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Columbia College Chicago

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Columbia Chronicle

Vol. 6 No. 11

Columbia College

May 4, 1979

CC REACCREDITED INSIDE:

By Alan Bean

The North Central accreditation team honored Columbia College with a visit, on March 27th-29th. This was to be the second trip for the agency in five years. The overall assessment of Columbia College as an institution of higher learning? Very encouraging.

The whole process begins with the Illinois Board of Higher Education setting up five criteria for all institutions to meet. First, the school must state concisely what they stand for, Columbia did this through their 15 month self study conducted last year. Consequently this report is subjected to the following: declare purpose and then fulfill this purpose through the institution's staff, facilities and educational layout. And lastly the school must be analyzed by the North Central Accreditation team and approved.

The team interviewed students, faculty, board members, alumni, and staff in an effort to get a feel for the College. Also taken into account were facilities, equipment, and evaluations of various programs and departments. North Central did find Columbia quite conducive to "set" educational standards, enough so, to accredit the school for a period of 10 years. This is the maximum amount of time allotted by the commission. There is one little stipulation. President Mirron Alexandroff must preside as "chief executive" during this time span, or North Central reserves the right to send a "Focus" (or re-evaluation) team back to Columbia. Alexandroff played a major role in providing Columbia with it's intended goal and ultimate accomplishment.

Columbia as a college received the following flattery:

1. excellence of faculty (both full and part-time)

2. A fulfilling Gen-ed program, with the requirement being 48 hrs. out of a 124 hr. curriculum.

3. An exceptional open admissions policy

4. And overall student satisfaction with present program of operations.

Recommendations by the North Central Accreditation board were as follows:

1. Re-examination of the Life Arts program. Students should be striving for a degree by taking advanced courses as reflected in the curriculum.

2. More full time faculty in each of the sub areas of departments (Science, Humanities/Literature and contemporary studies). And that full-time students be required to fulfill their Writing/English courses during the first two years.

3. To develop a major/minor program (approximately 48 hrs.-major) with the understanding that students wishing to graduate with no major, have that option.

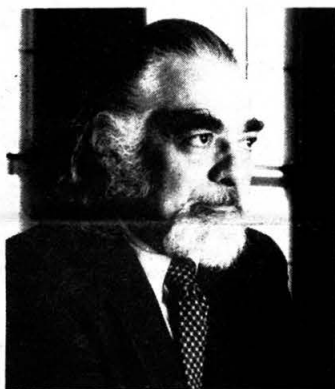
4. That all departments become involved in, and work together for, the community extension program.

5. Promote more interaction among departments to provide a more unified student/faculty relationship.

6. Allocate more funds toward the work/study programs

North Central went a little further and broke down each department's fine points and pitfalls. Dance was seen as a strong program. The only question raised was that of the remote location of the center and it's apparent isolation from the rest of the college. Dance was cited as a highly disciplined group of both students and faculty. The program could use another full-time instructor, as Shirley Mordine is the sole organizer shouldering the entire company.

The Theater/Music advisory board received a high recommendation. North Central was a little bit uncertain as to the



Dr. Mirron Alexandroff

music programs miniscule operations. But it was re-iterated that this is the intended purpose of the program by design. The team sympathized with Columbia's efforts in finding a location suitable for both classroom instruction and performance.

Broadcast Communications' strengths include good full and part time faculty, good equipment, and expansion of the program. A recommendation for instituting classes in broadcast management, business, finance, and basic core were covered.



Photography was seen as a department for true professional preparation with good equipment and a high level of instruction. Suggested were greater access to video capabilities and an added course in photo chemistry.

The Art department was viewed as an expanding department with adequate equipment and a needed space for three-dimensional art. The gallery was recognized for it's national acclaim and ever changing format.

The Arts Management program: "An impressive new program with no discernable weakness."

The Film department was one of a combination of fine staff and superb equipment. The department teaches the conceptual elements of film as well as the mechanical, and urges the student to broaden horizons. The team suggested that the film department could be a hub for focusing the other arts.

Writing/English earned honorable mentions with a dedicated faculty and a fine program. A possible alternative was suggested for the story workshop for those who do not respond well to it.

The above represents the highlights in North Central's three day assessment of Columbia's long term goal. A complete report will be available to the student body in six to eight weeks.

BULLETIN

CC Gets Grant to Develop New Science Program

P. 2

FOCUS

Arts, Entertainment Management is Just Fine

P. 4

CLOSE-UP

Dominic Scianna Picks American League Winners

P. 5

UPDATE

CC Grade Novice Roberts, WFLD's Jack-of-All Trades

P. 6

NOTICES

"Firepower" Shoots Blanks

P. 7

CATCH THIS

Gospel Music Revival

P. 8

Tuition hiked for fall term

By Robert Gregory

What can Columbia College students look for in the near future from their newly reaccrated school? A still undetermined tuition hike beginning with next Fall Semester is "inevitable" according to College President Mirron Alexandroff, because of steadily rising expenses.

"There is no way any college today can avoid some increase in tuition," Alexandroff told the Chronicle. "It will certainly be a very modest amount and the effects of inflation are unmanageable without it." A top priority, according to Alexandroff, will be to double the college's independent income within the next four years, a goal he and the Board of Trustees hope can be accomplished through a combination of individual corporate, and deferred donations. Outside income now stands at some \$500,000 per annum, and doubling it will be no easy task, for, as Alexandroff puts it, "we don't have an affluent constituency or affluent alumni."

Life in general at Columbia is likely to remain largely unchanged in the near future, in the President's estimation. "We are not in competition with comprehensive universities," Alexandroff, however, looks

upon the college's small size and specialization as an advantage, for "We are an intensively student-serving institution. We have an excellent faculty and outstanding faculty. Our teachers are here for teaching and not spending their time on research," he stated.

Alexandroff vigorously defended Columbia's faculty, which is comprised largely of part-time and inexperienced teachers. "It is a great mistake to assume that part-time teachers are not pedagogically equal to teachers in other colleges. It suggests a disability which does not even remotely exist." Alexandroff further asserted that "pound for pound, Columbia's part and full-time teachers are far better teachers than are found on most other campuses." He added that some of the North Central accreditation representatives, who had been skeptical at first of teaching qualifications of some of the Columbia faculty ended by citing the professional orientation of the faculty as one of the strengths of Columbia.

This is not to say, however, that Alexandroff sees no room for improvements at Columbia. "Our biggest problem, and it is not unique to Columbia,

is to get students to be more serious about their education. The college must somehow better cause students to take greater responsibility for their own education." Alexandroff has some definite ideas about how this can be accomplished. "We need to encourage the faculty to discover ways to make education more enlisting," Alexandroff, however, is pleased by the efforts to date that Columbia has made in this direction and cited the variety of academic advising services offered at Columbia to students.

One thing definitely will not change, however, regardless of whatever other changes come to Columbia. Alexandroff vowed that "open admissions is the cornerstone of this institution. Citing the enthusiastic assent of the North Central accreditation representatives, the President reiterated that "it is a cardinal policy of the board of trustees, and my personal commitment to open admissions is unwavering." Alexandroff did admit that increasing limitations on college space will limit the growth of enrollment in the future but insisted that it would not affect Columbia's long-standing admissions policy.

BULLETIN

CC Chemistry right for grant

by Steve Taylor

Columbia College was named recipient of a National Science Foundation Grant for \$24,775 for support of a project entitled "Science for Art and Communication Students," according to Mirron Alexandroff, president of the College.

The program was developed and proposed to the National Science Foundation as a result of analysis of the present science teaching program at Columbia which in-

dictated the need for a unified sequence of courses suitable to meet the needs of students who are preparing for careers in the arts and communications professions.

Another factor is that a large percentage of Columbia's students are inner city minority students with little or no science background.

"In order to make science more appealing to our type of student, we will be able to develop, with generous funding from the National Science Foundation, a three-part

science sequence entitled 'Fundamental Principles of Science,'" said Dr. Zafra Lerman, director of the program and acting co-chair of Columbia's Life Arts Department.

"Our aim will be to teach by lecture, laboratory demonstration and student participation a few of the fundamental principles in each of the three major areas—basic chemistry, biology and physics," Dr. Lerman added.

"The scientific principles we will use will be derived from the use of examples

which the students would not only be familiar with but very likely would use in their every day activities.

"The re-structuring of the college's science program should give students a greater mastery of concepts and a better ability to reason and apply new ideas to their chosen professions in the arts and communications," she concluded.

The "Science for Art and Communications Students" project has been funded by the National Science Foundation for a two year period.

Thai radio exec visits

By Sarah C. Howard

In Thailand there are more women than men in broadcasting, but not many of the women reach managerial positions as Somchit Siddhichai has done.

Director of Radio Thailand, comparable to general manager in most stations in the U.S., Siddhichai visited Gill Peters' Radio Interviews and Discussions class, Tuesday, April 3 during which she revealed that she began climbing the ladder of success 22 years ago when there were few radio stations in her country. Now there are some 200 radio stations in Thailand.

Radio Thailand, the national station, has operated for at least 47 years. Its purpose, from the period that Thailand relinquished its monarchical government for democracy, was "to inform the people of the new regime. It continues to inform them of their rights and of what government can do for them," Siddhichai said.

Siddhichai entered her communications career after realizing that teaching English and French to 30 students at a time was less than fulfilling. She began looking for some way to "take the message to more people, beyond the four walls of a classroom."

Her search took her to Syracuse University where she studied communications and broadcasting. From there, she helped to set up one of the first commercial television stations in her country. As an interviewer for the Over-

seas Broadcasting Division of Public Relations servicing eight languages, Siddhichai showed such outstanding ability that she was promoted to Assistant Program Director.

Siddhichai is in Chicago visiting her sister and observed the radio coverage of the mayoral elections in order to gather new ideas to cover the general election in Thailand on April 22.

The national station of Thailand is totally public service. Their biggest problem, Siddhichai said, is "getting the budget from the government" to operate their station from 6:00 a.m. to 11:30 p.m. on both AM and FM. The station is solely supported by the Thailand Government Public Relations Department.

The radio format includes talk shows, soap operas, news, Thai music and Western classical music. There is no food, drug or political advertising on Radio Thailand.

Radio Thailand's organizational structure is basically the same as U.S. stations, but it reports to the entire country covering domestic, national, and international news.

"The field of communications in Thailand is becoming more competitive," Siddhichai said. "The Broadcasting Regulatory Board requires a high school education to enter broadcasting, but exams must be taken by those seeking to become announcers. Without passing exams, one cannot hope to work in broadcasting and it is only with ability that one progresses," Siddhichai stated.

What's your pleasure? CC serves cultural variety

By Dorothy Horton

The Gallery will feature ceramic works by Harris Deller and ceramic murals by George Mason, beginning Friday, April 20. The Mason exhibit will run through June 2 and the works by Deller will be displayed through May 30. The exhibits are also open to the public free of charge.

The Dance Center will feature a benefit performance by Mordine and Company to celebrate the eve of National Dance Week on April 20. The program will include the premiere of works choreographed by Shirley Mordine. Following the benefit performance there will be a late-night supper and dancing until midnight. In the Dance Center lobby there will be an

exhibition of dance photography by Chicago Tribune's Charles Osgood. Tickets for the benefit performance, supper, and party are \$15.00.

At the Theater-Music Center, Opus Mime Ensemble, Chicago's only professional mime quartet, will perform their most recent repertoire at 8:00 p.m., Saturday, April 28.

The film department is featuring the movies "Pather Panchali," "Carnal Knowledge," and "The Hustler" in room 921. "Pather Panchali" will be shown on Thursday, April 19 at 4 p.m. "Carnal Knowledge" on Monday, April 23 at 1:30 p.m. and "The Hustler" on Wednesday, April 25, at 12 noon.

Opinion Poll

Doubts of death penalty told

by Jannie Jefferson

Question: Is capital punishment a deterrent against crime?

Answer: If someone decides to kill, he does not even think about the punishment. He thinks about revenge.

Virginia Laws

Broadcast/Journalism Major

A: Not really. They have inacted the death penalty in many states and in those states, the crime rate has not decreased. The death penalty obviously is not a deterrent.

Corina Hamilton

Radio/TV Major

A: I believe in the death penalty, but it is not a deterrent against crime. If a person is thinking about committing a crime, he's going to do it anyway.

Alan Hawkins

Writing Major

A: Not in the long run. The crime rate has decreased but I don't think capital punishment had been a deterrent. Capital punishment does not make a difference if a

person is going to commit a crime.

Donna Munson

Journalism Major

A: Most of the time, the crime is committed on an impulse and the person does not think about the punishment.

Joe Tapia

Advertising/Graphic Design Major

A: No, I don't think so. The legal system is too lenient especially against violent crimes. It is so easy to get paroled and the criminal knows that. If he knew he could get the death penalty for his crime, he is less likely to commit it.

Sandy Carcione

Journalism Major

A: A criminal's able to get his sentence reduced. When a death penalty is handed down, an appeal is filed and the whole process is repeated. By that time the sentence is reduced to life instead and the criminal might be eligible for parole in a few years.

Gene Jones

Radio/Journalism Major

"Holiday" on stage

By Dorothy Horton

"Holiday," Phillip Barry's comedy of manners and morals on trial, opens Thursday, April 12th at the Goodman Theatre 200 South Columbus Drive and will continue for four weeks through Sunday, May 13th. Staged by guest director Tony Tanner, the play features a distinguished company, including: Norman Snow as Johnny Case, Lindsay Crouse as Linda Seaton, Tony Mockus as Edward Seaton, W.H. Macy as Ned Seaton, Nancy Snyder as Julia Seaton, and Colin Stinton as Nick Potter.

The performance schedule is Tuesday through Sunday at 8:00 P.M. with matinees on Thursday at 2:00 P.M. Ticket prices are \$8.50 on weeknights and matinees and \$10.00 on Friday and Saturday nights. Tickets may be purchased at The Goodman Theatre Box office, 200 South Columbus Drive.

Gather up all the superlatives you can think of and together they won't even come close to describing the brilliance of "Mummenschanz." To watch a per-

formance by "Mummenschanz" is to experience a most extraordinary evening of contemporary mime.

The performance schedule of "Mummenschanz" run through April 29th is as follows: Tuesdays through Thursdays at 8:00 P.M.; Fridays and Saturdays at 8:30 P.M.; Wednesday and Saturday matinees at 2:00 P.M. and Sunday matinees at 3:00 P.M. Ticket prices for Friday and Saturday evening performances are: main floor and mezzanine, \$15.00; first balcony, \$13.00; and second balcony, \$10.00. Ticket prices for all other shows are: main floor and mezzanine, \$13.50; first balcony, \$11.50; and second balcony, \$8.50.

Other coming attractions include "Dancing." Bob Fosse's dazzling musical and choreographic smashes that is currently appearing on Broadway. "Dancing" will open at the Shubert Theatre in mid-April. "The Gin Game," starring Jessica Tandy and Hume Cronyn, is scheduled for the Blackstone in Mid-May, and the multi-award-winning musical blockbuster, "Annie," is scheduled for the Shubert in early June.



OBSERVATIONS

You Tell Us

Dear Editor:

Over the past two years I have spent at good, old Columbia College I have had many pleasant and enjoyable experiences. But also during that time I have had a couple of encounters that I felt were unnecessary and foolish. These are the experiences that have made me wonder just how liberal this liberal arts institution is and also how well the communications within the school are.

One such instance happened when I was producing a television show for one of my television production classes. In my haste to make the show as successful as humanly possible I forgot to bring the introduction music for the show. Knowing that the radio department, a mere eight floors down, had a library collection of at least a couple of hundred albums at their disposal, I took it for granted that I, being enrolled in a couple of radio classes would be able to borrow one for an hour or so. But when I approached the program director of the marvelous WVRX, much to my dismay, he flatly refused to give me an album or even a 45 for that matter. Not being able to understand why, I went to the chairman of the broadcasting department and asked him if he could would he give me a logical explanation for this reaction. But he was just perplexed as I and could not come up with a reasonable reply. So he proceeded to telephone the radio department and try to comprehend the situation. Immediately upon talking with someone of authority the circumstances were changed and I had my choice of any record in the WVRX library. Why did it take all this aggravation before the message was communicated that students pay enough to be able to use any of the facilities available within the school. Such a liberal institution should have been more than willing to see a hard working student achieve his goal.

In another instance, also involving the radio department of Columbia, I was in need of a place to dub a two track tape down to one single track. This time I asked permission from the news director of the radio station, since he was the only one on

Dear Editor:

Recently, I was interviewed by the Columbia Chronicle about my work in the film industry and my views about Columbia College.

In that interview, I expressed my concern that the Film Department puts more emphasis in teaching "art" and "experimental films" rather than stressing more technical and commercially-oriented courses in its curriculum.

Because of that article, Mr. James Martin and Mr. Michael Rabiger wrote two rather insulting letters for the Chronicle in response to my comments.

Nevertheless, my observations of the

Dear Editor:

I do appreciate the fair coverage that the CHRONICLE has given to the organization, the women of the Delta Zeta Sigmas. I feel that we have conquered quite a few of the negative connotations towards the organization.

With the help of the Chronicle, we, the women of Delta Zeta Sigma, can expand and show the people what we truly want to accomplish.

Some upcoming functions: the Elements and their sweethearts will have a performance Thursday. They will be stepping

Buck,

Thanks for your concern. If we had more students like you, our organization would have an easier time surviving.

There will be sporting events, the first of which is softball. Thanks to concerned, Photo, and Film students and T.A.'s, there are teams being formed. Also, the Columbia Chronicle, the CCIMAP and possibly the T.V.T.A.'s will field teams.

It's very hard to organize teams, so if teams are organized beforehand, the only thing our organization has to do is schedule the teams, get a place to play and get equipment. Last year we organized a draft, and the results were dissatisfactory and as many as four teams missed games.

In essence, this year only the SERIOUS people are going to participate. The

duty at the time. I wanted to use one of these tape machines in the radio station since the radio production facilities were being used at the time. Upon receiving my request the news director informed me that the tape machine in the radio station were being used at the moment to record his show and would be used continuously. After hearing his negative reply I proceeded to look elsewhere for assistance. When I could find nowhere else to go I returned to ask the same person who had told me the tape machine was being used if he could suggest another source of assistance for me. Much to my astonishment when I entered the broadcast booth I couldn't help but notice that the very tape machine that was supposed to be in use was not even on at the time. This really gave me a good impression of how liberal the college was. So rather than question the out-and-out lie I had been told I simply went to the film department. In the film department not only did I find instant cooperation but I did not have to dub the tape. They were willing to do the work for me.

Why is it that in a place that considers itself to be liberal and open that certain individuals given a small bit of influence, abuse their positions by playing favorites only with the ones that they choose to. Also why is it that the only time you can get cooperation is after you have gone through the heirarchy and began to make waves? If the idea could be communicated that this is a liberal institution and that everyone should be given the same opportunity as the next person, then I am sure that this would create a more, conducive learning atmosphere in which to be creative and expressive. If there was also a little more cooperation between the various departments then I am sure that this would enable many students to utilize their talents and become more proficient in their field of studies. Until there is more cooperation then a lot of talented people will be held back from reaching their full potential.

-Anonymous

Film Department were essentially constructive criticism and in no way was there intent on my part to insult the fine efforts of the Film Department or this college.

It has been my belief that Columbia College, being a liberal school, would allow students and faculty members alike to express their views, both pro and con, about this school without fear of personal defamation.

We must all work together, be open to and accept criticism in order to grow and maintain our educational standards at Columbia College.

Sincerely, Jack M. Sell

and singing in the lounge. I would like people to see the different side of our organization. We will also be having a popcorn and wienie roast in the lounge in a couple of weeks. They are also in the process of selling Beich candies and tootsie rolls, so we'd like everyone to look out for them.

We will be collecting clothing and canned goods for a church for charity purposes...starting Monday, May 30 for a whole week. Anyone with items can drop them off in the student lounge to element members.

Sincerely, Roxianne Cooley

following teams are tentatively being formed by the following people:

Film T A's- Sharon Zurek & Dave McGowan

Photo T A's-Kevin Cassidy & Steve Fukawa

T.V. TA's - Bob Solorio

Columbia Chronicle - Steve Taylor & Chris Verstraete

CCIMAP - Marty Williams & Steve Hymon

Film students - Fernando Briones, Mark Winter & Cary Callahan

This list, and people on it are word of mouth, grapevine; if I listed you and you're not who aren't involved, I'm terribly sorry. But if you are, get in touch with me so we can devise a workable schedule. You can reach me at home at 624-6943.

Thank you, Martin Williams

Dear Editor:

I would like to know where are our Intramural sports at? Because on the 7th floor in the lounge, there is an office titled Columbia College Intramural Athletic Program office with bodies floating in and

out of the office.

Question: What are they doing in that office and what events, if any, are being planned athletic-wise; if any?

Please let me know.

Sincerely yours, Buck Pharma

EDITORIAL

In major cities nationwide there is a move underway by businesses to break away from the local power companies and begin producing their own power more conveniently and economically.

Some smaller firms have already, removed themselves from the utilities and begun installation of diesel generators to run their plants.

A number of factors have combined to make energy self-sufficiency an attractive proposition. Thanks to the chilling chain of events at Three Mile Island in Harrisburg Pa., and the resulting paranoia about nuclear energy, all complicated energy forms are viewed with some degree of suspicion. Long-term availability of present energy sources is questionable as is middle class America's ability to absorb continued rate increases.

Power company executives who in the past smugly assumed that they controlled an eternally necessary commodity are now nervously glancing over their shoulders at an unfriendly tide of public opinion that may eventually engulf them.

Alternative energy sources, from solar power to the so-called do-it yourself co-generative system of using surplus heat from conventional electricity generation, are seductive to the average consumer who would like to see the omnipotent power companies brought to their knees. At the very least, they believe, the competition of new energy sources will bring about a reduction in utility rates.

Much to the distaste of many, the power companies are correct when they say that "personal power" is economically unfeasible at this time. Home made energy only looks cheap. Aside from the staggering investment of converting a building to a new energy plant, there is no guarantee that such a move would lead to an escape from utility related bills. In many cities, as much as 15% of utility charges are taxes. Lost tax revenue from power company escapees would have to be made up somewhere, probably in the form of nagging property tax increases.

Economic concerns are not the only questions surrounding do-it-yourself

energy. How will the government regulate individual power sources? The power companies presently operate under rigid controls for safety and air quality. If each citizen were to begin producing their own power with such "dirty" fuels as diesel and coal, breathable air in urban population centers would be rare indeed. As for enforcement of clean-air standards, the difficulty in policing present auto emissions regulations should give a clue as to the nature of that task.

Social problems as well have been raked-up by the energy-economics controversy. Today it is primarily businesses that are attempting to elude the grasp of power companies. For the most part, home-energy systems are still too great an investment for the average homeowner, but initial cost is no obstacle to businesses who will continue to look for cheaper power. If a significant number of companies succeed from the power companies, the utilities fixed costs will be forced to be spread among fewer customers driving up rates and widening the gap between big business and the individual.

Personal energy in and of itself is not a dangerous idea. But given the idiosyncrasies of the American economic system, and the numerous social and environmental questions yet unanswered about all forms of energy, it appears that the present time should be spent in the thorough examination of our technological potential and of our personal attitudes toward energy.

Are Americans really committed to a wasteful lifestyle?

Is it really in the interests of the utilities to delay research into new power sources?

What is nuclear energy, and why are they saying all those terrible things about it?

Until these and other questions have been thoroughly analyzed, nuclear paranoia, and the "break the utilities" sentiment are premature and potentially destructive to the cause of safe, clean and fair energy for all.

Columbia Chronicle

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FOCUS

Arts secretary is

By Sandra Crockett

Try to find someone over the age of twenty-five at a typical rock concert and you will be hard pressed. That is, unless you happen to run into Columbia's Margie Marcus who admits she is often the oldest fan in the audience.

That doesn't stop her from going and enjoying her favorite rock stars. Not much stops Marcus from doing what she wants.

Marcus currently works as a secretary in the Arts Management department, but that is only a part of her life. Margie Marcus is also letter writer extraordinaire.

An energetic woman with curly blond hair and intense blue eyes, she once wrote to Bob Dylan and later met him in 1972 as a result.

"I was a housewife for twenty-five years until I became interested in Dylan," Marcus said. "I have to really fight hard to get to these people. After writing Dylan, I went to Greenwich Village and hung around until I met him."

Marcus does not want to be misunderstood. "I'm not a teen-age idol-crazed freak," Marcus explains. "I wanted to be a free-lance writer."

She uses her writing talent to meet stars, famous authors and just about anyone else that she wants to meet, like Joseph Heller of *Catch 22* fame.

Marcus walked into the television

station where Irv Kupcinet was taping a segment with Joseph Heller. "Everyone asked me to leave," she said, "but I got someone to take a note into him." No one paid much attention to Marcus as she sat patiently and waited until the taping was over. But everyone was surprised when Heller consented to meet Marcus—everyone but Marcus, who sat and talked with Heller about his novels.

"I write to these people often when I am impressed with something they have done. And I do get results. When I'm hot on an issue I somehow try to verbalize it in a letter. When someone touches me as an artist, that's when I try to reach them."

Marcus has also kept up a four year correspondence with Ralph Gleason, co-founder of *Rolling Stone* Magazine until his death in 19____. Her letter caught his attention and he wrote back. Marcus flew to New York, but because of conflicting schedules they never met in person.

"My recipe for anything," Marcus said, "is determination, a little guts and a smattering of smarts."

Marcus says she is a frustrated writer who pores out her soul in letters. "I've been called goofy and senile," she says. But that does not bother her. She is 48 years old with three children who adore her.

Marcus doesn't plan to slow down. Somehow she destroys the myth of life getting duller as one gets older. Marcus' life could not be called dulled by any stretch of the imagination.

AEMP spells big succes for Fine

By Jocelyn M. Giles

The program seemed to spring out of nowhere and take off like a shot, rather like some dark-horse race-track winner. Nearing the end of its first year of trials, the Arts and Education Management Program (AEMP) now looks like a sure bet.

Fred Fine is beaming. Fine is the program's creator, realist and full-time guiding light. Diminutive enough to be a jockey, he admits now to some uncertain moments when he was first hashing out the program with Columbia administrators.

The biggest hurdle was that the nebulously-defined arts management field had never been reduced to a set of classroom exercises before. Even inside the industry, there were no prescribed steps for scaling the corporate ladder. There was what worked, and what didn't, what was hot and what was "dead," what sold and what didn't. How do you explain that shark pool to tender undergraduates?

Enter Fine, consummate craftsman in the art of managing the assorted personalities in the entertainment industry... a good man respected from all sides of the field. Fine and man named Franklin Fried founded the tremendously successful Triangle Productions, which was eventually bought out by Madison Square Gardens. Fried then founded his own company. Fine looked for another row to hoe, and Columbia seemed like the perfect place.

All those tender young minds just bursting to get into the business could be given the benefit of Fine's and his colleagues' experience.

The people Fine hoped would teach here said they were busy. Fine told them about the college. He told them about the

program. He was Fred Fine. He got them. And now they say they love teaching here.

One hook for the program is that many artists today need to have some idea of what management is like before they can ever hope to sell that first song or cut that first record.

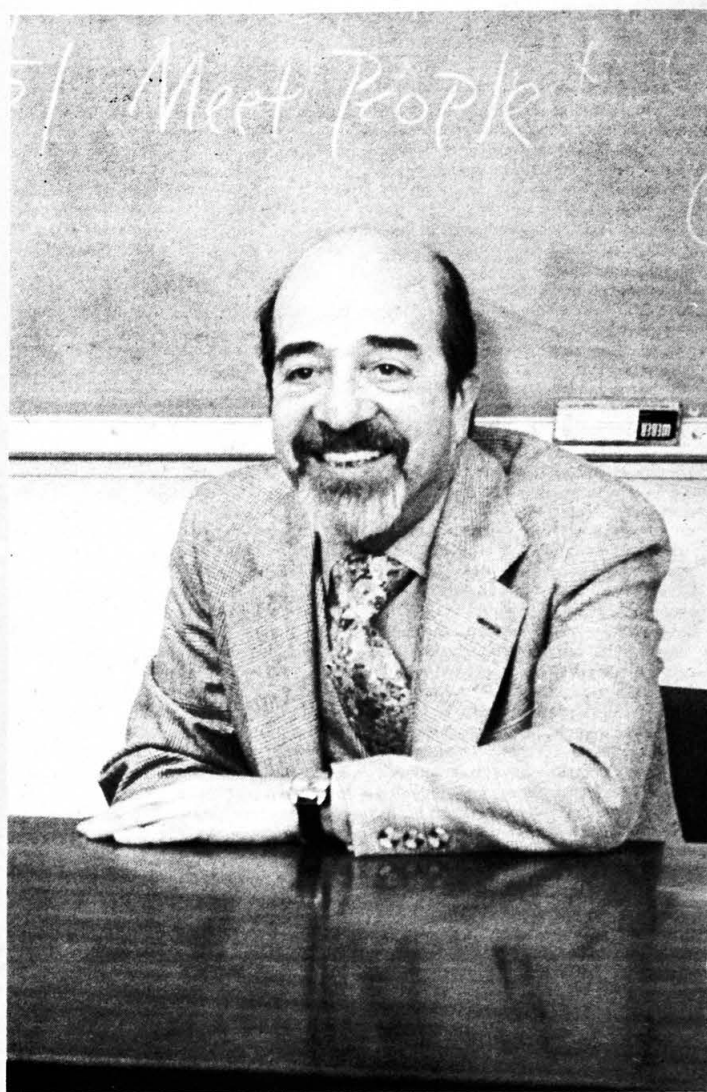
Louis Moneyhorn is such an artist. And a student. He was a music major at Malcolm X college when he decided that besides talent he'd need some behind-the-scenes experience to get into the business. The A&MP program is helping him learn how to promote concerts.

Michael Hodges is another happy customer: "The courses offered are along the lines of what is necessary to know about entertainment management." Hodges plans to work for a major record compy.

Louis Moneyham decided to take the program when he was a music major at Malcolm X College. That's when I decided that talent wasn't enough to get into the business," he says. "I later decided that I wanted to work behind the scenes in the entertainment field. I want to promote concerts and the courses in the program are along those lines."

Just what are the career possibilities for grad with an Art & Entertainment Management degree? The degree will prepare them for studies at the graduate level in the Art & Entertainment Program, prepare the graduate for entry level positions int in the career of the Arts, and teach the working artist how to survive in the business.

Some professionals in the business think the business of art management isn't something that can be learned in a classroom. Mr. Fine's rebuttal to that statement is: "There isn't one professional who can't benefit by class instructions by a top professional."



Fred Fine

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Julius Klein

CLOSE-UP

Little hope for Sox pennant

By Dom Scianna

Now that Bill Veeck and the Chicago White Sox have survived the embarrassing 10-2 opening day defeat handed them by the miserable Toronto Blue Jays, perhaps an honest appraisal of their pennant hopes can be attempted.

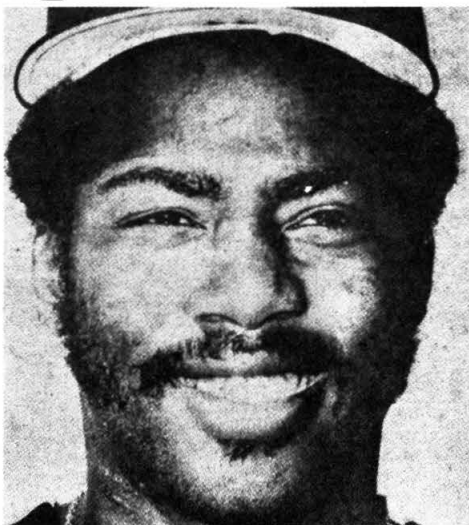
The White Sox could surprise people in 1979, though they cannot reasonably expect to win the AL Western Division. Player-manager Don Kessinger, beginning his first season at the controls of the Sox will count on a handful of seasoned performers to blend with the overabundance of untested youngsters.

Perhaps the most intriguing of these young ballplayers is Harry Chappas the abbreviated Sports Illustrated coverboy who won the starting shortstop job in spring training only to have a horrendous day afield against Toronto in the home opener. He may be ticketed for further duty in the minors but is still a top prospect, though his ability with the bat has always been suspect.

Another top prospect, Mike Squires, a flashy fielding product of the Iowa farm club, is a fair hitter, and will give regular Lamar Johnson a run for his money at first base. Greg Pryor will challenge wing for the second base spot along with Alan Bannister whose poor showing in 78, has everyone wondering about his future in Chicago. Pryor a 29 year old journeyman can handle the shortstop position as well and will see a lot of playing time this year.

You can't seriously contend in the majors without a solid pitching staff, and the White Sox look very weak in this department. Starters Francisco Barrios, Ross Baumgarten (9-15) and Ken Kravec (11-16) will be in the rotation as the two aces of the staff, and in the bullpen Lerrin LaGrow with his 16 saves in 78, will be the workhorse for the Chisox. The Sox have two more bright prospects, who looked very good in their 1978 showings in the big leagues. Mike Proly was 5-2 and had a very impressive 2.73 earned run average. The Sox believe that he and Rich Wortham (3-2 and 25 strikeouts in 8 appearances,) can bolster the pitching department not only for this year but for the future as well. Randy Scarbeny, and rookie Dewey Robinson round out a bullpen, that in the early going has been deplorable.

Catching could also be a big problem this year. Kessinger will probably split the chore between Bill Nahorodny (.236) and Marv Foley who only appeared in 11 games last year, but hit a strong .353. Mike Colbern may be used on occasion, but will begin the season in the minors where he



Chet Lemon

can benefit from more playing time.

The outlook for the Chisox for 79 isn't bleak as it seems. A good outfield trio of veterans Claudell Washington, Ralph Garr, and Chet Lemon will hit for average. In the infield anyone of a number of people could start. Johnson and Squires should have a real dogfight for the first base spot. Second base is another tossup with erratic Alan Bannister and Junior Moore. Shortstop will be shared by Greg Pryor and Kessinger. Third base looks secure with Eric Soderholm. The catching tandem of Foley and Nahorodny will do an adequate job but the bullpen will give manager Kessinger a few headaches along the way. Finding help for Lerrin LaGrow will be as tough as finding a needle in a haystack. All in all, the Chisox will add some new flavor to the baseball scene in Chicago, and should finish fourth in the West with a three team donnybrook between Kansas City, California and Texas to decide the division championship.

The California Angels should edge out KC and Texas in the hotly contested AL Western Division race. With the acquisition of Rod Carew, (.333, and won the batting title for the seventh time in his career) the Californians will be equipped with a strong lineup from top to bottom. Along with Carew's potent bat the Angels have a strong outfield, trio this year. Don Baylor, who pounded out 34 home runs



Ken Kravec

and 99 rbi's and stole 22 bases, can be expected to have another big year, and Joe Rudi (17hrs, 79rbi's) is productive day in and day out with the bat and the as well glove. Free-agent acquisition Dan Ford carries a big bat as well.

The infield will be one of the better ones in the American League, due to experienced veterans Carew, Bobby Grich and '78 rookie sensation Carney Lansford. Young Rance Mulliniks will open the season at shortstop. The Angels will win the division due mainly to their tough pitching. Frank Tanana and Nolan Ryan are the aces, and there is depth in young Chris Knapp and Jim Barr. Dave LaRoche and Dyer Miller will be strong performers from the bullpen. The Angels will win the West, but not by a large margin.

Kansas City will give the Angels all they can handle, but the Royals will fall short of winning their fourth division title. Whitey Herzog and company will be strong again this year with many returning veterans.

The Royals pitching will carry them along. Dennis Leonard who won 21 games for them last year teams with Larry Gura, Paul Splittorff and Rich Gale to form a deep, veteran starting corps. The main problem that will hinder Royals is their inability to hold on to leads, and the age of some of their top players.

In '78, the Royals could not decisively K.O. their opponent as in the previous two seasons. There is no long ball threat and Fred Patek, Amos Otis, and Hal McRae are not as energetic as they used to be. For this reason, the Angels are favorites to win the division.

Third place will go to a squad who in the next year or two could dethrone this years champs. The Texas Rangers are just one or two years away from accomplishing this feat. The acquisitions of Buddy Bell and Jim Kern from Cleveland, and tough left handed reliever Sparky Lyle of the Yankees will give Texas some real excitement in '79'. The duo of Richie Zisk and Oscar Gamble have been reunited at great expense by owner Brad Corbett and should give manager Pat Corrales third place hands down. In a few years this team could be awesome.

The Sox will be fourth and the Twins of Minnesota will finish fifth behind the strong arms of Jerry Koosman and Geoff Zahn and the hitting of Butch Wynegar and Ron Jackson. Sixth and Seventh is a tossup but Oakland under new manager Jim Marshall should edge out improved Seattle for last place honor. Seattle's Ruppert Jones, Leon Roberts and Willie Horton are players to watch.

In the no contest American League East, can you pick anyone else over those high priced New York Yankees. Bob Lemon has a dream team here and it would not be beyond the realm of possibility for the Yanks to win their third straight world title. The Yanks possess what could be an All-Star lineup in Chris Chambliss (.274

and 90rbi's) Willie Randolph (.279 and a dangerous base stealing threat) Bucky Dent, and Graig Nettles at third (.27hrs, 93rbi's). The outfield of Roy White, Mickey Rivers, Juan Beniquez and Lou Pinella is solid. Reggie Jackson, when he is not getting into a brawl can be one of the best long ball hitters in the game today.

Yankee pitching, is just as formidable as their hitting. Tommy John acquired from the Dodgers, Luis Tiant bought in the free agent draft, Goose Gossage former White Sox hurler, Don Gullet, and flawless Ron Guidry who Posted a fabulous 25-3 mark make up an enviable pitching staff. There is little debate among baseball experts as to who the best team in both leagues is in 1979. The Yankees will walk away with the Eastern Division Title, and be reigning World Champs when Billy Martin takes over in 1980.

If anyone is going to make a serious run at the Yanks it's the young Milwaukee Brewers. They will finish second to the powerful Yanks, with a strong balanced ballclub. Larry Hise bombed 34 homers out of every ballpark imaginable, and is expected to continue in 79. Paul Molitor and Robin Yount, 22 and 23 years of age respectfully could be one of the best doubleplay combinations in the game already, but are still learning.

Manager George Banberger has an ace in the hole in starter Mike Caldwell, who won 22 games in 78. The Brewers play an exciting brand of baseball and could be a dark horse if for some reason the Yankees falter.

Boston who almost pulled off a magnificent comeback at the tail end of 1978, is going to be wallowing in third place this year. The talent is still there in the persons of Fred Lynn and Jim Rice. Rice is a pure hitter who not only sends towering homeruns out of Fenway Park, but hits for average as well, but the Bosox don't have enough in other areas this year to mount a threat, Carl Yastrzemski's last year in baseball in all probability will be a dismal one. Carlton Fisk and George Scott must have good years in '79', if the Bosox expect to appease a disgruntled Boston populous.

The bottom of this division is only a notch below the top clubs because of the fine talent on these ball clubs. Baltimore gets the slight edge for fourth primarily because Jim Palmer has one good year left to carry the Orioles. Steve Stone will help out on the mound, and Doug DeCinces, Ken Singleton, and Eddie Murray will provide consistency at the plate. Cleveland gets the nod for fifth, due to the acquisition of Toby Harrah, and Bobby Bonds. Former Cub Andre Thorton (33 hrs. 105 rbi's) also will be a key to the future of the Indians. Finally Detroit will finish ahead of lowly Toronto on the merits of their young skilled infield of Jason Thompson, Lou Whitaker, Allan Trammell and Phill Mankowski.

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UPDATE

Happy at "32": CC Grad

By Sandra Crockett

"I was not your typical college student," said Norice Roberts, news and public affairs manager at channel 32. Roberts is a Columbia College graduate. She is also an on-air personality whose many responsibilities demonstrate some of the advantages of working for a small operation. (Small meaning anything other than the network.) Her duties include editorial writing, community liaison between the station and the public, being concerned with the station's license renewal application, as well as managing news and public affairs.

When Roberts enrolled at Columbia as a transfer student during the fall of 1974, she was already a published writer with experience in advertising, radio consulting and announcing. So a career in television seemed like the next logical step.

Her small cluttered office buzzed with interruptions and questions from co-workers. "Would the Condo-Craze editorial have an air date before the C.T.A. editorial?" a young assistant wanted to know. "And what about the tax-lid proposal? Where does that fit in?"

Roberts fired off answers, apologized for the interruptions, began telling how she got her start in the media and typed at the same time. An impressive performance.

"I began in the late 1960's," she said, "in a basic advertising course that was designed to help blacks get into the advertising business. I was the first black hired for the advertising firm that I worked for. But being there enabled me to learn about producing."

Roberts feels a certain amount of commitment to all students and black students in particular. "Anytime I am called on to help raise money for scholarships or programs for students, I will donate whatever I have. Especially for black students, but I certainly wouldn't deny a white student. I feel that black students are more in need."

According to Roberts, most students have a misconception about working in the media. "They get out of school and think they are going to get a job working in

Chicago and for a lot of people that does not materialize," Roberts says. "You have to develop alternatives for yourself while you are still in school, especially at the undergraduate level. And try to do as many things as you can such as working for the college radio station and understanding the technical workings of the station. Everyone wants to be on-air talent and that is not always possible."

Roberts is an attractive black woman who has no aspirations of working for the network. "I don't have any delusions," she said. "For one thing no network is going to hire a black woman with a big nose and wearing an afro. I've actually been told this. And I love my hair and would not change it to suit the network."

It is a personal statement for Roberts who is also involved in various community organizations. She was recently honored at the Chicago Chapter - National Association of Media Women for being the Woman of the Year. The affair was held at the Ritz Carlton with Max Robinson, newscaster at A.B.C. being among the congratulators.

Energy, honesty and warmth are three words that come to mind when describing Roberts. It is real and not superficial. However, she is not reticent about her talent and attributes.

"I consider myself a multi-talented individual," Roberts said. "I can work for an advertising agency, I can work for a television station, for a public relations firm, a communications consulting firm and I am in the process of developing some scripts."

Roberts wants to one day run her own communications consulting firm. "I have a lot to offer that could be put to good use."

Her outspokenness is easily tempered by her caring about other people. Displayed in a prominent place in her office is a sign. It reads, "I am strong, I am strength, I am unafraid, God's name is I AM."

As she walked to the elevator, thanking me for coming, I felt the strength. Her good-bye included a wish for good-luck and a kiss on the forehead. As the elevator doors closed I knew that all students indeed have a friend in Norice Roberts.



Oregon Mime Theater

Time moves in mime

by Pamela Kaden

Time. This esoteric and abstract concept was given definitive physical meaning by the Oregon Mime Theatre during their performance at the Dance Center April 6 and 7.

Burl Ross, a strong, young performer sat masked by a white hood while his hands, visibly ticked away seconds with a stick and block.

Elizabeth Page, in the show's most powerful performance, enacted her birth, growth, and death. This included giving birth, an act in which she showed the pains of labor, and the mother's treasuring of her newborn child. After the child grew to maturity, Page completed the rest of her life cycle.

As she withered to the floor, her arm reached out in an anguished struggle to stop the movement of time. Within an inch of success, she died.

What made this act so compelling was

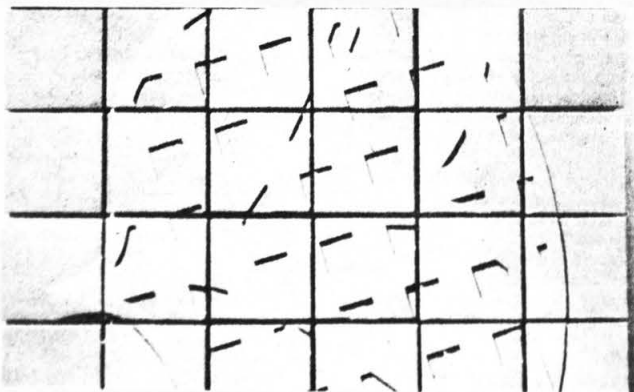
the range of emotion expressed. She has an incredibly expressive face throughout the performance. Page never moved from the position in which she originally stood.

In a piece called "The Sculptor", Page, as the statue, teased and taunted Francisco Reynders, the artist. (Reynders, a native of the Netherlands, is the founder of the troupe.) As he molded Page into his ideal of form, Page, shifted the pretend clay to areas more befitting a sex bomb. This not only delighted the audience, but the artist as well.

Reynder most skillfully showed his art in a solo, called "Bird." Perched on the edge of a table, he took off in flight. The muscles in his arms and shoulders made wings that Dedalus and Icarus would have coveted.

The Oregon Mime Theatre was established in 1974, while Reynder taught at Lewis and Clark College. Ross and Page, two of his best students were asked to form a company with him. They have since become a professional troupe which tours nationally.

At the gallery...



Ceramic Mural by George Mason

By Christine A. Verstraete

Ceramic works by Harris Deller are one of the three exhibits now on display in the first floor gallery through May 30.

His ceramic bowls are an interesting study in color and texture. According to Deller, "Through intuition and temper, I activate the bowl's surface. The concaveness of the bowl both offers and receives, becoming an origin for ethereal manifestations. The impulse caused by glaze as it reacts to gravity provides me with meaningful expressive potential."

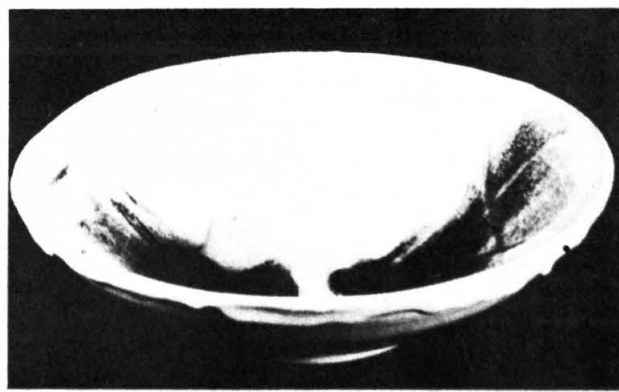
The expression Deller strives for in his works are beautifully, if not subtly, evident. Each bowl is a combination of rib-

bed texture, widely spaced lines, cracks, and small, square impressions.

The colors in themselves are a delight to see. They range from a light, milky green bowl with colors that graduate into white to a blue-gray bowl with widely spaced lines and a sunburst of maroon in the center.

Deller's work has been shown in over 60 exhibitions during the past 10 years. He also has received numerous grants and awards in addition to his lecturing and conducting workshops across the United States.

More information on the Deller exhibition can be obtained from 10:00 a.m. to 5:00 p.m. or by calling the gallery at 663-1600, ext. 600.



Clay Bowl by Harris Deller

George Mason's ceramic tiles will also be on display through June 2.

Mason's background in ceramics include teaching at the School of Visual Arts (NYC), and developing a pilot ceramics program at the Maine State Prison. His work has also led him to artists-in-residence at Maine's brick factory, the Kohler Company in Wisconsin and the Clayworks Studio Workshop in New York City.

Among his work exhibited in the first floor gallery is a composition consisting of 72 terracotta squares imprinted with greek urn-like images.

Another interesting work takes 12 tiles glazed in brown and yellow with a white heart in the center.

Further information on the Mason exhibition can be obtained by calling the gallery at 663-1600, ext. 600. The gallery is open from 10:00 a.m. to 5:00 p.m.

Photos by Joyce Neimanas are also on display in the mezzanine of the gallery through June 2. Neimanas captures the ironic situations of life and artfully combines them with the use of small photographs, writing, and a touch of humor. Her works are soft-toned collages of images, impressions, and a mixture of sexual representations that draw the viewer's curiosity.

NOTICES

CC Film a winner

by Jim Letrich

These are the dreaded dog days for film, those unfortunate few weeks before summer when very little is released. A time for holding off those biggies while scraping the bottom of the barrel. A time for movies like "Firepower."

All I could think of while watching "Firepower" is how many times I'd seen it before. You know the formula. Take on all-star cast (in this case, James Coburn, Sophia Loren, O.J. Simpson, Eli Wallach, Vince Gardenia, and Anthony Franciosa (?)), a hack director (Michael Winner), a few exotic locales, and a large number of explosions and shootings, mix them all together and release it into theaters. And the results? A tedious, muddled thriller.

What's it all about? Damned if I know. As far as I can tell, Loren's husband was killed at the order of some mysterious, reclusive millionaire by the name of Stegner. And it just so happens that the Justice Department is out to nail this rather disagreeable s.o.b. Enter professional hitman (or something like that) James Coburn, coaxed out of retirement to bring Stegner back alive, but allowed to kill almost anyone else. Both he and sidekick Simpson blast their way through the Caribbean, leaving behind a virtual parade of carnage and a very confused audience.

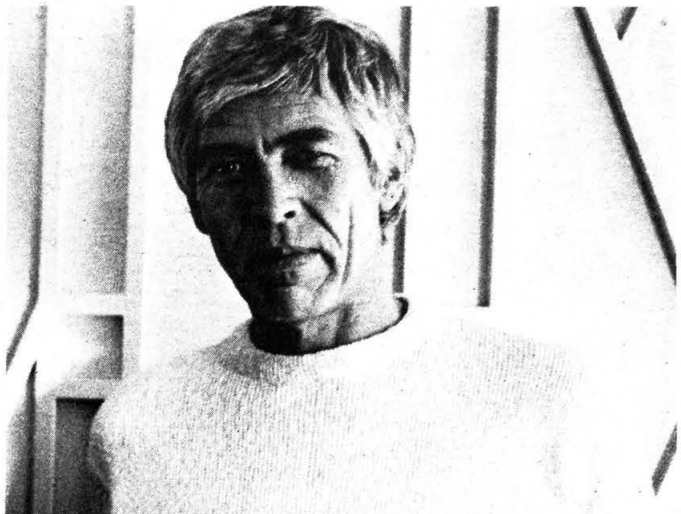
This doesn't bother director Winner (whose most recent films include "Won Ton Ton, The Dog Who Saved Hollywood," "The Sentinel," and "The Big Sleep").

Whenever the action starts to slow or the audience begins to scratch its head, along comes another screeching car or exploding boat to move things along. Winner handles the action competently enough. It's when he gets the characters to speak or interact that he has trouble.

For example, let's take a look at the sexual interlude between Loren and Coburn. Winner gives us an extreme close-up of Loren's eyes. Cut to an extreme close-up of Coburn's eyes. Cut to a close-up of Loren removing her earrings and placing them on the table. Cut to a cock-fight. Hmmm.

Gato (The Cat) Barbieri's shrill, wall-to-wall score doesn't help matters any. James Coburn flashes a toothy grin and the saxophone blares. Sophia Loren's breasts bounce and the orchestra strikes up a tune. O.J. Simpson runs and the saxophone and orchestra play. Billy Barty's appearance causes a few moments of musical silence. Thanks Billy.

But the film's highlight doesn't occur until 103 minutes have passed (mind you, there are only 104 total minutes). After limping to a who cares finish, the film ends with Loren attending a party filled with more recluse millionaires. She is promptly introduced to one of these millionaires, played by none other than Victor Mature, ex-hunk, now looking like a funeral home corpse. He walked, he smiled, he even arched his eyebrows. But before his makeup could melt or his rug could slip, the credits began to roll. Better luck next time, Victor.



James Coburn in low-calibre "Firepower"
"Oscar" to CC Film?

By James J. Klekowski

Each year the academy of Motion Pictures Arts and Sciences holds its own awards program and passes out statuettes, Oscars, to the deserving few in many categories. The program, televised around the world, is one of the most-watched shows on television. This awards program, however, is not the only function of the

Academy, but certainly its most noted.

Among its other functions is the presentation to promising student films of an Award equivalent to an Oscar. This is the sixth year of student competition, and several films of note from the Columbia College Film department were among the eighteen films entered in the semi-final judging.

As on Oscar night, there are several categories for the films, and Columbia had a good showing in each. Films entered in the dramatic category included, "Assassins", the story of two hit men, by Charles Carner, "The Commuter," an unclear affair between two opposites, by Aran Patinkin, and "The Sadness of a Cleaning Woman at Midnight", a haunting work by Milo Yeliesiyevich and Deb Scholinski.

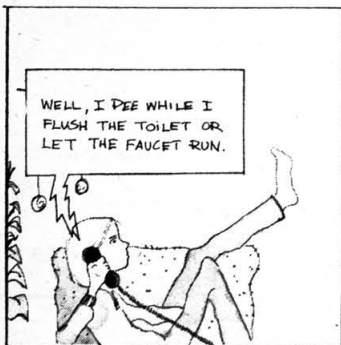
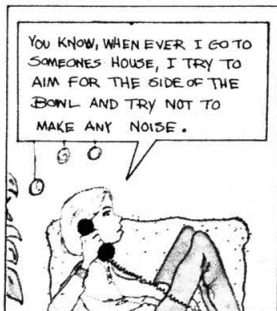
Paul Teschner's animated "Gospel Ship", "David", an experimental work by Suzanne Haraburd, and the documentary "Massage", by Brian Bloom and Martin Buechley, were the other films produced through the film department that also made it into the semi-finals. Eighteen of the films were shown to the public and to the judges for final selection on April 18th.

After deliberation well after midnight, the nine member jury chose four films to represent the midwest region in the final selection in California. Included in the judges decisions was the film, "The Sadness of a Cleaning Woman at Midnight", as the only winner in the dramatic category. Deb Scholinski, co-producer of the film, said of the final decision that, "...Milo took alot of risks with the film. To be noted like this is quite thrilling."

Best of luck to all the midwest finalists in California.

Meanwhile, back to the Oscars telecast. Though too long, as it usually is, the program was basically well-paced and interesting. "The Deer Hunter" easily picked up five well-deserved awards including "Best Picture". As one of the finest American-made films to come along in a decade, it's still ironic that the industry would give the award to this film when it generally shut its eyes to the real thing back in the sixties. Except for a few well made documentaries on the subject, Viet Nam was taboo in the film world for far too long. "Deer Hunter" deserves the laurels it has received.

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CATCH THIS



Gospel sound a big hit here

By Denise Pendleton

Gospel music has made a totally new transition from a few years ago. The message is still the same, but the beat of the music has reinforced the new sound of gospel music.

Some of the great artists who have contributed to the success of gospel music then and now such as, Mahalia Jackson, Aretha Franklin, Mighty Clouds of Joy, The Staple Singers, D.J. Rogers and a host of others have gotten their roots from gospel music.

Some of the greatest singers today came out of the churches as gospel singers. The church choir is said to be the best training for aspiring singers. Such artists who can prove this to be true are Aretha Franklin, D.J. Rogers, Peabo Bryan, Cheryl Lynn, Rance Allen and a host of others.

Many of these artists have made that big move from just "church gospel" into rhythm and blues, soul, and disco. In some cases, the move was made to keep in touch with the need of the audience.

Today the people who really deserve a hand in establishing the new sound of gospel music are Walter Hawkins (whose brother Edwin Hawkins made the hit single "Oh Happy Day") Andrea Crouch, James Cleveland, Aretha Franklin, D.J. Rogers, and The New York Community Choir (N.Y.C.C.). All of these artists have taken the contemporary sounds of today with the thought of giving credit to the Master. As a result, they have made some of the biggest gospel selling albums and singles now.

No longer do we hear the standard gospel sounds out of the walls of the church with a piano, organ, drum, and occasionally a horn or two. Now it's full orchestration, electronic blends, sound effects and the whole works.

It was once "taboo" (and probably still is) to dance to such music, but if you swing

open the doors of many discos you'll hear the sounds of Natalie Cole (who uses a lot of religious connotations), Rance Allen, New York Community Choir.

There once was a myth that gospel music cannot sell (especially in Chicago) partly due to the fact that there are few if any gospel companies whose sole purpose is to produce gospel records.

Many record companies find it to be a risk to put big money into the promotion of gospel music since the market is so small. Now the market has enlarged and gospel music is expanding into general music categories; Companies such as TK Productions in Florida (who handle such recording artists as KC and The Sunshine Band), have moved into the gospel area and are willing to front large amounts of money for promotional tours, advertising, and other mechanics that promote million sellers.

Many people who are regular church followers in Chicago are rather mixed on their feelings of the new gospel sound. Some feel it's too contemporary, fast-beating and takes away the true feeling of gospel music from what it once was. But the young people of the churches today are absolutely ecstatic about the new sound of gospel.

A local gospel production company called M.K.S. Productions is headed by Marvin and Kevin Yancy and Sylvester Ames, has recently moved into the promotion and production of gospel music with the company which is located here in Chicago. It is the only company of this type that handles the gospel music industry from the recording to the promotional necessities.

Kevin Yancy is the brother of the famed writer/producer Marvin Yancy, who is responsible for the success of Natalie Cole. The album is the combination of the two young men who have combined their faith, and conviction into a hit.

Currently, they are responsible for the success of a Natalie Cole song which is in the number three spot on the music charts and still climbing. The music is a blend of disco, rock, blues, and old folk gospel.

On Horizon: New rock hall

by Mike Levin

New York has Madison Square Garden, Los Angeles has the Forum, and Chicago...well, Chicago is the proud home of a pair of 50 year old relics called the Chicago Stadium and the International Amphitheater. Our Town is one of the last major cities in the country that is still without a large facility designed, at least partially for rock concerts.

This, however, is about to change. In the northwest suburb of Rosemont, plans are underway for the construction of a new 19,000 seat auditorium that will be music to the frazzled ears of Chicago's concert goers.

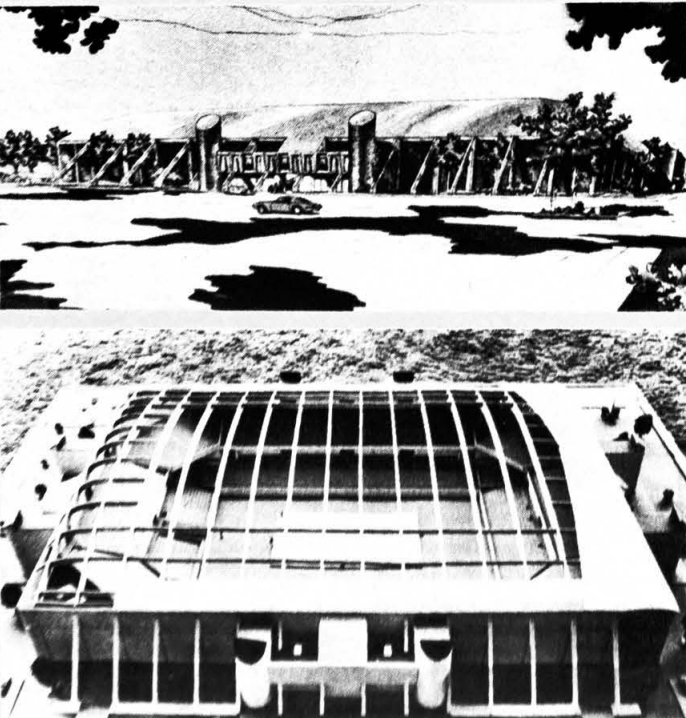
None of Chicago's present concert halls were constructed with a rock audience in mind. The Stadium was designed for sports and the Amphitheater for livestock shows. At times though, rock crowds may have thought that they were listening to the judging of prize herefords when low notes rendered by their favorite bands were reduced to barely audible moos by poor acoustics.

Now that rock events have become a ma-


jor source of income for large arenas, more and more acoustically sound buildings are cropping up in metropolitan areas. The Rosemont Horizon, as Chicago's newest hall will be called, is scheduled to begin serving approximately 50 concerts a year by January of 1980. Ringling Brothers Barnum and Bailey Circus is the first officially contracted tenant of the facility that is being managed by Franklin Fried Associates, Inc.

The Horizon will have an arched wooden roof with acoustic materials incorporated into the structure. A completely unobstructed sight line plus its easy to reach location (near the Kennedy expressway, Tri-State Tollway and Mannheim road) will add to the appeal of the new facility.

Tempo International Inc. has been contracted to provide 50 concerts annually over the next ten years. Chicago's Jam Productions will also be booking some of those concerts. Jam's Jerry Michaelson said he is looking forward to the opening of the Horizon: "It will be great for Chicago's concert fans."



Design plan for new Rosemont Horizon.



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