

1-29-1979

Columbia Chronicle (01/29/1979)

Columbia College Chicago

Follow this and additional works at: http://digitalcommons.colum.edu/cadc_chronicle

 Part of the [Journalism Studies Commons](#)



This work is licensed under a [Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License](#).

Recommended Citation

Columbia College Chicago, "Columbia Chronicle (01/29/1979)" (January 29, 1979). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_chronicle/14

This Book is brought to you for free and open access by the College Publications at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Columbia Chronicle by an authorized administrator of Digital Commons @ Columbia College Chicago.

Columbia Chronicle

Vo. 6 No. 7

Columbia College

January 29, 1979

Columbia releases self-study findings; report highlights of year-long analysis

Dear Student:

Last spring many of you participated in a student survey in which we asked your opinions on a variety of subjects related to your experience at Columbia College. The results (three volumes) were included in the Self-Study which has been going on throughout the College. All departments, both academic and administrative, participated in this self-assessment and evaluation of strengths and weaknesses of the College. After a year's work, the completed Report has now been submitted to the team of evaluators who will be sent here by the North Central Association to visit the College March 27-29, 1979. I want to thank you all for your participation and cooperation, and invite any of you who are interested to read the Report, as well as the Student Survey at your leisure. They are available for your inspection in the Library, and I know you will find them interesting reading.

In the meantime, through the cooperation of the Columbia College Chronicle we want to share with you some of the highlights of the Self-Study Report, and urge any and all of you to attend a discussion of the Report on Friday, February 16, at 12:30 in the Student Lounge on the 7th floor.

First, a brief word on the purpose and function of the Self-Study and the accreditation process of which it is a part. The North Central Association accrediting procedure is designed to ensure that institutions continually look at what they are doing, evaluate how they are doing it, and use that information to plan for the future, all within the framework of their stated mission and goals. Thus, colleges are urged to assess their strengths and weaknesses, and plan future activities based on knowledge and insight. North Central routinely requires institutions to submit a new self-evaluation five years after the initial accreditation. Columbia College was accredited in 1974, and is now ready for its second accreditation.

Second, an overview of the major areas covered in the Self-Study and a brief comparative look at where we were in 1973-4 and where we are in 1978-9. The Self-Study examines every facet of the College: students (both former and present), faculty, programs, finances, facilities, administration and future planning. Since its first accreditation in 1974, the College enrollment has nearly tripled; Columbia moved from rented space to its own building at 600 South Michigan, purchased its Dance Center on North Sheridan Road and relocated its Theater-Music Department in new, larger quarters within walking distance of the main building. New programs, new and expanded facilities, better equipment, a larger faculty, and many more students are just a few of the changes that have occurred in the past five years.

Other things which have occurred include implementation of goals expressed in the first self-study, such as increased and improved job counseling and placement services, *increased student advisement (we now have four FTE academic advisors and an active orientation program); and improved contact with our alumni, (a newly established alumni office began operating this month).

The following highlights from the Report are just that. I hope you will be interested in knowing more about your College and will make an effort to learn more about it. We all have a large interest in the present and future of Columbia, and in having others share our sense of achievement and future potential.

I would encourage any of you who would like to discuss any aspect of this with me, with Doris Salisbury who coordinated the Self-Study, and presently serves as Assistant Dean, or with any member of the staff who has been involved with the Study. Please feel free to call on us, and share your thinking.

Lya Dym Rosenblum
Dean of the College

*A Job Placement office works with both current and former Columbia students, and is coordinated with the efforts of a Cooperative Education program.)



A COMPARISON OF NUMBERS
1973 • 1978 (1979)

	1973-1974	1978-1979
Total Enrollment	1095	2858
Full-Time Equivalent Enrollment	861	2286
Enrollment/Women	372 (37.4%)	1434 (50%)
Total Faculty	117	264
Main Educational Plant	40,000' (rented)	160,000' (owned)
Library	22,500 (vols.)	30,000 (vols. +)
* shared library with Roosevelt University		330,000* (vols.)
Annual Operating Budget	\$1,462,000	\$5,331,000

COLUMBIA'S STUDENT POPULATION
Columbia's student population is described below both statistically and interpretively.

Number of Students

The student body currently numbers 2858. Of this number, 1715 students attend full-time and 1143 are enrolled part-time. With few exceptions, full-time students are enrolled in programs leading to the Bachelor of Arts degree and many part-time students have a degree intention.

Columbia's student population (third week, Fall term) from 1973 to the present is shown below.*

Fall 1973	1095 (total enrolled)	856 (FTE)
Fall 1974	1403 (total enrolled)	1260 (FTE)
Fall 1975	1684 (total enrolled)	1372 (FTE)
Fall 1976	2064 (total enrolled)	1656 (FTE)
Fall 1977	2530 (total enrolled)	2056 (FTE)
Fall 1978	2858 (total enrolled)	2286 (FTE)

As shown, Columbia's enrollment has multiplied 2½ times in the last six years.

Sex, Race and National Origin

The distribution by sex of the student body has changed considerably since 1973 when two-thirds of Columbia's students were male. Women now comprise 50.1% of the total enrollment.

Thirty-seven percent of Columbia's students are Black as compared with 22% in 1973. Of the remaining total enrollment, Caucasians comprise 54%, Latinos 3%, Orientals 1%, others 1% and 4% are unreported.

* All figures exclude irregular enrollments in community extensions.

Age

A total of 43.8% of Columbia's students are from 18 to 21; 27.4% from 22 to 25; 14.9% from 26 to 29; and 13.9% are over 30.

Transfer Students

Our study shows that transfer students are much more likely to graduate than are first-time college students; 84% of the ap-

plicants for 1978 graduation were transfer students and more than half transferred in excess of 50 credit hours. Nearly half of these graduates spent two years or less at Columbia while another 27% were enrolled in the College for three years.

Economic Information

The financial characteristics of Columbia students probably have greater similarity to Chicago city and suburban public colleges (most are 2-year community colleges) than to local private colleges. Apportionment by family income (or personal income where students are "emancipated") shows:

less than \$6,000 annual	32%
\$7,000 to \$10,000 annual	20%
\$11,000 to \$13,000 annual	14%
Over \$14,000 annual	34%

While Columbia's tuition is the lowest for private colleges in the Chicago area, it is very high compared to public city colleges. Thus, it is understandable that large numbers of Columbia students require financial aid. During the 1977-78 academic year, 64% of the total enrollment of 2530 received some form of financial aid. The remaining 36% paid their College expenses by themselves or with the aid of their families. The 1973 figures indicated that only 22% of the students subsidized their own studies.

A study of 1977-78 students showed that men were more likely to depend on themselves or their parents for money to attend college, and women were more likely to use financial aids.

Open Admissions

Students surveyed (90.1%) recognize that a great variance in ability is the concrete effect of open-admissions and they are convinced (72.1%) that the instruction at Columbia is able to meet the needs of students with widely different talents. Fewer than one out of five students

(19.1%) would consider leaving Columbia because students vary so much in ability.

Our research confirms that Columbia's open-admissions policy is successful. A minority of students are concerned about the open-admissions policy, but there is no evidence that students' leaving is affected by this policy.

Job Consequences

Our study of Columbia graduates for the past five years showed that almost two out of three respondents (67.2%) are working in jobs that fit their overall career plans. Four out of ten (40.7%) are working in jobs directly related to their Columbia studies, and 5.4% had started out working in an area directly related to their studies and then had chosen another career. Nearly half of recent graduates (45.4%) were able to enter jobs directly related to their studies at Columbia. (Black graduates were less likely than white graduates to find jobs in their field, 38% as compared to 45%.) Our study of recent graduates found that 10.4% are employed in television and radio. This is the largest category of employment for Columbia graduates.

SUMMATION: THE STUDENT

In general, it can be said that Columbia's student body falls into two very broad categories:

1. Those who enter as transfer students, know exactly what they want, like the freedom to decide their own curriculum and are both career and degree-oriented. These are the students that graduate; 84% of 1978 graduates were transfer students.

2. Those that enter as first-time freshmen, have less clearly defined goals, have a more difficult time dealing with the freedom given to students, and are more degree-oriented than career-oriented. These are the students that are most likely to leave.

It was believed that Columbia attracts students who are disenchanted with the prevailing system of higher education and who turn to Columbia as a higher education alternative. According to students, this is no longer a major factor in their decision to go to Columbia. Students are attracted primarily because of specific programs and the chance to work with professionals (89.1%). There is evidence, however, that students do welcome the open, free-choice atmosphere of Columbia, but these reasons are definitely secondary. Also believed was that students see Columbia as an opportunity for a successful college experience after a history of academic failure. But the evidence is that this is not a major factor. Only 25% reported negative previous college experiences.

The study emphatically affirmed that students enroll at Columbia because of the excellent practical education supported by "hands-on" use of equipment. Hands-on experience with professionals is the unique feature of Columbia and the largest reason students come to the College. The contention that large numbers of students enroll at Columbia because an open admissions policy presents no bars to the enrollment of students with low academic characteristics was disproved. Only 15.7% found open admissions important. Most approved of open admissions but did not think it was very important to their coming to Columbia.

The study showed that students enroll at Columbia because they have a clear idea of wanting specific education for well-defined careers.

Columbia students are vocationally-oriented but at the same time have an open and accepting attitude toward liberal education. They are people who are interested in working in the arts and media and this makes them very different from students planning to go into law or business or medicine. Research bears out our contention that self-motivated people whose main interest is in doing what they want to do (rather than following a predetermined course) do best at Columbia.

STUDENT BULLETIN

Films of the season: not exactly a blue-ribbon crop

As movie seasons go, this has certainly been one of the big turkeys in recent memory. Only four of the nine major films opening over the Christmas holidays have any redeeming value, and one of those four is a re-release. If the weather can't keep you out of the movie houses, maybe several of the offerings will.

"Autumn Sonata", for example, could easily have been titled "Autumn Sonora" because that is what it brings on, along with the grief in knowing how much it costs to get in. The drowsy Liv "I'm-shy-but-just-get-me-started" Ullman unloads her usual amounts of self-pity and anti-Christ ethics that have pretty much filled her career.

Bergman, the man behind pen, hands us his morals in the usual way, with protracted, never ending close-ups that are quite effective for Ingmar, about five films back. Now they are rather bland and expected.

The only bright spot in this horror is the performance of Ingrid Bergman, as Liv's mother, a concert pianist.

Maybe Bergman should try a comedy, but then again, maybe he's laughing at all the critics who swoon at the misery of his movies.

Also peering from the bottom of the barrel is the senseless "Moment By Moment", the film that brought together the talents of Lily Tomlin and John "Wanna dance?" Travolta. It's quite a funny movie, but it's not supposed to be. The dialogue itself is a scream, and Travolta's performance could have been filled by a quarter-pounder, no cheese. There is no energy from the actors by themselves or together, and it looks like the plot was written from day to day. It might work for the Italians, but not here, and not in this attempt.

Still in pit-city, there is the latest offering of Clint Eastwood, in "Every Which Way But Loose". This time out, Clint co-stars with an orangutan, making it even more difficult to tell them apart. Eastwood's acting is a joke, but he's after some

of Burt Reynold's audience, and according to Variety, the box office receipts on "Every Which Way But Loose" aren't doing bad at all.

"California Suite", a nice try at comedy, is the latest hit from the Neil Simon bandwagon. Having one of the biggest all-star casts this season, the film wipes out on editing. The segments, for the most part, are all too short, making the actors look like they had to run through the scenes just to get all the dialogue out. Bill Cosby and Richard Pryor, two funny men in what was supposed to be a comedy, get the shortest sequence of all.

However, with a good add campaign, you can sell anything... (point in fact) "California Suite" has been a real winner at the box office, and that's where it really counts.

Finally, there is at least one film from this list that can be well recommended. Directed by a local Chicago boy who made good, Phil Kaufman, "Invasion of the Body Snatchers" is a fine remake of a fine classic sci-fi film.

The film begins as solar winds are carrying the alien seeds through space, coming to rest in San Francisco (where else?) The seed flowers, and are collected by unsuspecting people. The plague spreads and people begin to notice the change in others, sort of a backfire on the "me" generation.

A good performance is given by Donald Sutherland, who as a city health inspector, notices the change and tries to make some changes of his own. Sutherland's attack on the main pod factory is a horror-filled scene of tension. Leonard Nimoy does well in a supporting role of a psychiatrist giving empty reasons for the changes in people. They always have answers.

So much for the releases this season. Most have been stinkers, though still faring well at the box office, and only a few have been worthwhile films with entertainment the order, like "Superman" and "Invasion...". Have a pleasant break.

—J.K.K.

Science film series will be repeated this coming term

Each week, Columbia College will present one or more films from NOVA, illuminating the challenging problems, methods, and theories of twentieth-century science.

The films explore the range of scientific investigation: from ancient civilizations to modern technology, from atomic physics to astrophysics, from the initial structures of the earliest forms of life to the developed structures of animal and human intelligence.

Science faculty member Dr. Ernest Sukowski planned the series which is presented as an ongoing event for the Columbia College community and for the larger community colleges in Chicago's south Loop area; all are welcome to come and enjoy the series.

Students may elect at registration to attend the series for one (1) semester hour of credit in science. Receiving credit involves attending a minimum of 10 film

screenings after registering for the course, and submitting a written report to one of the College's science instructors.

Further information on arrangements for one credit are available from Life Arts/Science or other counselors at registration, and from the Department of Life Arts and Liberal Education or the Office of the Dean of the College.

The Spring series will screen the following films. There may be changes in the films programed for the series, contingent upon their availability.

Students may attend the screenings at either of two times: each week, a film will be shown on Friday afternoon, 1-2 pm, and again on the following Monday evening, 5-6 pm, in the Film Screening Room (921). Due to Spring Recess and the Memorial Day holiday, films for Weeks 1 and 9 are scheduled for a second showing at later dates.

Week 1	Mon. Feb 12th	The Bottom of the Oil Barrel (repeated Fri. Apr. 6th)
Week 2	Feb. 16th/19th	Einstein
Week 3	Feb. 23rd/26th	The Wine Revolution
Week 4	Mar. 2nd/5th	A Predictable Disaster To Hong Kong and Back The Rise and Fall of DDT
Week 5	Mar. 9th/12th	The Sunbeam Solution
Week 6	Mar. 16th/19th	Birdbrain Animal Communication
Week 7	Mar. 23rd/26th	The City That Waits to Die
Week 8	Mar. 30th/Apr. 2nd	The Dinosaur Hunters
Week 9	Mon. Apr. 16th	The Nuclear Dilemma (repeated Fri. June 1st)
Week 10	Apr. 20th/23rd	Cracking the Stone Age Code
Week 11	Apr. 27th/30th	The Drifting of the Continents
Week 12	May 4th/7th	Darwin's Bulldog
Week 13	May 11th/14th	The Building of the Bomb
Week 14	May 18th/21st	Birth and Death of a Star
Week 15	Fri. May 25th only	The Assault on Life



Baby, it's cold outside. But it's business as usual at Columbia, thanks to our efficient staff and personnel. Columbia extends its special gratitude to the dependable, efficient and patient receptionists (Ann Kennedy, Sue Martin, and Clara

Bell); to Bert Gall for manning the switchboard in the wee hours during the storm crisis (and for making the sound decision when to close the school); and to the maintenance staff for keeping the sidewalks well shovelled and clear of ice.

New exhibit features Traub

By Debra Buss

A major exhibition of new photographs by Ray Metzker opened recently at the Chicago Center for Contemporary Photography at Columbia.

The Metzker show is another in the gallery's continuing series of retrospective exhibitions of work by major working photographers who have influenced the direction of contemporary photography.

Though he is often thought of as a part of the "Chicago School" of photographers connected with the Institute of Design (Illinois Institute of Technology), Metzker has not had a major exhibition in this city since his 1959 show at the Art Institute of Chicago.

Gallery director Charles Desmarais, said "Metzker's work since 1970 will be a surprise to many who know his earlier photographs. Though they still clearly

display Metzker's interest in form, the new pictures are much more complex, much closer to the real world in that we see the photographer's hand in creating images he wants from the raw stuff of an event, rather than simply recognizing and recording the designs around us."

There will also be an exhibit in the Mezzanine Gallery of photographs from Charles Traub's new book, *Beach*. Traub, former chairperson of the Columbia photography department and now director of the Light Gallery in New York City. Traub signed copies of his book at the exhibit's reception.

Along with works by ceramist Dennis Mitchell, the exhibit will run through Sat., Feb. 24. Admission is free. The gallery is located on the first floor and opened from 1:00 p.m. to 5 p.m., Mondays through Saturdays.

History course analyzes news events

In a recent Gallup poll of graduating high school students taken last year, questions about basic policies were asked. The students displayed an appalling ignorance of the everyday realities of political life. Among the questions asked were: "How does oil get from Arabia to the United States?" The answer was: "On I-95." Another question posed was: "What language is spoken most widely in Latin America?" The answer: "Latin."

According to Ron Freund who teaches several political science courses at Columbia, these examples aren't extreme. "The preparation of high school students in

basic history and political reality is frightening," Freund said. "Students who have no understanding of how the political system operates won't be able to cope with their environment in a satisfactory way. They will be the victims of society, rather than the creators which we try to develop at schools like Columbia," he said.

Freund said his course next spring semester (called Contemporary History) is geared to the major issues in the news today. "By learning to go 'behind the headlines' students will begin to see the connection between the world and their own lives," Freund said.

HYPNOSIS, HEALING AND REINCARNATION WORKSHOP FOR BEGINNERS
Experienced Leader
Tuesday 7-10 PM Cost \$10
For Information Call G. V. LOWTHER 935-3499

Addressers Wanted Immediately. Work at home—no experience necessary—excellent pay. Write American Service, 8350 Park Lane, Suite 127, Dallas, Tx. 75231

Harrison Snack Shop
Serving Breakfast Lunch & Dinner
Jim's Special, Texas style and other breakfast specials include free orange juice. (From 6 a.m. to 11 a.m.)
1/4 lb. Hamburger with Fries
1/4 lb. Cheeseburger with Fries
Fountain Creations & Carryouts
Open 7 days a week
Daily 6 AM-7 PM
Saturday & Sunday 7 AM-4 PM
Harrison Snack Shop
63 East Harrison St.
Your Host & Hostess
James & Georgia Sarantis

MAY WAH
539 So. Wabash
Finest Cantonese Food
Open 11 A.M.-9:30 P.M.
Student Special—We have carry-out orders
922-1922
CHINESE LUNCHEONS
Includes Soup of the Day, Tea & Almond Cookie
Beef Chop Suey
Egg Foo Young
Fried Rice \$2.50
Chicken Chop Suey
Egg Foo Young
Fried Rice \$2.50
Pepper Steak
Egg Foo Young
Fried Rice \$2.50
Shrimp Subgum
Egg Foo Young
Fried Rice \$2.00

OBSERVATIONS

EDITORIAL

Recent vandalism will hurt everyone

The winter blizzard that devastated Chicago recently, leaving our city's transit system virtually paralyzed, also took its toll on Columbia. Since our school operates on a commuter basis, hazardous weather conditions always mandate whether the school will remain open.

Although procrastinators welcomed the hiatus from school and used the unexpected time to complete term papers and semester projects, some students were irritated and felt inconvenienced by the cancellation of classes.

When classes resumed, many students noticed that the student lounge was closed temporarily and wondered why. According to Bert Gall, dean of instructional services, vandals broke into all but two vending machines, including the change dispenser, during one of the days Columbia was closed due to inclement weather.

In addition to the considerable amount of money taken, damage to the equipment was estimated at a couple thousand

dollars. Since the vending machines are rented, Columbia is responsible for their repair.

Gall was particularly distressed by this recent destructive act. "It's regrettable and benefits no one," he said. "Many students will suffer as a result, because the sales commissions we receive from the vending machines go towards general scholarship funds. Obviously, the theft will decrease the available amount since it'll take between two and three weeks to fix the machines."

Gall also reports that several students' coats and wallets have been stolen recently from classrooms during breaks.

It's a consensus opinion among the Columbia community that the bad weather poses many challenges. But the snow and resulting frustration are no excuse or provocation for vandalism or theft. Gall reiterated the college's policy to prosecute persons found responsible to the fullest extent of the law.

Newspaper class worthwhile

By Dominic Scianna

Have you enjoyed working on the Columbia Chronicle? What did you learn during the seminars, for the newspaper staff?

Yes, I did enjoy working on the staff. As with everything, there can be a lot of changes and improvements, especially in the actual seminar session. I would like to see more guest speakers and more actual class assignments, and more writing done in class. It was fun and I would recom-

mend anyone with a serious interest in print media to participate in these courses.

Rima Janulevicius
Assistant Editor

I enjoyed it. I wish there had been more guest speakers on Tuesday sessions. I learned how to become a better newspaper writer, and gave me insight into what the job market is as far as journalism is concerned.

Debbie Bass
Roving Reporter

YOU TELL US

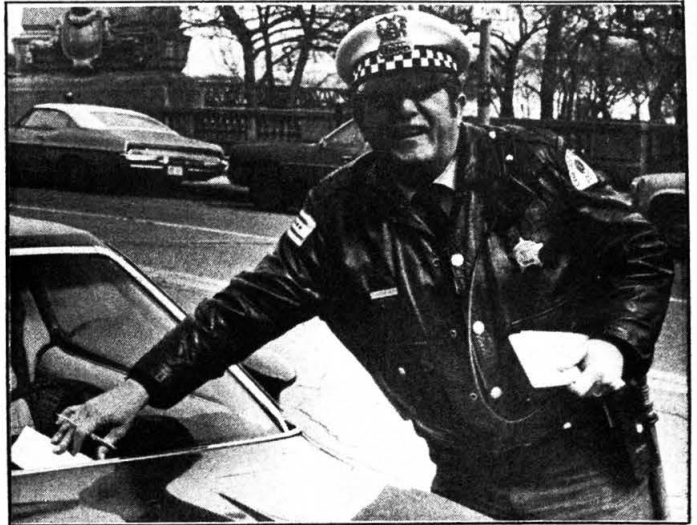
To the Chronicle Staff:

I find the physical changes in your newspaper pleasant, the new layout, the new variety of news, and the student faculty profiles. It's not as drastic as change as everyone thinks it is, but it's a change. Of course, I have a personal love for the old C.C. WRITER, and the new CHRONICLE is a very well put together paper, but certain things put you BELOW the standards of the C.C. WRITER. Although 99% of them can be ironed out. But if you intend to have an entertainment section you desperately need James Letrich. Big Jim is a season film critic, and a fine journalist, unlike this guy you have working for you now. Jim Letrich

gives you explicit reasons for disliking, liking or cutting down his films, because Jim himself is a film student.

The new James (Klekowski) knows nothing at all about film, or film criticizing. How can he judge something a good, bad or hype. How can you smack film making in the face by calling it a big hype. How dare you take four columns of a newspaper page, to babble about production costs, and in general name drop, without even touch upon the job you're suppose to do. Criticize a film's qualities or lack of. Who cares what you think, if it was a film opinion column yes, but you James Klekowski are a film critic (or at least you think you are). So personal feeling can't even enter the picture. If you continue a career as a film critic take a couple of lessons from Jim Letrich. Better yet read some of his reviews. It won't hurt, and most definitely help you.

Martin Williams



Officer Cecil Pavichevich recently celebrated 33 years on this area's beat.

Photo/Geoff Scheerer

Yes, the staff itself was interesting in all aspects. The interviews gave me, as a freshman, more insight into Columbia College. Since the seminars didn't directly involve me, I still learned something about other aspects of the paper.

Dorothy Horton
Reporter

Yes, I enjoyed it. I felt that the organization this semester has proven to be the stimulus for a better produced newspaper. I felt the seminars were good for beginning journalists, who didn't know

the workings of a newspaper.

Chris Verstraete
Photography/Art Reporter

Yes, the thing I did learn on the newspaper was the discipline of meeting deadlines. This also helped me on my job, because I started working on the Star Tribune. I never worked on a college newspaper; this was my first college experience and I really enjoyed it.

Ron Ayers
Radio/TV Reporter



7000 North Glenwood Chicago, Illinois 60626 (312) 465-8005

Invites You to
Spaghetti Bake all you can eat \$3.00, Tuesdays
4:30 'til gone...

AND.

Spinach Spaghetti with delicious tomatoes, mushrooms, peppers, and onion sauce, topped with mozzarella & parmesan cheese.

* breakfast * lunch * dinner * snacks * general store
7 days a week til...11 p.m.

For more information contact, HEARTLAND CAFE.

Columbia Chronicle

Editor-in-chief	Linda Matsumoto
Associate Editor	Rima Janulevicius
Business/Production Manager	Joy Caniglia
Advertising Director	Vivian Carter
Arts Editor	Mike Levin
Beat Reporters:	
Television/Radio Depts.	Ronald Ayers
Veteran Affairs	Al Haynes
Writing/English Dept.	Jeanette Haynes
Community Extension	Dorothy Horton
Theatre/Music Dept.	Rima Janulevicius
Dance Dept.	Pamela Kaden
Placement News	Dorothy Horton, Bryan Mitchell
Student Affairs	Dominic Scianna
Campus Events/Organizations/Administration	Diane Scott
Faculty Profiles	Stephen Taylor
Photography/Art Dept.	Christine A. Verstraete
Film Dept.	James Klekowski
Roving Reporters	Debra Bass, Dini James, Mike Zajkowski
Contributors	John Kass, Marianne Moro
Photo Editor	Jeff H. Lange
Art Director	Nancy Zamorski
Graphics	Bruce Buckley, Adrian Byrd
Faculty Advisor	Jacki Lyden
Design Consultant	John Hausler

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.

OUR 80th YEAR CENTRAL CAMERA



CENTRAL CAMERA CELEBRATES ITS 79th YEAR

Central Camera has been the photographic headquarters since 1899. We specialize in name brand equipment from NIKON to PENTAX and CANONS and OLYMPUS

Top photographic darkroom and still accessories sold at discount prices especially for Columbia College students...

Stop In...230 So. Wabash
427-5580

FOCUS

Bob Edmonds appointed to teach in Brussels

By Ronald Ayers

His title here at the college is professor-at-large, but as Robert Edmonds says, "I don't know whether I was given that title because of my girth, or because I travel so much."

Edmonds has thirty-seven years of film experience as a writer, director, and teacher. He has also authored several books on film. His current book, *Script Writing for the Audio-Visual Media* published by the Teachers College Press, is used by students in Columbia's various scriptwriting classes, and can be purchased in our book store.

Next month, Edmonds will fly to Brussels, Belgium where he will spend the spring semester teaching filmwriting to professional filmmakers.

In the following interview conducted in Edmonds office, Edmonds shared some of his thoughts on filmwriting that may be of particular interest to film students.

Chronicle: During the spring semester you will be teaching film writing to professional filmmakers for the Ministry of National Education and French Culture in Brussels, Belgium. Could you tell us when you will be leaving, and what type of work you will be doing when you get there?

Edmonds: I plan to leave February 20. I have twice been visiting professor at two different schools in Belgium, at Ghent, and at Genk. Because of having been in Belgium quite a long time, I've met a lot of people. One of them was Emile Cantillon who is an official in the ministry in charge of film work. Last year I visited him in Brussels and I told him I was about to publish a book on scriptwriting.

Cantillon told me that one of the greatest weaknesses he found in their films was scriptwriting, and asked if I'd be interested in coming to Brussels to teach. Of course, I said I'd be delighted.

What I plan to do is conduct classes as a seminar where each member of the group will write, and we'll sit around, have some coffee, and talk about what they have written.

I won't give lectures because, in the abstract, they don't mean anything in writing. You can only really address yourself to something someone has written.

I hope to have no more than 20 students. The classes will be conducted in French.

So far as I know, I'll be in Brussels until the end of June. I plan to be back at Columbia in September and offer the courses which I was proposing for this spring.

Chronicle: What was the inspiration for your current book?

Edmonds: I was going through some of my own radio and film scripts, and I'd just received some scripts from my youngest son, who's a pretty good scriptwriter. Well, I was thinking that what young people who want to write for the screen need is a book on how to write for the media, not one on how to write a story. So, with this book, I was addressing myself to that particular job.

Chronicle: Is a literary background important to a writer of films?

Edmonds: I think that what happens is thinking for cinema helps you to become a better writer. I'm not at all sure that the literary background is a tremendous help in becoming a cinema maker.

It is the rare writer that has a sense of cinema where the images are implicit in the writing.

What you have to do is think pictures first, then sound pictures, and then word pictures last. The logic has to be a visual-audio, auditory logic rather than a verbal logic.

Obviously, working with film is going to help you with literary production, although the opposite isn't true.

This isn't to argue against the need to be literary.

Our society is a literary society. You have to be able to write well enough to take an intelligible phone message.

Chronicle: What are the ingredients, in your opinion, of a good screenplay?

Edmonds: Let me say this. I think one of our problems is that we tend to think of a screenplay the way we think of a published play script. We look at them as though they were literary excursions and that is only their by-product.

The screenplay is a loose blue-print for a theatrical or cinematic production.

Chronicle: How long have you taught at Columbia, and what has been your most interesting experience in teaching film and script-writing here?

Edmonds: I began teaching here in 1954 part-time. I believe I was the first instructor of cinema.

The most interesting part of teaching writing at Columbia is that I'm always emphasizing the need for the writer to keep visual images in his mind.

Because the script itself isn't an art work, but is a way of transmitting an idea to a director so he can make his own art work.

So, as a scriptwriter, you have to think in terms of the images that the director will understand, to be implied in what you write.

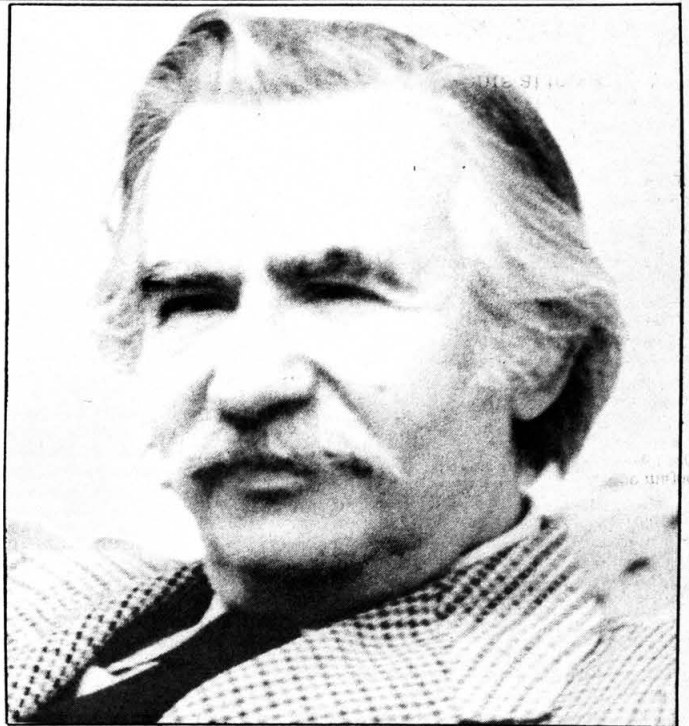
I use to take established short stories like Mark Twain's *Celebrated Jumping Frog of Calaveras County* and give the students the assignment of turning that into a film script, rather than develop a story.

You see, I have to assume that developing a story is a special thing separate from writing a script. What I wanted my students to learn was how to turn it into something that would make a movie.

Chronicle: Are you currently working on a film?

Edmonds: No. I'm no longer terribly interested in making films. I think I can help students make better films than they could make otherwise. I hope that they will eventually be able to make better films than I can. My major interest at the moment is teaching, and writing books, not scripts.

Chronicle: Are you an avid film-goer? What do you think of the cinematography and scriptwriting of such films as



Bob Edmonds

Photo/Ron Ayers

"Superman," or "California Suite?"

Edmonds: I haven't seen "Superman," or "California Suite." I haven't seen many films in the last four or five years because I've been having a lot of trouble with my eyes, which now, thank God, are beginning to clear up.

But, generally I think that the weakness in most new films is the scriptwriting. The other technical competencies are excellent. The photography is sound—the acting spotty, but that has more to do with the acting ability available.

I think that the weakness is in the writing because it's not too often that writers have anything to say. One problem is that you can't continue to write so much stuff and have much of it be any good.

I think we must overcome the idea that because something is beautifully photographed or beautifully acted, that automatically makes it a good film.

Chronicle: You have had experience as a writer, director, camera man and editor of films. Do you subscribe to the auteur theory of filmmaking?

(NOTE: The auteur is the man who conceives the film. He is the man who develops not only the style but the characters, the story, and either writes, or co-writes the screenplay. When all of this is done, the auteur then directs his conception.)

Edmonds: Yes. The writer may be the prime mover of a film. Once a basic script is achieved, however, the auteur is actually the director.

The best films of DeSica, Rosellini and the other Italian writers and directors worked together, and their movies were joint productions.

After all, the realization of the script is

the job of the director and it's very interesting that in French, the word for a director is "realisateur" — someone who realizes film.

The best Hollywood filmmakers were also auteurs. I can't believe that Hitchcock was not aware of editing, because he did a story board for each film.

Without an auteur you often wind up with an unhappy film.

Chronicle: Have you ever worked with any famous directors or filmmakers?

Yes, mostly documentary filmmakers. I count some of the leading documentary filmmakers in the world as my friends, such as John Grierson, Cavalcanti, and Raymond Spottswood.

Chronicle: If a student wants to go into film today what is the best way to prepare for his career? Should he specialize in scriptwriting, or should he go into other areas like directing too?

Edmonds: A student shouldn't try to specialize in the first two or three years. Getting a job is getting a job regardless of the craft.

The jobs are generally not in the major cities. My suspicion is that there are 1,000 or more production companies throughout the country. In small towns the pay is not that much less than the pay in the big cities.

But, you get a chance to do a little of everything and what you think may be your specialty in school may not be your specialty in the hard world.

It's better to go where you can do a little bit of everything and turn up after two or three years with a portfolio of films for which you have credits.

NICK'S CARRY-OUT 543 So. Wabash, 663-1476

BREAKFAST

Two Fresh Eggs any style 95¢

LUNCHEON

Gyros Plate \$2.50
Chicken Dinner \$1.95

PLAIN SANDWICHES

Gyros Sandwich \$1.65
Hamburger 95¢
Cheeseburger \$1.05
Italian Beef \$1.50
Italian Beef Combo \$1.85
Bacon, Lettuce, Tomatoe \$1.35
Hot Dog 70¢
Chili Dog 95¢
Tacos 65¢
Polish Sausage \$1.15

BECOME A COLLEGE CAMPUS DEALER

Sell Brand Name Stereo Components at lowest prices

High Profits
NO INVESTMENT REQUIRED

For Details contact:
FAD Components, Inc.
65 Passaic Ave.
P.O. Box 689
Fairfield, New Jersey 07006
Ilene Orlovsky 201-227-6800