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Columbia College Chicago

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Columbia Chronicle

Vol. 6 No. 9

Columbia College

March 19, 1979

John Paul II, CC Instructor Miska discuss poverty, church, and politics



Pope John Paul II greets CC instructor Leonard Miska.

by Stephen Taylor

Pope John Paul II released his first encyclical late last week, and it was received with some degree of surprise because of the frank manner in which he spoke of the problems of worldwide political oppression. Earlier in the year The Pope's statements on the political climate of South America had come under attack for being less than substantial.

But the strong language of the encyclical came as no surprise to Columbia Instructor Leonard Miska, who weeks before had met with the Pontiff to discuss many of the same issues dealt with in his first encyclical.

Concerned with the characteristically indecisive stance taken by many religious leaders on sensitive political questions, Miska asked the Pontiff what the Church's role should be in world affairs. "Religious leaders have a responsibility to all of mankind. They must be the spokesmen for the poor and under privileged and must stand in the forefront in bringing about justice for the poor." The Pope responded, adding that "...The Church should seek to improve the educational standards of the poor and if necessary combat the political ideologies which are restrictive to the poor."

Miska believes that the Pope was largely

misunderstood when his statements on South America were construed to imply a Church posture of resignation to, and inaction in the face of overwhelming poverty. "What the Pope meant in South America about (The Church) not getting involved in politics was that religious leaders should not run for or hold any public office," Miska explained. "They should oppose any political ideology that is detrimental to the people."

In the words of John Paul II, "The Church must not strive for political power but should develop religious power to improve the standards of humanity." According to Miska, the Pope is convinced that the role of religion in world affairs is to provide a moral framework for all political action, a role well played during the Pope's tenure as a Bishop in Poland.

"There's no doubt that his thinking is based on a philosophy that was built under some rather strained political relationships in Poland," Miska said. "He had to fight an ideology which was very restrictive of creating new movements and for sure was detrimental to any form of organized religion. Even with these restrictions, under his leadership Poland has developed into perhaps the strongest Catholic community in the world—not just in name but in practice. When you visit a Polish church, they are so crowded that

speakers have to be installed outside to accommodate the people."

In addition it was and is illegal to build churches yet under his leadership they built many, in other words he openly defied the system and won. I feel it will be a great credit to the western world to have him as a leader because he has had the experience of outwitting Communism at their own game. He is the first Pope ever to have Communist leaders visit him in Rome.

Aside from the lessons to be learned in dealing with social adversity, Miska perceives the Papacy of John Paul II as a tribute to the common people of the world. "In his early days John Paul II was a writer, poet, dramatist and a factory worker as well. He came from a very modest family."

To this end, the Pope has pledged to work for "a world that is more just, human and loving where there will no longer be children with insufficient nutrition and education or political systems that will permit the exploitation of man by many or by the state."

Leonard Miska will embark this month on a worldwide conference to analyze the problems surrounding youth crime in addition to his weekly Social Issues classes at Columbia College.

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STUDENT BULLETIN

ISICU — aids students in Illinois State battle

By Sandra Crockett

The Illinois Students of Independent Colleges and Universities (ISICU) held a meeting at De Paul University Feb. 24 to discuss changes in the Illinois State Scholarship Program.

The ISICU is an organization composed of student government leaders, that attempts to protect the interests of all Illinois students.

The organization has joined the Coalition of Independent College and University Students (COPUS), which is headquartered in Washington, D.C. ISICU operates as a state chapter of the national COPUS organization which represents students of private colleges and universities from all fifty states.

Although ISICU excludes public colleges from its membership, the issues it addresses concern all students on a very personal level.

One such issue is to increase the Illinois State Scholarship Commission maximum award from the current \$1650 to \$1800. It is working with the Student Advisory Committee, and has Governor Thompson's support and the increase. They contend that the increase is necessary to provide more freedom of choice for students considering both private and public universities and colleges.

ISICU explains that since 1972, the average community college tuition has increased 48% or \$121; public university tuition has risen 21.3% or \$93; and private institution tuition is up 53% or \$910.

"You know how many problems Illinois State (Scholarship) has been having these past couple of years," admits Lee Snyder, president of ISICU. Snyder, a DePaul University student, hopes to change that situation. In a recent newsletter he details some of those problems. "As of December 6, 1978," Snyder writes, "11,000 students had not been paid state scholarship money." Dr. Joseph Boyd, executive director of the Illinois State Scholarship Commission, blamed inexperienced computer operators for the delay.

Columbia College student Jackie Gray, was one of those students. "I finally received notice that the scholarship was approved in January," Gray says. "By that time I was worried sick and had to dig up the money out of my own pocket to pay the school some money." Gray is the oldest of seven children and is employed part-time as a typist. "I wish I could afford to pay the tuition because dealing with Illinois State is one gigantic headache," Gray said.

Marsha Baker, a third year student, explains the problems she encountered when

attempting to telephone the Illinois State Scholarship Commission to find out what was delaying her grant. "First the line was busy," she says, grimacing at the thought, "but I was determined. Finally, after a half hour of constant re-dialing, I got on the line. But guess what? I didn't get a person. I got a recording telling me that all the operators were busy and asking me if I could please hold the line. So I held the line. For forty-five minutes I held that line. Finally, I got a person on the other end who answered my question in about ten minutes." Baker was one of the fortunate ones. She received her grant about one month after the telephone call.

But if Gray and Baker and the rest of the student population that depend on the Illinois State Scholarship Commission to attend college would like to go to summer school, they will probably have to find some other way to pay for it. Illinois State Scholarship has not appropriated money for summer awards since 1975. The Illinois Board of Higher Education, along with ISICU, is recommending that \$4.9 million be appropriated in the fiscal year of 1980. According to the Illinois Board of Higher Education, there is a possibility for awards during summer, 1979 but no definite decision has been made.

"I wish I could afford to pay the tuition because dealing with Illinois State is one gigantic headache..."

ISICU along with the Student Advisory Committee are currently working to pass a bill in Springfield which would place a student on the Illinois State Scholarship Board of Directors. At the annual ISICU meeting, which was held on October 14, 1978, Robert Corcoran, special assistant to the Governor for Education, confirmed that Governor Thompson supported the measure.

Snyder is pleased with the progress his organization is making. "We are putting pressure on the Illinois Board of Higher Education to straighten out Illinois State," he says. "And we have made our feelings known to the Governor."

ISICU has been in existence for two and a half years. On March 25th, there will be a meeting held at De Paul University to sponsor the 1979 executive board elections. The offices open are president, vice-president, treasurer and director of public relations. The positions are for eight month terms. Schools with enrollments over 5,000 will have two votes and schools having an enrollment below 5,000 will have one vote. The present officers will have one vote.

President Lee Snyder welcomes all those who are interested in participation in student government and adds that you will have a voice in affecting federal and state legislation which affects all students.

What's going on: dance troupes, art films and a faculty-authored play

By Dorothy Horton

"Harry," a dance company of four dancers directed by choreographer Senta Driver, will have its Chicago premiere Fri., March 17 at the Dance Center of Columbia College, 4730 N. Sheridan Road. Both performances will begin at 8:00 p.m. General admission is \$5.00 and \$3.00 for senior citizens and students.

"Ko-Thi Dance Company," headquartered in Milwaukee and the only autonomous black professional company in Wisconsin, will perform at the Dance Center of Columbia College Fri., March 23 and Sat., March 24. The Dance Center is located at 4730 N. Sheridan Road, Chicago.

Ten fine international craft films have been selected by the New York State Craftsmen Inc. for the Third International Film Festival, and will be shown free of charge at the Columbia Gallery between March 19 and 31.

The film showings are part of Columbia's Ethnic and American Folk Arts project directed by Susan Craig. The

festival screening in Chicago brings together at one time a unique international collection of craft films, making them available to the general public as well as crafts people. All films are 10 mm color, and the running times vary from nine to 60 minutes.

"Deathwatch Sonata," a new play by teacher/playwright D. Eaton, will be presented by the Columbia College Performance Company Wed., March 21 through Sun., March 25 at the Columbia College Theatre/Music Center at the 11th St. Theatre, 62 E. 11th St., Chicago.

Performances will be at 1:00 p.m. and 8:00 p.m., Wed., March 21 through Fri., March 23 and at 8:00 p.m. Sat., March 24 and 6:30 p.m., Sun., March 25. General admission will be \$2.50 for students, and senior citizens will be admitted for \$1.00.

The Gallery will feature Michael Bishop and William Dawson March 2 through April 14. From April 20 through June 2, the Gallery will feature ceramic murals by George Mason, a porcelain display by Harris Deller, and photos by Joyce Neimanas.

Students compete for cash prizes

By Jannie Jefferson

Ten high school students will get a unique, behind-the-scenes look at Columbia College's radio facility as semi-finalists in the "Propa PH Talent Contest." Propa PH, along with "WE"FM radio, is inviting all Chicago-area high school students to write a 50-second radio commercial for Propa PH Acne Cleansing Lotion.

A panel of judges at the advertising agency representing "WE"FM and Propa PH will do the initial screening of the commercial scripts. Out of all the entrants, 10 semi-finalists will be selected to produce their commercials at Columbia's radio studios. They will work with top professionals who will help the students in the production of their commercials.

The 10 commercials will then be screened by a panel of four judges from

Columbia including Paul Rubenstein from the Writing/English department, Al Parker, chairman of the radio department and Thaine Lyman, chairman of the broadcast department.

"WE"FM called me to ask if the college would assist in the contest," Lyman said. "They wanted an accredited college or university with a television and radio department to be involved in the judging of high school talent as far as their writing." The fourth judge had not yet been chosen, but according to Lyman, it will probably be someone outside the college with advertising experience.

The three finalists will be announced during the week of May 21st on "WE"FM. Prizes will include \$200 for the winning student and \$1,000 worth of audio-visual equipment for their school. The winning commercial will be aired on "WE"FM in Chicago.

Chicago theatre lineup: For spring, light-hearted, entertaining shows

By Rene Hansen

An important move in Columbia's theatre department will be made on March 19th, when two plays will premiere that are written, directed and performed entirely by Columbia students.

The one act plays entitled "Rhythms," written and directed by Paul Carr, and "Nobody's Perfect," written and directed by Christopher Gilbert, will run for four performances. These are on Monday, March 19th at 1:00 p.m.; Tuesday, March 20th at 1:00 p.m. and two 8:00 p.m. shows on Wednesday, March 21st and Thursday, March 22nd.

All performances will be held in the basement of Columbia's 11th Street Theatre at 72 E. 11th Street. General admission is one dollar. Students and senior citizens will be admitted free of charge.

Gilbert's "Nobody's Perfect" is a comedy that takes place primarily in a courthouse, which is set "in the state of Nonsensica — part of the country of Jerkovania." The court proceedings involve a criminal whose "crime" was stealing 20 seconds.

Gilbert, whose idols include the Marx

Brothers and W.C. Fields, is glad to have the opportunity to see his play enacted and hopes that "Nobody's Perfect" will help initiate more "total student" drama productions at Columbia.

Paul Carr's "Rhythms" is a play about an ex-astronaut who gets blackballed out of NASA. The astronaut sinks to his lowest ebb and then out of sheer desperation, hijacks a bus. The action that follows the hijacking makes Robert DeNiro's "Taxi Driver" seem mild.

Both Carr and Gilbert believe there is a certain apathy among Columbia's theatre students, who are reluctant to appear in any student productions. They stated that since "Rhythms" and "Nobody's Perfect" are not main stage plays at the 11th Street Theatre, (note that they are being held in the basement) and since they do not get the general publicity that Columbia's main stage events often get, students are less motivated to appear in them.

Both writer-directors hope, however, that the success of "Rhythms" and "Nobody's Perfect" will bring more student involvement and attendance to Columbia's off-the-main-stage productions.



Directors Carr and Gilbert/photo by Geoff Scheerer



OBSERVATIONS

You Tell Us

Dear Steve,

Congratulations on being chosen editor of the Columbia Chronicle. If I remember you correctly from Bill Gaines' Governmental Reporting class, the newspaper will benefit greatly from your tenure as editor.

The Chronicle will need someone of your talent if the newspaper is to reverse last semester's format, a format that made the first seven issues of the Columbia Chronicle a newsprint bulletin board for Columbia College's alleged greatness.

Last semester, the Board of Trustees was great; the Nova Film Series was great; Community Extension was great; Eartha Kitt was great; the WVRX staff was great; Mittie Woods was great; the Weisman scholarships and luncheon were great; the Bursars were great; the Star Series was great; the self-study was great; Columbia's "snow staff" was great; the newspaper class was great; Bob Edmonds was great, and more and more and more.

Even if all the greatness were true, it seems to me that the Chronicle bounded past the admirable goal of positive reporting to that journalistic enemy called public relations.

To be fair, however, I discovered one piece that criticized an activity at Columbia. Courageously leading public opinion and disregarding the potential wrath of school administrators, a Chronicle editorial unceremoniously blasted...vandalism.

I refer, of course, to a most side-splitting piece in Vol. 6, No. 7. The editorial began with the priceless headline, "Recent vandalism will hurt everyone", continued by

providing a few grammatical chuckles, and ended in a piece of comic genius with the quote, "...snow and resulting frustration are no excuse or provocation for vandalism and theft."

Now, you are not to blame for last semester. Know, however, that in the last letter I wrote I suggested avoiding what I called "the proverbial party line." Consider the idea repeated to you, too. Should you believe that Columbia students want or need the same reporting style as last semester, at least loosen up.

The paper, I found, lacked vitality; the writing seemed so impersonal. To partially rectify this last, I implore you to find a chap named Jim Letrich and threaten his safety if he does not write your film reviews.

In addition, please allow your staff a little freedom. I don't know who is working for the Chronicle now, but from last semester I cringed whenever I saw such a large staff wasted rewriting press releases, knocking out routine profiles, or compiling events lists—all in the name of a format.

Finally, I would appreciate if you could answer in print two questions about last semester: 1) Did Theatre/Music/Dance reporter Pamela Kaden work for the Dance Center; and 2) Is Dorothy Horton, who covered Community Extension, related to Aime Horton, who heads the same department? I remember reading in the Chronicle's first issue something about accuracy without bias. Answering these questions would set my mind at ease.

Good luck, Steve.

Eric Linden

Dear Editor:

This is the beginning of a new term and it is a time again for hope. I offer no excuse for sounding like a platitude. We must have music, poetry, ideals, beautiful goals and hope is an important ingredient in all of this. So let us hope. Yes, let us hope that in spite of the blizzard '79 we will continue to defy the elements, continue to travel, continue to see friends and be with humans.

Let us hope that the world will know peace and an end to racism, sexism, human exploitation. Let us have hope that humankind, though not melted into one, be ever respectful of its many ethnic parts.

Let us have hope that Polish jokes, racist remarks and insults be at long last ended. Let us have hope that the beauty of a child lead us and that the lamb and lion sit down together in utter peace. Let us have hope that all can live, trillions can blossom and prosper. Let us have hope that we can have a world for Jew and Arab, for men and women, for gays and straights, for workers in all avenues of life and every trade, profession, skill and unskill. Let us have hope that the sun will come out at least to all of humankind and our dearly beloved friends the flowers and the animals.

my living love,
Eugene Pieter Feldman

Two young high school boys stood in the first floor hallway staring up at the school directory, shaking their heads and muttering. After a few seconds they slid their hands back into their coat pockets, hung their heads dejectedly and started back onto Michigan Avenue. The larger of the two youths looked over his shoulder at the traitorous directory and sighed, "What kind of school doesn't have a swimming pool?"

Upstairs on the seventh floor in the student lounge, where human beings socialize like kippers sealed in their own juices, the conversation is similarly pessimistic, though swimming pools are not of primary concern.

"We need an athletic program to unify the students." Some will grouse between nicotine induced coughs.

"A student government should be implemented to see that students interests are protected." Others will muse as they satisfy their caffeine habit.

Still others complain that the school should sponsor dances and social gatherings to stimulate a more communal environment both in and out of school. Some have even gone as far as to suggest that fraternities and sororities should be embraced here. To the discomfort of many, there exists a climate at Columbia that could spawn anything from the hazing of freshmen to the burning of administrators at the stake.

Make no mistake, these grumblings do not constitute the beginning of a student uprising. We are not tortured by fiendish

Deans, given to the point of homicide by impossible academic requirements or beset with traditional college-life pressures.

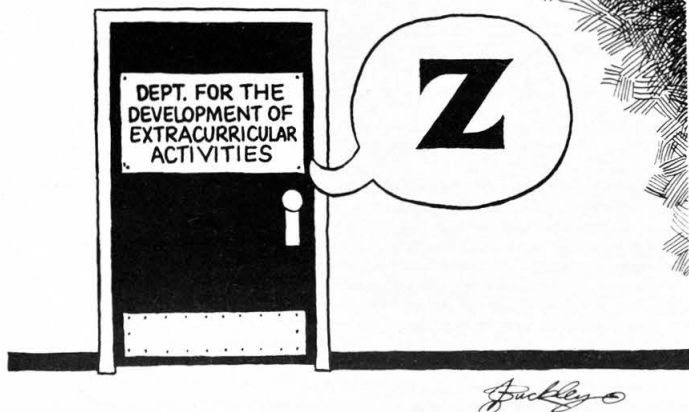
But we are oppressed by our collective lethargy, repressed by work-school schedule confrontations and depressed by what is perceived to be a terminal case of the doldrums. Even more disheartening than the disgruntled student population is the cavalier attitude displayed by Columbia faculty toward their undermotivated charges.

"Organized student activities have never worked at Columbia because we are a commuter college and as such we have no campus as such to gather students in one place." They will usually prattle when called upon to explain the curious lack of extracurricular activities.

So What?

To say that a lack of real estate is the driving force behind the lack of motivation at Columbia is not just simplistic, it is patently ridiculous. Columbia is not the only commuter college in the Chicago Area, but it stands head and shoulders above the rest in terms of inactivity outside the realm of its academic endeavors.

The solution lies with those of you who have the time, charisma and perseverance to make your individual projects work. Let us know about your club, organization or project. If it is designed to serve all of the students of Columbia. The Chronicle will attempt to help pass the word. We are just as bored as you are.



EDITORIAL

Classic pretzel: student apathy

Dear Editor,

In your editorial of March 9, 1979, you referred to the Teach-In as "a classic example of progressive anachronism; an event out of sync with its place in time, a throwback to a time when social action was as in vogue as disco and MPG ratings."

Though I admire your eloquent vocabulary and whimsical phraseology, I must disagree with the message your well-constructed sentences impart. Apparently you are comparing Teach-In to the issue-oriented, consciousness-raising seminars that characterized the 1960s.

How does an issue like arms control ("a quixotic idea whose time has not yet come") come to the forefront of America's consciousness? Through idle chatter? Idealistic dreaming? Intellectual bantering? Of course not. Awareness is the product of education and seminars like the Teach-In are designed to further that goal.

Do you presume to say "thumbs down" to educational seminars because they are not the sensational type of event that sells papers or keeps readers' eyes glued to your pious editorial pages?

Furthermore, I cannot understand how you take this position and then whitewash it with the milky observations characteristic of patronizing editorial writers: it is "progressive," it is "a courageous attempt to elicit some response from the student body...."

The people who conducted the Teach-In do not need this sort of consolation prize. At least one of the instructors, Ron Freund, has been active in many issues—banning the sale of the South African

Kruggerand and disinvestment to name only two. As Midwest Director for Clergy and Laity Concerned, he has continued to remain active in critical issues long after the protests of the 60s vanished.

If it were up to the public at-large, no issues would ever assume prominence with the exception of those which hit closest to home (see the Letter to the Editor above your editorial which complains about snow-blocked streets and Columbia's empty bill changer.)

It is not the public which arbitrarily chooses the Issue-of-the-Month, but the media themselves—radio, TV, newspapers, magazines, and book publishing companies. Editors, for example, determine exactly which stories will be brought to the public's attention and how big a play they will receive. It seems ironic that you, a journalism major and editor of the school newspaper, do not realize the influence your future employers wield.

(Your editorial cartoon should have pictured two corporate media executives on their way to a board meeting instead of two commuting businessmen.)

Apathy, as you say, is the first enemy of any social struggle. But before any effective action can be expected from the public, they must be educated (by seminars like the Teach-In and informed, well-researched articles in the paper) in order to perceive the complexities of the problem and choose the best solution. Only then can we expect outrage, inspiration and action—the catalysts for social change.

Terri Kruszcak

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FOCUS

Efforts, attendance limp

Of history, teaching history and Black History Month: Graham

By Robert Gregory

For Glen Graham, the history coordinator of Columbia's Life Arts Department, Spring semester registration was a frustrating experience. It proved so for nearly everyone connected with it, but Graham had a special reason for frustration.

Graham, who did service at the Life Arts table during registration, is a man with a lifelong passion for history. Still at work on his doctorate in American history at Northwestern, he encountered students whose interest in historical studies was to say the least, not as great as his own.

There were students who said history would be boring; students who thought they would be expected to do a great deal of reading; and students who didn't see how they could use history in their studies.

"Every American should study history because if you are going to be a participant in the democratic process you must know how it works," says Graham.

While performing his registration duties, Graham prepared for Black History Month, for which he was coordinator. Graham admits his own procrastination turned out to be almost fatal to the Black History Month Activities.

There were problems publicizing some of the activities. Posters that had been torn from walls and bulletin boards and had to be constantly replaced. Insufficient publicity material sent to area high schools also contributed to the disappointingly low turnout.

Surprisingly, the video documentary on the life of Paul Robeson, the black singer-actor and civil rights activist was "severely under attended" according to Graham.

"We had it on a Friday afternoon. That might have held down the attendance, as it was also offered a semester or so ago. Some teachers had their classes go to it last year and no one did that this time." But Graham offers another, less circumstantial reason for the small attendance for both the documentary and the other events of Black History Month. "Students are just too lazy," he says.

Graham said that many of his students are in his class only to qualify as full time students.

Graham traces the problem of history apathy back to the school system in America and "its emphasis on great men and dates. In my own classes I try to stress the importance of the social structure in periods we study, pointing out people who have been left out of history books such as poor people and minority groups in America." Graham feels that the approach he uses has gotten "a seemingly positive response" from his students, although "there are students who stay in class to the bitter end" without much learning taking place.

ning taking place.

In truth, Graham has little patience with a lack of intellectual curiosity, and it is here that he feels that the teaching and study of history may have its greatest value. "It teaches people to think, helps them to become aware citizens by learning to delve into sources and understand the background of issues. It's important to sharpen the analytical process and that helps in many different areas."

With that as a philosophical perspective, it is not surprising that Graham considered the meeting, Student Perspectives, (which he and another faculty member, John Thornton, co-moderated) as the greatest single success of Columbia's Black History Month. "We only had about 8 or 9 people there, but they were so interested that it ran until 10 in the evening." The discussion, which had been billed as an opportunity for Columbia students to comment on the meaning and significance of black history, had been scheduled to run from 5:30 until 7.

"We only had about 8 or 9 people there, but they were so interested that it ran until 10 in the evening."

Another problem that Graham has had to cope with has been the nearly total absence of white students from Black History Month events. The idea that white visitors to these events would feel uncomfortable at a black-oriented event was something that Graham had been prepared for, but he urges everyone — "black, white and green" — to reach out, and see what they can know and learn about their fellow man. This is particularly important,

This is particularly important, Graham says, for white students. "If race relations are to improve, more people should learn about and understand the contributions and aspirations that come out of a minority subculture. Television, radio, and newspapers are all predominantly white media, and blacks are treated tangentially — when at all — by the media. The result is that often black people know more about the dominant white culture than vice-versa."

Events like Black History Month, Graham feels, could help to increase people's awareness of each other. But first, of course, there must be an increased awareness of Black History Month. Here, Graham, who just became the events coordinator this year, vows to do a better job in the future. "I'll probably be back at registration next spring, but I'll start work on Black History Month a little earlier." Earlier is the operative word, for Graham plans to launch the project in December.

Officials both were discussed with great emphasis pertaining to the Mayoral primary election. "How could she (Jane Byrne) lose, carrying three-fourths of Chicago's Black vote?" one student asked.

The Middle Eastern issues and the bad name generally attached to the United States Foreign policy were also brought up in the discussion.

"The American people aren't ready for another war," instructor Arbis Averett said. "The time is too close to the last war and there are still quite a few negative feelings existing about Viet Nam."

The discussion resembled a rap session. Questions and answers flowed together. "Perspectives" did succeed in getting students interested in listening to varied viewpoints.



Glen Graham, Life Arts Coordinator/photo by Geoff Scheerer

Of some interest to those who did take part in this year's Black History Month at Columbia were the similarities and differences of race relations in America and South Africa. Dennis Brutus, a poet and writer from South Africa, and Andrew Mketwa, a native of Zimbabwe (Rhodesia) and member of the Columbia faculty, both participated in discussions here.

Graham hopes to expand the African emphasis at future Columbia Black History months, but not, he stresses, at the expense of American history which is also the basis of his teaching philosophy. "We can start with American history (in classes) and people can learn from there what they want to know more about," he says.

Graham himself minored in West African history, but doubts that Columbia has a large enough body of interested students

to make a full-time African studies program go here. "If anyone comes to my office with an idea for some kind of specialized ethnic study—black or Irish or Italian or any other kind—I'm glad to talk about it with them." Twelve students, however, would be needed to start a class here.

Graham concedes that one frequently-heard student complaint about history studies is especially true of his classes. "I do believe in hard work, and I think that material assigned in class should be read." The fact that many students are veterans of school systems where reading is poorly taught is a problem ranking with philosophical deficiencies in the approach to history teaching itself, Graham feels. But even with these built-in hardships, Graham is not prepared to relax his reading requirements, especially with the dichotomy in his classes between entering freshman students and older students who have attended other universities. "Anything can be boring if a spirit of inquiry is not brought to it," says Graham. "Even history."

CTA monthly pass on sale

By Sarah C. Howard

CTA bus passes are available to Columbia College staff and students in the office of the Dean of Student Services on a first come, first serve basis.

For only \$25 per month, the pass provides unlimited rides on CTA buses and trains at any time, day or night.

The passes are on sale in Room 519 approximately two weeks prior to the beginning of each month and one week into the month, but cannot be held longer.

Since tickets are ordered on the basis of response, students should express their interest in the bus passes so that the dean's office may have a sufficient supply.

Black History series ends informally.

By Yonnie Stroger

"Student Perspectives was very successful," said Glen Graham, Columbia instructor.

"Perspectives" was the last event held in a series of events honoring Black History Month. Graham co-ordinated the event.

Graham served as the host for this informal session. The objective he said, was "to arrange an attempt for expression through the use of academics inquiry."

Participants said the discussions were indeed expressive and also highly informative. A lively contribution of knowledge fed continuous debates on pertinent issues involving the black race.

One hot topic was city politics and of-

CLOSE-UP



By Michael Bishop from the Chicago Center for Contemporary Photography

Bishop's lens sees illusions

By Rene Hanson

Michael Bishop uses space and form, colors and textures to lend meaning to his pictures. But mostly he uses magic, or rather illusion. Every Michael Bishop print was photographed subtly, with a perspective distortion lens. The result is pictures that acquire new meanings through the change of perspective.

Bishop's photos are on exhibit until April 14th at the Chicago Center for Contemporary Photography.

Charles Desmarias, CCCP director, of the Center, states that Bishop has chosen to photograph, "objects we have made to control—quite literally—ourselves, each other and the forces of nature. Fences, guard rails and aqueducts, sidewalks and walls, appear again and again giving the appearance of 'flatness'. Bishop introduces these elements which help earn him the label of a formalist to heighten the impression of impregnability. He strictly limits our ability to 'enter' the picture."

Bishop's photos certainly do have a blocked effect. It reminds us of the feeling we get when trying to view a sunset and find that it is blocked out by several overlapping buildings. Bishop uses similar overlapping elements to "block-up" his pictures but instead of being frustrated by this approach, we find it uniquely beautiful.

One example of this is a black-and-white photo by Bishop in which the background is a deep-ridged canyon, obstructed by a huge piece of bulbous steel in the foreground. We get that confined feeling of one shape overwhelming another. It is through this "style" that the photo acquires other meanings. It could be a simple statement of technology overwhelming nature. It could be a study of contrasts of

texture and form, or it could take on phallic connotations.

Bishop's photos go beyond the ostensible to take on other meanings. In an interview in "Issues/Information," Bishop stated: "...The biggest thing that interests me is the aspect of optical illusions, and how those function within the photograph itself, while still possessing all the other ramifications, such as formal considerations, arrangements, colorations and things of that nature...The manipulation of the subject matter becomes more important than the subject itself.

As seen in many of Lee Friedlander photos, Bishop unifies two opposing elements to create a photographic pun. These are purposeful mistakes that give us cause to question: Does a photo represent the "real" world, or does it represent the world as seen through the eye of the photographer?

One Bishop photograph shows a pleasantly blue sky with a smooth wide strip of white clouds running through it. In the foreground there is a long factory wall, painted a blue that nearly matches the sky. Running through the blue wall is a painted strip of white. The color blending of the sky with the wall and the real clouds, with the simulated painted clouds, gives one cause to wonder if that factory wall isn't a thing of beauty in itself. Or is it only beautiful because of the context in which it was presented in the picture? The picture is only one example of the many illusions Bishop creates.

Instead of striking a contrast between nature and man, Bishop has assimilated them together, so that what we thought of before as totally incongruous coupling has, in photos at least, acquired a unique beauty.

Films depict craft artists

By Christien A. Verstraete

Ten world renowned craft films will be shown free of charge at Columbia's first floor gallery Monday, March 19 through March 31.

The 16mm color films will be run as part of the Ethnic and American Folk arts project, directed by Susann Craig. The Third International Craft Film Festival will give the general public and crafts people the opportunity to view the international collection of films covering everything from stencil-dyeing to basket-weaving.

The films will also be made available to Chicago-area teachers for classroom usage, when they are not being shown in the Columbia Gallery. Some of the award winning films are described below:

THE ART OF ISE PAPER PATTERNS introduces the home industry of Shirako, where the stencils used in stencil-dyeing

are made.

MARIA AND JULIAN'S BLACK POTTERY is a historical film of the famed potter Maria Martinez and her late husband Julian. It shows the step-by-step process of the "black on black" pottery.

BASKETRY OF THE POMO shows in slow motion closeups and animation the ten basket making techniques of the tribe.

MAKING A CELLO follows the transformation of cello by 62-year-old Alex McCurdy from beginning to end.

HOT GLASS begins in the workshop of Simon Pearce in Ireland, as he blows a jug and goblet. Other glassblowers from Europe and America are also shown demonstrating their glassblowing techniques.

CHAIRMAKER follows 80-year-old Dewey Thompson in Kentucky as he creates rough hewn furniture. The film shows Thompson as he strips branches from a tree, works the wood and fits the pieces together to form a rocking chair.

March					
Mon	Tues			Fri	Sat
10:30 12:30 1:30 3:30	19 A	20 C	21 B	23 C	24 B
10:30 12:30 1:30 3:30	26 C	27 A	28 A	29 B	30 B
					31 C
	A Making a Cello Chairmaker The Working Process of the Korean Potter		B Hot Glass The Art of Ise Paper Patterns Part of Your Loving		C Cesar's Bark Canoe Basketry of the Pomo Maria and Julian's Black Pottery Folk Art in Finland

Students film grab Kudos

By Alan Bean

The Pick Congress Florentine room was filled to capacity on Friday evening, March 2nd, in anticipation of viewing Columbia College student films.

Tony Loeb, head of the film department, made opening comments before the screening began. The event was to take approximately two hours and twenty minutes, without interruption.

Four projectors had been set up for the continuous film viewing. As each one of the films ended, another was started in its place. Therefore, this made possible a one hundred percent attention ratio to no dead spots. Twenty four films were slotted.

The viewing started with a film called "Pickup," a group project done by a Tech I class. The storyline involves a mangy looking plover who follows an unreciprocated waitress everywhere she goes. The film was done in black and white with no sound, as were many of the movies that followed.

These films included many subjects such as the singles scene, as represented in "City Streets," by Jay O'Rourke, a Tech II student. Jay combined shots of Chicago's main thoroughfares of entertainment with southern boogie background music to depict the mood of Saturday night-out cruising. Also included in this category was "Imaginary Lover," by Tom Corby, a Tech I student. It's the story of a man who falls in love with a manikin, and ends up seducing her, the movie dealt with the lighter side of pickups and was quite humorous. It received an ovation by the standing room only crowd in the Florentine room.

"Goodtime Harry," a dual effort on the part of Mike Prussian and Janet Randazzo (Tech I students) deals with the meeting of two married people in a bar that eventually go home together, after much hesitation on the gentleman's part.

Violence was another popular theme there was "Applause," the story of a nightclub jazz trumpeter stabbed and hung by three girls who had only moments earlier given him a two-minute standing ovation.

This particular piece is a group project by a Tech I class.

"Breakdown in Black and White," dealt with assault of a black man by a white gang after his car had broken down. The interesting twist to this is that the victim takes everyone's picture first hoping that someone might discover the camera which would lead to the assailants possible conviction.

Included also were a number of documentaries. The first, called "Willie Paul," concentrates on the life of a paper mill worker after he separates from his wife. He is remorseful and can't figure out why it happened after 23 years of marriage.

"To Die A Cowboy," by James Wright, evolves around the story of a black cowboy's life in the rodeo, and "Water Color Painter," portrays an artist who explains what it is like to be creative and the sense of freedom that accompanies it.

The animation features began with a very cosmic introduction into their forte. It rivaled that of "Star Wars" or "Close Encounters." There were four films in all, ranging from stick characters to clay people depicted in various situations and settings.

One film in particular that really drew reaction from the crowd dealt with the successful cult film, "Rocky Horror Picture Show." Jim Doherty, (Tech III) not only thoroughly covered the characters in the cult movie and the action that took place, but the people who went to see it, and how they emulated the characters. In fact, during various sequences of the movie and its sound track, about one third of the audience chimed in the movie's musical score. The original "Rocky Horror Picture Show" has been playing at the Biograph Theater for over a year now.

After the screening, much of the crowd proceeded to the twelfth floor of Columbia College where a punk rock band performed, and beer and wine were served. The whole evening was sponsored and paid for by the Columbia College Film Department.

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UPDATE

Monsters, money spell success for grad

By Margaret Daley

You won't find the word psychotronic in the dictionary. But you'll probably come across it this summer in the newspaper. At least filmmaker and Columbia graduate, Jack Sell, hopes you will, as he enters the final production stages of his first feature-length film, "The Psychotronic Man."

What's it about?

"Well," Sell beings almost shyly, "it's a film about a barber who likes to drink. But then he starts getting these headaches. At first he thinks they're caused by his drinking. But then strange things start to happen. Like one night his car levitates. Anyway, the guy doesn't realize that this psychotronic power is developing in him. And it scares him, so he gets defensive and starts killing off people."

Kind of like the Incredible Hulk?

"Well, sort of," Sell says reluctantly.

And this psychotic power?

"It's actually a Russian term," Sell explains. "The Russians believe we all have this power to will things to happen. Only most of us never develop it. In the psychotronic man, the power has surfaced."

Though Sell directed, shot and helped write the script for "The Psychotronic Man," the film is originally the idea of Peter Spelson (who incidentally plays the lead role), a 48 year-old local businessman for whom Sell had done some production work.

Sell admits it's not the kind of film he's most interested in making. He'd much rather be involved in something along the lines of his favorite director, David Lean's "Ryan's Daughter," or "Dr. Zhivago."

According to Sell though, you've got to be realistic. "When you first go out to make a feature film you have to concentrate on getting your investment back. When Pete told me some of his ideas for a film — romantic, love story type things — I laughed. I knew it would never work. I said give me something I can gear to a definite audience. That way maybe we can make money for the next time."

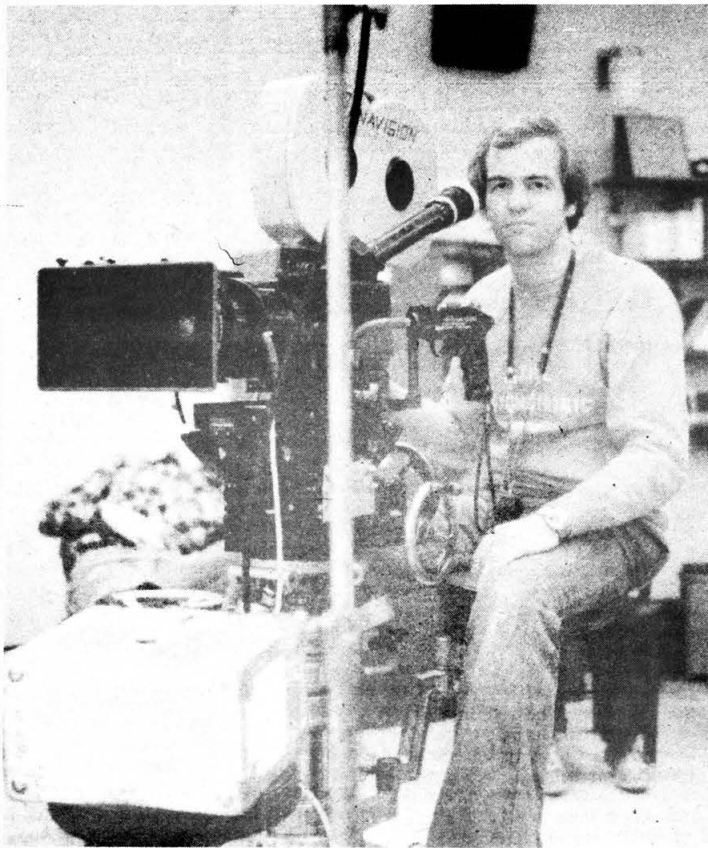
This time around, "The Psychotronic Man," shot entirely on location in the Chicago area, will cost Sell and Spelson's investors about \$300,000. Although they would like to see one of the major companies like Paramount distribute the film, Sell admits that dealing with someone smaller, perhaps even local, would be more profitable.

"An independent distributor," he explains, "offers a better price because he's got less overhead."

Ideally, Sell is looking for someone to not only distribute "The Psychotronic Man," but also provide the budget for future films.

Though his motives for making a sci-fi thriller are mostly practical, Sell can still get excited talking about the film.

"My favorite scene is the chase. It starts on the Eisenhower expressway way out in Oak Park and ends up in the back alleys of Rush St." Sell feels other films shot in Chicago haven't exposed the city as well as "The Psychotronic Man" will. "We've



Columbia grad filmmaker, Jack Sell

shot everything on location. We've got footage on Michigan Ave., State St., Lower Wacker Dr., and all over the suburbs."

Location is not the only thing Chicago provides for the film. The cast of over 50 is made up entirely of local talent, except for British actor Chris Carbis, who plays the detective in pursuit of the psychotronic man.

Sell has spent half his life and most of his ambition meeting the challenge of filmmaking. That fact, perhaps not impressive in itself, borders on the incredible when one discovers that Sell is only twenty-four.

At 15, in his home state of Georgia, he formed the Cosmopolitan Film Club, and while still in high school, began working on productions for a local TV station. In 1972, under the name Cosmopolitan International, Sell's group produced "The Coming of Christ," a five minute sup-8 film that won the first runner-up in the December New York Film Festival.

Sell's resume to date is six pages long and studded with news clips that chronicle his accomplishments. Today, true to form, he owns his own film company, "Jack M. Sell Associates," that specializes in the production of TV commercials and promotional films.

Working out of a tiny but well-equipped

office on the 24th floor of a fashionable high rise on N. Wells, Sell puts in long hours to keep his various projects comfortably afloat.

"You have to hang in there if you're going to be successful," Sell explains in a smiling, unassuming manner. "A lot of people told me I was crazy and that I'd never make it on my own. Of course, you get a lot of bad breaks along the way, but if you just keep on going..."

One thing Sell realized he'd have to do if he wanted to keep going, was to learn how to be a businessman. "I've got to meet my clients on their own ground, and they're all businessmen. That's why I'm dressed like this," Sell says displaying his conservative suit and tie. "If I walk in there in blue jeans, they're not going to look at me. That's one thing I don't think they teach you at Columbia."

Sell feels there's a need at Columbia for an emphasis on the practical side of filmmaking. "The film department is fine for creative purposes. The editing and screen-writing courses are excellent, but the

technical side must be taught too. It's reality. Commercials and corporate image films can also be creative. When I was at Columbia, students were always asking, "How do I get a job?" and "Is this going to help me get a job?"

"The TV Department, on the other hand," he says, "offers excellent hands-on experience for putting together an entire production." Sell believes gaining experience at all levels is crucial to anyone's training in film.

"When I worked at the TV station back in Georgia, I was doing everything and I learned more there than anywhere else."

His advice to anyone entering the film business is to start small. Find a job at one of the smaller stations. Better yet, move to a small town where you have a greater opportunity to contribute to production from more than just one angle.

Sell's advice is available once a week to students in his TV I class. Thaine Lyman, Chairman of the TV Department, offered the class to Sell after he participated in the Star Series held during the recent semester break.

How does Sell feel about teaching the most recent addition, to his list of credentials?

"It's more enjoyable than I thought it would be," Sell admits.

Lyman, who's been convinced of Sell's unusual talents from the start, is delighted to have the young filmmaker on his staff. "Jack has the ability to communicate what he knows. Not all professionals can do that. They may be experts in their fields but they just can't put it across. I'd love to keep Jack around."

There is still one more unique honor belonging to Sell. He is the only student to ever receive a full paid scholarship from Columbia. Lyman says the scholarship was his doing, and admits it was offered without the administration's approval.

"Had the school known... But when I saw Jack's experience and education and what he'd already done in film, I knew immediately it was head and shoulders above anything else that had come across my desk."

"I'm a businessman. A student like Jack makes my department look good. I wish I had 500 students like Jack Sell. He's extremely creative and I'm delighted to say he graduated from Columbia."

One begins to feel you're discussing some kind of "boy wonder" when the subject is Jack Sell.

Surprisingly calm and unpretentious for one so accomplished at such an early age, Sell pauses during the interview to take a call. In a soft, respectful tone he sounds out a potential new client.

After he hangs up, a final question.

"Any ideas for your next feature?"

Sell throws back his head and laughs.

"Millions!"

Like his slick publicity pack puts it, Jack Sell has only just begun.

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NOTICES

Made for TV: student interview transformed

By Rene Hansen

Harry Porterfield is subtly bouncing up and down. The song is disco; it's part of Eddie Williams' radio program on Columbia's WVRX. Porterfield says he loves disco. "Very creative. I like to go to discos a lot."

Porterfield is here to interview Columbia College student Eddie Williams for the "Someone You Should Know" series, which airs Tuesdays and Thursdays on CBS News at 6:00 p.m.

Eddie Williams is blind. He could be a remarkably well-adjusted individual or he could be an absolute terror; Harry Porterfield doesn't know which yet. Porterfield, as it turns out, doesn't know anything about Eddie Williams besides the fact that he is a blind man who wants to be a radio D.J.

"I have some standard questions," Porterfield told me, "such as how long have you been blind and why did you choose to become a D.J.?" Eddie Williams walked in and Porterfield indeed did ask him how he had become blind. Williams replied, factually, that he had lost his eyesight due to cataracts at age six. Porterfield asked what adjustments Williams had had to make to become a D.J. Williams explained, again factually, how he typed his commercials out in Braille, how he taped Braille names onto each record, etc.... All this went on during the preliminary run-through, that is the practice interview that occurs before the microphones and cameras are on.

It seemed an amateur performance. Where were the reporter's tricks? What made Porterfield's any different from other interviews? Where was the style? The finesse? The warmth? The personality? On camera, it was there alright.



Porterfield and Eddie Williams/photo by Mike Abalos

Perhaps he had been containing it throughout his disco bouncing but once the camera lights went on, Harry Porterfield took off his glasses, picked out his hair with his fingers and became the ace reporter that we know and love on channel two.

"You told me earlier," Porterfield said, "that you lost your eyesight due to cataracts at age six." "That's right," Williams replied. "Well, cataracts can be repaired through surgery; can't they?"

The question was asked directly and

demanding a direct answer. "I may be able to get my eyesight back. But I don't like to think about it. I won't get my hopes up."

"It's incredible," Porterfield said. "You have a chance to regain your sight and yet you're not worried about it."

Again Porterfield asked a question that had been asked in the first round. "You are really set upon a career as a D.J." "That's right," Williams replied. And then Porterfield shocks us with a resounding, "Why?"

"When I was a kid," Williams replied, "I listened to this one D.J. all the time. This guy was my idol. I'd call him up every day.

It got so that he knew my voice. He even knew when I was going to call."

It was clear Porterfield was asking the same questions he had asked in the preliminary round, only this time they were rephrased to include the emotions of the reporter. In return, they demanded the true emotions of the interviewed subject.

"Amazing," Porterfield kept uttering. "You're really amazing!" Yes, Williams is amazing. But just as amazing is the on-camera mannerisms which turn ordinary quizzing into a TV interview...or performance.

"The Deer Hunter" zeroes in on the heart of the 'Nam story' any war changes you

by Rene Hansen

There is a certain irony in Vietnam as seen in "The Deer Hunter." We (the U.S.) went there to secure the lives of the innocent, (or at least that was the ostensible reason, the reason we believed in), and we ended up losing our own.

There is one general consensus regarding Vietnam — that is, to forget about it.

Everything you've heard about the movie is true. Yes, it is long; about three hours. Yes, it is about Vietnam. And yes, it is depressing. But don't let all this frighten you. Go see it. If nothing else, go see it for DeNiro. As usual, his performance is low key yet somehow kinetic.

It is the story of three men who make the journey from their small town of Clairton, Pennsylvania, to the jungles of Vietnam. The director sets us up like the deer that DeNiro stalks at the beginning of the movie. "One shot," DeNiro says of the deer, "Make it clean. Make it count or don't bother." Director Michael Cimino took his one shot. It was right on target.

The first major scene of the movie takes place at a wedding reception, where we are introduced to the various characters. They are all quintessentially smalltown.

These are the men who like nothing better than to relax with a nice cold beer after a long hard day at the steel mills. These are the women who giggle and shyly eye the men they'd like to marry. Even the marriage is that of a small town boy (John Savage) who in that tradition of small town scandal, got his girl friend pregnant and who then, in that tradition of small town nobility, married her and vowed to love her till death do they part.

The wedding is held in that fortress of the middle-class — The Veterans' Administration Hall. World War II vets come in their uniforms to applaud DeNiro and his two young friends who are leaving to "fight for their country."

DeNiro's character is revealed most in a hunting trip he and his friends take as a farewell venture. Though his friends have gone to drink beer and play, DeNiro has gone as the deer hunter. Instinctively he knows where to hunt for the deer. It's as if he was born with an animal sense.

The director then makes a sharp transition from the hunting scene in Pennsylvania to the jungles of Vietnam, where men are suddenly the prey in a cruel hunting game.

The viewer sees a dazed and wounded DeNiro, quietly watching Viet Cong inspecting the rubble of a burnt-out village. A wounded woman emerges from one of the burning huts with her baby in one hand and her other arm outstretched, as if to plead for mercy. Before she can utter a word, she is gunned down by the soldier.

Throughout the movie we witness more bombings, bloodshed and torture which inevitably result in the mental and physical deterioration of men. Of the three friends who went to war, DeNiro alone survives untouched. But then he was the deer hunter. He always knew how to outwit an animal.

Most of us never wanted an honest reenactment but there it is, in all its ugly poignancy: war.

The film wisely avoids making a specific comment on whether the war was right or wrong. If it had it would have been too easy to label it "pro-war" or "anti-war" and the simple story about the fate of three men would have been lost in the moral dilemma.

One conclusion that we cannot deny, however, is that most of us would have been content sweeping Vietnam into that vast American melting pot of things to be forgotten. "The Deer Hunter" has attempted to save Vietnam from obscurity — at least for this year.



DeNiro and Savage attempt to escape in "The Deer Hunter"

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CATCH THIS



Ramones new sound keeps punk rock alive and please crowd of followers at Aragon.

By Mike Levin

The media has said that punk rock is dead and that all the punkers have followed the Sex Pistols into musical oblivion. That's not quite true in Chicago. Twenty-five hundred fans crowded the Aragon ballroom last month to watch the return of the last remaining U.S. punkers. The Ramones, power their way through more than two dozen numbers in a ninety minute set.

The evening started out with an unusual band, The Fabulous Poodles, whose unique style blends a violin into their power pop sound, softening it and rendering them a delight to the ear.

The Poodles were followed by the heavy metal thunder of The Godz, in what was an amazing example of how not to program a concert. The Godz are a fair to middlin heavy rock band, which was the last thing that punk/new wave fans wanted to hear. The Godz put up with constant abuse from

the time they set foot on stage. The fault here lies not with the crowd, though they did go a bit overboard in their taunts, but with the promoters who should have known better than to mix a heavy metal band and a new wave audience.

The Ramones blasted onto the stage proving that the wait was well worth it. Though the Aragon's poor acoustics often obscured the lyrics, the band overcame this obstacle and whipped the crowd into line. The Ramones music is simple and forceful and the strength they present it with is a major reason for their success.

Moving literally non-stop from song to song, the band ran through a full sample of their five albums, including some unreleased music from the upcoming movie Rock and Roll High School. The new tunes have a lighter, more delicate touch than some of their previous material and may signal a new direction for these hearty survivors. Punk rock dead? Not with the Ramones around.

The upcoming concerts

Supertramp headlines it

By Mike Levin

Things are thawing out. As the weather warms up, many rock artists are beginning to venture into the northern climes. Things are starting to pick up all over town as a wide range of musicians come to Chicago. Here's the next two weeks worth!

March 21...Easy rock with Nicolette Larson at the Park West

March 23...The hard power of Nazareth at the Aragon

March 26...Gino Vanelli brings his melodic jazz sound to the Chicago Stadium

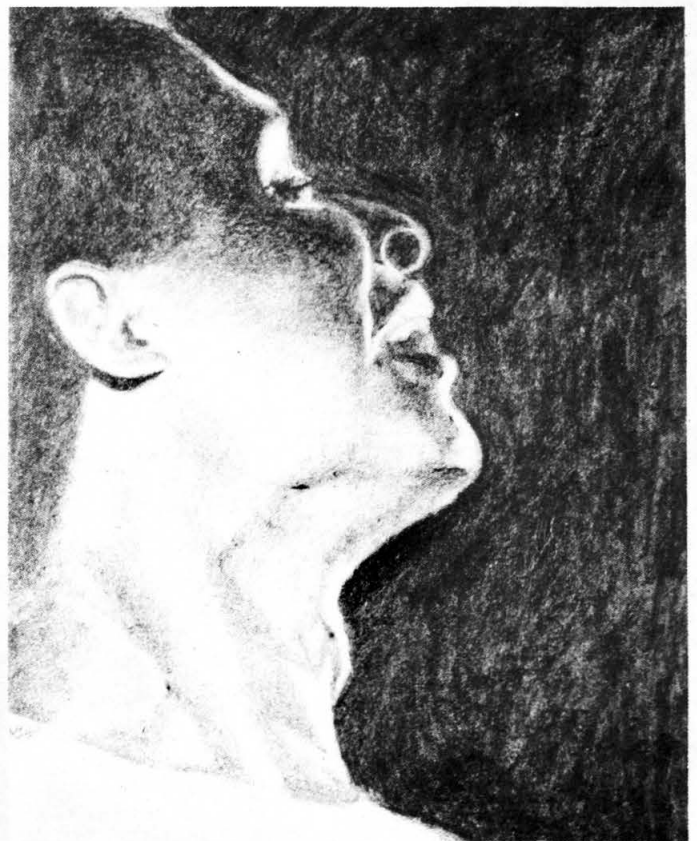
March 28...Supertramp at the Amphitheatre

March 29...The queen of folk music, Miss Judy Collins, at the Park West

March 31...The Punk-Funk sound of Rick James at the Auditorium.

The new wave power of the Boomtown Rats at B'ginnings

April 2...Phoebe Snow comes to Northwestern's Pick Steiger Auditorium in Evanston



Al Jarreau wows Mill Run/phot. by [unclear]

Al Jarreau wins more raves

by Jocelyn Giles

Friday, Feb. 23, the Mill Run Theater audience got what they came for. Al Jarreau, who was recently awarded (for the second time), a Grammy for "Best Jazz Vocal Performance" for 1978, proved to the audience just why he won that award.

Jarreau's instrumental-like vocals flooded the theater, leaving the audience completely in awe. Jarreau's melodic vocal range took on the instrumental pitch of flutes, drums, and congas perfectly. His performance was truly jazz at its best.

Jarreau's selections from his latest hit album, "All Fly Home," was the main

highlight of his performance, but Jarreau really captured the audience with his most popular song, "Take Five." His rendition of the song left everyone there engulfed and captivated with his vocal precision.

Opening the act for Jarreau was a surprisingly talented newcomer, Angie BoField. Judging from her opening performance, BoField's debut album "Angie" is just a small sample of her exquisite skill.

Her best number by far was the rendition of her latest hit, "Under the Moon and Over the Sky." Judging from the audience's response, Angie BoField will not be a mere opening act for long.

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