

12-11-1978

## Columbia Chronicle (12/11/1978)

Columbia College Chicago

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# Columbia Chronicle

Vol. 6 No. 4

Columbia College

December 11, 1978

*I've been thru clouds and stormy skies  
And different worlds all filled with lies  
I've travelled thru the stings of lovers  
And wiped my tears upon their covers.  
I've lived the life of rogue and Queen  
And dyed my hair to fit the scene.  
I've been loved and I've been lied to  
But found few shoulders I could cry to.  
  
And all those years I thought life naughty,  
She made me beautiful at 40.  
For life has not been so bad to take  
For now I cut life's golden cake  
Into a million tiny squares and with  
each piece recall the years.  
The taste of life has not been so bad  
Between the tears and joys I've had  
For with some good and some little sin  
She always allowed me to get up again.  
  
And all those years spent on my youth,  
Thinking knowledge brought the truth.  
For now it seems like I have passed my cen-  
sors  
It seems this is where life commences.  
I know life has her games to play,  
And she puzzles it with crackling clay.  
For graves are dug and wars are lost  
But life goes on at any cost.  
She presents me life so simply in a cup  
that's almost empty.  
With a little wine to tease me.  
  
But not enough to really please me.  
If I drink without a question  
She will frown without suggestion  
But if I sip and let her take me  
She is wise enough to wake me  
But only after dreams and visions  
Allowing me to seize decisions.  
And all those years I thought life naughty,  
She made me beautiful at 40.*

—EARTHA KITT



Eartha Kitt

photo/Jeff H. Lange

## Emergency survival Kitt: Eartha uses wit, talent and limelight to brighten "Blacklist" obscurity

By Linda Matsumoto  
and Alfred Haynes

Eartha Kitt is a survivor. A decade ago she was banished from the entertainment industry in America for voicing her political views at a White House luncheon given by former First Lady, Lady Bird Johnson. Today, Kitt is again at the zenith of her career, starring in the touring stageplay, "Timbuktu."

While in Chicago recently, Kitt was invited by Columbia instructor Ouida Lindsey to speak at our school. The standing-room-only crowd that gathered had a rare opportunity to hear Kitt informally discuss her dynamic career and professional status as an international star.

"My poem was dedicated to my 17-year-old daughter Kitt, as an inspiration to overcome hardship," said Kitt, who has admirably weathered many personal storms.

"I graduated into poverty," Kitt said, as she recalled her early childhood struggles in South Carolina (which she poignantly described in her autobiography, *Thursday's Child*). Those rough and lean years were filled with torment from relatives that rejected her because of her mixed racial ancestry. Despite the cruelty she suffered, Kitt's determination to succeed in life persevered and her ambition to perform was realized when she won a full scholarship to attend the New York School of Performing Arts.

"Being a romantic, I was impressed by the theatre and discovered acting was a way to be accepted," Kitt said.

Kitt made her Broadway debut in the 1945 revue, "Blue Holiday," and later played Helen of Troy in Orson Welles' European production.

"During a scene with him, Orson bit my lip in a passionate embrace," Kitt said. Although Welles found Kitt exciting, she dispelled the rumor of an affair between them.

Kitt also appeared in several films, including "Anna Lucasta" (which won her

an Oscar nomination), and was the infamous Cat Woman on the Batman television series. Although Kitt has worked in all mediums of entertainment, she prefers performing before live audiences.

"I feel the vibrations on stage," Kitt said, "because the public is the greatest director. Live audiences are more creative. They let your character develop more naturally. I know how to time phrases and how to express drama better. TV and film are edited and don't allow the real artist to show through," she said.

Kitt is against black performers being stereotyped. "Jimmy Walker is a setback," she said. "Don't think of yourself as 'black' but as a professional first."

Instead of staying in "Hilton Hotels" while travelling abroad, she prefers living with foreign people to learn their customs and language. "I like exchanging cultures and sharing them," said Kitt, who speaks eight languages and sings in 15.

Asked to comment on her bleak experience as a blacklisted performer (a reprisal she endured after speaking out against the Johnson administration's Vietnam policies), Kitt was eager to provide her views on America's boycott against her from 1968-1975.

"I was invited to attend a luncheon given by Lady Bird Johnson and other distinguished ladies, to discuss juvenile crime and other social issues," Kitt said. "They wanted headlines, but didn't expect me to say anything controversial," she said.

"Because of my participation with many youth-oriented projects, I was aware of the conditions of poverty areas. I became actively involved with Rebels With a Cause, a Washington based group of black youths that were devoted to crime prevention and neighborhood improvement," she said.

"But I learned much more. I saw misuse of funds, kickbacks to politicians, and corrupt practices that cheated the community of their needs."

When Kitt had the opportunity to be forthright and outspoken at the now infamous

1968 White House luncheon, she didn't pass up the chance.

"I expressed the ideas of the people I represented. I didn't expect Lady Bird to be offended by the truth," Kitt said. According to press reports, the late President Johnson was most outraged by Kitt's comments against U.S. involvement in Vietnam and its toll on the black youth of America.

"I was picked up by a limousine to attend the luncheon," Kitt said sardonically, "but I didn't go home in one." The price of Kitt's courage to speak out against the country's political policies went beyond that limousine. "It wasn't until 1975 that Jack Anderson of the New York Times told me about Johnson's orders to the CIA and FBI to prepare a dossier that would discredit me and create a vile image to the public," Kitt said.

According to Kitt, who has a copy of the security agencies' files on her, Johnson waged an all-out campaign to prevent her from working in American television, nightclubs, concert halls and theatre stages.

"Johnson dictated the press to distort the truth about me and to print only the official White House version of the incident," Kitt said. "I gained instant notoriety as an anti-American, which history has proven I'm not," she said. "The late President was insulted by my honest political views and ordered an investigation to have my house searched and my phones bugged," she said.

Although Kitt's career survived because she worked abroad in Asia, Africa and Europe establishing herself as an international star, she still has mixed feelings about the experience.

"It's important to keep freedom of speech, to be able to express yourself without this kind of backlash," Kitt said. "Things are getting better, though, because the press is finally interested in getting the White House government to do their job properly," she said. "It's your job too," Kitt told Columbia students.

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# STUDENT BULLETIN

## Co-op ed: earn while you learn

By Christine A. Verstraete

The Cooperative Education Program (Co-op) was designed to integrate classroom theory with practical work experience. Full or part-time, paid and unsalaried positions are available to students who have completed their second semester. Students accepted into the Co-op program can earn five credit hours per semester, up to 16 credit hours maximum.

"We offer learning experience and career development," said Marie Powell, the new coordinator of the Co-op Program. "We develop a position for you or review your skills for a job. It's not just a work experience. This is actually in the field you are concentrating in."

Students interested in the program can now apply to be included in next semester's scheduling. To be eligible, students must also be concurrently enrolled for at least as many hours in regular classes as the number of credit hours they will earn in the Co-op program. A letter of teacher recommendation and a representative sample of

the student's work (if applicable) are also required.

So far, the Co-op program has been successful in placing a disc jockey at a radio station, a photographer in an advertising/photo studio, and an advertising major in a book publishing house.

A study instituted by a radio station indicated that 90% of the students involved in college-wide cooperative education programs were retained after the semester work period.

According to Powell, the Co-op program is committed to seeing students learn as much as they can in their field of concentration. But they can only get as much out of it as they put in. Students develop and fulfill learning objectives while on the job.

Powell is pleased with the program and the student interest thus far. She hopes that student participation will be as active next semester, and hopes to give students the best service possible.

Students who have any questions about applying to the Cooperative Education Program can contact Powell in the 5th floor placement office, Monday through Friday, 9am to 5pm.

## Students, faculty invited to view films, arts, and participate in book give-away

### FILM:

Dec. 11 — "Dawn of the Solar Age - Wind and Water Energy" is the NOVA film offered by the life arts/science department at 5 p.m. in room 921.

Dec. 13 & 14 — "The Hunchback of Notre Dame" (1939) is presented by the film department. Directed by William Dieterle, starring Charles Laughton, Sir Cedrick Hardwicke and Maureen O'Hara. Based on the novel by Victor Hugo. At 1 p.m. Wed., 4 p.m. on Thurs. in room 921.

Dec. 15 & 18 — "The Renewable Tree" is the NOVA film offered by the life arts/science department at 1 p.m. on Friday, 5 p.m. on Monday in room 921.

### DANCE/THEATRE/MUSIC:

Dec. 15 & 16 — Mordine & Co., in residence at the Dance Center, present two concerts including premieres of their new work. All shows are at 8 p.m. at the Dance Center, 4730 N. Sheridan. Call 271-7804 for information.

Dec. 11 & 12 — OEDIPUS REX and OEDIPUS AT COLONUS are combined into one performance at the 11th Street Theatre, 72 E. 11th St. Performances Monday and Tuesday are at 1 p.m. Tickets are \$2.50 general admission, \$1 for students and seniors. Advance

tickets can be arranged for group attendance.

### AT THE GALLERY:

Photography by Marcia Resnick, Larry Williams, and Ellen Carey, and small-scale fiber works by Diane Itter is featured in the Chicago Center of Contemporary Photography, the Columbia Gallery, and the Mezzanine Gallery, all located on the first floor. Hours are from 10 a.m. to 5 p.m., Mondays through Saturdays. These exhibitions will be on display through Jan. 6.

### FOR FACULTY & STAFF:

Dec. 12 — Another of the continuing monthly Tuesday evening faculty-staff get togethers presented by the life arts/science department. Food and drink will be offered. The group will discuss the different views of various cultures with a multi-cultural panel. At 6:30 p.m. in room 1101 (video screening room).

### BOOKING IT:

Dec. 14 — A book give-away will be held from noon (possibly earlier) today in the fire corridor to the left of the entrance to the library (not in the library) on the 11th floor. All are invited to take up to five free books of their choice. Sponsored by the life arts/science department.

## Getting a piece of the pie: the placement office offers jobs. You serve yourself.

By Bryan Mitchell

For students who need a job, whether it be part-time or full-time, the Placement Office can be a great source to turn to. The office, as well as the program, has undergone a few changes this year.

The changes in personnel include Marie Powell, a new Coordinator of Placement and Cooperative Education, and Hubert Davis, the program's new dean.

The Placement program is now working with a full staff consisting of Darlene Hayes, the Coordinator of Placement, Uimamah Sah, an aide majoring in journalism, and Amy Ruprecht, administrative assistant.

The Placement Office is designed to help students find work and prepare a resume or portfolio to show prospective employers. It also offers the Cooperative Education Program where a student can work and get

credit for being on the job.

For students interested in acting, Amy Ruprecht has established the Actors' Directory. It's set up to help directors find actors they might want to use in their productions.

According to the current job outlook, employment opportunities appear very good for graduating students. Many students also find good jobs while in school and keep them after they graduate.

People who are proficient in certain fields are encouraged to register at the Placement Office. By doing this, students receive notices through the mail when job openings occur in their specialized areas.

Any student needing part-time or full-time work should go to Rm. 533 and consult the black books for part-time employment, or the blue book for full-time jobs. The office is also open until 6 p.m. for the benefit of students who have classes at night.

## Clothes encounter: Dress for success proves fitting advice

By Dorothy Horton

Do clothes make the woman? According to speakers at the 1978 Brensams Career Dress Seminar held recently at the Chicago Public Library, it helps. Columbia staff and students attended the Dress for Success Seminar organized by Darlene Hayes, Placement Coordinator, for some fashionable ideas.

The presentation, "A Woman's Place," showed that 40% of today's work force are middle-aged women who support themselves or contribute to the family income. For career advancement, it's important for women to project a successful image.

According to Brensams fashion consultants, employers often notice what you wear before checking your qualifications. Women have always had to establish their credibility before their business peers accept them. That's where appropriate dress

comes in.

This year's seminar was designed for the business woman who knows where she's going and understands the importance of looking the part. Brensams consultants explained their different personal styles to achieve the authoritative executive look. Although three-piece suits are still the trademark and preferred outfit for most offices, tailored pants and skirts coordinated with a blazer or vest also enhance a woman's position in the working world.

Accessories such as jewelry should be simple but elegant and kept to a minimum (heavy chains and dangling bracelets are often distracting, especially at business meetings).

In addition to dressing properly, make-up is an important factor in creating a total business image. In an interview, an employer usually notices your eyes and lips first. For this reason, the business woman should particularly focus on her eye and lip make-up. The color of your eye shadow and lipstick can also be used to accent what you wear.





# OBSERVATIONS

## Yuletide reflections on the "Me Decade": Peace on earth, good will to me?

A guest editorial by Chronicle advisor Jacki Lyden

This year, as we approach the Christmas and Hanukkah season, you will hear salutations of peace on earth, read editorials exhorting you to be kind to your fellow members of humanity, and be asked to reach into your pocket to help those "less fortunate than you." And we think that you should heed them all.

Why? Why not admit that the holiday season comes like a final ironic comment on all that we are not, that the Festival of Light illuminates our weaknesses all the more harshly, that it's an uncertain society we live in. It's hardly surprising we survive using tactics which have caused writer Tom Wolfe to call us the Me Decade.

After all, who else will look out for you these days, days where "being in control of your own life" is by common consent an esteemed summit? And if you can't make it easily to that height, you can join countless activist or therapy groups to help you there.

It's a somnambulate decade, though hardly the first or last of its kind. In the 18th century, Voltaire's *Candide* concluded life is best when "each man tends his own garden." Of course, for *Candide* the alternative was that each man pillaged his neighbor's garden, so the idea of live and let live did seem far nobler.

And now, amid a current climate of mind control and holocaust, of administrative corruption at all levels and moral uncertainty, come Christmas and Hanukkah invitations of faith, hope and charity....and some of us feel too weary to believe them, too cynical to accept them, too agonized to think they can really change anything. It will be January in less than a month, after all.

These are the reasons why we go on record as adding our voice to those telling you...."peace be with you,"...and "remember your neighbor." Both Christmas and Hanukkah celebrate miracles



and both mean regeneration ... every day of the year.

The world was not a better or worse place in ancient times. Perhaps the fact of a national credo which says live for yourself merely reveals what we've been doing for centuries anyway.

But this holiday season, the greatest gift you can give is some

time and attention to someone else, some care and concern to what is happening around you. And a change in attitude is the first step towards more positive changes. Love is not a concept which should ever be denigrated. The Columbia Chronicle wishes you the joy and peace of this wonderful holiday season.

## YOU TELL US

Dear Editor,

Congratulations on the first two fall semester issues of the Columbia student paper. The Columbia Chronicle name is a fine alternative to the CC Writer. As last year's editor of the CC Writer, I'm happy you changed the name because this certainly is not the same publication. Indeed, you have — as your first editorial stated — "changed the name of the newspaper to reflect (your) new direction and format."

The chief criticism of the 1977-78 CC Writer was that I, as editor, exercised poor journalistic judgment on many stories. As any reader from last year can tell, this criticism was at times valid. Several times, in fact, my judgment was left at home.

Fortunately, I had many of Columbia's personnel tell me and remind me of my mistakes. This letter is to tell the editor to watch for any that she might make, because, I fear, precious few employees will trouble to call attention to your errors.

If I may be so bold as to make an assumption here, I think most everyone paid by Columbia College will like the Chronicle. Hence, no policy criticism from a) faculty, b) staff, or c) others.

Allow me to offer what I think will be a help to you — my impressions only.

Your news, at times, seems to be as erroneous in favor of Columbia as mine was, at times, against it. Read some of last year's issues for my mistakes. Examples of what I think is your — jeez, I don't want to say this — bias in the Columbia Chronicle, Vol. 6, No. 1, follow to wit:

—Page 1 (Look at CC's top

leaders): Casually mentioned is that Lya Dym Rosenblum is both Academic Dean and chairperson for the advertising/journalism department. Apparently, she handles both tasks without either suffering. If so, why is Mary McClosky, who according to the Chronicle is merely Dean Rosenblum's "assistant", the only source quoted in the article on page 7, (Advertising/journalism departments update old format with new classes)? If she is qualified to speak for advertising/journalism, then her time is not solely consumed coordinating a "year-long self-study" (No. 2, p. 2), as we are later led to believe.

—Page 3 (Prof slams FCC threat): Is Thaine Lyman's view the only side to the Frey-Van Deerlin Bill? It probably is the "correct" side, but who can tell from the piece?

—Page 6 (Click on the draw: the 1st art and photo dual chair): We see that the old graphic/fine/craft arts department and the photography department are now combined as Arts and Photo under John Mulvaney. Why? Could Columbia not find two persons to chair a department? Did the departments suddenly need to be combined? Did Columbia have too many chairpersons last year? who knows?

—Page 6 (New major combines art plus business...it's AEMP): Is it carved in stone that "there is a great need for arts and entertainment management training," or is Fred Fine's impression accepted as such?

—Page 6 (Q: Which is Columbia's...Writing/English): Why isn't it mentioned that maybe Writing/English has the most students of any department

because writing workshop I and II are required courses?

—Page 7 (Advertising/...new classes): Why was the newspaper reorganized? Did the last editor flub things? Did Columbia make a mistake by discontinuing the class structure two years ago?

—Page 8: The restaurant "reviews" contain only favorable comments. No recommendation (good or bad) is given for Burger King, Schmendl's, Taco Loco or the LaSalle Restaurant. Only Nick's Carry-Outs and the Harrison Snack Shop get comments, but favorable. Mike Levin knows better. Don't worry, I know it's just a coincidence they advertise in the Chronicle. Suffice to

say, no. 2 continues the Chronicle's "new direction and format" — at least I think so.

You're probably painfully aware of vol. 1, no. 1's errors in layout, headlining, copy editing, and other mechanical areas, so I won't continue about them.

My point, simply, is to be not so quick to print the proverbial party line; just as I was too quick to ignore it. They'd tell me when I was wrong, but to them you're practicing good journalistic judgment. I don't agree.

Sincerely,  
Eric Linden

P.S. I hate postscripts, but please look for Jim Letrich and insist he do the film reviews.

## Columbia Chronicle

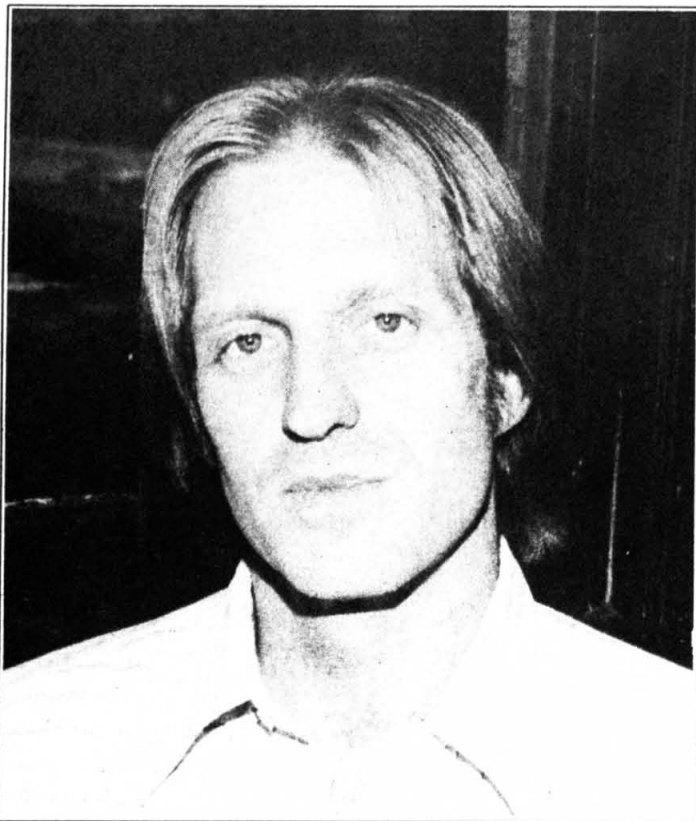
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Advertising Director	Vivian Carter
Arts Editor	Mike Levin
Beat Reporters:	
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Faculty Advisor	Jacki Lyden
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The COLUMBIA CHRONICLE is the student newspaper of Columbia College. The opinions expressed are those of the editorial staff members and do not necessarily reflect the views of Columbia College.

Contact the COLUMBIA CHRONICLE editorial office at 600 S. Michigan, Room 702, Chicago, 60605; or call 663-1600, ext. 471.

# FOCUS

## The down-home-just-good-clean-livin' life of a rabble rousin', cafe ownin', CC teachin' movie star



Mike James

photo: Jeff H. Lange

By Diane Scott

*(This milk I'm drinking was bought at one of those huge super-market chains that are near-monopolies and driving all the old guys with their corner grocery stores out of business.*

*The milk came in a plastic container—plastic, made from petroleum; an ecological problem, an economic problem.*

*And why am I drinking milk at all? Calcium, four glasses a day and all that, but is that true? Does the AMA care if the cows were shot up with chemicals first? And where do I fit into all this anyway?*

You start to think like this if you hang out with Michael James for any length of time. The energy is contagious. He burns with dreams: throwing this idea out to you, jumping onto another possibility, daring you to think one step further. Equally important to the vision, though, is the action—and James is realizing those dreams.

You can feel it in the classroom where James teaches "Organizing for Social Change" every Thursday. Working for years with organizations like the Students for a Democratic Society and Rising Up Angry (a now defunct Chicago-based group dedicated to serve-the-people programs), James has a solid background in the intricacies of political and social change. And whether he's lecturing on the history of economic stages or leading his students in calisthenics on their mid-class

break, James prompts people to seek a deeper awareness, a higher consciousness of their lives. What first seems commonplace—drinking milk, for example—becomes an act of choice, of consequence that you are ultimately responsible for.

"Life is a gift," said James. "All of us have struggles; big ones, little ones, but most of us make it through. What I'm concerned with is the style, the attitudes that we have while living. I want to see us with a more positive, clearer ways of living, he said. "That means taking responsibility and control for our lives and those around us. What I do really does affect you and vice versa!" he said.

James doesn't think it a preposterous idea for "the people of the world to mandate the leaders of all nations to go to summer camp together to learn to share and get along." But just when you're thinking that this man is going to fly off into the ozone on a dreamy vision, he comes back down to earth with a practical, workable analysis of U.S. sports programs, the improvement of the Chicago Transit Authority system, and making our prison system a health and educational training camp. "There's a harmony of dreaming and doing, book-learning and street-knowledge, that lends itself well to a 'balanced' perspective," he said.

The Heartland Cafe, a wholesome health food restaurant in Rogers Park, is one of those

dreams that became concrete. Based on an idea from his Columbia class, James and partner Katie Hogan started the Heartland on May 1, 1976, in an effort to emphasize the importance of health, food, and sports to a healthy life.

"Along with the idea of serving good food," James said, "the Heartland was an experiment in creating work in a positive environment. We want it to be a community center, a sort of home-base for workers, customers, and friends.

"It's still a learning experience for us, and a lot of the problems come from the fact that there isn't much precedence for going to work with any good feelings," he said.

As always, James has many creative ideas that he intends to pursue. A Heartland magazine, he explains, would serve to promote the restaurant and also be "an organ that connects people and groups concerned with health, sports, culture, consciousness, and change."

His story ideas vary from Chicago politics to herbs, from prison systems to "how to get through the winter."

Film is another form James would like to continue working with. His part in Andrew Davis' Chicago-based film, *Stony Island* (as the mean uncle of one of the sax players in the band) led him to sit in on some screenwriting classes at Columbia.

The film's setting in Chicago pleased James. "Chicago's such a challenge," he said. "It's got a combination of human diversity and technology that no other place has. We've got a chance here in the Midwest, to prove to the rest of the country that we all can get along.

James wouldn't mind working his enthusiasm for the city into a

new department at our school.

"A Department of Chicago Studies could be one way to do research on city resources," he said. "We could investigate park systems, sports facilities, pollution, transportation, and make long-range plans together on how to improve the situation.

"As far as I know, there's nothing being done like it at any other college in the city," he said.

Given his history in the SDS and Rising Up Angry, and his love for Chicago, it is unavoidable that James sometimes thinks of more involvement in politics.

"It's a different era," he said. "The '60's was the time of the family feud, when the country was full of antagonism and confrontation. Today there's a lot more openness and talking. People are getting their own acts together now. We just have to work on moving that to a collective effort," said James.

"But we're getting a whole new group of leaders, guys that were schooled in an age of social activism. The government is getting filled with those with better perspectives, with social and political consciousness—like Andrew Young, for example," he said.

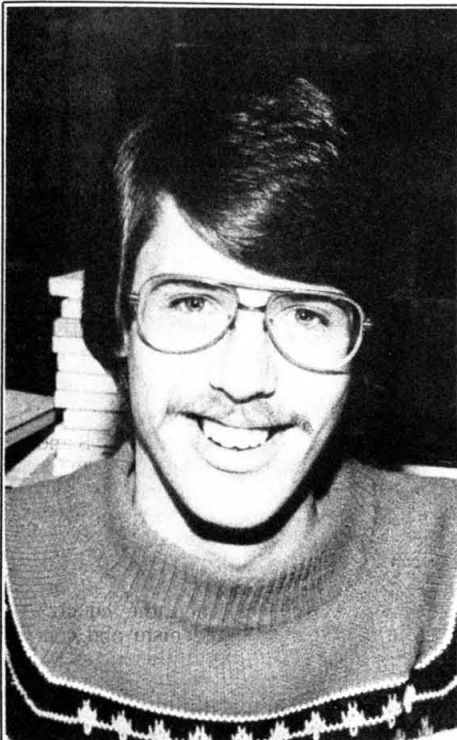
"I believe in that concept of a 'citizens assembly', where people from all aspects of life spend some time in public office. So who knows? Maybe I'll be in public office someday."

James describes a drawing that a friend did depicting the Heartland network as a political alternative to the Chicago Machine. The picture shows a slot machine stopped at the winning combination of "truth", "love" and "justice", written across three pears. Above this is the inscription, "The Heartland Machine—Everybody Wins, Nobody Loses."

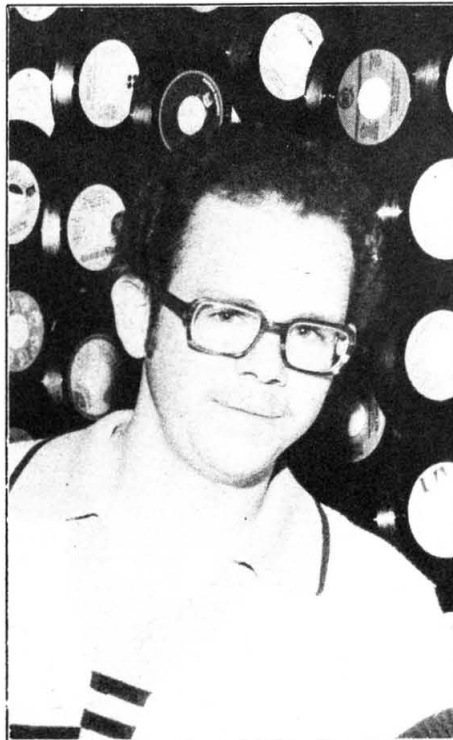




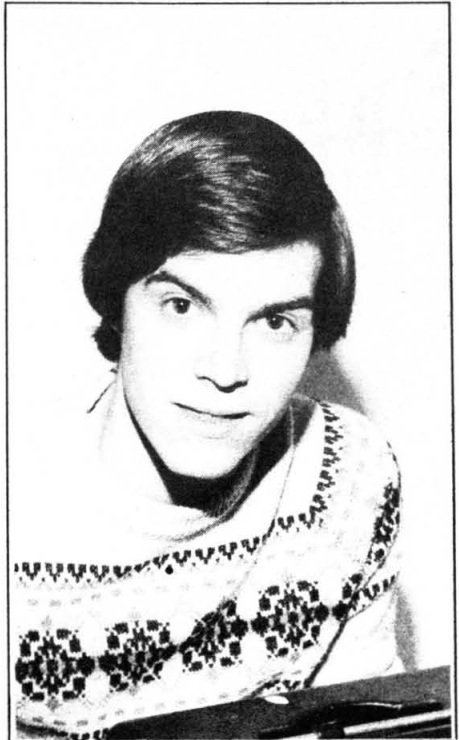
# CLOSE-UP



Ron Noble



Joe Cassidy



Dan Lorek

photos/Jeff H. Lange

## Behind closed doors: WVRX gives future disc jockeys experience

By Rima

Only the WVRX plaque hints at what may be behind the imposing closed door. The door opens into a somewhat spacious outer office, which houses the radio station's record library. It is also where the news announcers spend their four-hour shifts writing and rewriting news stories off the UPI machine.

The inner office is occupied by the general manager, program director, and news director: Ron Noble, 21, Dan Lorek, 20, and Joe Cassidy, 19. Al Parker, Radio Department Chairman set-up WVRX's current structure. Noble, Cassidy, and Lorek manage the station and make sure it functions smoothly.

Noble has been actively involved in broadcasting since high school. He worked at WEFA (Waukegan), was WVRX's Program Director last year, and is currently doing voice-overs for Kemper Insurance Company.

Cassidy got interested in radio by listening to his father describe how radio stations operate. "I never really had any on-air experience, other than being here. I would practice at home and hook up my cassette recorders....," he said.

Lorek got his start on a high school speech team. One of the events on the speech team was radio announcing. "I was always a talker. I went through the same phase of messin' around with my tape recorder," he said. And, since last January, Lorek has had his own weekend show at WKDC (Elmhurst).

All three came to Columbia straight from high school. Lorek

was looking for a place where he could get recognized and not get lost in the crowd.

Noble got interested in our school through a friend who had graduated and was working at Kemper Insurance. "This is my fourth year here and I've been very happy ever since. I've learned a lot," Noble said.

WVRX is a closed-circuit radio station, which means that it isn't heard on the commercial airwaves, but only at Columbia. Yet, the staff asserts that WVRX is an excellent training ground.

"The way WVRX operates is on the same principles as if it was on the air," Noble said. "The way we run commercials and the way we can run a format, prepares students for that move after graduation. They'll be able to cope and deal with the problems they'll encounter when they move into format situations," he said. WVRX's top 40 format is designed to provide students with an easier transition from school to job.

The staff doesn't seem to regret WVRX's closed-circuit status too much. If WVRX were to go on-air, there would be one obvious advantage: listenership. At the same time, the station would have to sacrifice about 60% of the music now played. It would have to conform to the FCC's College Radio Guidelines. Public Affairs programming would also be required.

"We're not really after a listening audience," Noble said. "We're here to make sure the students are learning. Being off-the-air, we're able to set up better guidelines to enable the student to

play music, run commercials, do commercial breaks and live commercials, live PSA's (public service announcements), and get on-air and announcing experience."

The news staff and disc jockeys all appear serious about their work at WVRX. "I think they're all sincere in what they're doing," Lorek said. "The reason that they're here is to get the background they want in radio."

"The work that the student does at WVRX," Noble said, "is considered on-air experience. Program directors notice that on a resume."

One general misconception about WVRX is that it is not a class. The staff—both disc jockeys and news announcers—are enrolled in either College Radio Programs or College Radio News.

There are prerequisites for both courses. Students have to take at

least Radio Broadcasting I, Radio Production I, and Radio Broadcasting II before they can submit audition tapes for College Radio News. Aspiring disc jockeys must have College Radio News behind them. Certain prerequisites may be waived in consideration of practical experience.

Near the end of each semester, Radio Broadcasting II students receive application forms outlining what should be on their audition tapes. Audition tapes are necessary, because openings are limited—approximately 40 spots are available.

Even though College Radio News is a prerequisite for a disc jockey spot, the news announcer has other options; he/she can continue taking College Radio News, until graduation, if desired.

Audition tapes for the following semester will be accepted in mid-January.

### The current WVRX staff:

	Disc jockeys	News announcers
MONDAY	7-11 am Dan Lorek	T. K. Miles
	11-3 pm Philomena Alongi	Lynette Billings
	3-7 pm Ann Fulton	Sherry Miller
TUESDAY	7-11 pm Joe Cassidy	Shelly Flannery
	7-11 am Gary Johnson	Gene Jones
	11-3 pm Larry Prohaska	Chris Branyik
WEDNESDAY	3-7 pm Brian Maloney	Jeff Benach
	7-11 pm Cathy Chatman	Tony Hancock
	7-11 am Kathy Waleske	Keith Webster
THURSDAY	11-3 pm Eddy Williams-DISCO	Virginia Woo
	3-7 pm Melissa Dale	Chuck Polus
	7-11 pm Charles Brown	Pam Collins
FRIDAY	7-11 am Bob Devereaux-ROCK	Cynthia Tepp
	11-3 pm Terry Ruffalo-JAZZ	Cheryl Brandin
	3-7 pm Phil Novak	Jeff Finkelman
	7-11 pm Rick Reilly	Yvonne Edwards
	7-11 am Kenny Williams	Cheryl Morton
	11-3 pm Ron Noble	Cindy Tucker
	3-7 pm Cindy Wolski	Judy Lynne Bailey
	7-11 pm Maury Katz	Bob Thunderbird

Traffic Director - Terry Ruffalo  
Political Editor - Toby Kucharski  
Record Librarian - Greg Ladd

Engineer - Marty Murphy  
Continuity Director - Cindy Tucker

# UPDATE



Mittie Woods

photo/Ron Jurkschat

## Company styles CC dance

Columbia College offers a number of unique, innovative programs. The Dance Department is certainly no exception. Up at the Dance Center, 4730 N. Sheridan, the department combines some of the best qualities of an academic environment with the working atmosphere of a professional studio.

That "professional atmosphere" is largely maintained by the presence of Mordine & Company, the professional modern dance company in residence. The Company is directed by Shirley Mordine, chairperson of the Dance Dept. Its members include Rich Cross, Barb Dressler, Jan Erkert, Jeanne Uzdawinis and Richard Woodbury. Company members teach classes in modern dance technique, ballet, theory and improvisation and composition. They form the core of the department's teaching staff. Each dancer

has studied with a number of teachers in various parts of the country and brings his/her own style to the Dance department. At the same time, their work with Mordine lends a continuity to their teaching throughout the department.

But a dance company member's day includes a lot more than teaching. The Company also spends 9 to 30 hours a week in rehearsal preparing for performances. Most of their repertoire is of pieces choreographed by Mordine.

Columbia students have an opportunity this weekend to see Mordine & Company in concert at the Dance Center. Tickets are only \$1.00 with a Columbia College I.D. (\$3.00 for other students, \$5.00 for general admission.) The Dance Center is at 4730 N. Sheridan, near the Lawrence el stop, on the 151 bus line. Call 271-7804 for reservations.

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## COVER STORY: Woods needles her way to success

By Pamela Kaden

Mittie Woods made her first quilt when she was 9 years old.

That was 61 years ago in Marion, Alabama, and today Woods says, "I'd be glad if I knew how many quilts I've made."

Woods used to get the cotton for the padding from the cotton fields. "I know you don't know too much about cotton fields," she said to the audience. "I'd go down to the about cotton fields," she said at her quilting demonstration held in the gallery recently. "I'd go down to the cotton fields, pick the bolls that were left over, and take it to the gin. I'd just go out and sit in the car for about five minutes and it was ready."

For the quilt backing, Woods used left over hog mash bags. The fabrics were any scraps left over from making clothes. "I made quilts from left over silk, they'd be beautiful," she said.

"I made overall quilts from men's worn out khaki pants. Oh, do they last! You'd be surprised how long. You know how rough men-folk sleep, and they couldn't tear them up. I know 'cause I have five sons," Woods said.

Back in Alabama, Woods had

quilting parties. "The best time was after all the crops were harvested. We'd be putting up two quilts. The women did the quilting, and the men did the threading of the needles. The first time my husband made a quilt, I pulled a little of it out. But nobody ever knew it but me," she said.

Woods doesn't attend quilting parties anymore. "I quilt by myself, because I quilt faster than most women. When I quilt with women, I do most of the quilting, and they do most of the talking. If I make it myself, I know I'll be satisfied with it."

Woods also spoke about the time someone stole one of her quilts. "I like the smell of things when they've been in the sun. I had my quilts all over the lawn and fence. One day I was visiting a sick lady and coming back home, I thought one was missing. Sure enough it was little boy britches (a quilting pattern). Someone borrowed it and never brought it back."

Asked if she would sell one of her quilts, Woods said, "I don't sell them cause I have lots of children, and I don't have anything to leave them. So I thought I'd leave them some quilts."



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# NOTICES

## Holiday film offerings

By James J. Klekowski

**Violette**, the critically acclaimed film by French director Claude Chabrol is (at best) a psychological thriller that never takes us close enough to the main character for us to understand a real background for her crime. Based on the true story of a French school girl who poisoned her parents in the mid-1930's. The film suggests several reasons for the heroine's bizarre behavior, none of which are fully developed.

In the title role, Isabelle Hupert is best when she is playing her "other" self, a sort of independent whore, selling herself to pay for the "keeping" of her one true lover. Arriving at home, she immediately changes clothes, removes her make-up, and becomes just another bland French child.

After her capture by the police, and throughout the very brief trial, **Violette** doesn't care about much of anything. Neither, it seems, does Chabrol, who lets the film end with a superimposed list of **Violette**'s final history: her years in jail, her official prison release by DeGaulle and her death. This is a sort of poor man's exit from the film—some justice!

**Violette** was voted best French film of the year and was also a success at the New York and Chicago Film Festivals. However, it is doing less than fair business at the Biograph.

J.R.R. Tolkien's masterpiece trilogy, **The Lord of the Rings**, has finally been adapted to the big screen. Animator Ralph Bakshi has taken his sometimes uncertain film venture and turned it into a very good cult product.

**The Lord of the Rings** continues the story begun in "The Hobbit": Bilbo Baggins, a hobbit from the Shire, goes on an adventure with several dwarves and the mysterious but good wizard, Gandalf the Grey. He finds an all-powerful ring, which proves to be important to the hobbit's future.

The film opens with an all-too-brief history of the one ring, forged in the fires of Mount Doom by the evil Dark Lord Sauron. This ring is to rule over other powerful rings used by Elvenkings, the Dwarves, and mortal man. There is also a short synopsis of how the ring, during several thousand years, fell into Bilbo's hands.

Bilbo brings the ring back to the Shire with him, but, aging, retires and moves away. Gandalf advises him to leave the ring to his adopted son Frodo. The ring has an evil force of its own, which drives its owners to corruption. The film introduces many new characters and numerous situations, but it does not present the entire Tolkien trilogy. Because of production costs, Bakshi has only been able to complete about half of the entire series. Seeing this film through and realizing there is no conclusive end has been quite a disappointment to many, especially those who have read the trilogy.

Though rocky in some parts, this adaptation holds together well. Still, many people are complaining about missing parts not in the film, the styles of animation used for the filming, and so on. What book was ever adopted to the screen verbatim? None that I can recall. Time in the theatre and production money both usually rule out such movies. Could anyone sit through the Russian version of "War and Peace?"

In the final moments of the film, Sam (Frodo's trusted assistant) is asked by Frodo, "What could possibly lie ahead?" Sam replies, "We shall see, yes, we shall see." We, the public, too shall see in a sequel.



## Growing up white in black Chicago

By Diane Scott

Everyone has a dream of making it, finally getting the chance to get on stage with the lights and applause...and in the background the fear of blowing it.

**Stony Island** is a movie about getting that chance, about paying your dues and growing up in Chicago (or about growing up male in Chicago; most of the women in the movie seem to have blossomed just in time to sing the vocals or stand by the side of their guitarist boyfriend while he grows up in Chicago).

You've probably read that it's a movie about director Andrew Davis' brother Richie, growing up as one of the last white kids in Woodlawn and struggling to make

it with a 12-piece rhythm and blues band. Richie and his friend Stoney Robinson are the focus of most of the loosely-plotted movie as they try to pull the band together, running through Chicago's streets and el trains trying to make their musical dreams come true.

It's funny what a shot of the '70's will do for a film. Instead of the stilted, "Mod Squad" relationships blacks and whites had on T.V., Davis succeeds in making a film where black and white not only get along well, but have a good time being together. In fact, there's really no overt consciousness of race on anyone's part in the film—they're all just musicians and they're all just struggling to get by.

What you end up with are some fine musical sets, excitement about trying to make it in Chicago, and some fine scenes by some of the actors.

Gene Barge's role as Percy Price, the older musician handing down the lessons of his experience to the younger kids, is excellent. In the end you realize he's not only their teacher, but their source (getting them their first gig at the Burning Spear), and their inspiration.

George Englund as Harold Tate, the poor white kid who gets pulled into the band as the sax player, is equally good. After a life of washing windows and getting beat up by his nasty uncle (played with vigor by Columbia instructor Mike James), Englund gets discovered by the band and blows his heart out into the sax.

A lot of scenes are just fun: the funeral scene that turns into a rowdy Mardi Gras; the shots of Richie running after an el train to try and catch up with Englund; the band's energy while practicing in any godforsaken location; and the backdrop shots of Chicago in the rain and from the el.

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12/22/23	Pink Floyd (7:00 / 10:15) Gimme Shelter (8:30 only)
12/24-25	Reefer Madness (7:00 / 10:00) Monty Python and Now for Something... (8:15)
12/26-28	Love and Death (7:00) Annie Hall (8:30) Sleeper (10:15)
12/29-30	Phantom of the Paradise (7:00 / 10:15) Wizards (8:30)
12/31-1/1/79	Shampoo (7:00 only) The Last Detail (9:15 only)

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# CATCH THIS

## What's happening in Chicago

### CONCERTS/By Mike Levin

The year winds down with a very small number of concerts for the Chicago area. Here's what few pickings are available.

Dec. 14-16, Rush drones into the Amphitheater. The middle of the month is taken up by the Park West. No large shows are planned. But it's the New Wave with the Talking Heads the 15th and 16th. The soulful expression of Michael Henderson comes on the 17th, and the Country sounds of Ouray swings by on the 20th. On the 23rd, there are more melodic sounds with Betty Wright. And who doesn't love the acid wit of John Prine? He's in the 29th.

A New Year's Special, Chuck Berry and Henny Youngman, closes out 1978 on the 30th and 31st. The only other shows are Rare Earth at B-ginnings in Schaumburg on the 28th and REO Speedwagon at the amphitheatre the 28th and 29th. Chicago's own Styx headlines at the Stadium on the 18th. That's it till '79.

### AT THE THEATRE/By Rima

**CANTERBURY TALES** — thru Dec. 30. Musical based on three of Chaucer's tales. Showcase Theatre Club, 1100 W. Diversey, 348-9126.

**A CHRISTMAS CAROL** — thru Dec. 31. An annual play enjoyed by all ages. Goodman Mainstage, 200 S. Columbus Drive, 443-3800.

**A CRICKET ON THE HEARTH** — thru Dec. 31. Musical adaptation of Dickens' story. 3347 N. Halsted, 977-1740.

**DEATHTRAP** — thru Feb. 17.

An excellent cast in a superb comedy/thriller about a Broadway playwright who needs another hit .... desperately. Guaranteed to elicit at least one scream.... Blackstone Theatre, 60 E. Balbo.

**THE EMPIRE BUILDERS** — open. A play full of symbolic references to time and death. Difficult to follow, but very interesting. Pary Productions, Theatre Building, 1225 W. Belmont, 327-5252.

**GREAT JOGGING LIBERALS**: An Evening with the People Who are in It, and Music — open. A musical revue by former Second City actors. Apollo Theatre Center, 2540 N. Lincoln.

**I LOVE MY WIFE** — open. Musical comedy about two couples who decide to celebrate Christmas Eve by wife-swapping. Drury Lane/Water Tower, 175 E. Chestnut, 266-0500.

**LITTLE EYOIF** — thru Dec. 24. One of Ibsen's lesser-known plays. St. Nicholas, 2851 N. Halsted, 281-1202.

**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.

**THE RITZ** — thru Jan. 7. Slapstick at a gay bathhouse. Jane Addams Theatre, 3213 N. Broadway, 549-1631.

**STEAMBATH** — thru Jan. 7. Travel Light Theatre. Theatre Building, 1225 W. Belmont, 281-6060.



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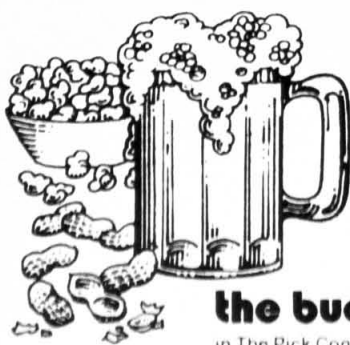
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