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Columbia College Chicago

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HAPPY NEW YEAR

Columbia Chronicle

Vol. 6 No. 5

Columbia College

January 2, 1979



New counseling staff with Academic Dean Lya Rosenblum (front left).

Photo/Jeff H. Lange

Five new advisors added to staff to expand counselling services and meet demands of increased enrollment here

By Diane Scott

"The enrollment at Columbia, now nearly 3,000 students, has more than doubled since I came here in 1974," said academic adviser Steve Russell. Five new advisers were added to his department recently to help counsel the increased number of students. Another full-time staff person, and four part-time advisers, (who are also Columbia instructors) make up the new staff.

Lya Rosenblum, Dean of the College and innovator of the program, said that the advisers were added due to the increased enrollment and the open admissions policy. "We feel that we have an obligation to the student," Rosenblum said. "We can't drop them into a new school without any direction or introduction to Columbia. We want to be receptive to students who enroll here, and help guide them while they're here."

Rosenblum said that new students and those not sure of their direction could turn to advisers for help. "Advisers will help orient new students to the school, and work on pre-registration counseling with continuing students," Rosenblum said. "They will also monitor student progress, evaluate records of transfer students and those planning to graduate and help students focus on courses that will benefit their careers," she said.

New advisers Bill Candly, Esther Ruskin, Jim Stratigakes, Bill Kenner, and Pat Olson have many responsibilities in their advisory positions, which include resolving problems with class scheduling,

transfer credits, and general studies and concentration requirements. Students who have problems with teachers or the administration also could use the advisers as mediators.

"We're a place to come and talk," said Ruskin. "If students are having a problem with a teacher, they can sound off to us without getting any grades on their behavior."

The advisers are excited by the opportunities students have in creating their own programs. "Columbia offers freedom of choice," said full-time advisor Candly, "and it's a challenge to make your own success." Pat Olson agreed. "I get more and more turned-on to Columbia, the longer I'm here," she said.

Most of the new staff members were familiar with Columbia before working here. Olson, previously a faculty member and department head at the Chicago Academy of Fine Arts, now teaches Illustration Techniques here. Ruskin, who has worked as an instructor and administrator in a number of schools, knew Columbia through her husband's past role in the broadcasting department. Stratigakes, a psychotherapist, had friends who were instructors here recommend Columbia to him.

Although an adviser can counsel students from any department, students in art and broadcasting are usually referred to Olson and Kenner respectively because of their work in the field. "Students are referred to faculty when their questions concern a specific department," said

Stratigakes. "If we feel that a student's problem is a personal matter, he can be referred to an outside agency."

The staff has kept busy by becoming more familiar with people in the school, learning where students can be referred to for additional counseling, and learning about the numerous courses offered at Columbia.

Russell is optimistic about the new advisers. "It's encouraging to see the enthusiasm they all started with," Russell said. "They're committed to improving the quality of student life here and they understand and work well in the kind of atmosphere that exists at Columbia," he said.

Listed below are the new hours for the advisers. Appointments are helpful.

Steve Russell — Room 317, x620. Mon. 5-8:30, Tues. 9-5, Wed. 9-1:30, and Thurs. 9-11 and 1-3.

Bill Candly — Room 306, x624. Mon., Wed., Thurs., Fri. from 9-5, and Tues. from 12:30-8:30.

Esther Ruskin — Room 304, x623. Mon. 1:30-8:30. Wed. 1:30-8:30, and Thurs. 2:30-8:30.

Jim Stratigakes — Room 304, x623. Tues. 1:30-8:30. Wed. & Thurs. from 9-2, and Friday from 9-12.

Bill Kenner — Room 623, x525. Wed. 11-1:30, and Thurs. 2:30-8:30.

Pat Olson — Room 623, x525. Tues. 9-12, Wed. 1:30-5 and 6-8:30.

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STUDENT BULLETIN

Student opinions vary on student government issue

By Ronald Ayers

According to various opinion polls such as the Gallup, and the Sun-Times straw polls this past November's election was characterized by poor voter turnout, apathy and a desire not to be involved in politics.

If National Lampoon's film, "Animal House", can be accepted as a satirical commentary on the political consciousness of today's college students, then the impression would be that politics is the farthest thing from their minds.

One thing is certain about Columbia's student activism...there isn't any. Although our school may possess a fine staff and liberal arts curriculum, a student government is conspicuously absent here.

Students who have attended Columbia for a significant time may recall that student government did exist here until 1976. But why isn't there one today?

According to Jerome Phillips, a senior, "There's just a lack of involvement and participation by students, and a general feeling of apathy."

The question, "Is there a need for student government at Columbia?", was posed to some fifty students around the school. While this random sampling may not be totally indicative of student sentiment on this issue, the responses show students are still concerned about student involvement.

Freshman Joan Kroninger said, "I don't feel a need for student government. There

aren't any issues that a student government could address itself to here," she said. "Personally, I don't like politics, but that may be because I'm not old enough to vote yet."

"However, if there were a student government here, I'd like to see it get actively involved in student issues, instead of just having figure heads," Kroninger said. "I'd also like to see a student government improve the cafeteria lounge."

Bryan Maloney, a senior and deejay for WVRX said, "There's definitely a need for student government, because the academic policies set forth by the school administration don't take students into consideration. Students need a spokesman. I would vote for a student government."

Maloney also sees the need for an auditorium on campus where students could gather and exchange ideas.

Sue Darow, a senior, said, "A student government is needed here and should have some say, or voice in running the school. Darow thinks a candidate for a student government office should make a commitment to attend Columbia for at least a year.

"Too many students just come and go around here," Darow said.

Sophomore Jocelyn Giles feels students need to be more involved in the daily operations of this institution. Giles considers tuition, teacher/classroom size and

class schedules matters of particular interest for a proposed student government.

"An important qualification for student government representatives should be a willingness to work," Giles said. "Student government should fight for student issues and rights. Everyone in the student board should have a vote or some input in decision making," she said.

Giles voted in the last election and feels that everyone of voting age should vote. "The main people that complain about government are the ones that don't vote," she said. "If they made an effort to vote, they could try to change things."

Freshman Russell Bates said that he didn't vote in the past elections because he doesn't understand politics very well. "But I realize it does affect me," Bates said.

Bates would like to see a student government organize more social functions for students. "There should be more parties to let students socialize and get to know each other," he said.

Don Winten, a junior, was emphatic about the need for student representation. "A student government should get some heat in these classrooms and help get the washrooms cleaned-up," he said.

According to Winten, a student government should have some voice running the school, but not the ultimate say and it should be an elected body that follows guidelines set forth by the faculty

and administration.

"A student government shouldn't involve itself with outside social or political issues," Winten said. "Politicians should motivate people to vote by getting things done. This is what student government should do to get students involved," he said.

To qualify for student government, Winten feels candidates should be full-time students who have been at Columbia at least two years. "They don't necessarily have to have outstanding grades, because grades don't show what kind of person you are," he said.

For the student who has been at Columbia for some period of time, there is a different, somewhat more resigned attitude.

Sherry Pickney, a junior, said, "What is there to fight for at this school? Students are constantly in and out, there's no campus or sense of community. There's no need for a student government and I wouldn't vote for one if a momentum was started," she said.

Constance Washington, a senior, summed it up by saying, "The atmosphere is too relaxed around here. When there was a student government several years back, it wasn't effective because it lacked members and no one would get involved. The idea of a student government is nice, but it would be difficult to maintain since it's hard to generate any interest around here."

CC events-films, plays and dances

AT THE GALLERY:

Jan. 12 - opening of a photography show by Ray Metzker and "Space Studies in Clay", a showing of ceramics by Dennis Mitchell. At the gallery through Feb. 24, from 10 a.m. to 5 p.m. Monday through Saturday. Admission is free.

THEATRE/MUSIC/DANCE:

Jan. 5 & 6 - A Dance Ensemble presented by Wendy Taucher, Amy Osgood and Charles Vernon performing each other's works, at the Dance Center, 4730 N. Sheridan, 8 p.m. Tickets are \$5 general admission, \$3 for students and seniors, and \$1 for Columbia students.

Jan. 12 & 13 - Mordine & Company present their second annual neighborhood concert. Same time and place as above.

Jan. 20 - The Association for the Advancement of Creative Musicians, local professionals known for their jazz and blues, perform at 8 p.m. at the 11th Street Theatre, 72 E. 11th St.

Jan. 23-26 - Student one-act plays will be presented at the 11th Street Theatre, 72 E. 11th St. Check with the theatre for the time. Performances are free.

PHOTO:

Jan. 3-17 - Winners of the student photo contest will be exhibited for one week each throughout the rest of the semester. Jan. 3-10 will feature work by Cheryl Koralik, along with a showing of photography by department T. A's Jan. 10-17 will feature Clinton Moy. All photos will be exhibited in the 10th floor Roger Fenton foyer, just outside the elevators.

ART:

Jan. 11 - "Thursday Art" presents faculty members Marcia Grubb and Notley Maddox discussing their artwork,

room 1407 at 5:30 p.m. All are welcome; wine and cheese will be served.

BOOKING IT:

Jan. 11 - A book give-away will be held in the fire corridor to the left of the entrance of the library (outside, not in the library), on the 11th floor. All are invited to take up to five free books of their choice. Donations of books are still being accepted by the life arts/science department.

FILM:

Jan. 5 & 8 - "Secrets of Sleep" is the NOVA film offered by the life arts/science department at 1 p.m. Friday, 5 p.m. on Monday, in room 921.

Jan. 12 & 15 - "The Other Way - Why Do Birds Sing" is the NOVA film this week. See times and place in the listing above.

Jan. 3 - "Anderson Platoon" is presented by the film department. Directed by Pierre Schoendorffer, this documentary is a revealing study of the day-to-day effects of the Vietnam war on American troops. At 1 p.m. in room 921.

Jan. 8 - "The Rain People" is presented by the film department. Directed and written by Francis Ford Coppola, starring James Caan, Shirley Knight and Robert Duvall. Coppola shot the film on a shoestring budget with a crew of 10 as they traveled through the small towns of America from L.A. to New York. At 7 p.m., room 921.

Jan. 10 & 11 - "Nanook of the North" is presented by the film department. Robert Flaherty's famous documentary is a comment on primitive man's struggle to survive. It was Flaherty's first feature length film, followed by Man of Aran (1934) and The Land (1941). At 1 p.m. Weds., 4 p.m. Thurs. in room 921.



Let's put our heads together for student unity.

Photo contest winners' work exhibited

By Diane Scott

held in the spring semester.

Winners of the photography department's student contest have been announced. Their work will be displayed in the 10th floor Roger Fenton foyer for one week each. Another competition will be



OBSERVATIONS

YOU TELL US

Dear Chronicle Staff:

I'd like to bring to your attention, rather belatedly, that the continuing students of Columbia College were cheated at registration for this, the Fall 1978, semester. I brought it up with the records office, and the President's office, but was given either the runaround or an insufficient answer.

Briefly, the situation:

The Chicago Academy of Fine Arts closed this past year, leaving their art students with nothing. They were fortunate enough to get unofficial transcripts and find Columbia College. Columbia was gracious enough to allow them to attend our school. Fine. But, they did the students of this school a great injustice, by allowing the students of CAFA to preferential registration! That's right, Columbia let them register before the regular continuing students. Students, like me, who are starting their 3rd year at Columbia. I was astounded at this situation when I heard about it. I came the day the CAFA students were registering (several days before Columbia registration began) and tried to register. I was refused and given the sob story of CAFA students, and that's why they get to register first! Besides, it won't really affect any of the classes. BUNK! Several Art classes were closed before Columbia students started registration! I don't think it was very fair to us, the continuing students of Columbia. Hey, sure I feel sorry for CAFA students. They are just lucky that Columbia let them into a school without any official transcripts. But, why should they be given better treatment than Columbia's own students? How do I know all this? I have several friends from CAFA who filled me in. This is grossly unfair to Columbia Students. I don't think this is doing very good business with Columbia's regular students. And, I can't help but wonder, what other kinds of things, like this, the Columbia College Administration pulls.

I regret I didn't write this letter sooner, but I hope you will bring this to the attention of our fellow students.

Sincerely with our best interests in mind,

Name withheld by request.

Dear Editor:

I believe Columbia College is a wonderfully creative school. Now it is true that many of us, teachers and students, are part timers and don't get a chance to see the total picture. Yet I was determined to do some exploring. I reasoned: Surely there is more happening in this school than my one class in Afro-American History in 405 every Friday morning. So I went to the editorial room of the school newspaper. I sat down and said, "I'm taking charge of this enterprise right now." The student staff members were not intimidated because today students are not frightened in that way. But they were so shocked and startled that they suddenly turned quiet. I gave orders. I took charge, and then a few moments later I said, "O.K. you can now interview me." And that they did — not through fear — but through the fact that it was an unusual situation for an old man, part time instructor, to take charge of the editorial office.

Then I wandered up the top floors until I came to a room in which students had canvases on long stands and brushes in their hands. They were applying oil paints to the canvas. I asked for a chair and sat myself down in their midst and said in uninitiated vernacular, "Draw me!" And what is more they did!

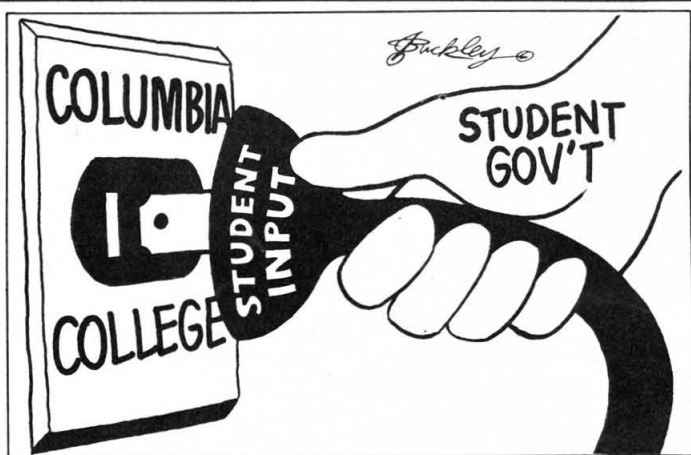
But even more: I visited many rooms and saw what teachers and students did in them. I recommend that others do likewise. Of course the inhabitants of these rooms want to know who you are. "Are you a United Parcel deliverer, the Coke-man, just who are you?" Even as I write this some student in the student newspaper office said: "What are you doing here? You're not on the staff!" Well I am one the staff unofficially and I belong anywhere and everywhere. I am wherever there are humans because I am human.

Sincerely,
Eugene Pieter Feldman

To: Staff of Columbia Chronicle
From: Lya Dym Rosenblum, Dean

I just want to congratulate you all on another very impressive issue of the paper. It has truly been a pleasure to pick up the paper each time, and to know that there would be both well-written and well-presented material in it; that it would be informative and clearly planned with care. I have not been disappointed, and in fact, it seems to be getting better with each issue.

My congratulations to all of you, and I look forward to future issues.



EDITORIAL

Movement to establish student government at Columbia can be our New Year's resolution

The tradition of New Year's resolutions help us to think of new starts, to reflect on our errors and to make changes for the coming year.

We would like to propose a resolution for 1979: Find new ways of reviving student government at Columbia, based on cooperation rather than confrontation.

Although most students just attend classes and aren't actively involved in student affairs, a student forum to communicate ideas is essential to a democratic school.

Student perspective on college issues could influence administrative decisions that ultimately affect the entire Columbia community. Class fees, department funding, facility expansion — these are matters which concern students and merit their input.

As an alternative to the traditional student government framework of elected officers, an appointed student board of

representatives from each department could present their thoughts to the administration and to the student body in open forums. Though a seat on the Board of Trustees is no longer available to students, student representatives could still present their ideas to the Board.

For those who feel that ballot boxes and student reps are remnants of the 60's, we encourage new ways of being heard. "Thursday Art" lectures were organized by students who wanted to get better acquainted with their teachers and rejuvenate a spirit of creativity and community in the art department.

Sponsoring inter-departmental events is another route for students to exercise their leadership skills and work directly with the Columbia staff that determines administrative and academic policies.

It's a brand new year — let's make an impact now and reestablish our student voice through government.

Columbia poll shows favorable opinion on design of new student publication

By Dominic Scianna

How do you feel about the new Columbia Chronicle newspaper? What changes would you make?

"It's so much better than last year. The layout is much more organized, the writers are much more skilled and the photography is much better too. The only improvement I could see, is to include student profiles along with faculty. This is important because the school draws such a diverse group of students. It would be interesting to do a special feature like that occasionally.

Sue Darow
CC Senior

"The first thing I like about the paper is it looks more professional and structured. The impression I got from last year's CC WRITER was they had no structure or organization, whatsoever. The problem was that the CC WRITER staff worked on a day-to-day basis, instead of planning things in advance. On the other hand, I was quite impressed with the first issue this year, because the new staff really got their act together. As for changes, I feel many things have already been effectively done, but I would have to see a few more issues to judge. The people on the staff seem to

have a more business-like attitude, and they appear very serious and dedicated to their work.

Mike Abalos

Photojournalism Major

With so many different events going on, films being shown, photo exhibits being held, there should be more about these events. I like the layout and would love to see some breathtaking photos from students, especially with the photography department that Columbia has. There must be some good photography available. It's definitely a much better paper than before.

Joy Darrow

Newsriting Instructor

Many of those polled were impressed with the new paper, and considered it an improvement over last year's publication. People also expressed praise for the layout, structure and organization of the new paper.

A comment was voiced about more student profiles in future issues, more dynamic photography from the photo department majors, and more coverage of school events. The Columbia Chronicle intends to provide these improved features as the semester progresses.

Instructors/artists discuss their works during monthly lectures at Thursday Art

By Diane Scott

"Thursday Art" is a lecture series on the first Thursday of every month. January's program includes Marcia Grubb and Notley Maddox, both faculty artists, explaining their work with fantasy and dream imagery. The program will be held on January 11 at 5:30 p.m. in room 1407. Wine and cheese will be served.

Students Robin Epstein, Toni Engel, and Bob Menna felt that many instructors didn't have the chance to share their own work with students.

"We wanted people in the department to

get to know one another," said Menna, "and to find out whether we respected an instructor as an artist. We also wanted to help revitalize the department and show support for one another's work. A relaxed, more spontaneous 'tone' in the department is conducive to creativity."

Apparently, the feeling was widespread. The first "Thursday Art" program featured figurist painter Hollis Sigler, Phyllis Bramson, and Fred Berger. "We expected about 15 people at the most," said Menna. "Forty showed up."

Columbia Chronicle

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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.

The Chronicle staff wishes
Columbia a Happy New Year!

FOCUS

Meet Lou Silverstein, master of life arts, political protest, and survival in the city

By Dorothy Horton

"Academic study remains within the classroom, while the real world of human interaction goes on outside," said Louis Silverstein, chairman of the Life Arts/Liberal Education department. Silverstein believes it's this "real world of human action" that affects us the most in terms of our fears and hopes, and our sense of the past and future.

"Life Arts includes the art of dealing with life and helps prepare students to cope with their basic problems so that daily survival doesn't diminish their creative energies," Silverstein said.

Where does this philosophical rhetoric lead you? Undoubtedly, to the footsteps of a very reflective intellectual whose language sometimes has to be deciphered.

Growing up in Brooklyn Silverstein's idea of a high time was reading, writing and getting a job to make money and stay out of trouble. From a very early age, Silverstein worked as a shoe-shine boy, sold balloons, candy and hotdogs, delivered clothes, and sold jewelry on the street.

While living in a New York ghetto, Silverstein's tenement building held rent strikes to protest the hazards of the building code violations, an action which pushed the landlord to respond. This impressed Silverstein who quickly realized that the only way to get people to listen was to protest. Silverstein said that living in New York wasn't a negative experience. "I didn't know it was terrible until someone told me, which made me start comparing my neighborhood to other places," he said.

Silverstein cherishes fond memories of his parents, whose main goal was to provide the means for a good education for him. Silverstein's mother worked in a

clothes factory "sweatshop", while his father sold fruit in a push-cart and was the manager of a local theatre. It is this great parental devotion that Silverstein attributes his success today.

After graduating from high school, Silverstein studied accounting in the City College of New York, but changed his major in his junior year because of a history teacher. "She seemed like she was really enjoying her work and I was so impressed that I immediately dropped my major and studied teaching," he said.

In 1960, Silverstein enlisted in the Army, but six years later applied for a release because his views had changed. He didn't want to become a military machine. The Vietnam War came shortly afterwards, but conflicted with his moral beliefs as a conscientious objector. He started getting involved in anti-war protests and draft-counselling campaigns. Silverstein said he disliked violence even as a child. He was also involved in several citizen's resistance movements, and refused to pay taxes that helped "escalate the Vietnam crisis."

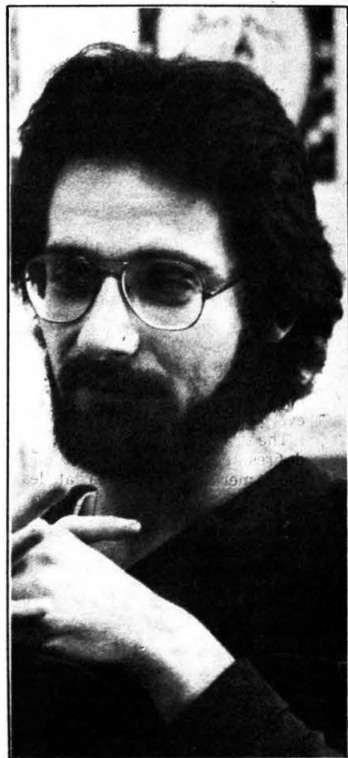
While teaching high school, Silverstein encouraged his students to participate in anti-war marches to Washington, D.C. He still encourages his students at Columbia to participate in protests and to speak up for what they believe in.

The creative side of Silverstein is revealed when he performs with the Locomotion Picture Company, a dance and mime troupe involved in theatre, music and film. He is also writing a book for CTA mass transit riders, which will include his thoughts on adulthood, and his original poetry and fairy tales.

The rest of his life is devoted to the belief that, "only the people who have fun are weird." According to Silverstein, "The highest form of sanity is to be obsessed."



Young Lou Silverstein



Big Louie

By Rima Janulevicius

"The TV Star Series was born almost out of necessity," says its creator, Thaine Lyman. Six years ago, Lyman found himself without a scheduled course for the intensive mid-term.

John Coleman couldn't make it, Burr Tillstrom didn't want to coordinate a three-week segment and so, out of exasperation, Lyman told an assistant he could probably pull together a TV Star Series.

The first Star Series was developed within two weeks. It proved to be so successful, that, six years after its introduction to Columbia students, it's one of the most popular mid-term courses.

During the Star Series students meet and quiz TV personalities and listen to their views on various facets of the broadcast industry. It's an excellent opportunity to gain useful information.

There are no lectures. Each of the 18 segments starts with the panelists' short autobiographies — how and why they joined television; what their duties now encompass. Many of the panelists are professional personalities readily recognizable either because of their famous faces or important positions.

Past panelists have included Bill Jackson (from B.J. and the Dirty Dragon); Don Craig (former anchorman for WMAQ-TV); Al Samuelson (Executive Creative Director at the Leo Burnett Advertising Agency); Theresa Gutierrez (hostess of "Feminine Franchise"); Jane Pauley (former anchor for WMAQ-TV and now a co-host of the Today Show) and many others.

Lyman tries to line up different persons each year. The professionals seem to enjoy participating in the Star Series. Many of them return every other year, sometimes less frequently.

Lyman also enhances the Star Series by not using Columbia's instructors. He wants the Star Series to feature people inaccessible to students throughout the school year.

This year's partial line-up includes: "TV Job Market" with Thaine Lyman. This is the segment when students are informed of their responsibilities and the stage is set.

"Equal Employment Opportunity and

Minority Ownership" — with Lionel Monagas (special assistant to the chief of the FCC broadcast bureau), Warner Saunders (former manager of community affairs and director of affirmative action programs for WBBM-TV) and Harry Porterfield (former owner of a radio station and presently interested in owning a TV station).

"The Writers" — with Bill Bell (credits include "the Young and the Restless"), Bonnie Rberg (who has garnered at least five Emmys), and possibly Joe Glauberg (who has written for the "Odd Couple," "Mary Tyler Moore," and the "Bob Newhart" shows).

"The Commentators" — with Len O'Connor and Walter Jacobson.

"Faces and Voices" ("Faces you've seen voices you've heard a 1,000 times but don't know identities of") — with Patty Wilkus (former actress of "Edge of Night"), Ron McAdams (the man of a thousand voices), Brad Biske, and Brian St. John.

The Television Filmmaker

Ernie Lukas, president of Lukas Films, Walt Topel, president of Topel Films Ltd., Don Tate, film editor, Tony Izzo, film editor.

"News Anchor" — with Jack Taylor (WGN-TV). Lyman is still awaiting final confirmation from Carrie Cochran (WBBM-TV), Jim Ruddle (WMAQ-TV), and Fahey Flynn (WLS-TV).

"TV Weather" — with Jim Tilmon, Harry Volkman, and Tom Skilling.

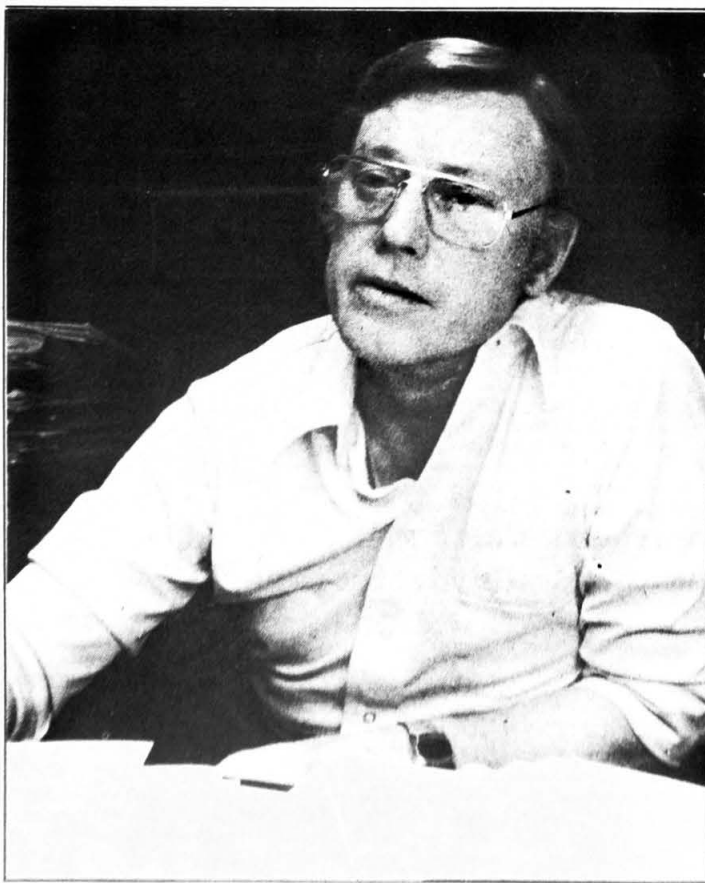
"View from the Top" — with the television station vice-presidents and general managers: Bob Walsh (WMAQ), Derk Zimmerman (WFLD), Ed Joyce (WBBM), and Phil Boyer (WLS).

"Press Information, Publicity and Advertising" — with Tim Bennett (manager of publicity and advertising for WLS-TV) and Lily Eide (manager of publicity and advertising for WBBM-TV). Lyman is still awaiting confirmation from Gene Davis (WMAQ-TV) and Jack Wilson (WTTW-TV).

"TV Sports" — with Jack Brickhouse (WGN), Johnny and Jeannie Morris (WBBM-TV) still have to confirm.

In addition, Brian Bedford, star of "Deathtrap" currently at the Blackstone Theatre, will be present for a question-and-answer session.

Lyman's TV Star Series still popular with students



Thaine Lyman

CLOSE-UP

Photo exhibit inspires humorous fantasies and pokes fun at secret dreams and passions

By Christine A. Verstraet

Sometimes humor can be very obvious. So obvious, in fact, that it can be missed unless it's captured in black and white. That's what the photographs now showing through Saturday, January 6 in Columbia's Center for Contemporary Photography have done.

Photographer Larry Williams, recipient of a National Endowment for the Arts grant for 1978-79, has captured humor in print. His photos may consist of clichés and poke at obvious fun, yet when given a different angle as seen through the camera's lens, they do become humorous.

The biography on Larry Williams cites his photos as revealing "the humor in some of the things we hate most about ourselves, our obsessions, and our everyday lives."

The first group entitled, "Some popular desires and/or fantasies..." brings to life the American Dream of at least one person. They range from a girl dipping her finger into caviar "to have good taste," to the torso of a boy wearing a Beatles t-shirt strumming a broom "to be a rock and roll star." His photos express everyday humor—after all, everyone must've dreamed of stardom at least once as they put their heart and soul into an imaginary broom or tennis racket-guitar solo.

Other photos by Williams entitled, "Impending Danger," blow up the dangerous situations that can happen. Taking away their subtlety makes their message stronger.

The photos include someone getting their hand slammed in a door to a man with a firecracker in his ear.

"We're especially happy to have Larry Williams' work—it's very interesting and not many people in Chicago have seen it," said Charles Desmarais, curator of the gallery.

Marcia Resnick, graduate of California Arts School, has had her works exhibited and collected widely in addition to being published in numerous books including,

"See, See Changes," "Tahitian Eve," "Landscape," and "Landscape-Loftscape."

Her photos also focus on humor. In her biography, her photos are described as "black humor that can be used as either ludicrous or threatening."

The photos include a girl kissing a Howdy Doody doll ("She secretly lusted for her television idol"), a shot of a girl's hand holding a cigarette with a wine glass on a table (representing that "she would demurely sip Cherry Kool Aid from a wine glass and puff bubble-gum cigarettes.").

Some of Resnick's photos have to be studied to find their humor, since it may not be as blatant as in Williams' photos.

"Performances #4" consist of 12 photos split into three sections of four photos apiece. The first four photos consist of an open stage with a cloth-covered pedestal in the center with the back of a male mannikin looking on. The second four reveal an uncovered pedestal with the mannikin covered and various objects such as a clock, a string of pearls, and other objects on the pedestal.

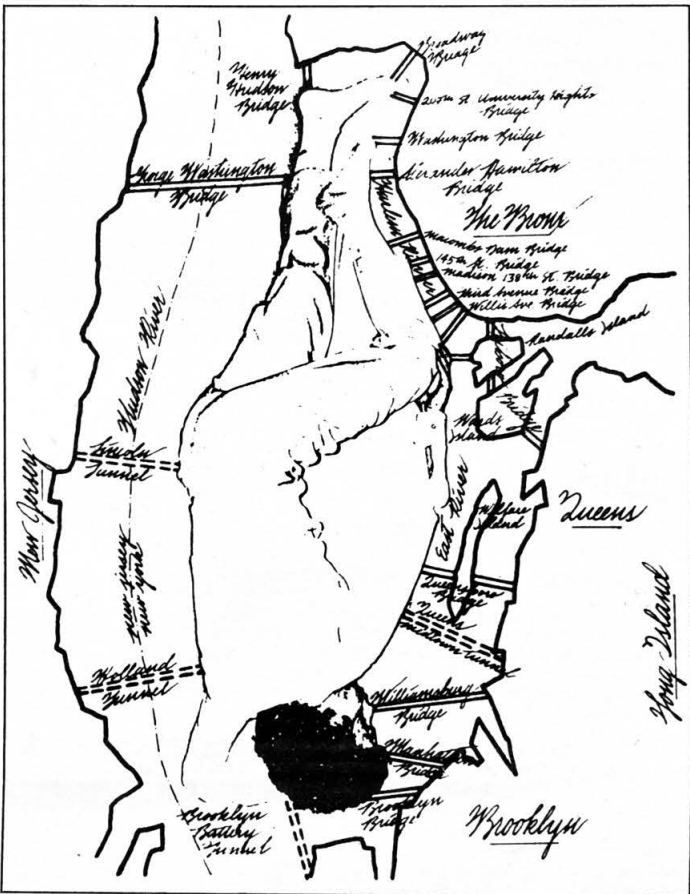
The third group of four photos feature an uncovered pedestal again with the cloth gathered on the floor with the uncovered mannikin and a glove, hat, knife, and a shoe on the pedestal.

The photos are entitled conceal, conceal, and reveal and according to Desmarais, they are "less obvious and blatant."

"The first two rows get us prepared for something to happen," Desmarais said. "We force it to happen."

Photos by Ellen Carey are also exhibited in the Mezzanine Gallery along with 20 intricately woven, knotted, and embroidered pieces by Diane Itter in the ethnic/craft/fine art exhibition space.

The Gallery is open from 10:00 a.m. to 5:00 p.m. Monday through Saturday. Admission is free. Any other information can be obtained by calling the gallery at 663-1600, ext. 600.



LARRY WILLIAMS

FROM THE GALLERY



MARSHA RESNICK



DIANA ITTER

UPDATE



Hy Roth

Photo/Jeff H. Lange

Advocate for world peace believes diplomacy begins at community level

By Steve Taylor

In his crisply tailored, grey three-piece suit, Leonard Miska looks like any other business man. But unlike many other high ranking executives, he has served as an advisor on human relations for three Presidents, spent Christmas with Pope Paul VI, lived with Indian tribes in Paraguay, and was a member of both the City Planning Commission and the Commission of Human Relations. Miska is a businessman, and his business is the world and the people who live in it.

When Miska speaks of his travels, he does so matter-of-factly, as if a junket to Communist China were as commonplace as a stroll up Michigan Avenue; but with just enough pride to avoid becoming self-effacing.

"I've made an effort to visit each country of the world," he said without a hint of bravado. "I was also one of the first Americans to visit the People's Republic of China," he added.

Miska, who teaches "Social Issues: Comparative Solutions" at Columbia, attempts each week to draw upon his personal experience to propose constructive ways to deal with perplexing contemporary issues.

Students who anticipate a diet of scientific approaches to social problems are surprised to learn that Miska tends to stress the roles of individuals and communities above and beyond the oblique social systems that supposedly dictate the way America solves its problems.

Some students are refreshed by this more personal approach to the subject. Others, who prefer to shoot at larger targets, are annoyed by Miska's accent on smaller entities, rather than complex governmental systems, which shifts the

blame for social travails from the vague bureaucratic monolith called the "power structure" onto the shoulders of individuals who adopt (what Miska considers) a destructive lifestyle.

Fundamental to Miska's philosophy is the notion that most of society's woes could be mitigated by a re-emphasis of traditional family and community values. When asked how a return to old-fashioned family life could drastically improve America's problem-solving ability, Miska raised his eyebrows and explained enthusiastically.

"There's no concept of the neighborhood as an extension of the family anymore. Individual selfishness has destroyed the concern for one's fellow man," he said pacing the empty classroom. "People need to settle down, raise a family, develop a solid neighborhood and work to improve them."

Miska continued walking back and forth in front of his non-existent audience. His elocution was deliberate, almost ponderous, but he continued.

"Whenever you have a lack of community and togetherness, there is a tendency to think of yourself first," he said. "The tax revolt in the U.S. is gaining momentum because people who work and contribute to society have been led to believe (through a breakdown in communications) that they're footing all of society's burdens. They're totally unaware of the contributions of others."

Optimism, though, is Miska's trademark and prevailing theme of his work. "I don't think that it's within man to think negatively," he said. "That's why I've worked for 20 years in the field of human relations."

The photographic history of Little People a challenge for Roth

By Pamela Kaden
and
Steve Taylor

While Hy Roth's public life consists of teaching graphics arts, his private life abounds with freaks, dwarves, and midgets.

During his slide-lecture on The Photographic History of Little People, held recently at the School of the Art Institute, Roth said that he began this project seven years ago. According to Roth, his photo collection of little people is the largest in the world.

"I started collecting photographs of midgets or little people (as The Little People of America would like us to call them; the term midget is a slur) because it was unusual," Roth said. "When I began, picture cards were cheap, about four dollars. But I was scared then because I knew it would be expensive. My collection soon grew, as people from all over the world sent in additions," he said.

His interest in the subject matter also grew, and Roth is now co-authoring a book with Robert Cromie titled "The Photographic History of Little People".

"I wanted to know who the people in the photographs were and who photographed them," Roth said. He feels that due to the collection's historical value, people should be exposed to it. "People should know about Chicago's Dime Museum, the photographers and managers. It's American history."

Roth's presentation of historic memorabilia abounded with startling images. In one frame, colorful signs at the

entrance of a New York side show during the nineteenth century promised patrons a glimpse of "The Greatest Deformities on Earth!" The dog-eared postcard showed the brutal black lettering about the walls of the building that proclaimed itself "The Hall of Ugliness."

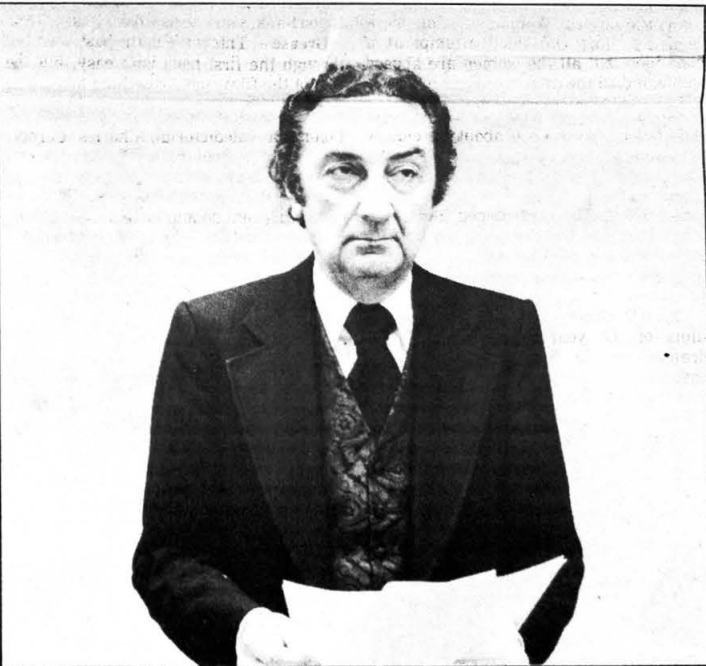
For ten cents, tourists could gaze at the hideously deformed, and giggle at their favorite freaks — the midgets.

Roth explained that little people worked in museums, circuses, and amusement parks parlaying their lack of height into a marginally profitable living. Extraordinarily talented little people like General Tom Thumb, of the Civil War era, and the members of the Lilliputian Opera Company, circa 1900, became international celebrities. (It was rumored that Abraham Lincoln attended Thumb's wedding.)

In earlier times little people were considered gods by the Egyptians. King Nebuchadnezzar was known as the Dwarf of Lebanon. In Roman times, midgets were owned by the ruling classes. Mark Antony owned two. But by the 1600's midgets were no longer considered charming.

During the Third Reich, Mengal, a Nazi doctor, had a formal ball for the little people in Treblinka. The next day he arrested and gassed 10,000 of them.

Roth hopes that his book will be completed and published by 1980. "We're trying to do a nice book.... we're not out to talk about freaks. Our intention is to put out an art book, not to be mean," he said.



Leonard Miska

Photo/Jeff H. Lange

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CATCH THIS

A royal and sophisticated performance by the crowned princes of quality rock

By Marianne Moro

Imagine a rock group so unique that no band could possibly open for them. Queen, who performed at the Stadium recently should immediately come to mind. A 24-song set that lasted two hours, a dazzling light show, and the band's musical expertise (notably Brian May's fine guitar work) provided an evening of regal rock 'n roll not soon to be forgotten.

Shortly after the opening number ("We Will Rock You"), a slight problem with the sound system caused the band to leave the stage for a few minutes. A delay like that has a potential for causing unrest among fans and generally spoiling the fun for everyone, but when Queen returned the momentum was quickly regained. As usual, most of the attention was riveted on lead singer and showman Freddie Mercury. Upon his arrival onstage, Mercury reminded one of a 1950's greaser in his black wet-look pants, jacket, cap, and sunglasses. (He later took his jacket off to reveal red suspenders).

His graceful, slickly choreographed movements accompanied practically every song. The photographers lined up by the front of the stage caught more than a few glossy pictures out of Freddie.

Queen's musical diversity ranges from the smooth harmonies of "You're My Best Friend" to the angry, pulsating vocals of "Death On Two Legs" (which Mercury dedicated, in quite uncomplimentary terms, to their ex-manager), complete with threatening synthesizers, and smoke

Sea Level—a tidal wave of country/rock and jazz

By Pamela Kaden

Sea Level's brand of country rock fused with jazz was well received at their recent concert at B. Ginnings.

Opening with "I'm Ready", a blues tune reminiscent of the Allman Brothers, the audience immediately engaged, clapped hands, and in their limited space began modified body boogies.

Especially lyrical was "Rain in Spain". Chuck Leavell and Randy Bramblett, both on keyboards added to a moving, well-balanced sound.

"Livin' in a Dream" featured Bramblett on sax. His tone was good, and the solo, enlivening. The song appears on Sea Level's new album "On the Edge", released seven weeks ago on the Capricorn label.

Other songs performed from "On the Edge" were "A Lo Ha Colada", "This Could be the Worst", "On the Wing" and "54". If the concert is any indication, the album is definitely worth checking out.

The group's similarity to the Allman Brothers is no coincidence. Members Leavell (keyboard, vocals) and Lamar Williams (bass) were in the group. Also in Sea Level are Joe English, formerly of Wings, on drums, and Jimmy Nalls and Davis Cousey on guitar.

billowing out from behind the drums. But "Get Down, Make Love" was the focusing point, the song that brought all the talent together most clearly. Roger Taylor's rhythmic drumming, John Deacon's steady bass, an interlude featuring Mercury moaning and groaning sensuously, produced a luxurious musical specimen, but it was Brian May's guitar solo that brought it on home. A calvacade of blue and green lights enhanced the number.

Mercury's exceptionally strong voice never wavers, never strains to reach even the hardest note. This is evident in his accapella vocal at the end of "Round and Round".

A duet between Mercury and May and a Dixieland-type tune were performed on a small stage that lowered from the ceiling, enabling the band to play the quieter songs without the encumbering atmosphere of a gigantic stage.

The audience consisted of fans in their late teens to mid-twenties. Everyone seemed fueled by the music itself, except for a few people who insisted upon throwing rolls of toilet paper at the stage.

Many critics have claimed that Queen is too "arty" to rock out. But their obvious sophistication doesn't deter them from the path of rock 'n roll. It adds an unknown flavor to the music, a flavor we've never tasted before and probably won't taste again until the next Queen performance.

Hard-hitting women rockers arrive on the music scene with energetic grace

By Marianne Moro

Although hard rock has been dominated by men since its inception, women are finally beginning to break the barrier in the late 1970's. There is no onslaught of female groups brandishing the heavy metal trademark, but for the first time, genuine women rockers are receiving serious attention.

Patti Smith is the most celebrated and the most talented in this genre. She has brought a new dimension to rock with her poetic vision and stretched it to the farthest reaches of accessibility and beyond. Who else could have created a song as powerfully original as "Land?"

There has always been a tendency on the part of rock critics to rate even the most capable female hard-rocker several notches below her average male counterpart. Perhaps it is a deep-rooted sexist belief that women cannot possibly express the hardcore intensity of rock 'n roll as men can ... but there is no excuse for judging Ms. Smith in this manner. Her style transcends all stereotypes.

Smith also demonstrates that a girl can do more than stand there and look pretty while she sings. Onstage, the fury she unleashes with each word is not easily matched by anyone, male or female, in rock today.



Welcome back from holiday break.

The special student supplement has been postponed for publication until January 29th. The extended deadline for poetry, photography and fiction is now January 17th.

Devo-New Wave Band creates excitement

By Rima Janulevicius

Devo is incredibly fun! This New Wave band, who will return to Chicago's Park West on January 6, hail from Ohio, are infused with infectious energy. Not one person (that I saw) in the audience of their recent concert at B. Ginnings stayed still. Even though the club was crowded, people found space to move and dance.

Especially electrifying were numbers such as "praying hands," and "mongoloid." One number was sung by a member of the band who sat in a crib and wore a Booji Baby mask. The effect was one of interesting eerie science fiction.

Devo is smart. The waiting audience was manipulated into frenzied anticipation by watching a short movie clip of Devo. By the time that Devo burst onto stage in their yellow jumpsuits, the audience was clamoring for them. From there, it was rather simple to get the audience to yell, "We Are Devo" together with the band.

Later, when Devo stripped down to black T-shirts and shorts, they threw their jumpsuits into the audience and, of course, everyone just grabbed. I think what makes Devo such fun is the fact that they never stop, thus neither does the audience. And when I come out of a concert totally drained, yet still feeling great, I must applaud.

The Wilson sisters of the group Heart produce a somewhat lighter brand of music, not as threatening or intense. It's just good, clean rock 'n roll, very commercial, and as forceful as any all-male band can yield.

Then there are the Runaways, those darlings of the punk rock world. They capture the essence of rock better than anyone. As teen-agers, they are still living the life they sing about and can convey it more convincingly.

Joan Jett's lyrics and vocals prove that girls are just as horny as guys. It's a refreshing change to hear women referring to men as sex objects instead of the reverse. It's also surprising to note they're still a "cult" group, for they're capable of more substantial success.

Genya Ravan, who attained some prominence in England during the mid-60's as the leader of Goldie and the Gingerbreads (the first all girl rock band), has returned with a new solo album, "Urban Desire." This record is a celebration of street-wise rock, with Genya's tough, gravelly voice driving the point home relentlessly.

Women's status in rock 'n roll is taking new directions. One day we might even see male groupies standing backstage drooling over a female rockstar!

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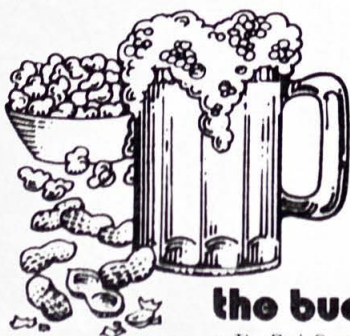
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