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Columbia College Chicago

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Columbia Chronicle

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Columbia College

November 13, 1978

Ben Bradlee jabs media at Al Weisman luncheon



Washington Post executive editor Ben Bradlee with Columbia Chronicle editor Linda Matsumoto.

photo/Ron Jurkschat



1978 Weisman scholarship award winners (from left to right): Bobby Kramer, Aneedra (Joy) Caniglia, David Fisk, Anne Prendergast, Aran Patinkin, and Jeff Crissman.

photo/Ron Jurkschat

by Linda Matsumoto

Ben Bradlee, executive editor of The Washington Post, was the guest speaker at the Chicago Communications/4 luncheon held on November 1 to raise funds for the annual Albert P. Weisman Memorial Scholarship.

Sponsored by 24 prominent Chicago communications groups, proceeds of the luncheon are used to finance student communication projects at Columbia.

This year's event featured Benjamin C. Bradlee, one of the most influential journalists in the history of American politics. WBBM-TV anchor Bill Kurtis introduced Bradlee, whose leadership and enduring journalistic integrity has guided The Washington Post's coverage of the Nixon years, the Watergate investigation and the Ford and Carter administrations.

Bradlee, amused by the news media's front page coverage of his recent marriage to Washington Post writer Sally Quinn, said, "When an east coast editor's marriage makes front page headlines at a west coast newspaper, it makes me wonder about news priorities."

Bradlee offered some insight into the new prominence of journalists and the implications of this growing phenomenon.

"TV is the main influence in this current trend of creating news personalities with instant respectability," Bradlee said. "Their presence alone can create a media event and affect the coverage of a news story."

"News reporting has become news," Bradlee said, referring to the press sections of major news magazines. "The film, 'All the President's Men' helped make national folk heroes of reporters."

Disturbed by the greed of some popular journalists who exploit their personal fame to command high fees, Bradlee said, "Circumstances have made the journalism profession newsworthy. It's the responsibility of an ethical journalist to use his prominence for the good of the people, to champion the public's right to information."

To avoid the professional hazard of overexposure, Bradlee said newsmen should maintain a low profile and minimize their intrusion at a news scene.

Citing his recent refusal of an offer by television management to anchor the ABC 20/20 show, Bradlee recounted his inexperience at salary negotiations with the broadcast industry with this perceptive anecdote.

"I was told I could still keep my

job at the Post since filming was only required on Tuesdays," he said. "When I asked about money, they (the ABC executives) said our lawyers would discuss it." Bradlee questioned the network representatives further and was quoted a figure of '\$5'. Unfamiliar with the enormous fees, Bradlee pressed on.

"Five what?" he asked them.

"Five thousand per each Tuesday segment," the producers told Bradlee.

Asked how the Watergate coverage affected journalists, Bradlee said, "The ultimate irony about Watergate was Richard Nixon himself. Nixon frustrated reporters because he perfected his lies and instructed the press to parrot him. Nixon hated the press, yet he gave them their prominence because the Washington journalists understood the enormity of the President's guilt."

Commenting on news personalities who divulge personal accounts of the news industry, Bradlee said he accepts this practice of releasing information, provided "the triumphs and failures of our profession are accurately told to bury the myths about journalism."

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STUDENT BULLETIN

CC self-study reveals faculty, students content

By Jeanette Haynes and Ronald Ayers

Last fall, Columbia began a year-long self-study project coordinated by Doris Salisbury. The self-study was an exhaustive one that included faculty and administration with emphasis on students.

This self-study was conducted in accordance with the North Central Association regulation, which requires accredited institutions to take a self-study five years after receiving its initial accreditation. North Central accredits colleges throughout the midwest. Its two major Criteria for accreditation are: financial stability and academic soundness.

"The self-study was a real learning experience for the school," said Salisbury. "It reflected where we've been, where we are, and where we have to go. The study became more than a formality and a planning device for the future," she said.

Questionnaires were distributed in every classroom. 1,260 current students participated in the self-study. Questionnaires were also given to all graduates within the past five years and to one out of every four students who registered at Columbia in the last five years.

The study revealed that, since its initial accreditation in 1973, Columbia has obtained its own building, doubled its faculty and increased its enrollment from 1,024 to 2,858.

"Students come to Columbia because of the good solid program they know is here," Salisbury said.

According to the survey, 90% of the students attend Columbia to study with professionals.

"Professionals know what it's like in the real world and students seem to respond to experienced instructors. Working with professionals also helps in job placement, especially in radio and television which is the biggest area of employment for Columbia students," said Salisbury.

The study showed that Columbia's photography department has the highest figures in job placement after leaving college. Art, film, writing/journalism and the theater follow. Forty percent of the graduates surveyed were working in fields related to their area of study taken at Columbia. Also, minority students proved to be more job conscious, according to the study.

The older student who is self-motivated does better at Columbia than the younger student right out of high school, according to the survey. To give direction to the younger students, a series of orientations were held this summer with 800 students present at one session.

"The college was pleased with the students' general attitude of satisfaction at Columbia," said Salisbury. "Students get along well and are pleased to meet the wide mix of people at Columbia," she said.

Administration and faculty were polled in an essay based on their feelings toward Columbia. It was determined that part-time teachers at Columbia teach in order to give some training and knowledge back to the community. Many of the part-time instructors have been with the school for at least five semesters, which adds to the stability of the college.

broken the ice and the change to a non-Italian Pope has proven to be very successful. The Papal change was long overdue, and it couldn't have come at a better time. This was definitely a move in the right direction, and it will clear the way for other Cardinals that will succeed Pope John Paul II. It was just a status symbol to have an Italian Pope for all these years. Times have changed as far as the thinking of the Church. In the past, it was unheard of to have any non-Italian Pope. Things just weren't done that way."

Ken Soens
CC Freshman

The consensus of everyone polled seemed to echo these words. Of seven interviewed students all were pleased with the new Pope and felt the Church had made a very wise decision. Also, five of the seven were surprised at the election results since they naturally assumed that the Pope would be Italian.

The students also agreed that communism is a growing issue of

Events Calendar:

Films, dances, lectures at CC

AT THE GALLERY:

Nov. 17—Mittie Woods will talk about quilting experiences in Alabama and demonstrate quilting techniques at noon.

Nov. 21—Selma Jacobson will demonstrate making Swedish strawcraft ornaments at 2:00 p.m.

Through Nov. 25—"Espejo", a 100-photograph exhibit, will be on display through Nov. 25. The Gallery is open to the public from 10 am to 5 pm, Monday through Saturday.

Through Nov. 25—"Traditional Artisans in Chicago Today", an exhibit by 20 traditional craftspersons in the Chicago area. Admission is free.

FILMS:

Nov. 17 & 20—"The Green Machine" and "What Time is Your Body" will be shown from 1-2 pm on Friday, and from 5-6 pm on Monday in the film screening room, 921. The films are part of the Nova Film Series sponsored by the Life Arts/Sciences Dept.

Nov. 15 & 16—The film department presents "Intolerance", directed by D.W. Griffith, starring Lillian Gish, Mae Marsh, Constance Talmadge, and Erich von Stroheim. The most lavishly produced film of its time and the first to use three historical dramas with a contemporary story. Screening times are at 1 pm Wednesday, and 4 pm Thursday, room 921.

Nov. 20—The film department presents "Jules and Jim", directed by Francis Truffaut, starring Jeanne Moreau, Oskar Werner, and Henri Serre. Deals with the friendship between Jules (who is French), and Jim (who is German), and their 20-year love affair with the same woman. At 7 pm in room 921.

Nov. 22—The film department presents "Triumph of the Will", directed by the leading filmmaker of the Third Reich, Leni Riefenstahl. A record of the Nuremberg rally in 1934, a rally intended to introduce the new

concern in Italy. They felt the Pope could adapt to the situation: Italy is faced with an increasingly powerful communist coalition, yet, the Pope's background as a leader of a free church in a so-called Iron Curtain country may put him in good standing with the rest of the world.

The general feeling from interviewing these Columbia students was that this Pope is acceptable to them. The students felt a Pope's nationality doesn't matter as long as he is well-qualified and can run the Church as it should be run. A Pope should also be able to solve the problems in and around the Church.

Party Leaders, and particularly Hitler, to the German people. At 1 pm Wednesday in room 921.

THEATRE/DANCE/MUSIC:

Nov. 17 & 18—The Gus Giordano Jazz Dance Company will be performing at 8 p.m. both nights at the Dance Center, 4730 N. Sheridan Road. Tickets are \$5 general admission, \$3 for students and senior citizens, and \$1 for Columbia students. CAPA vouchers are also accepted.

Dec. 8, 9, 15, & 16—Mordine and Co., in residence at the Dance Center, will present four concerts including premieres of new work, at 8 pm (all shows), at the Dance Center, 4730 N. Sheridan. Call 271-7804 for information.

Dec. 8, 9, 10, 15, 16, & 17—OEDIPUS REX will be presented at the 11th Street Theatre. Show times are at 8 p.m. on Fridays and Saturdays, and 6:30 on Sundays. Tickets are \$2.50 general admission, \$1 for students and seniors.

FOR FACULTY:

Nov. 14—A poetry reading by poet Jerilyn Miripol will be held for faculty and staff at 6:30 pm. Food and beverages will be provided. Contact Cynthia Briggs in room 715 for information.

Nov. 14—A discussion in the "Faculty Brown Bag Lunches" series, from 12-1 pm, room 621. Thaine Lyman, who has been a leader in opposing the Van Deerlin-Frey bill, will lead a discussion of this rewrite of the Communications Act of 1934. The discussion will cover the myriad of implications this bill would have on the public airwaves.

Nov. 22—Another of the "Faculty Brown Bag Lunches," held in room 921, from 4-5 pm. "Remnant of a Feudal Society", a film by Michael Rabinger, is about a feudal valley in England. A discussion will follow concerning the relationship of feudalism and England's decline.

FUN:

Dec. 1—The Columbia College Sports Program will be presenting a dance tonight from 8 pm to 1 am at the Pick-Congress Hotel. A deejay will be present, so people can bring the records they want to hear. Cash bar. Tickets will go on sale soon. All proceeds will go toward equipment, gym rentals, etc. for the Sports Program.

Hope runs high for new Pope

By Dominic Scianna

Q: What are your views on the new pope, John Paul II? Do you think the Cardinals were correct in their choice of selecting a non-Italian Pope, for the first time in 400 years?

A: "I am a Catholic, and very impressed with the Pope so far. I think it was a good idea to select a non-Italian, because you don't have to be Italian to be Pope. This Pope is well-qualified, and coming from a Communist country is very familiar with the situation in Italy. He should be able to bridge the gap between East and West. He is familiar with both sides and should be able to handle the problem."

Dan Fields
CC Junior

A: "The new Pope seems to be a friendly man. John Paul II has



Dan Fields

OBSERVATIONS

Back-to-basics degree requirements

EDITORIAL

In our last issue, we reported on the development of an academic majors program at Columbia. We applaud this progressive step towards a more comprehensive education.

Listening to student feedback, the administration recognized the need for structure in the majors curriculum and has made a responsive effort to provide students with some badly needed direction and guidance.

Columbia is proud of its educational philosophy—to develop the student's individual talents and potential. The absence of intense competition at our school provides a supportive learning environment that encourages creativity and personal growth. Humanistic teaching methods nurture the student's ability to discover things on his own initiative. This fundamental approach to elective education was an important factor in our school's rapid enrollment growth.

As Columbia expands its educational opportunities for an increasing student body, it should continue to offer assistance to

students in developing course programs that integrate basic fields of study.

The current degree program allows flexibility for the student to define his own educational goals. Freedom to exercise responsible judgment works for the experienced student, but the new students whose initial college experience begins at Columbia may require more academic structure. Valuable time may be lost because of a student's unfamiliarity with course requirements or sequences in an area of study.

A liberal education shouldn't be interpreted as liberalism minus responsibility. Easy courses are always the most appealing option. Freedom to design your own academic curriculum and select all elective courses (with the exception of the two Writing Workshops) can be impractical and a setback, if you are unprepared and uninformed about specific requirements.

Just as some people need role models to help define their own goals, some students require structure in a learning format. How valid is a degree that reflects four years of electives when applying to graduate school or job hunting? The work force is already glutted by specialists



with limited skills who lack a comprehensive academic background. A well-rounded student has job marketability plus the ability to relate to the interests of a larger sector of society because of his broad exposure to many fields of study.

Some students lack a basic sense of academic direction and, therefore, require some guidance and discipline. Columbia should reinstate the original meaning of liberal arts (an interdisciplinary program of study that requires course study in natural science, social sciences, humanities, and

English).

We aren't advocating a rigid degree program that doesn't recognize individual options; but by going back to basics, we can help establish a common ground and promote better communication. We encourage our administrators who formulate academic policies to continually improve degree programs and to establish more specific requirements to allow students the option of outlining their academic goals at the onset of their studies and throughout their college career at Columbia.

CC Board: can students input?

This is the first of two articles on the Columbia College Board of Trustees. In our next issue, Diane Scott profiles board members and examines their responsibilities.

By Diane Scott

The Board of Trustees approves Columbia's budget. Therefore, the Board determines the number of programs, the amount of money available, and the number of teachers and staff in each department. All of these affect you as a student.

Board meetings, as well as the

budget, are legally confidential to a private institution like Columbia. Though students once held seats on the Board, they have not been included as members for almost seven years.

How can students, who are enormously affected by Board decisions, have some input into the Board process?

College president Mirron Alexandroff feels that student input could be valuable, though not through a student seat on the Board.

"Student input on subjects of college policy is valuable, though the best route of such influence is

discussed. "Students are enrolled for only a short time and most college policies to which the Board attends are far longer-range, involved matters which require large information, an objective view of the whole college, and a continuity of Board membership. This insures that the member will take responsibility for the effect of decisions on the long-range security of the institution."

Besides stressing the "sensitivity of the school to share the decision making process" and the short-term nature of students, Alexandroff felt that it would be difficult to find a student who is truly representative of such diverse interests as are found at Columbia. He also noted that the last election for a student seat was comprised of "maybe 40 voters." Nor does he feel that there is any greater student interest in Board membership now.

Alexandroff added that many student problems would not fall within the Board's jurisdiction.

"Most college issues which affect students while they are enrolled are usually matters which are not part of the Board's attention," he said. "Thus, these concerns are subjects which should and can be discussed with the college administration and faculty."

However, Alexandroff believes the Board realizes their obligations to students. Results of student surveys are considered in determining areas that need attention or improvement, as is any student feedback that reaches the administration's ears. Alexan-

forum discussion between Board members and students might be another route for students to constructively communicate their needs, as long as their ideas were "well thought out and fell under the Board's jurisdiction."

YOU TELL US

Dear Editor:

I must congratulate you because of the condition in which I found the editorial office. I found workable typewriters (wow!). I found an efficient staff at work. I found a work schedule that spells the words: "We mean business." I found new times a'working in that a woman is now editor.

How sad that past editorial workers on newspapers used to say (as Hitler) that women's place was in the home, with children, and the church. Or in unfortunate language — "barefoot and pregnant".

As I write this, a young lady has walked into the office filled with enthusiasm about an assignment she is doing. Yes, the men are here, but they accept female leadership and are cooperative coworkers. Are they ready for the new world? Will they ratify the idea that women may go where men have always gone? I hope so. Joe College and Mr. Macho are dead. Please sign the funeral guest book. Take your last look and let the funeral take place as soon as possible. My love and best wishes to the young men and young women of the new era.

Eugene Pieter Feldman
Student and instructor
Columbia College

Columbia Chronicle

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FOCUS



WBBM-TV Anchorman Bill Kurtis reviews the Columbia Chronicle.

photo/Ron Jurkschat

Does anyone know where TV news should be going? Bill Kurtis has ideas.

By Diane Scott

Bill Kurtis thinks TV news has improved in the past year and a half, and attributes much of the change to the success of the "straight news" format at WBBM-TV.

Speaking with members of the Columbia Chronicle after the Weisman Memorial Luncheon on Nov. 1, Kurtis offered his ideas on the communications field today.

"Five years ago at WBBM, we came in to rebuild and change TV news," he said. "The trend then was 'happy talk', a lighter, more casual news format. We challenged that with news of substance because we felt that times had changed. People no longer needed to escape the horrors of the Vietnam War by turning on an entertaining news show. It was becoming a quieter time."

Kurtis feels Channel 2 set a pattern for TV news throughout the country in its successful hard news approach.

"With the rise of management consultant firms that advise a change in format as soon as a rating jumps slightly, trends sweep the country overnight," Kurtis said. "But even 'trend' stations dedicated only to ratings are adopting a more substantive format similar to ours. And look at Channel 2's track record: we were doing hard news when it was unpopular and continuing that format now."

"Ratings are also a com-

plicated issue. I would say 80% of ratings are determined by the lead-in program just prior to the news, and it's difficult to compete with that audience lead-in. The Channel 7 lead-in was tremendous when the new fall programs began in September. So when someone won't get up to walk across the room to change channels to our station, we call that the 'longest distance in the world' for us to conquer."

As anchor and reporter for WBBM-TV from 1966-70 and co-anchor of the 6 and 10 o'clock news programs since 1973, Kurtis is challenged by the need to keep a fresh approach in a format that easily becomes routine.

"You're always stuck with the problem of 'what do I do to top yesterday?'," he said, "and it becomes a personal challenge, a labor of love to try and keep the creativity and imagination in your work. I've been able to do that at Channel 2 by heading the 'Focus' unit that provides in-depth coverage, and covering news in foreign countries."

"But even now it's difficult to condense everything I want to do into two-and-a-half-minute specials. I like seeing the revival of hour documentaries."

Kurtis was enthusiastic about his one-hour news special "Agent Orange - Vietnam's Deadly Fog" (which CC Veterans' Affairs Administrator Ron DeYoung contributed to). Kurtis felt that the

special report on the deadly herbicide used to defoliate areas in Vietnam had wide repercussions.

"We wanted to do something that would push Congress to action on this issue, to do something for veterans (many who are turning up with ailments from the use of the chemical), and to do something for the environment at the same time. And we were successful. The program spurred Congressional and EPA hearings, as well as making the use of herbicides one of the top environmental issues," he said.

"I realized that if you speak the truth, and you speak it effectively, you can be heard."

Kurtis speculated on ways that he could continue "being heard" in the future.

"As far as replacing Cronkite when he retires," he said, "at 38 I'm still very young for the job. Plus you have the same problem of staying fresh in a format where all you're doing is reading the news for a half hour every night. But whatever I do, I'd probably stay with the CBS family."

He also admitted that he would "jump at the chance" to do "60 Minutes". "It's the most desired position in the industry," he said. "It gives a reporter enough time to say what he wants about a story."

But Kurtis cautioned that a break away from Chicago would not be an easy decision.

"I'm well-recognized here," he

said, "and I have strong ties with the team concept at Channel 2 and the people I work with there. It would be a difficult break to make and one I'd really have to consider."

Kurtis commented on Ben Bradlee's statement that recognition of a newperson can sometimes affect the event that person is covering.

"It's obvious that if you're in TV news you're more likely to be recognized on the street, but I try to use that exposure to its advantage in making me a better reporter."

"Visibility can open a lot of doors to reach people. People relate to you as someone they know, someone who comes into their home every night, almost as a member of the family. And when I cover a story, people instantly know why I'm there and will tell me what's going on."

As far as advice to students in the communications field, Kurtis stressed getting practical experience while in school.

"When I was in college, I always felt a discrepancy between what I was learning in school and what was done in the 'real world'," he said. "Students need the practice of going out and covering actual stories, and continuing to develop their reporting skills."

"Students must especially get that practice in TV news, in learning to use their voice; in presenting news as well as covering it. TV news requires knowing how to communicate effectively."

While Kurtis admits that stations increasingly are hiring on the basis of attractiveness on the screen, he still maintains that students need a solid journalistic background.

"We're not to the point yet where we're plucking actors off the street to read the news at night," he said.

Believing that TV news was "finally coming of age", Kurtis noted that broadcast reporters also develop a business sense to "keep from being exploited".

"Lawyers, contracts, and big salaries are also considerations in this field," Kurtis said.

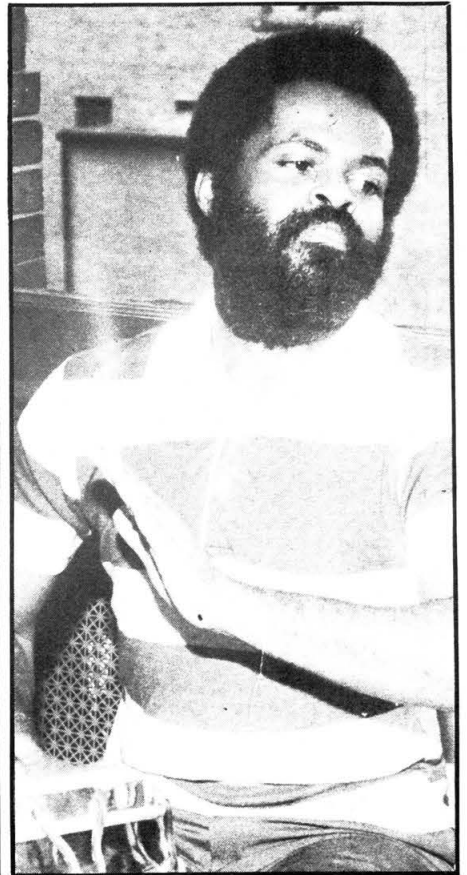
Kurtis said that minority hiring practices had certainly helped to change TV stations. "We have more minorities at Channel 2 than any 'majority group'. And minorities are beginning to compete with one another for jobs. Hopefully it will come to the point that the best person for the job will get it."

Kurtis also stressed the advantage of working in an urban setting like Chicago. "Chicago's the best news town in the country, partly because of its politics, partly because of its diversity. You have a microcosm in Chicago for urban problems that affect cities throughout the nation. Plus, there are great newspapers here and a healthy competition between the news media to keep that aggressive edge to your stories."

CLOSE-UP



Cast from MARS play at Theatre Center.



photo/Ron Jurkschat Musician performing in MARS. photo/Jeff H. Lange



Ben White, director of MARS, first student-directed play at Columbia.

photo/Jeff H. Lange

First student director hopes to inspire others, MARS successful start

By Chris Verstraete

"It's a start in the right direction," said Ben White, director of the play MARS that just ended its November week-end runs at the Theatre/Music Center.

White, who is a first-time student at Columbia College, was also the staff manager for the play "SIX CHARACTERS IN SEARCH OF AN AUTHOR." He also directed the one-act play "MIDNIGHT ANGEL" before becoming the first student director in Columbia's history.

"I consider it a director's piece," White said about "MARS." "If you did the script as it was written, it should take twenty minutes. You have to incorporate some of the movement and the music."

Ironically, White was never interested in acting or directing until he took an acting class at Olive Harvey College.

"When I got into Olive-Harvey, most of the classes were closed," he explained. "By chance, I took an acting class."

White's sudden interest in directing and acting soon led him to directing in various community theatres, and touring with the "X Bag X Press" company.

White also acted in the play

SUICIDE IN B FLAT, but felt that his talents lay in directing rather than acting.

"I'm more inspired with directing than acting," White said. "I started as an actor, but I'm more fulfilled as a director."

For the past year, he has been working with the Chicago Fine Arts Artists in Residence Program and the Alcoholic Treatment Center. He has also been conducting workshops for the Department of Juvenile Corrections.

White looks at "MARS" as an inspiration for other students interested in directing careers. He considers it the type of play many student directors would be interested in.

"A lot of the students are getting behind me and pushing it," he said. "I look at the show more as a jazz musician's lead sheet. You can take off on it and do improvisations and all kinds of good things with it."

White hopes to get a proposal funded to start a company of his own in Chicago.

"My ultimate goal is to have my own working theatre," he said. "If I make a loud enough noise here, somebody somewhere else will hear me."

UPDATE

Harry Bouras, creative wiz, says it's all his father's fault

By Steve Taylor

He talked. I simply nodded and listened intently. That's the way it is with Harry Bouras. Since 1959, an instructor of art, aesthetics and literary criticism at Columbia, Harry is perhaps the most popular lecturer the school has ever employed.

His sagacious monologues and astute observations have captivated students, amused colleagues, and befuddled detractors. Wisdom rolls from his lips like silver dollars from a slot machine and at times his insight is both as welcome and as difficult to manage as an armful of loose change.

I met with Harry in the nearly empty restaurant-pub of a nearby hotel and from the beginning it was evident that my interview would entail a good deal of assiduity.

My subject was determined to avoid falling victim to yet another newsy who, what, and where session. "If you want to do an interview, that's fine. But if you want 'just the facts' look it up in the goddamn *Who's Who*," he scolded playfully.

With that warning I opened my notebook to begin jotting down notes on our conversation. "Look at that, there's a woman's profile in your notebook," Harry said reaching for my pencil and paper.

"Where?" I said incredulously.

He handed back my notebook

and on a map delineating the various time zones of the continental United States, he had traced the profile of a woman on the border of the Central and Mountain time zones. At the base of the drawing an illustration of a clock had been conveniently turned into a breast by the ingeniously smutty pen of Mr. Bouras.

"I was a bright and noisy child," Harry offered. "I was also as prodigious as all s---t — a dreadful child. To get through high school I did pornographic pictures of Mickey and Minnie Mouse 'doing it'."

For a man who has had one man shows of his artwork in numerous foreign countries and permanent collections of his paintings and sculptures on display in the Art Institute of Chicago (as well as other museums from New York to New Delhi), this may appear to be a rather nondescript beginning.

In fact, even after a small measure of success as a youthful artist in New York, Harry met with considerable difficulty in proving the worth of his chosen profession even to his father. "In the eyes of my father I was doubly cursed," Harry explained, "I read books, and I produced art, therefore I had to be a homosexual. He was always wondering when I was going to get a 'real' job."

Harry loved his father deeply



Harry Bouras, master of profundity.

and coveted his approval. "When I was 21 or 22 years old I entered an art fair in New York. I don't remember what paintings I did so they must have been awful. My father stood by and watched and every time I would sell a painting he would record the sale in a little book he kept that contained the results of various horse races," Harry recalled. "When he found that I made somewhere over \$300, that was the first time he thought that I had something of a future."

Indeed, Harry did have a future. Since those early days in New York, he has accumulated a host of degrees from the University of Rochester, and the University of Chicago, and was "...thrown out of more colleges than most people have ever been to."

Among his awards are a Guggenheim Foundation fellowship, and a Pauline Palmer award from The Art Institute of

supply is depleted, Briggs hopes the books will be returned. There are no due dates or overdue fines.

Briggs feels that along with pinball and candy machines, the college should also make books available, and hopes to someday have book exchanges throughout the corridors and by the elevators. An important idea behind LWW is that books borrowed are replaced with others...virtually any book a borrower feels might be interesting.

This year, for the first time, the college has budgeted \$300 for the LWW, and the life arts department is submitting grant proposals for matching funds.

In addition to the LWW, the life arts department also sponsors a book give-away each semester. This year's give-away will be just

Chicago.

When asked about his academic and professional achievements he stated simply, "Suffice it to say that I am well educated..." (He paused thoughtfully, then announced) "Enough of that, I want to talk about my father."

Harry talked about his father. In beautiful, almost prosaic terms he described his father, a compulsive gambler, from the top of his Borcelino hat to his grey alligator shoes. He told of his love for a man who was saintly in his imperfection and was instrumental in the modeling of his own personality. What he spoke of didn't have much to do with the assignment at hand, but he talked. I simply listened intently.

That's the way it is with Harry Bouras. His words are never immediately evident, but somehow their meanings always seem to reveal themselves, just when they are most urgently needed.

before or after Christmas break. It will be in the fire corridor outside the library entrance.

According to Briggs, last year 1250 books were donated by the faculty and staff, and 1750 books were bought from the Paperback Exchange. An advisor was available to help people select the five books they most wanted, and all 3000 books were gone in a matter of hours. The most appreciated books were donated, and these ran the gamut from hymnals to lesbian fiction. The paperback selection included good modern fiction, some classics, and non-fiction.

"We look for books people will recognize as real and relevant to their lives.... and fun," said Briggs.

Students are also encouraged to donate books.

In addition to last semester's successful pinball tournament, the program organized over 100 people into softball teams (though many games were rained out). This semester, the program is looking for 15 to 20 good basketball players for a possible team.

Plans are still being formulated by program members Marty Williams, Marty Parker, Steve Hymon, Dave Stanczyk, Kevin Carney, and Starnes Paskett. Through their office in the 7th floor lounge has no set hours, meetings are held every Thursday at 5 p.m.

LIBRARY WITHOUT WALLS allows free give-and-take of books

By Pamela Kaden

"Two reasons why books aren't read are: they're not affordable, and they're not conveniently located," claims Cynthia Briggs, life arts department administrative assistant. For these reasons, Louis Silverstein, chairman of the life arts department, formed the Library Without Walls (LWW).

"Books aren't a be-all-and-end-all, but a turn on," Briggs continued. "The idea behind the

LWW is to make good reading material universally and freely available. It's an intellectual ecology. We want to recycle ideas," said LWW coordinator Briggs.

Located in the seventh floor lounge, the LWW is a bookshelf which was filled with fiction, non-fiction, and magazines secured by faculty donations and bought from a used bookstore. Students are free to borrow or exchange books, and although the current

women on various topics, such as contraception, men, abortion; and a listing of women's resources and events in Chicago.

Most women preferred that the activities also be open to women outside of Columbia, since many women have little opportunity to encounter women's groups elsewhere. Others suggested that women's centers at other colleges be contacted so that the Center can learn and organize with them.

Faculty Advisor Judy Pildes stressed that these activities can only be accomplished if women are active in the Center. An organizational meeting will be

Student organization update: Women, sports plan events

By Diane Scott

The Columbia College Women's Center has a number of new ideas for this semester. Last spring, the Center sponsored films by, for, and about women, and held monthly discussion groups. This semester, Women's Studies classes have been polled to determine the activities they would like to see the Center sponsor.

Possible activities include: a reinitiation of the women's films series; speakers on women's issues; music, theater, and performance groups for women; small workshops run by local

NOTICES

'Big Fix'-menu of cliches

By John Spyros Kass

Planting cliches on celluloid and watching them grow into a weedpatch is what John Simon has done with his movie, "The Big Fix." With the deftness of Julia Child in the kitchen, Simon dashed about adding caricature, a car chase, a blond, and a star. Richard Dreyfuss, who plays the detective Moses Wine in the film, flexes his Oscar winning wings to the smallest degree. Those at Columbia who saw the film at a special screening, were treated to what could be called a message movie. Its message was about 'selling out' and a 'reawakened consciousness.' The most gracious among us can call it entertainment.

The story gives us a man who had fallen asleep in the "Me" Decade. An ex-student radical at Berkeley, Moses Wine now is a divorced father who makes his money as a private eye.

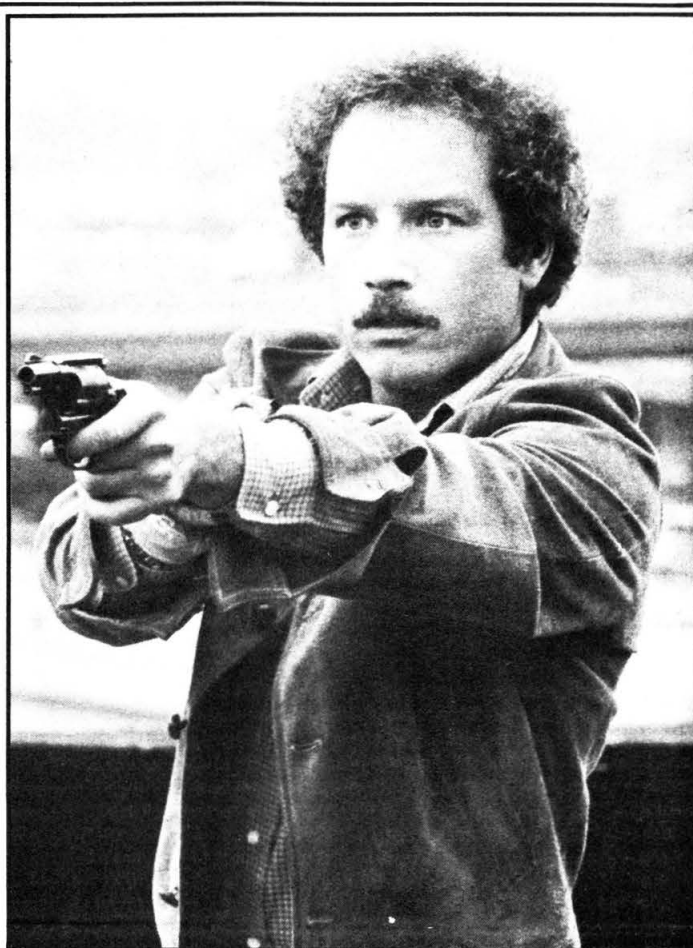
Hired to stop a smut throwing campaign during a gubernatorial election, Wine, in the process of solving it, examines his past, his present state and (at the movie's end, one hopes that he will examine) his future.

That it is an uninspiring movie is not important. What is important is how Simon, author of

the Moses Wine books, has implanted himself in the genre garden of detective fiction, watching Moses take root and sprout into the "Sensitive Detective."

In the sixties, along with the demise of fraternity life, students uncovered Raymond Chandler and Dashiell Hammett, whose books once again became popular enough to warrant ample space at bookstores all over the country. Mr. Simon read them all and allowed his Phillip Marlow of the seventies to smoke pot and cry.

Although smoking pot and crying, along with divorce and selfishness spawned in the "Me" Decade are not entirely bad in themselves, Simon put them together for one purpose.... market value. It is this the Columbia student must address, with the most clear and unromantic of visions. For it is market value that sells scripts. And if one has a character such as Moses Wine, he is foremost a commodity. Although Wine bears no resemblance to private detectives, (the one I know tells dead baby jokes and handles whatever divorce business that's around), Richard Dreyfuss may sell him. And commodities are what Hollywood likes to keep on its menu.



Richard Dreyfuss in "The Big Fix".

Film news, short reviews

By James Klekowski

Chicago has played location host for the Warner Brothers picture "Dummy" since October 30. Based on an actual case involving a deaf mute accused of murdering a prostitute, "Dummy" stars Lavar Burton. Paul Sorvino plays his deaf defense lawyer. Frank Perry directs the film.

Perry's credits include the films "David and Lisa," "The Swimmer" and, more recent, "The Diary of a Mad Housewife." The 17-day shooting schedule

made it possible for Perry and the casting director Lisa Clarkson, a former Columbia student, to search the city for local talents to fill the lesser roles.

"Assassins," a short dramatic film produced by last year's valedictorian Charles Carner, will be shown at Facets Multimedia Nov. 18. For further information, call 281-9075.

Did Orson really show up at the Chicago International Film Festival? You may never know unless you show up! A few

highlights of the festival that you can still catch include: Happy Birthday Mickey Mouse, a celebration of the rodent's 50th year; the Extraordinary Animation Festival; the world premiere of a new Fellini film; the ever popular TV Commercial fest, and the usual amount of surprises and fun. For further information, call 644-3400.

Films recommended to see:

"The Wiz" (See review)
"A Wedding" — not your usual family gathering. A film that

won't let you sit on the fence; like it or not.

"Death on the Nile" — another suspenseful whodunnit by Agatha Christie.

Films recommended to avoid:

"The Big Fix" really needs one. It's too fast, doesn't work, because it's filled with empty people trying to make excuses for life in general in California. Richard Dreyfuss is on a cheap Bogart imitation trip with an ex-wife who resembles an escapee from "An Unmarried Woman."

The personal philosophy that has inspired you in your accomplishments can be the motivation for another student whose ideas have run dry.

If you are willing to share your personal philosophy, you can help raise another student's self esteem and become \$25 richer!

Send a legible copy (a paragraph or a page) of your inspiration to The Columbia Chronicle, c/o Vivian Cartier, Room 702, by November 20, 1978, and we'll give you MORE than a penny for your penned thoughts! The winning entry will be printed in a future issue of The Chronicle.

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CATCH THIS



Diana Ross in "The Wiz".

"Ease on down the road..."

By James Klekowski

"The Wiz," an urban fantasy of color and music, is this year's example of the big budget, big name talent package that succeeds on the big scenes.

Based on "The Wizard of Oz," "The Wiz" follows the story of Diana Ross as Dorothy, a 24-year-old Harlem school teacher, who, along with her dog Toto, is whisked up in a tornado to the mystical land of Oz.

In a jungle of concrete and ruins, Dorothy, on the advice of the munchkins, sets out on a journey down the yellow brick road to the Emerald City. She is searching for the great and powerful Wiz. On her journey, Dorothy meets an assortment of characters, ranging from enchanting to frightening.

As Dorothy, Ross succeeds in her best performance to date. Her grace is captivating; her musical style cannot be matched. She is particularly brilliant in the final number, though the director Sidney Lumet, using no imagination, places Ross in front of a black wall and shoots the entire song in a medium close-up. Shades of Streisand!

Michael Jackson is appealing in his film debut as the scarecrow. The audience cheers and applauds his "Crow Song."

Nipsey Russell, the tin man, is found in a defunct amusement park. He is the most surprising of the supporting actors, giving a solid, entertaining performance.

In the title role, Richard Pryor doesn't have much to do.

Ted Ross as the cowardly lion is adequate, but his part is lost

among the many dance sequences.

Mabel King is as vulgar and menacing as the part of the wicked witch calls for, but we see too little of her.

Film locations are varied and used well. The tin man is found at Coney Island. Shea Stadium has a funny chase scene and the New York State Building (of the 1964 World's Fair fame) is the land of the munchkins. There's also a sequence in the New York subway that makes Harrison station look good!

Technical problems include shaky camera movements. Odd cutaways populate the final dance number in the sweat shop. Another sequence, staged in front of Wiz headquarters, is too long. The special effects of "Star Wars" and "Close Encounters" makes the Ajax white tornado used to gather up Dorothy and Toto embarrassing. The audience can also laugh when Lena Horne, as Glinda, dangles in the air surrounded by baby dolls who turn into real babies in close-up shots.

Of course, when Horne belts out her song, all the giggles turn to cheers. It makes you wonder why all that money was spent.

For all its minor problems, "The Wiz" is solid family entertainment. It looks contemporary; the music sounds like now. "The Wiz" will always be locked into a period of time when spending money to make a major motion picture is high-risk and a major event.

"The Wiz" is playing at the State-Lake and outlying theaters, rated G.

What's happening in Chicago

By Mike Levin

Concerts

In the next two weeks, Chicago will be treated to an unusually large number of pop concerts. Here is a list of some upcoming shows.

Roy Ayers and Melba Moore at Auditorium Nov. 15. Weather Report is also at the Park West Nov. 14-16.

The Grateful Dead slide into the Uptown Nov. 16 and stay through Nov. 18. Sea Level's southern style sound is at the Park West, Friday Nov. 17.

Van Morrison, Nov. 20-21 at Park West.

Tuesday, Nov. 21 is a jam-packed evening with Heart at Amphitheatre; energetic Bruce Springsteen in Evanston at Northwestern's McGraw Hall, and the full-tilt boogie of the Pointer Sisters at the Park West.

Hall & Oates are at the Park West Nov. 22 and 23, and the Doobie Brothers bring their good-time rock to the Amphitheatre Nov. 24.

To close out the month, Ted Nugent blasts his way into the Aragon Nov. 27.

Films

Facets Multi-Media Center has a large and varied program of films they show regularly. Some of the highlights for the next two weeks:

Nov. 15-17 Tod Browning's classic FREAKS; Nov. 17-18 DARK STAR, a student film with effects that have built a large cult following.

A special tribute, the 50th birthday of Mickey Mouse will be Nov. 19 and 20.

Nov. 22 brings Ingmar Bergman's brooding CRIES AND WHISPERS.

NOSFERATU, the masterful retelling of the Dracula legend comes in for a post-Halloween showing Nov. 25 and 26.

The month draws to a close with STROMBOLI Nov. 29 and DEVIL

IS A WOMAN and GRAND ILLUSION Nov. 30. Facets is at 1517 W. Fullerton. For film times call 281-9075.

Theatre

BEATLEMANIA — thru Nov. 26. Multi-media presentation of the Beatles' music during the sixties era. Blackstone Theatre, 60 E. Balbo. 977-1700.

A CHORUS LINE — thru Nov. 25. A marvelous musical, depicting the frustrations of dancers auditioning for an actual chorus line. Shubert Theatre, 22 W. Monroe. 977-1700.

GEMINI — Open. Longest running comedy on Broadway, which should become the longest running comedy off-Broadway. A comedy about sexuality and homosexuality, growing up poor and growing up rich, and just growing up. Apollo Theater Center, 2540 N. Lincoln. 549-1342.

THE GRAB — thru Nov. World premiere of an all-woman play about the influence of New England tradition and good breeding on three sisters. Theatre Building, 1225 W. Belmont. 327-5252.

LAKE SHORE LIVE — Open. Chicago's own weekly lunch-time soap opera. Carnegie Theatre, 1026 N. Rush. 944-2967.

MARAT/SADE — thru Nov. 18. A political satire. Quicksilver Theatre Company, 1100 W. Diversey. 348-9126.

A RAISIN IN THE SUN — thru Dec. 24. Drama about a black family's struggle for survival. Chamber Theatre, Fine Arts Building, 410 S. Michigan, 4th floor. 663-3618.

RED ROVER, RED ROVER — thru Nov. 26. Comedy about three middle-aged couples who decide to have an endless dinner party. Body Politic, 2261 N. Lincoln, 871-3000.

THE RITZ — Opens Nov. 17. Slapstick at a gay bathhouse. Jane Addams Theatre. 3212 N. Broadway. 549-1631.

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