department is fine for creative purposes. The editing and screen-

writing courses are excellent, but the technical sides must be taught too. It's reality." Well, thanks for the tip, Jack. Not surprisingly, it turns out that editing and screenwriting are almost the only courses he ever took, and one of those he did poorly at. Try telling the students on the 8th floor that they lack technique, Mr. Sell: you won't make it to the fire escape.

Mr. Sell is free to talk up whatever image he can of himself, and no doubt there will be a starry-eyed Chronicler there to write it all down as gospel. But he may not imply that the Film Department fails its students. The facts tell a different story: of 22 projects applying for Weisman funding, all but 4 came from film students. Obviously in this highly technical medium, there is a great deal of activity and dedication. During the recent accreditation fact-gathering, the school found that something like HALF the film department graduates find employment in their field of study. A look around the younger professional filmmakers in Chicago reveals that almost all received their education in Columbia's Film Dept. There really is no such thing as Mr. Sell imagines, a divide between the "creative" and the "technical" sides of film making. The two are inextricably interlocked, and that's the way we teach it, as hundreds of people who have taken our program will testify.

Sincerely,
Michael Rabiger, Film Faculty

Editor's reply:

Some film department faculty members in their infinite wisdom and perspicacity have seen fit to take the Chronicle to task for printing an opinion that varies from their own.

Jack Sell's comments on what he perceived to be deficiencies in the film department were one man's opinion not as was suggested, the gospel according to the Chronicle. The accomplishments of Columbia students and faculty are newsworthy and the ideas of successful people are met with great interest, but they are only opinions and should be viewed as such. The Chronicle merely reported what was said by an individual. There was no statement of endorsement or denial, nor was such a statement necessary.

We believe that the accusations of Mr. Rabiger and Mr. Martin are laden with presumption and lacking in substance.

Mr. Rabiger believes that we view Columbia with less than a discerning eye. Why then was student dissatisfaction with the Star Series reported in the March 9 issue?

If we are neglecting our critical responsibility, how can it be that we have printed articles unfavorable to The Illinois State Scholarship Commission, and another in which an instructor accused students of a dangerous and misguided apathy about their own histories.

There is nothing dizzyingly uplifting about these stories, Mr. Rabiger.

What we find more upsetting to our equilibrium are pompous statements that imply that one does not have the privilege to express a negative viewpoint without a predetermined amount of experience in the field in question.

Using that simeon brand of logic one could easily ask, how much journalism have you gentlemen had? But we assume that you are intellectual and that you have, through your life experience come to acquire a basic understanding of the institution. All we ask is that you extend the same courtesy to your students and fellow faculty members.

The Columbia Chronicle will not be a forum for petty interdepartment bickering and quarrelsome one-upshmanship.

In Jane Byrne, Wallace Johnson, and Andrew Pulley Chicago is afforded a rare opportunity to actually choose who will run their city. As a rare bonus we have also had our city council awakened from a somnambulant trance that has immobilized them since the first years of Richard J. Daley, the patronage saint of Chicago.

For decades the council has exerted itself only to nod in agreement when the mayor needed a consenting opinion. The feat that recalcitrant Democrat Jane Byrne or worse a Republican would occupy the mayor's office, jolted the aldermen into a frenzied state of activity designed to restore the power that was theirs all along but remained dormant under Daley and Michael Bilandic.

The triumverate of mayoral hopefuls are also a refreshing change from the norm. Tangible issues are being debated for the first time in recent memory. Gasps of crooked machine dealings have diminished to a whimper. Instead, the candidates are arguing about taxes, real estate ordinances, schools and governmental re-organization.

In the past, Chicagoans lived comfortably under the premise that this was "the city that worked". The chaotic state of public transportation, and other vital city services during this most severe win-

ter was simply an exaggerated form of the same madness many have had to endure for years. The people knew this and made sure that the soon to be unemployed mayor was aware as well.

Chicago does not work. It hasn't for some time. There are those who will argue that it is not as inefficient as Cleveland or New York, but somewhere in Bombay there is a politician who is satisfied with his city because it is not as bad as Calcutta. There is no need for panic in Chicago, but whomever is elected mayor has a strong mandate from the people to initiate change. Michael Bilandic will be the former mayor of Chicago because of his failure to respond to the needs.

Each of the three candidates have pledged to revamp those segments of City government that have been deemed inadequate. Byrne has vowed to overhaul the Democratic machine and make it work for the people. Johnson has proposed a single metropolitan government to more economically administer Cook County business. Andrew Pulley has endorsed public job programs and free public transportation.

All represent a dramatic change in the very nature of Chicago politics and a clear cut choice in the April 3 general election.

Columbia Chronicle

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FOCUS

Statistics cite rise of working students

by Margaret Daley

It used to be when Roxianne Cooley got into a backgammon game in the 7th floor lounge she played to win. She had to. Her bus fare home was often at stake.

That was last year when Cooley had just moved up to Chicago from Peoria to begin her first semester at Columbia and money was tight. Today, besides carrying 17 credit hours, the 21-year-old senior spends 25 to 30 hours a week as a late night clerk-typist for an insurance company, and occasionally babysits to help cover her rent.

Though she does receive financial aid, Cooley must still pay about \$300 for tuition and books each semester. Says Cooley, "I don't have anybody up here to support me. I'm on my own."

Twenty-four year old art student, Vic Fuentes, lives with his parents. He attends Columbia full time and puts in about 20 hours a week as a zipper maker, a job he's held for the past eight years.

"My parents don't want me to work," Fuentes explains. "But I want to be responsible for my own future."

Cooley and Fuentes are just two of the 3,467,000 college students who, according to the Bureau of Labor Statistics, were employed in 1978. Closer to home, they join approximately 2,000 other Columbia students (70 per cent of the total enrollment) who spend at least 18 hours a week on the job.

Admittedly, the phenomenon of the working student is nothing new. As long as there's been tuition to pay and other mouths in the family (or simply one's own) to feed, students have struggled to juggle their time between classes and a paying job.

But there is some evidence, at least locally, that the number of working students is steadily on the rise. Northeastern University discovered, through a survey conducted last year, in the past ten years the school's part-time enrollment at the undergraduate level has doubled, reaching 38.4 per cent of the total student population in 1978. Bruce Bullis, Director of the Office of Institutional Studies that was responsible for the survey, says 80 per cent of Northeastern's undergraduates are employed compared to about 65 to 70 per cent in 1973.

Marie Powell, Coordinator for Columbia's Co-operative Education Program, recently completed a profile study of the working student. Her results, based in part on data collected from the Records Office,

show nearly all (92 per cent) of the students at Columbia who work are degree candidates. Half of them are single, approximately half of them are white, while a little over one third are black. According to sex, the figures are evenly divided.

Powell, who says the study was done to facilitate the structuring of the co-op and job placement programs around the students' needs, points out that 48 per cent of the working students are in their first semester at Columbia. This figure, combined with statistics that show less than nine per cent of the students who work are 18 years old, suggests to Powell students are entering Columbia at an older age and often, instead of leaving a job to study, manage to find time to do both.

After working registration for the Spring '79 semester, academic counselor, Jim Strategakis, would probably agree with Powell's conclusions.

"An awful lot of the students I talked to had jobs. Many of them were working full time. Their jobs are extremely important to them. Often a conflict arose in trying to schedule their classes. I tried to help the students assess which was more important: in the short-term and the long-term, their job or their education."

Though Powell's study does not get into the personality of the working student, Strategakis believes there's often a difference between students who work and those that don't. "I found working students to be generally more responsible. They seem to think more clearly. They're more aggressive. They're able to better assess their priorities and then go after what they want."

Karen Ralph, a 22-year-old junior from Brookfield, is a good example of what Strategakis is talking about. A full time student in Columbia's Radio Department, Ralph holds down a 30 hour a week job at the Suburban Trib in Hinsdale. As she sits in the student lounge putting together the spring sports schedule for the Trib, Ralph admits "There's pressure sometimes to squeeze everything in. School suffers a little bit. But you have to have a plan of action. Like they say, if you want something done, ask a busy person to do it."

Surprisingly, Powell's study reveals the greatest percentage (28.4) of working students come from families with incomes of \$18,000 or more. Like Ralph, who lives with her parents and does not have to pay her tuition, many students I spoke with do not have to work, but choose to for the "in-

dependence" and the "extra money" it provides.

Others, like 20-year-old Arthur Patterson, a part-time usher at the Water-tower Theaters and the oldest of eight children, sometimes use their jobs to help out the family.

And what about the 1000 or so students at Columbia who don't work. Just because they're not employed doesn't mean they're not looking. Amy Ruprecht, administrative assistant in the Placement Office on the fifth floor says since January 1 a total of 628 students have come in to inquire about jobs. Ruprecht says an average of 15 students a day come into the office, with heavier traffic at the beginning of each semester and in the spring just before graduation.

The Placement Office, begun in 1976 to assist students and alumni seeking both part and full time employment, keeps listings of available positions in skilled and unskilled jobs.

While the majority of students who come into the office are hoping to find work in a professional field, 80 per cent of the listings are for unskilled positions. This creates, as Ruprecht describes it, a "discouraging" situation for the job-seekers.

Since the Placement Office, to date, has not kept track, there's no way of knowing the number of students who follow up on job leads, or the number of those who find work through the placement service. However, Ruprecht says there's a project underway to contact all the employers who've placed ads through Columbia to see if any students have been hired.

Concerning skilled jobs, the Placement Office, under its coordinator, Darlene Hayes, last November initiated a system called "Placement Listing." By filing a registration pack (including an application, five resumes, a cover letter, two letters of recommendation, transcripts, and a representative sample of one's work, available on request) any student can use the placement service for up to four months or one semester, after which time a phone call to the Placement Office would reactivate his file.

The placement listing grew out of dissatisfaction among prospective employers over the caliber of students from Columbia applying for skilled jobs. It was thought by having a file on anyone interested in a skilled position, the office could pre-screen applicants before they

were sent out on a job interview.

While there's been an improvement in caliber, the number of students applying for skilled jobs has dropped off. According to Ruprecht, students are intimidated by having to register for placement despite available help from the academic counselors in putting together a resume. Also, fewer employers are calling with jobs, perhaps because they're not aware of the new service.

Job soliciting consists of putting notices in the Reader and the Chicago Journal, but the Placement Office has no idea how effective the notices are since they don't inquire from new employers how they found out about Columbia's service.

It seems not much job counseling is done, either. "It's an anonymous system," says Ruprecht. "Students come in and look at the books and then leave." Apparently, unless they make further inquiries, students are left to their own devices.

The Cooperative Education Program, which shares space with the Placement Office, provides some students with the opportunity to earn credits as well as money while gaining important experience on a job career-related. This semester, a total of 54 students are participating in the program, twice as many as in the fall of '78.

Powell, who's been with the program since December, believes better publicity and support from the faculty and administration, especially the Public Relations department, have been the primary factors in the program's growth. "Also," she adds, "we've gained a good reputation from the working students themselves."

Nearly all the co-op jobs are part time. Those that pay provide an average salary of \$3.20 an hour.

Landing a job that pays enough and fits your schedule can be a frustrating and time-consuming ordeal, no matter how you go about it.

Minnie Taylor, who stopped into the Placement Office while I was there, used to check ads in the daily papers but doesn't do that much anymore because "the ads lead you on." After looking through the 37 part-time jobs currently listed in the unskilled folder, Taylor spoke briefly with Ruprecht and turned to go. I asked her if she had any luck. In a soft, almost resigned voice, she answered, "No, but I'll be back next month."

Spring recess: Take a flying break

By Sandra Crockett

Are you starting to get the mid-semester blues? Is homework getting you down, while your reading material is piling up? You say you could use a break, a little fresh air, some sunshine and 80 degree temperatures?

Take heart, winter-weary students, for spring is fast approaching. And along with the blossoming buds and the chirping sparrows comes another wondrous spring event: semester break.

It's the time to take a sabbatical from the routine of school. If you are one of the lucky ones, with money and no job commitments for a week, you might consider taking off to find your place in the sun.

Florida has always been a great retreat for vacationing students. Eastern Airlines offers an economical package that combines airfare, hotel accommodations and the use of a rented car. For \$132 you and three of your friends can frolic for three days in Fort Lauderdale, Miami or Orlando with an Alamo rent-a-car at your disposal.

You say three days would only whet your appetite and make you beg for more? Eastern will let you stay for seven nights for the maximum price of \$287.

If the casual, laid-back style of California is more to your liking, Continental Airlines will get you there nicely. Two-to-four people must stay a minimum of two days and a maximum of seven. Choose from the swinging Los Angeles

atmosphere or the Disneyland experience, or the sea and animal attractions of San Diego.

Or stay two nights at all three locations for a well-rounded California vacation. The cost for the six nights is \$293 and includes use of an automobile.

If you can't figure a way to squeeze \$293 from your budget, United Airlines along with Western International Hotels can offer you three days and (two nights) of vacation in Los Angeles for a mere \$78. This does not include the use of a car and there must be two to a room, so bring a close friend. What is included is a free tour of Universal Movie Studios or N.B.C. Studios. Flights must be booked at least one month in advance.

If fun in the sun does not entice you as much as the sound of a slot machine hitting the jackpot, Las Vegas is the place for you. Something new from T.W.A. is the "Chicago Special" which means you may fly to the land of glittering gold for \$99 round-trip on Tuesdays or Wednesdays. Hotel fees start as low as \$33 per person for three nights at an economy hotel, to \$159 per person for two nights at the Desert Inn. If you don't want to risk the economy package at Sam's Town Hotel and cannot afford the Desert Inn, there are medium prices at different places. Choose the one that fits your budget and your lifestyle.

Now for those of you who really like to live and can afford to do so in style, Nassau in the Bahamas is beckoning her long,

slender, brown finger at you. Prices range from \$89 for two nights and double occupancy at an economy hotel plus air fare. For \$298 you can spend seven nights at a better hotel, and this price includes air fare (but car rental is extra).

A fling in Hawaii is somewhat more expensive. United Airlines and Duncan Tours have five-day vacations starting at \$504, including air fare. They have a choice

of hotels which escalate in price according to the quality of service.

And for the adventurer in all of us, Charter Travel Corporation can send you off to bask in the sun on Spain's Riviera for \$399. This is for one week in the Costa del Sol, and includes round-trip air transportation. Prices are per person, based on double occupancy. All taxes are included. Bookings must be made well in advance.



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CLOSE-UP

The chase is on for '79 pennant; Who's on first?

By Stephen Taylor

Opening day of the baseball season is to Chicago what the return of the swallows represents to the residents of San Juan Capistrano. It is a blissful day, steeped in tradition that is a harbinger of many warm, lazy summer days that will follow soon.

Each new season, tavern prognosticators and living room talent scouts convene at the ballpark to swap memories of diamond warriors of long ago. Many will not return for another year. Most are truant from home, jobs or school.

In the venerable stands of Wrigley Field on April 7 there will be more than 35,000 people guzzling gloriously overpriced beer from paper cups, munching hot dogs, and thrusting scorecards into the faces of their heroes in hopes of getting an autograph. Not even the batboys are immune from this baseball ritual.

South side baseball fanatics will repeat this strange almost religious ceremony on April 10 at the ancient cathedral called Comiskey Park. The throng here will be distinctly more south side. Fewer teen-aged girls will squeal at the drop of a fly ball but more comatose 30 year olds will be plucked from the seats, stuffed into ambulances, and taken to hospitals until the effects of 25 beers has worn off.

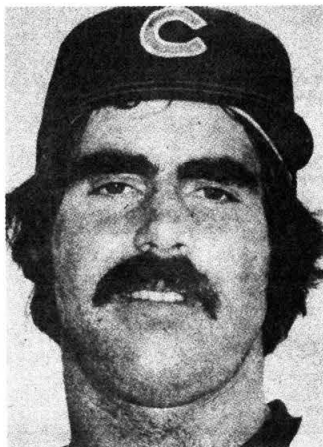
The contest itself will feature the Chicago White Sox against the Toronto Blue Jays. Statistically this promises to be like a bullfight staged with hamsters; the bout will be in earnest but the weakness of the combatants will detract from the spectacle.

In Chicago, this year, enthusiasm will have to suffice until the Cubs and Sox can successfully develop enough talent to bring a World Series to our town.

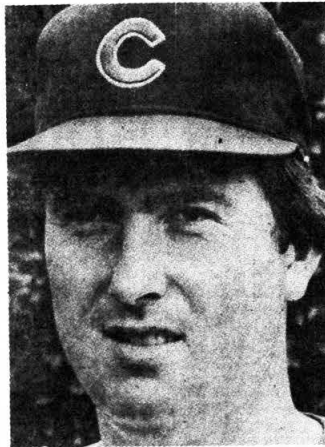
The pennant races in 1979 figure to be rather predictable. Leading baseball's four divisions will be the same four teams that have won each of the last two years.

Chicago will be better represented in the standings in 1979 than in past years. Year after year the Phillies successfully outdistance their opposition in the National League East only to find creative ways to lose in the playoffs. This time around they will be hard pressed to win the division by a Modified Cub ballclub that ironically has been improved through the courtesy of Phillie General Manager Paul Owens.

Owens sent Chicago Jerry Martin, a good hitting spare outfielder with excellent speed, Barry Foote a catcher and Ted Sizemore, who was hampered in 1978 by a



Bill Buckner,
Chicago Cubs



Rick Reuschel,
Chicago Cubs

broken hand. In return the Phillies obtained All-Star second baseman Manny Trillo, catcher Dave Rader and outfielder Greg Gross.

Only Trillo will play regularly in Philadelphia but all three ex-Phils will start, and flourish within the cozy ivy covered walls of Wrigley Field. Martin is capable of hitting 20 home runs in the tiny ballpark. Foote will be valuable if he can simply throw runners out with some degree of regularity and hit between .260 and .270.

A healthy Ted Sizemore, has a reputation as the prototypical second place hitter. He is a contact swinger who hits and runs and flawlessly executes bunts and the hit and run. With he and team batting leader Bill Buckner batting behind speedy leadoff man Ivan De Jesus the Cub batting order has many options. They can steal, hit and run or wait for prize cleanup hitter Dave Kingman to bring them home with one swing of his highly-paid bat.

If right fielder Bobby Murcer is not maimed by a fly ball, or skulled by a line drive, the Cubs can boast a thoroughly potent lineup. Murcer's defensive misadventures have become almost legendary and his hitting dipped sharply in 1978, but

at 32, he is still young enough to come back if the desire is there.

Cub pitching will be acceptable in 1979 but depth will be a constant source of consternation for manager Herman Franks. Rick Reuschel is of 20 caliber when healthy and Mike Krukow and Lynn McGlothen will be steady if not brilliant starters. Dennis Lamp, slated for duty as the fourth starter will probably do so with the Cubs minor league affiliate in Wichita, Kansas. He was shelled in spring training after a 7-15 record in 1978.

In the bullpen Bruce Sutter, Willie Hernandez, and Donnie Moore are an effective threesome but Ken Holtzman, who has run hot and cold in his bid for a starting assignment could join the trio as a long reliever.

The Cubs will not top the Phillies in the NL east but they will come close and perhaps force the Phillies to re-evaluate their overall picture.

In spite of a superstar starting lineup, the Phillies have sprung several leaks in their dike and are running out of fingers with which to patch it. In order to insure themselves at second base they dealt virtually their entire bench. To prove their pitching, they shipped valuable utility player Richie Hebner to the New York Mets for Nino Espinosa, a skilled but unsuccessful right handed hurler.

On the mound, there is depth unfortunately it is all in the form of senior citizens. Only Espinosa, Randy Lerch, Larry Christensen and Warren Brusstar are under 30 year of age. Steve Carlton, the dean of the Philly pitchers, is coming off of a dissatisfying 1978 season. The bullpen of Tug McGraw, Brusstar, and Ron Reed once again will earn its pay as none of the starters can be expected to finish up consistently because of early season injuries.

The Phillies will be propelled by high-energy hitters like Greg Luzinski, Mike Schmidt, and \$3.2 million import Pete Rose. Defensive wizards like Trillo and Larry Bowa will make the pitchers all the more effective.

On these strengths, the Phillies will capture the NL East but injuries to front line

personnel could open the door for the Cubs or the young Montreal Expos.

After ten years in the NL, 1979 will be the Expos' first season above .500 and their first taste of a steamy September pennant race. Outfielders Warren Cromartie, Andre Dawson and Ellis Valentine could be an All-Star group for years to come. But for now an oddly constructed pitching staff made up of misfits and youngsters will keep the Expos and Polyanna manager Chuck Tanner's Pittsburgh Pirates in a constant joust for third place.

The Bucs should be in the running for first place but the league's most inept defense and a predictable assortment of also-rans on the mound will negate the superhuman efforts of outfielder Dave Parker, first baseman Willie Stargell and pitchers Kent Tekulve, Don Robinson and Bert Blyleven.

St. Louis will keep The New York Mets in last place on the strong arms of pitchers John Denney and Bob Forsch. There is no such quality in the Mets' pitching battalion, and at other positions only Steve Henderson and Willie Montanez play at or above their potential.

Tommy LaSorda's Los Angeles Dodgers will repeat as Western Division Champs because their chief rival, the Cincinnati Reds are in a state of decay and San Francisco and San Diego have an overabundance of youth to threaten immediately.

Don Sutton, Rick Rhoden, Andy Messersmith, Doug Rau and either Pete Broberg are better than average starters, though the defection of Tommy John to the New York Yankees will be felt.

Whether or not these fellows get adequate bullpen help depends on the condition of Terry Forster's left arm. Off-season surgery is expected to curtail his early-season activity thus increasing the burden on knuckleball specialist Charlie Hough, Bob Welch and Bobby Castillo.

It is assumed that superb hitting and defense will come from outfielders Dusty Baker, Rick Monday, Reggie Smith, Ron Cey, Bill Russell, Dave Lopes and Steve Garvey in the infield. Either Joe Ferguson or Steve Yeager will provide excellent catching.

Cincinnati's main obstacle to catching the Dodgers is their pitching. Tom Seaver and Bill Bonham are questionable as starters because of age and injuries, respectively. Tom Hume, Mike LaCross, Paul Moskau, and Manny Sarmiento are young and have been only marginally effective in limited major league duty. Pedro Borbon, Doug Bair and Dave Tomlin are over worked in the bullpen.

Hitting and defense are no problem, with Joe Morgan, Johnny Bench, Ken Griffey and George Foster still around. But there is no depth as utility man Ray Knight has been forced into Pete Rose's vacated third base spot. Other reserves are woefully inadequate.

San Francisco will finish a strong third on the arms of Vida Blue, Bob Knepper, John Montefusco, Ed Halicki and Gary Lavelle, one of the game's most skilled pitching staffs. A lack of power and a proliferation of weak bats at several positions will limit their rise to third place.

A youthful San Diego Ballclub will finish fourth, followed by an even younger Houston outfit and hopeless Atlanta Braves.

NEXT ISSUE: THE AMERICAN LEAGUE

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UPDATE

Craft films reveal beauty in folk arts

By Jannie Jefferson

An 80-year-old man from Appalachia creates rough hewn furniture; a Korean potter constructs monumental sized vessels for storage of pickled vegetables; and an English craftsman transforms a 250-year-old spruce into a cello. These craftsmen and others are featured in films selected by the New York State Craftsmen, Inc. for the Third International Craft Film Festival. Columbia College presented these films as part of its Ethnic and American Folk Arts Project during the last two weeks of March.

"We've had a good response from classes at Barat College, Ray Vogue Art School and several classes here," said Susann Craig, Director of the Folk Arts Program. "We regret that no one from the film department, students or faculty came to see them. Many of them are award winning films."

Each culture dictates the conditions under which the craftsmen work and the objects they create. "Making a Cello," by Roger Hill, focuses on the European master craftsman Alec McCurdy as he creates a precise musical instrument. In the 40 minute film, you see the complex, year-long process from when McCurdy selects a tree high in the Jura Mountains of Switzerland, to when the instrument is played.

The process starts with a 250-year-old spruce tree. The trees are chosen from these mountains because the cold temperatures compress the wood so it conducts sound perfectly. The tree is split into logs, then is shaped into plates for the front of the cello. European maple is used for

the back. McCurdy devised the outline shape for his cellos from comparisons of the plates of 12 cellos by such craftsmen as Amati, Stradivarius, Guarneri and others. Although it is his own design, the shape is within established traditions of the masters.

The precise pitch and volume is achieved with the help of mathematicians and physicists and the detailed contours are plotted on the back plates with tracing paper. Even a single shaving can make the difference in the way the strings will respond.

The wood is then sanded and shaped. McCurdy says it is most difficult to bend the wood from its natural shape. He relies heavily on his skills as a cabinet maker to help in the process. After the body is finished, the wood is varnished in a dust free room. Each coat of varnish takes four days to dry. According to McCurdy, "Making a cello to a craftsman is like a journey into the unknown."

While the film was very interesting, it was highly technical. The average person would probably feel lost, but it would hold the woodworker or musician spellbound.

One question that comes to mind while watching the film is whether the crafts warrant the amount of time, energy and money? It is obvious since the craftsmen think so. For example, the Korean Folk potters who work from 5 a.m. to 6 p.m. on their craft have developed a high degree of tolerance to the heat of the kilns used to fire the huge pots (1900° F).

The film shows the preparation and traditional process of shaping the raw clay into blocks that resemble large pieces of



80 yr. old chairmaker Dewey Thompson

photo by M. Pickering

chocolate, as well as the drying, glazing and firing procedures. The firing alone takes five to six days and requires constant attending to keep the fires in the oven burning.

While the films were highly detailed and technical, students of crafts and film mak-

ing would benefit from them. They were both enlightening and educational. The crafts student would benefit in watching the dedication each craftsman takes in perfecting his craft. The film student can benefit from watching the different techniques used in filming each craftsman.

Dawson captures primitive art styles



By Christine A. Verstraete

Some people looking at William Dawson's collection of carvings in the mezzanine of Columbia's first floor gallery, may not realize the meaning behind some of the figures, but each one, like its maker, is practically a story in itself.

79 year old William Dawson worked as a vegetable merchant on Fulton Market close to 40 years before he retired. Yet with long workdays that began at one or two a.m. in the morning, Dawson still found the time to develop the key to his art work: his imagination.

His pieces, cover a period that started over six to seven years ago and range from the earliest figures carved from table legs to the latter day full color figurines. Many of the figurines could almost be termed as self-portraits since a close resemblance to Dawson has been noted.

Dawson, a naive artist who never trained formally in his craft, was first inspired to create his own individual art interpretations after going through the typical "clay and molds" rituals a senior citizen's home offered. Attending the classes at the home, sparked an interest Dawson had in art since he was a child. His carvings also became a way to fill in the extra time he's had since retiring.

"From a kid, I have always liked to draw horses," Dawson said. "My parents used to say—the older people, our mind is the devil's workshop."

With that idea in mind, Dawson delved deeper into creating his unusual carvings. His work sparked such an interest in collector's circles, that the pieces are being bought up almost as fast as Dawson can carve them. Pieces are also being sold through the first floor gallery with prices ranging from \$15 to \$100.

"His work is in many collections around the country of people who collect folk art," said Susann Craig, director of the Folk Arts program here at Columbia.

It's not surprising to see the public interest which Dawson's work has generated. His carvings are simple, yet the fact that his ideas come from indirect associations, holds a certain fascination for the average viewer.

The figures are smoothly carved; the faces softly defined, resembling African idols and totem figures. His early works, which include an intricately carved totem cane and the small figurines carved from table legs, contain an air of primitivity. The latter works, by comparison, are less complex, thus making them less time consuming for marketing purposes. But that sense of primitivity which is still evident, is the key to the basic appeal of Dawson's work.

His carvings of carts, horses, and riders, reveal a child-like simplicity that can't be overlooked. His later figures add a surprise element that further intrigue and

hold the viewing audience captive. Two large figures, a man and a woman, complete with flowing black hair, represent Sonny and Cher.

The most striking feature of the exhibit

though, has to be the figure located in the stairwell leading to the mezzanine gallery. Carved from a single block of wood, it is the only figure in Dawson's collection which reveals sexual representations of any kind.

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The Art Department of Columbia College is sponsoring a T-Shirt Design contest. 1st place winner will receive \$50.00, 2nd place \$20.00. All designs must be executed in 2 colors on 14"x17" paper. All Columbia students are eligible to enter. Students may submit any number of entries. Designs can include illustration,

type, school logo, or name or any kind of graphics. All entries must have an entry form attached to the back of the entry. Entry forms are available in the Art Office in Room 1402. All entries must be submitted by Friday, April 20th to Room 1402 (office hours 9-5 Mon. - Fri.) Winner will be notified by mail.

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NOTICES

Identity crisis, banality mar one acts

by Renee Hansen

"Hey, I've got it!" Mickey Rooney would exclaim in a fit of excitement. "We'll put on a show! Why, we could convert farmer Smith's old barn into a theatre and use the hay and the horses as props. Judy can sing and I'll dance and boy, it'll be a big hit!"

Unlike the plays Mickey Rooney put on in the ol' barn, the plays that the Columbia students put on in the ol' basement failed miserably.

With just a little money and all the ambition of ten Mickey Rooney movies s-rung together, Paul Carr's "Rhythms" and Chris Gilbert's "Nobody's Perfect" premiered Monday, March 19th in the basement of Columbia's 11th Street Theatre. The two plays were Columbia's first independent student efforts; that is, they were written, directed and performed entirely by Columbia students.

"Rhythms" suffered mostly from an acute identity crisis. It wavered precariously between comedy and tragedy. It takes a deft hand to mix the two effectively. Both the writer and the director of "Rhythms" obviously lacked that dexterity. The transition made from the comedic to the tragic was so blatant and so abrupt that I got the feeling I was watching two plays instead of one.

"Rhythms" is about an ex-astronaut, named Astro, who, after being blackballed out of NASA, must settle for a job as

a busboy. Out of boredom and desperation Astro and his busboy friend, Stilts, decide to hijack a bus. Once on the bus, Astro demands that the passengers do something that deviates from the normal "rhythms" of their lives. If Astro likes the act, the passenger's life is spared; if not, they get gunned down. The story line, in itself, would not be bad if it weren't for the many glaring faults in the writing and directing.

Each passenger is given roughly four lines with which we must identify him. The audience's apathy is inevitable. Since we know nothing about the characters, we could care less about who dies and who lives.

The inertness of the bus passengers leave only the character of Astro to pull the play through. Astro was played by Stephen Brun who appeared to be suffering from that Acting I problem: What to do with the hands. To compound his difficulties, Brun plays a character that falters between the ridiculously surreal to the obnoxiously comic.

In one instance a surreal Astro states, "...Who wins? The smiling face? The never-never land stories? The jokes? No - this wins (holds up gun). The fastest draw. The biggest cannon. And so class, there's no reason for teacher to write on the blackboard. The cattle are waiting to be driven..."

Despite all this heavy-handedness, Astro uses first a squirt gun and later, a banana,

as his pistol. A squirt gun or a banana would have been ridiculous enough, but when the change is made from squirt gun to banana, and from banana back to squirt gun, it's incomprehensible.

Also incomprehensible is Astro's busboy friend, Stilts, played by Josh Katzman. There are traces in Stilts' character that suggest he was supposed to be the realist who challenges Astro's surrealist dreams.

Who Stilts ends up as is someone entirely different. He plays the role of the vaudeville comic. Right in the middle of Astro's sermon for no apparent reason the stage lights dim and the spot goes suddenly on Stilts, who goes into this, "Hey, did ya hear the one about..." vaudeville routine. When the stage lights go back on, Astro resumes his sermon and back we go into the surreal claptrap until Stilts' next vaudeville act.

One thing that can be said for Gilbert's "Nobody's Perfect" is that it does not suffer from lack of identity. It is a comedy. There is, however, such a thing as comedic overkill and "Nobody's Perfect" is a point of fact.

The story is about the trial of a man, Horatio Bork, played by Jack Garrett, who goes to trial for using slang.

It's a one-joke play and the author wrings it for all he can get. The scene in which Bush steals one of Bork's minutes is an example of how tedious and silly a joke

can get.

Bush: Could you listen to me for a second?

Bork: I guess so. Proceed.

Bush: Thank you.

Bork: Time's up... You asked for a second and you got it.

Bush: Alright, I'll ask for thirty seconds this time.

Lines such as these run superfluously throughout the play.

After the first few chuckles, I got exhausted trying to figure out what was so funny. The script acquires a silliness, not the slapstick silliness of the Marx Brothers that the author might have hoped for. Rather, the silliness of the 3rd grade putting on a show for the P.T.A.

If the Mickey Rooneys and the Judy Garlands of Columbia College have failed in their efforts, efforts of other students should still be encouraged. Despite the shortcomings of "Rhythms" and "Nobody's Perfect" the theatre department at Columbia should continue to support independent student plays. I suggest, however, that in the future, the theatre department should take a closer look at what's going on in their basement. Perhaps there should be a faculty advisor who could read proposed plays and award stage space and time only to those with merit.

Eaton stages a success

By Deborah Ward

The Columbia Theater Music Center is presenting its production of "Deathwatch Sonata" at The 11th St. Theatre. It is a serious, complex and witty drama with a sparkling cast.

This play is about the father of a neurotic family, who commits suicide and his family's complex futile attempts to function with each other afterwards.

The play was written and directed by playwright/director Danny Eaton, teacher at the Columbia Theater Music Center. He's had several plays produced in New York, Europe, as well as in regional and university theaters.

"Deathwatch Sonata" opens with a strange piano medley (that stalks us a few times throughout the play). We find the main character, Tuck Spencer, standing beside his piano saying, "I'm Free." His wife quickly enters thinking she's heard his voice, and tries to talk with him, he answers her, but she's unable to hear because he's dead.

The play is filled with many flashbacks and moments where some member of the family hears Tuck's voice, and they try to talk to him. They all have their pivotal moments where they discuss their hapless lives. Some of these moments seem distorted, but there is one particular moment when the son, Jamie, confides to his dead father all the secrets of his guilt-ridden conscience. We are able to feel his insecurity and suddenly we come to appreciate these little moments more and

more.

The performances given by Columbia's Theater Music Group are quite good. Allen Edge is fine as the semi-talented songwriter father of a troubled family. He has worked on the same job for twenty years, but he's more enthralled with songwriting. His whole life is music. "Imagine," he says, "a world full of music."

Donna Dockery is very good as the neurotic wife and mother Regina, who is unable to understand or cope with her children's problems. She lives mostly in the past, dwelling on good times. Molly Caliger is also good as the pregnant, wayward daughter, Christina, who has been betrayed by men in the past, but is still determined to find a father for her illegitimate children. She calls the family's ideas, "fantasies," and declares that she is just average, but she makes us feel that she is something special.

The most appealing performance is given by Steven Lee Douglas. He steals the show as the guilt-ridden, woman-chasing son. He has many complexities which we really are sorry for, and a schizophrenic mind that reminds us of the characterizations of a young Anthony Perkins. We are also aware that he is not satisfied with his job as an appliance salesman for Sears. He has left his wife, whom he really didn't love. He chases women, but he is not satisfied.

"Deathwatch Sonata" can be described as a serious, multi-faceted illusion. Danny Eaton has done a good job of making us see just how involved people can be with their lives, but isn't that what Woody Allen has done with "Interiors?" Nevertheless, this play is a serious and well-conceived effort with a good cast that deserves to be seen.

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4. Are you working at present? And if so, how many hours?

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Fonda & Lemmon turn conference into protest

CHINA SYNDROME

photo by Klekowski

Stars push nuke safety

by James J. Klekowski

"The China Syndrome," a chilling study into the abuses of power, is a film reminiscent of the good old days of movie making. It will rivet you to your seats through its explosive conclusion.

As "China Syndrome" begins, Kimberly Wells (Jane Fonda) is preparing a report on energy for her spot on a TV station with a soft news format. With her at the fictitious Ventana nuclear power plant is a semi-radical cameraman (Michael Douglas). While on tour at the plant with its PR man (James Hampton) the news team witnesses an accident. Douglas gets the scene on film, but the bosses at the TV station won't touch the story.

Douglas later removes the footage from the film vaults at the station to get the opinion of nuclear experts. Also trying to get someone to pay attention to the possible dangers is one of the plant's engineers (Jack Lemmon). He can't convince anyone at the plant that the reaction from a small tremor was not out of the ordinary.

Lemmon finally seeks outside help in getting his story heard, and the film rushes on to its climax.

Because of the subject matter involved, the movie was filmed on a closed set. At a

recent press conference, the film's producer and one of its stars, Michael Douglas, stated that despite the storyline, he had little trouble with the film's distributors, Columbia pictures. "At times they were too busy with their own executive problems."

The conference soon turned into a nuclear debate, and the other stars made their own views on the matter clear. Jack Lemmon pointed out that we simply don't know enough about "the stuff" to be fooling with it. When asked how he had trained himself for the role of Jack Godell, a pro-nuclear engineer, Lemmon quipped, "Oh, I ran a nuclear power station for a month," succeeding in breaking up the heaviness that had overtaken the room.

Jane Fonda pointed out that she has been somewhat outspoken on the nuclear issue for some time, and that this film poses the questions she is interested in, that safety of the public is often overlooked when there is money to be made.

Lemmon's performance in "The China Syndrome" is certainly one of his finest, but that holds true for the entire cast. Douglas downplays his character's radical sides, and Fonda's handling of her bosses at the TV station is true to life.

Good performances and strong attitudes for a powerful film.



Robbers roll in millions in "The Brink's Job"

A frivolous \$2 million heist?... The Brinks Job

by James Letrich

"The Brink's Job" comes as somewhat of a surprise. The film is pure celluloid cotton candy; fluffy, sweet, easy to digest. It's a light-hearted tip of the hat to a band of inept crooks who made the impossible happen.

The reason this all comes as such a surprise is the man behind the film, director William Friedkin. Friedkin, whose previous credits include "The French Connection," "The Exorcist," and "Sorcerer," has gained a reputation as a director who injects his films with lots of high-powered action, violence, and cruelty. But "The Brink's Job" finds him in a very mellow and whimsical mood. Gone is that old Friedkin mean streak. With it goes the billows of pea green vomit, the hysterical car chases, the bullets in the head. No one dies here. No one is hurt. No one even has their head turned in a 360 degree rotation. The worse thing that happens is a boot into the rear of Allen Goorwitz (formerly Garfield).

Goorwitz is just one member of a bumbling gang led by Peter Falk. Falk is the perfect model for the gang he leads. Simple-minded and a master bungler, he can hardly walk and chew gum at the same time. One of his bigger heists nets twelve dollars and a pocketful of gumballs. Yet, he's not so stupid that he would pass up the chance to walk off with two million dollars in cash. And that chance does arise, thanks to the Brink's Corporation, a group even more clumsy and foolish than Falk's.

Some people may find it hard to cheer on a bunch of two-bit crooks. They are, after all, the film's heroes. What's worse, this whole thing did actually happen in Boston, back in January of 1950. So how does one sympathize with a bunch of felons?

It's easy. Any place that's so lazy and

careless that a group of strict amateurs can walk in with the aid of a skeleton key and a few flashlights, pistols, and Halloween mags, certainly deserves to be ripped off. This film is almost anti-heist. There really is no detailed, ingenious planning, no split-second timing, no sweating it out and working for hours. It's in-and-out in ten minutes.

In the end, the whole thing comes off seeming downright moral. Justice is served as the criminals are caught and must all do time. Brinks, we hope, has learned its lesson. The FBI, which spends 25 million on an investigation that tries to link the robbery with some sort of Communist conspiracy, can only recover a very small portion of the stolen loot. And now that the smoke has cleared, one can just imagine these cheap hoods enjoying their wealth and freedom, all the while laughing in the faces of Brinks and the FBI. It all just seems right.

Besides, who could possibly dislike this lovable band of oddballs? Thanks to a fine job of ensemble acting by the likes of Falk, Goorwitz, Peter Boyle, Paul Sorvino, and Warren Oates, each one more eccentric than the next, these characters become completely irresistible. They're all totally Looney Tunes.

That's the whole film in a nutshell. Pure Looney Tunes. A conglomeration of off-the-wall people involved in an equally off-the-wall but true situation (these courtesy of scribe Walon Green), combined with beautiful, almost surreal sets, designed by Dean Tavoularis, that gives the film its unique look and feel. And with the whole package tied neatly together by Friedkin's uncharacteristically lightweight direction, it's no wonder that the film is as charming and enjoyable as it is.

Rufus remains on top— latest solo effort "Numbers" a sure-fire hit

By Jocelyn Marie Giles

Tony Maiden, Kevin Murphy, Bobby Watson, John Robinson, and David Wolinski are proving something that in the music industry isn't easy to do. The miracles tried it, the Temptations attempted it, the list goes on and on. The gentlemen above are collectively known as Rufus, and they are attempting to prove that without Chaka Khan (their lead vocalist) they can hold their own. Rufus's latest album "Numbers" proves just that.

Numbers is the group's first effort without their star attraction, and after hearing Numbers you can't help but feel that Rufus isn't really lacking a star attraction. The real star attraction is Rufus. Maintaining a separate identity may be a problem to some Rufus fans, but to others the truth is known that before there was a Rufus, featuring Chaka Khan, there was Rufus.

The moment you hear the first bars in Numbers, you know the group. It is the same distinct sound that made Rufus the commercial success they are now. Numbers is a step in the direction of Rufus's debut album "Tell Me Something Good." This doesn't mean that this is a step backwards. What it does mean is that when Rufus's first album appeared, the sound was fresh and exciting. Numbers has that same excitement and vitality. Rufus has always been known for their

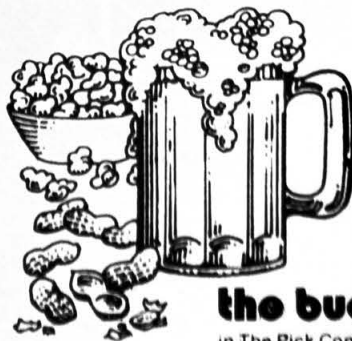
musical ability and Chaka Khan for her vocal range. Numbers proves that Chaka wasn't the sole vocal talent. It also compares with their debut album in that there is still uncertainty as to what direction their music will take. There isn't one distinct sound to the album. Each tune is different. The lead vocals are divided between two of the group members, Tony Maiden and David Wolinski. Because of the lead being split, the album has a dual identity.

Maiden's vocal clarity is evident in the tunes "Ain't Nobody Like You, Keep It Together, Bet My Drums, Pleasure Dome and Life In The City."

Any one of the tunes from Numbers could have been selected as singles. From "Ain't Nobody Like You" to "Life In The City." They all have the necessary ingredients that are needed to be hits— fine vocals, music that is easy to dance to, and a diversity that keeps them fresh.

On every Rufus album to date there is always an instrumental. This album is no exception. The instrumental on Numbers is "Red Hot Poker." "Red Hot Poker" is done expertly with a fine horn section arranged by Ernie Freeman. Another song done exceptionally well is "Keep It Together." Tony Maiden sings lead with a piano arrangement by Truman Thomas. Rufus's "Numbers" is destined to be just like their other hits. So Rufus is back and watch the Numbers add up.

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