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Columbia College Chicago

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Columbia Chronicle

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Columbia College

May 29, 1979

Media Access Conference



Thaine Lyman

by Margaret Daley

Imagine yourself back in the early 70's sitting in front of your TV. The program breaks for a commercial and a public service announcement comes on. Ten lit candles appear on the screen revolving slowly to the tune of "Happy Birthday." The camera draws back to show the candles mounted on a battered and blackened military helmet. Across the front of it in white paint are the words "The Vietnam War is ten years old." The voice-over urges you to write your senators and congressmen demanding an end to the war and its infamous birthdays.

Believe it or not, public service announcements like this one did exist. So did professional artists and advertisers willing to donate their talents to create and produce them. The reason you probably never saw one, is that only 54 TV stations nationwide (none of which belonged to the three major networks) agreed to air the controversial spots, even for a fee. And this, despite the strength and pervasiveness of the war protest.

It seems times haven't changed. Public interest groups, unless they represent the most benign issues, still find media exposure — whether TV, radio or print — difficult to come by. That's why a local reform group called the Citizens Committee On the Media (CCOM) along with Columbia's Department of Communications, sponsored a day-long conference on May 12, designed to advise non-profit and public interest groups on ways of gaining access to the media. Bobby Zacharias, founder and chairperson of the seven year-old committee, called the conference "the first in the city to address the issue of media access on such a large scale."

National issues, specifically, the current move in Congress to rewrite the Communications Act of 1934, dominated the first half of the conference held in the Windsor Room of the Pick Congress Hotel. Guest speakers, (all avowed media reformers) unanimously agreed the 1934 act, which makes no provisions for television, must be updated. However, they claim the proposed legislation, by deregulating the media, threatens to eliminate the concept of public service and thereby clear the way for broadcasters to serve unchallenged the exclusive interests of their advertisers.

If the legislation (called the Van Deerlin-Frey Bill or H.R. 3333) is passed critics feel the affects on programming will be disastrous. News, documentary and public service programs will become even more scarce as broadcasters myopically follow the ratings and fill airtime only with what proves financially successful, including

more and more re-runs. Thaine Lyman, chairman of Columbia's TV Department, says passage of the bill could reduce local production staffs by as much as 35 percent and lead to the virtual extinction of departments such as his. "There will be little incentive for anyone to get an education of any kind in communications."

Women and members of minority groups who hope to break into the industry will also be adversely affected by the passage of H.R. 3333. The Federal Communications Commission (FCC), regulating agent for all TV and radio stations, would no longer be able to use its leverage against those broadcasters who discriminate in their hiring practices.

Attorney Ann Aldrich, an expert on communications law who was instrumental several years ago in a landmark case that established the public's right to sue the FCC and resulted in a Mississippi TV station losing its license, says if the Van-Deerlin bill is passed, "the public's rights to access will no longer count." Addressing the 150 conference participants who ranged from college students to representatives of the Red Cross and Minorities Children's TV, Aldrich outlined the major changes the bill proposes.

The FCC's fairness doctrine which is presently one of the public's few weapons to assure conflicting views on controversial subjects are aired, will eventually be abandoned according to the bill. So, too, will the equal time policy regarding political broadcasts aired at the station's expense.

Perhaps the bill's most serious challenge to public access and the concept of, as Aldrich puts it, "the airways as a natural resource that belongs to everyone" are its proposals for licensing. Under H.R. 3333, Aldrich explains, a common lottery would replace the comparative hearing process by which the FCC now reviews competing license applications. Instead of a three-year license that holds broadcasters accountable to serving the public interest for its renewal, the bill calls for indefinite licensure. Opponents like Aldrich fear that without accountability there will be little if any incentive on the part of broadcasters to address the public's needs.

Authors of the bill contend present regulations are too costly and burdensome to the broadcasters, and that the FCC isn't doing its job anyway. To compensate for deregulation, the bill intends to help support public broadcasting and provide \$10 million annually to assist minorities in competing for the airwaves. The money will come from fees to be charged for licenses which are now issued at no cost.

Aldrich claims such a policy will merely

place the entire burden of public access on minority and public stations which will not be in a financial position to meet the responsibility.

Even with existing FCC regulations, Ron Freund, midwest director of Clergy and Laity concerned, continually finds himself battling with local stations for public access. "On three occasions," says Freund, "we asked for airtime on Channel 2's "News Break" program to offer conflicting views to those of their guests. Each time our requests were refused and our complaints to the FCC were ignored."

The wiry political activist whose group was one of the prime movers behind the recent Arms Bazaar protest in Rosemount, considers existing Public interest coverage "largely a joke." Including the news, public service broadcasting accounts for only six to eight percent of the total viewing hours. Most of it, claims Freund, is relegated to time slots like Saturday morning at 1:30 a.m. that provide "minimum exposure." Quoting a German philosopher, Freund compared the passage of H.R. 3333 to "a censorship of silence." To strengthen public access he called for TV stations to initiate new news beats that cover a broader range of issues, hire ombudsmen to represent the public interests, and establish written policies that determine how the news is covered.

Tim Haight, a professor of communications at the University of Wisconsin and a fast-talking, energetic opponent of de-regulation, views the Van Deerlin bill as an attempt by big business to strike a deal with the broadcasters. "In effect," says Haight, "the large corporations are telling the broadcasters 'we'll give you de-regulation and get the reformers off your backs if you share with us communications technology.'"

Haight warns that time is running out for those opposed to the bill. "We've got to slow down the legislation and get it into other congressional committees before it comes up for a final vote." Haight, like all the conference speakers, urged the audience to write their legislators to voice their protest of H.R. 3333.

Media reform took a back seat in the second half of the conference to the practical issue of building better strategies to gain media exposure. Workshops featuring TV and radio producers like WB-BM-TV's Donna La Pietra and Marsha Cassidy from WGN-AM's "Extension 720," and media executives such as Bob Emery, vice president and general manager of WIND-AM, discussed how to get on the news and talk shows, how to write for broadcasting, and how to get the best production once you've gained media access.

The professionals' advice centered on three major points:

- Be familiar with the general content and style of the program you hope to get on. It will save time and the embarrassment of offering the show an irrelevant topic or guest.
- Be patient but persistent in your efforts to gain coverage for your group or cause.
- Provide reporters or producers with as much information as possible. In short, do some of their homework for them.

Those who attended the conference seemed generally pleased with what their five dollar registration fee provided them. "The quality of speakers and content of the workshops was great for the price," commented one. Carol Hyman from the Highland Park Senior Center found the conference "very satisfactory and one that definitely spoke to the issues."

Zacharias said the turnout was "beyond our expectations". She described the conference as "meaty," especially the morning session. "People will take away lots of thoughts and that's good."

With one eye on reform and the other on building strategies to meet the present limitations of public access, the conference demonstrated a basic dilemma. Is it better, observers ask, to take advantage of the media or to take them on.

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Summer science revampes

By Dominic Scianna

This summer, Columbia College's newly financed science project will get its feet off the ground. Dr. Zafra Lerman and Dr. Ernest Sukowski will devote the upcoming summer to form three programs of interest in the science department. Physics, biology, and chemistry will be revamped according to Dr. Lerman, and these new courses will be offered on an experimental basis this fall. Experiments, writing of student manuals, selection of

textbooks, schedules for course offerings and lab demonstrations will be formulated to provide the right ingredients for a successful department.

The biggest task the instructors face, is to complete the project in the allotted time of 18 months. The \$24,775 given to Columbia by the National Science Foundation will help to ease the financial burden. The construction of a new laboratory will also be tackled during the summer of 1979, with all the needed

materials such as: microscopes, scales, and other elements essential to a lab setup.

The collaboration between Lerman and Sukowski started last summer, and lasted two months. A proposal of the project was written up and taken to Washington D.C. by Dr. Lerman, who spent some time talking to members of National Science Foundation. The NSF was very impressed with the idea of a science department tailored for non-science majors.

"Other institutions can benefit from our program because of the non-science majors involvement in it," Dr. Lerman said. The Science Foundation supports all major universities, and has added Columbia to the list of benefactors.

Dr. Sukowski is a story in himself, not only as one of the coordinators of this project, but as an instructor here for 22 years. In fact the favorable response to Dr. Sukowski's classes, gave Columbia's administration an idea of just how popular the science courses were. Every one of Sukowski's classes were booked solid, so something had to be appealing to CC

students. After a period of intense evaluation, the project was conceived.

Dr. Sukowski is a full-time professor at Chicago Medical School, and has been teaching at Columbia since he was attending graduate school at the University of Illinois Medical School.

In the fall of 1979, Dr. Lerman will be devoting her time to developing and testing demonstrations before exposing it to the students. In addition D. Lerman will continue working to design and develop the student manual, demonstrations and instructional materials. The spring of 1980 will see more of the same, with continued analysis of the new science courses. By the summer of 1980 the three courses will have been given a number of evaluations, and the instructors hope, will be intergrated into the science department curriculum. All in all, both instructors have taken a major step forward in the development of not only the science department of Columbia, but the growth of the college as well.

Folk artists indexes

By Sandra Crockett

Susan Craig, Director of Ethnic and American Folk Arts, is compiling quite a unique directory. It is a directory of Traditional Craftsmen in the Chicago area.

"There is no place where material is readily available," Craig explains. "These people are a rich part of Chicago's multi-ethnic heritage."

Craig says there are over 80 ethnic groups in the Chicago area, many with unexposed talent.

"The traditional craftsman," Craig says, "are the ones who have been handed down their crafts from their grandmothers or older members of the family."

But the directory will also feature those craftspersons who have learned their skills by way of self-teachings.

"It was a real treasure hunt," Craig says, "seeking out these people. We went to ethnic organizations or to consulates. We also got a great deal of television coverage."

Craig has been on the three major networks discussing the directory which is going to be titled, "Because I Love It." Asked why she chose this title, Craig explained that is the answer crafts people usually give when asked why they devote

so much of their time to a venture that very often has little monetary reward.

Craig is hoping the Directory will alleviate this somehow. "We have already put an architect together with a wrought iron man," she says.

Columbia students have been a help in getting people for the directory. "We have some people who are grandparents of Columbia students in the directory," Craig says.

And there is one Columbia student that will be featured in "Because I Love It." She is Janetmarie Valiga and her specialty is lace making.

The directory will be sold at the Gallery, possibly museums, and the larger bookstores. Craig hopes to keep the cost down to \$3.95.

Craig wants the Directory to be updated every year. "There is a great interest in crafts now," Craig says, "The directory can be used by educators, exhibitors, decorators, designers."

Some sections in the directory will be: wood works, ceramics, textiles, glass, metal, paper, and other areas.

For further information, contact Susan Craig at Columbia College, 663-1600, extension 562.

Comedy lost in "Aaron"

by Rene Hensen

"Aaron," written by Tony Zito and directed by June Pyskacek was Columbia Theatre Department's latest stage venture. It premiered Wednesday, May 16th.

"Aaron" was billed as a "bawdy music comedy" but unfortunately made a frantic effort to throw in every scrap of existential philosophy they could find. And as every true existentialist knows, there is nothing bawdy, musical or comedic about it. "Aaron's" heavy philosophizing was mixed gingerly with dancing hand-clapping and smoking joints. The Result? A Disaster.

"Aaron" starts out well. In fact for the first ten minutes I had high hopes for it. The play is about two writer's (Aaron's) characters who come to life. Both characters, Duke played by Ben White and Maggie, played by Rita Simon, are upset with Aaron. They protest that he has not made their characters real or exciting enough. There lies the premise of the play. Maggie and Duke are going to show Aaron how to break them out of the mold.

"Aaron" was fun while saloon girl Maggie and cowpoke Duke and their entourage were singing and clapping. Duke was acted with true John Wayne enthusiasm. And Maggie was made ram-bunctuous and raunchy as acted through Simon. The chorus was fantastic, especially the three women. They bumped and ground and sang until the only joy in the play came in seeing those three back on stage. Unfortunately, 3 chorus girls does not make a play.

If a "bawdy musical comedy" such as "Aaron" insists on delivering a message it should do so through music or comedy. Not through Jean Paul Sartre dramatized. But did Columbia make it easy for themselves

by incorporating their message into the material at hand? Not at The Columbia Theatre. Not even a comedy can be a comedy, anymore.

Right in the middle of Maggie and Duke's comedic exchange the character of "Aaron" pops up and delivers some terribly profound message. A sampling of such dramatism are listed below:

"When it's raining I don't feel the rain. It just drifts by like the clouds up in the sky."

"Time is running out."

"World turns, seasons spin, words flow."

"We all have to die in time."

To make things worse Christopher Trost who plays "Aaron" had an annoying habit of making his lines sound hollow. He sounded as if he were in the third grade trying to pass a lie on the teacher. And I hate to bring up the hands. But Trost simply did not know what to do with them. Perhaps Columbia, if they insist on showcasing self-conscious actors, should offer the following courses next fall. What to Do With The Hands I. What To Do With The Hands II. And Advanced What To Do With The Hands.

Aaron might have been good if it had truly stuck to what was billed on the program. Instead, it comes off as if the director or writer suddenly fancied himself a profound existentialist. And then it looks as if someone decided to paste these writings into the script. Instead of enhancing the play, the philosophy hangs on like a tumor, dragging "Aaron" down to its eventual demise.

A word about the 11th street theatre — There are no rats and the seats are very comfortable. The admission price is \$1.00 with a student I.D., which is cheaper than

ChicagoFest stays

by Dominic Scianna

Q: Do you agree with Mayor Byrne's decision to move ChicagoFest to the neighborhoods?

A: No, definitely not. The people will not know the neighborhoods. If the ChicagoFest is held downtown again this year, it will be less congested than the neighborhood fests around the city. If it is downtown, the people can take walks around the lake and have a better atmosphere on the lakefront. Also there will be easier access to the downtown area. A good idea would be to sell a minimum of tickets each day, to cut down on too much congestion.

Ken Soens
Broadcast Major

A: It should be held on the lakefront, because it's more centralized. If spread out, a lot of people would have to travel to the areas in the neighborhoods. It would probably cost more to have it spread out, than to have it in one specific location.

Ron Krukowski
Broadcast Major

A: No, because you can't just take one neighborhood and expect the Chicago people to vamp into one neighborhood

most of the cheap movie houses. Why aren't there more Columbia people at these performances?

If it is because:

1 - You don't know where the 11th street theatre is. It's on 11th street between State and Michigan.

2 - You don't know how to get tickets ... walk through the door that says 62 E. 11th Street (otherwise known as the 11th Street theatre). Walk up the window that reads Box Office.

3 - You don't like to walk. It's only 5 blocks from 600 S. Michigan Ave. Or take the El to Roosevelt Rd., get off and turn east.

4 - You don't like to get tickets ahead of time. Believe me, you can walk into a Columbia play 10 minutes before performance time and still be able to sit front row center.

5 - You have a fear of venturing into the unknown. The 11th Street Theatre Building is not haunted. There are lights in the bathroom and in the halls. The curtain won't fall on you because there is none.

6 - You don't feel like going. Your school theatre needs your support!

area. It would be like flies on sugar to have that many people in one place. I would rather see it at Soldiers Field than in the neighborhoods.

Diamond Carter
Radio/TV Broadcast Major

A: I don't like it at all. I was at the ChicagoFest last year and I really enjoyed it. I would rather see it in one big place, because the lake is so pretty. I like the idea of having a lot of different bands from around the area. The only problem is they need better crowd control for the bigger concerts.

Julie Roberts
Arts/Entertainment Management Major

I think Byrne made a very bad mistake of trying to change the format of ChicagoFest. I think it would be very good for her public image, if she retains the big star entertainment format, that has made ChicagoFest a big hit with Chicagoans. I believe ChicagoFest is contributing to the revitalization of the downtown Chicago area.

Mike Abalos

CC courts new students

by Dorothy Horton

With 60% of admissions coming from high schools, Columbia College is launching a "College Credit in Escrow Program" for qualified juniors and seniors for the Summer Semester 1979.

Ed Navakas, director of admissions, states that the program is a way of making high school students aware of Columbia. And this program will allow those students who have at least a "B" average to earn college credit for one, two or three credit courses prior to entering college on a full-time basis.

Fifteen-thousand brochures have been mailed with 225 students expressing an interest, thus far. Ten applications have also been received by Admissions. "We expect no more than thirty students to actually come down," said Navakas.

Students will have the opportunity to attend five, eight, and ten week introductory courses in film, dance, Life Arts, TV/Radio, photography, and art.

This is but one of the many programs the Admissions Office has arranged to give high school students a "better perception of us." "It has been two or three years since Columbia has had a really serious admissions program," Navakas noted.

OBSERVATIONS

You Tell Us

Dear Editor:

Given a thousand monkeys, each with a typewriter, and a hundred years, the works of Shakespeare could be produced. Such was the observation of one English teacher after a review of our latest literary works. Although some versions differed in number and the monkeys could produce the whole or parts of Shakespeare, they all agree that a mass of clattering typewriters could produce at the very least, a literary fragment which would astound the world.

I have always wondered if this blast of wisdom was a hopeful fantasy. If it is possible, how much effort and how many typewriters would be required to do such a job?

To me, the question appears to be an unanswerable mystery to which one must go to the Oracle of Delphi for an answer. But this higher institution, in conjunction with a few oracles, has found the answer. Just like the ancient Greeks, who respected the oracles as if they were Gods, we must respect our oracles as if they are highly educated. Perhaps they have a doctorate from some school, or maybe they've had a few books published. Because of this activity we assume they are knowledgeable people should become teachers so that the younger may carry on and develop the ideas they've learned.

But how should we teach them? What can we use as a gauge to measure the production of a useful particle for society? This question stumped those who think of themselves as administrators. Of course they had not the answers as they were taught to administrate: movie files, sort desks and perhaps to solve the mystery of those ringing paperweights. They have no need to write since they have a machine which magically produces form letters.

But the English teachers write, and they know what is needed to produce an individual who can write. So off marched the administrators to the oracle to place this weighty problem before him. The answer came, 60 pages for the first semester, 60 pages for the second. (Would 360 pages make a person a junior?)

No one questions the oracles on the obvious how and why. After all, only the foolish child told the king that he had no clothes. With a curious similarity to the ads one sees on matchbook covers in which one could become a sales man or computer repairman, the typewriters and papers were passed around.

But then it occurred to someone, a student perhaps, that there was a shortcoming. The student asked how do we write? The administrators dropped their files and rushed off to the Oracle again to ask yet another question. It was asked on how to write. The Oracle answered "Read". Off went the administrators to ponder what to read. What could the students read, what was too difficult, was it too long, did it have nice images? These and many questions plagued the administrators until they spotted an ad in the Administrator's Gazette. This ad encouraged people to join the mediocre book-of-the-month-club. By subscribing to it they would get a list of books to read. A subscription was sent which produced a reading list. So this fine educational program to produce people who could communicate was created. But would anyone run down to the Oracles office and toss in a multitude of baloney sandwiches if, in the name of better education, the administrators upped the pages by ten? From 60 to 70?

John Hausler



EDITORIAL

With this issue, the first year of the Columbia Chronicle has come to an end. The past two semesters have been a period of learning and experimentation for all of us and we would like to thank students, faculty and administration for their patience and support.

In the spring of 1978 the Columbia Student newspaper, it has been said, bore a striking resemblance to certain non-descript left-wing publications that littered college campuses in the 1960's. After a disastrous bit of bad journalistic judgment rushed the CC Writer into a much deserved slumber, the reputation of student journalism at Columbia was put to an extreme test.

The administration was skeptical of our ability to deal with news honestly and accurately. Students expressed a desire to be informed as well as entertained. What students feared most was that the demise of the renegade CC Writer would bring "fifth floor journalism" to Columbia. They envisioned a bland diet of press releases and trivial news.

It was all too easy to succumb to the temptation to rely on "easy news", and sadly, we did. While we scuffed around in

search of an identity, the editorial quality was at best inconsistent.

Attempts to affect a satisfactory balance between news, current events and entertainment, left the editorial staff in a quandry. Constructive criticism came largely in the form of snickers from students and faculty. Upon passing an acquaintance in the halls he would inevitably chortle, "How's the house organ coming along?"

Other students and faculty, though chose to write letters. Some were of the point-less, venomous variety. But others, the vast majority of them, were carefully conceived expressions of the feelings and needs of Columbia. It is to these people that this thank you is addressed. We appreciate the support of the students during our year of growth, and offer in return a commitment to continued improvement.

Our thanks are also extended to the Faculty and Administration of Columbia College for their understanding of the many problems peculiar to journalism. We hope to be a fair and accurate reporter of school and school-related events as well as a constant and friendly source of annoyance to you.

Chronicle survey results

By Alan Bean

The following data has been compiled from a random survey of Columbia students and their majors. All departments were included. The purpose of the survey is to provide the Columbia Chronicle with geographic and psychographic data in which to provide prospective advertisers. The assessment is as follows:

1a 54% of the student body live at home (1,620)

b 41% of the student body reside in apartments (1,230)

c 4% of the student body live in a dorm (120)

2a. 48.8% of the student body take the CTA to Columbia (1,464)

b 33.3% of the student body drive to Columbia (999)

c 2.2% of the student body take the train to Columbia (60)

d 6.6% of the student body combine the CTA & El to get to Columbia (198)

e. 4.4% of the student body combine driving and the El to get to Columbia. (132)

f. 4.4% use other means to reach Columbia (132)

3a. 42.2% of Columbia students spend less than 1/2 hr. a day patronizing local retail establishments. (1,266)

b. 22.2% of Columbia students spend 1/2-1 hr. a day patronizing local retail establishment. (666)

c. 22.2% of Columbia students spend 1-2 hrs. a day patronizing local retail establishment. (666)

d. 2.2% of Columbia students spend 2-3 hrs. a day patronizing local retail establishments. (66)

e. 11.1% of Columbia students spend 3-hrs. a day patronizing local retail establishments. (333)

4a. 25.5% of the student body do not work while going to school. (765)

b. 12.2% of the student body work 1-10 hrs. a week. (366)

c. 11.1% of the student body work 10-20 hrs. a wk. (333)

d. 18.8% of the student body work 20-30 hrs. a wk. (564)

e. 13.3% of the student body work 30-40 hrs. a wk. (399)

f. 18.8% of the student body work 40-hrs. a wk. (564)

6.6% of these students worked in sales and 6.6% were TA's, 4.4% were printers and 4.4% were announcers, 4% of the students were involved in P.R. or advertising in the 2.2% category, students were employed as managers, waitresses, models, messengers, clerks, and traffic coordinators. And the rest of the student positions were very diverse in nature.)

The most popular hobbies or pastimes invested in by Columbia students are sports followed closely by photography. came reading followed by drinking. Many of the other student interests were listening to music, having a passion for cars, and writing. Others included playing music, running, painting, dancing, theatre, skiing, hiking, biking, sewing, drawing, bowling, sailing, and modeling.

In terms of buying power:

5a. 46.4% or 1,398 students purchased camera equipment, spending an average of \$387.00 for six months (\$64.00 a mth)

b. 42.2% or 1,266 students purchased graphic supplies, spending an average of \$121.00 for six months (\$20.00 a mth)

c. 37.7% or 1,131 students purchased school supplies, spending an average of \$47.00 for six months (\$7.80 a mth)

d. 72.2% or 2,166 students ate at restaurants, spending an average of \$217.00 for six months (\$36.00 a mth)

e. 50.0% or 1,500 students patronized bars, spending an average of \$94.00 for six months. (\$15.60 a mth)

f. 33.3% or 999 students purchased home furnishings, spending an average of \$190.00 for six months (\$31.55 a mth)

g. 31.1% or 933 students purchased stereo equipment, spending an average of \$225.00 for 6 mths (\$37.50 a mth)

h. 74.4% or 2,232 students purchased clothing, spending an average of \$128.00 for six months (\$21.33 a mth)

i. 38.8% or 1,154 students use

(Continued on P. 8)

Columbia Chronicle

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

FOCUS

Grant Park bash for vets

by Pamela Kaden

Thanks to Ron DeYoung, Veterans Coordinator at Columbia College, and Joan Maiman, CAVEAT volunteer, Viet Nam vets will finally have their welcome home.

When De Young called the Mayor's office in April to find out how the city planned to honor the vets, he found that only a wreath laying memorial service would take place despite the presidential proclamation declaring May 28 through June 3 Vietnam Veterans Week.

The mayor's office was open to suggestions, and Maiman and De Young planned A Day In The Park Honoring Vietnam Veterans. The celebration will be held

on May 28 from 1 pm to 5 pm at the Grant Park Bandshell, and will include jazz and blues concerts. Information will also be provided on problems of the vets.

De Young said that contrary to any other war, when the Vietnam vets returned they were not honored, but scorned.

"These were people raised on John Wayne movies. Within 12 hours of landing in Nam all their illusions were shattered. When they returned, rocks were thrown at them. Now they will finally get the welcome home they've waited 10 years for," said De Young.

De Young feels that although the celebration will not solve the problems of

the vets, it is a start. At the park will be booths providing information on the four major problems that the vets experience.

The biggest concern is health care. Four Columbia students have contacted De Young complaining of agent orange poisoning symptoms. These were, according to De Young, the first such complaints in the nation. After the media became aware of the problem, channel 2 anchorman Bill Kurtis told De Young that he'd uncovered the biggest story since My Lai.

Since the government has not admitted that agent orange poisoning is a service-connected illness, funds have not been appropriated for treatment. In fact, the veteran's administration hospital doctors, who are usually medical student interns, have officially been instructed that there is no agent orange problem.

Even though the poisoning problem surfaced a year-and-a-half ago, it was reported to De Young that when a vet entered Hines V.A. Hospital two weeks ago for treatment, his doctor had never heard of agent orange.

The symptoms for agent orange poisoning includes numbness of fingers and toes, visual disturbances, liver and kidney disfunction, and sexual problems including impotence, low sperm count, and chromosomal damage. Vets suspecting they have agent orange poisoning should contact De Young.

Other health care problems involve patient abuse at veteran's hospitals. De Young is currently researching allegations of indiscriminate and wanton abuse of shock treatment therapy. One ex-patient claims that while in the hospital his consent signature was forged on a medical form permitting the hospital to perform shock treatments upon him. Although the hospital denied the charge, the patient had been diagnosed as catatonic at the time the form was signed.

De Young cited education as another problem for vets. The G.I. Bill is currently being phased out, and if legislation is not

passed preventing it, by 1981 funds will no longer be available to vets.

Education appears to be the only way out of the unemployment trap, the third major problem of Vietnam vets.

"The unemployment rate of Vietnam vets is three times higher than the national rate. There are no special programs for those vets who are not visibly scarred. Employers are not interested in hiring the vets because of the stigma attached to those who served in Nam. The vets have been branded as baby killers and it's just not true. On the whole, service in Vietnam was honorable."

The final major problem vets face is called "bad paper" discharges. This according to De Young is the equivalent of a life sentence of unemployment. Bad paper discharges were given out for various reasons which come under the heading of inability to adjust to service life.

An example of the injustice of bad paper discharges was cited by De Young. He said that those people busted for marijuana possession were given bad paper. Those who were busted for heroin addiction were given rehabilitation and honorable discharges. De Young claims that vets given bad paper discharges were denied due process of law.

It was also common, said De Young, to find delinquents who were sentenced to serve in the military instead of in reform schools. These men were often not equipped to adjust to military life to begin with.

De Young is the president of CAVEAT, a volunteer organization which helps vets and their families. The organization provides medical and legal referrals, and support groups for vets and those involved with them. Anyone needing their assistance or wanting to volunteer can contact De Young in the third floor Veterans office.

We are in need of a part time accounting clerk this summer. Applicants must have aptitude with figures. Knowledge to operate a 10 key adding machine would be helpful. Flexible hours. Call for interview. Citas 427-8021.

Babysitters needed

By Sarah C. Howard

Being a student mother has definite shortcomings. To name one, it is difficult meeting the academic requirements when the problem of child care arises.

Many student mothers have turned to bringing their children to classes with them. A concerned mother, who brings her son to class, Rosemary Aldunate, proposed that a babysitting system be organized at Columbia to alleviate the problem.

Rosemary suggested that mothers give two hours of their time on class days to care for the children on a rotating basis. A classroom and a television would be needed and mothers would supply food and toys for their children.

"This babysitting system has been discussed with some of the student mothers and the idea was met with enthusiasm," Rosemary said.

"The idea certainly has merit," said Allecynd Mayfield who has a three-year-old daughter. Allecynd has been lucky to have an aunt care for her child voluntarily, but "time could be saved if there were a child care facility at the school," she said.

"At least an hour before classes start and an hour after is spent getting my

daughter to and from the babysitter. That's time I could spend in the library," Allecynd added.

Linda Long is not as fortunate as Allecynd. She has no one to care for her children and does not want to pay a babysitter for the four hours she's attending class in the evening. She'd rather have her well-disciplined three- and five-year olds with her in class, but she agrees that a child care facility at Columbia is an excellent idea.

"Most large universities have a day care center. I know Northeastern University, University of Chicago, University of Illinois Medical Center, and Malcolm X College have them. They're open from 8:00 a.m. to 8:00 p.m. because their classes are not held beyond 8:00 p.m."

Linda said there is a fee for the service based on the number of hours a student mother is carrying.

Although Linda is graduating in June and will not benefit from a child care center at Columbia, she encourages student mothers to consider the advantages of knowing their children are being cared for while they study and knowing that they are accessible to the children if anything goes wrong.

Get the run-down on Wabash Avenue

By Alan Bean

How well do you know the community surrounding Columbia College? If anyone thought they knew it like the back of their hand, it was me. I sure thought I knew this area until I was assigned to cover Wabash Street in depth.

Teaming up with reporter, Dominic Scianna, we mapped out our route, three blocks north and three blocks south in either direction from the school.

A few interesting human elements stood out from an apparently dull Wabash Ave.. For example, the unassuming exterior of the cleaners, located at 748 S. Wabash, houses the key to nostalgia.

Albert Bush shines shoes here and has been doing so since 1927. "He is the best in the city," said an employee. "People bring

Al shoes by the bag full." She also told about the days when Al Capone used the laundry as a gambling front.

On a less congenial note, we have the owner of the 604 Club who practically kicked us out. We originally entered the theatre section hoping to get some inkling as to the people who patronize the establishment. But, we were quickly and rudely ushered out, after not forking up the four bills required to browse.

Cruising up and down the avenue, we noticed that the retail outlets share similar appearances, but have different characters.

Parking is universally high priced, with the exception of Zoll parking at 640 S. Wabash (\$1.75 all day), and Harrison

parking at 609 S. Wabash (\$2.40 all day with ticket stub).

Where to go for a bite to eat? The restaurants are:

1. Cart restaurant - 601 S. is expensive

2. Chicago restaurant-740 S. (A small diner) Burger-\$1.00. Roast Beef-\$1.60, BTL-\$1.80, Hot Dog-.80 cents (add on an average of .60 cents for the platter).

3. Congress restaurant-550 S. (Large eating establishment under new ownership) Burger-\$1.25, Roast Beef-\$1.55, BTL-\$2.00, No Hot Dogs, (Add .55 cents for the platter).

4. George Diamond restaurant-606 S.

5. El. Taco Loco-645 S. (Good Mexican food) Burger-.85 cents, No Roast Beef, or BTL, Hot Dog-.75 cents, not to mention Tacos-Tamales at .65 cents.

6. LaSalle restaurant-600 S. (Questionable food) Burger-\$1.05, Roast Beef \$1.65, BTL-\$1.80, Hot Dog-?

7. Steve's 551 S. (Fast Food) Burger-.95 cents and Rost Beef-\$1.65, BTL-\$1.35, Hot Dog-\$1.10.

8. Wabash restaurant-636 S. (Ponderosa-Mr. Rogers setting) Burger-.90 cents, Roast Beef-\$1.85, BTL-\$1.75, Hot Dog-.95 cents.

9. Jimmy Wongs 490 S.

Happy Hour and the bar scene:

1. The Blue Star Lounge-754 S. (Very dark/dank atmosphere, poor service) T.V. and Juke box Budweiser-.60 cents, Mic-.70 cents, mixed-.80 cents-\$1.00.

2. George's Lounge-7000 S. (Most of merchandise is stacked right by the bar area, it used to be a massage parlor and go-go spot). Open till 4 a.m. Beers-.75 cents and mixed-\$1.00.

In the miscellaneous category: Chicago Watch Clinic, the YMCA (No gym facilities. \$16.60 for single room) a currency exchange, Wittengers (a Christmas wrapping paper boutique), Kusendorf Luggage, The Wiggery, Ron-sley Florist, Universal Bowling and Golf shop, Bregstone-KnicKnacs and various apartment and office buildings.

There's more than meets the eye in a seemingly uneventful thoroughfare such as Wabash. The street itself is not much to look at, but the people and the places make it a landmark.



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A CLOSE-UP

CC Writing: Sorting Fact from Fiction



By Christine A. Veistraete

A thin, balding man dressed in a blue flannel shirt sits in the middle of a semi-circle of students. They talk and laugh as they thumb through a National Lampoon poster book that is being passed around.

The students lean forward slightly in their chairs as the instructor coaches them softly: "Listen to the sounds in the street," he says as he crosses his legs. The room is quiet as each student listens to the sounds of the cars and buses going by outside. "Listen to all the sounds . . . let them separate . . . listen to the texture, the movement."

The sounds seem to grow louder, mingling with the light breathing in the room. "Listen to it as far as it has to go . . . over the lake. Of all the sounds, listen to one sound all the way through. See how the texture changes."

A car horn beeps in the distance. A student walks through the hall, her sandals flip-flopping dully. "Now, let's go back to the last workshop," the instructor says. "Tell the sight. See it all in a place . . . tell what you see."

"There's a boat full of men rowing to catch up with the whale," one student says. He leans thoughtfully. "They row faster and faster, trying to catch up." "Okay, good," the instructor says gesturing with his hands. "What else do you see?" "Harpoons are thrown at the whale, but they keep missing."

The scene above is probably familiar to students who have been in the Writing Workshop classes here at Columbia. The method was developed by John Schultz, Chairman of the Writing/English Department during a short stay in Mexico in 1964.

Even though Schultz had "no particular notion to teach writing" at that time, he sketched out a proposed format and method to teach writing in a way it had never been done.

After observing a fifth-grade class in Michigan that his mother taught, he noticed the vitality and interest that the students in the classroom found in writing. Through this and later experiences with the Theater Games at the Second City theater, he noted the strong parallels that existed in images, stories, speech and gesture, the teller and the listener.

In February of 1965, a news release outlining the ideas of the Story Workshop approach was picked up by Herman Kogan, editor of the *Daily News Panorama*. Through the interest that the column prompted, the first Story Workshop began May 14, 1965 as a private workshop which met in a friend's apartment. As the basic exercises were developed, the Story

Workshop was then introduced to Columbia College where it has been used as the Freshmen English requirement and the format for Fiction Writing since 1967.

Since its inception, the Story Workshop approach to writing has been valued as a novel concept that gives students who may or may not have trouble with basic grammar, a chance to develop their reading and writing skills. The workshop method has also been adopted by several other schools in their attempt to correct the skyrocketing problem of low reading, writing, and basic grammar skills.

According to John Schultz, Chairman of the Writing/English Department, Writing Workshop does it best to change lifelong bad attitudes towards grammar, reading and writing by giving the students the chance to recognize their errors.

"With regular grammar, most schools get very low reading scores," Schultz said. "The teachers are absolutely frustrated with how to teach writing, mathematics and other basic skills. There is a close relationship between reading and writing," he noted. "In English Usage and Story Workshop, a person can see and conceive connections between what he/she speaks. The person can make changes in the way he speaks and writes."

Schultz further pointed out that 80 per cent of the students come into Writing Workshop with serious verbal problems. He also said that three is an "increasing number of highly qualified students. 20 per cent or so are as good as you can find anywhere."

"If you proceed carefully going through the basic capacities of the mind—seeing, hearing, reading, writing with a lot of support, about one half of them can make it," he continued. "There is just a prejudice towards reading and writing."

Schultz also hinted that the program tries to "achieve in a semester" what most students haven't learned in years.

The results of the program thus far have conquered many of the deterrents that have kept students from developing their reading and writing skills. Some of the results can be seen in the Writing Department's publication, *Hair Trigger*, an anthology comprised of work by Writing I and II, Fiction Writing, Prose, and other writing classes' students.

Yet despite the glowing reports Writing Workshop has received, is it really that successful in transforming poor writers into strong writers? Judging by the results of a questionnaire passed out in various writing classes, the Writing/English Department seems to think so.

According to the six-page results of the questionnaire which were answered by 439

students and released May 15, 1979, "Over 95 per cent of the students at the Writing, Fiction, and specialty levels felt they had seen and heard progress in the writing of other students in their classes. In the Writing II, 88 per cent heard progress. Asked whether or not they had seen and heard progress in their own writing, over 90 per cent in all areas felt they had."

Some of the negative responses in the questionnaire dealt with attendance and tardy policies. Many students felt the demands of "other classes, outside jobs, and unavoidable emergencies should be taken into consideration. Some felt they ought to be allowed more cuts—five was the number that came up most often."

If the survey is a thorough and honest evaluation of the Writing Workshop classes, why is it that there are students who say they do not feel comfortable with the workshop format and give reasons, which for the most part, are not even mentioned in the questionnaire's results?

Schultz commented that "fiction classes have little of the conflict seen in the required writing program." Despite the fact that Writing I and II are the classes bombarded with the most complaints, Schultz said that only "20 students out of 210 questioned" responded to the questionnaire.

Despite the "flexibility" that the workshops are so noted for, their requirements may appear to be as rigid, or more so, as those of other high school or college core english classes. In plain "english," how flexible is a program which doesn't sway from its established routine?

Writing Workshop classes are based on the usage of in-class writing exercises, the reading aloud of published works and student-works by the instructor and the class, recall of earlier readings and tellings, take-a-place exercises in which students are instructed to give verb responses to an object said by one student, and the one word exercise which ranges from the student giving a verb to the class, a verb with a gesture, an object from a dream, and giving the dirtiest cussing word, phrase, or exclamation from street language that he/she can think of. Students are also required to meet a "minimum" of 60 written pages of their own writing for the semester. All these requirements are enforced by department-trained instructors.

According to the article, "Story Workshop as a Method of Teaching Writing" by workshop instructor Betty Shiflett (printed in *College English*, Vol. 35, No. 2 November 1973): "Story Workshop directors must be writers with a minimum of two years of training in the workshop experience. Directors are trained in no other way, and training is never 'finished.'"

Yet with the inbreeding of instructors in the department wouldn't it seem that the

workshops' "Flexibility" has in fact become more of an institution itself?

"Writing workshop has its place, but I think it's overemphasized," said Steve Russell, Dean of Academic Services. "It's real incestuous. Teachers have to graduate and attend a writing class here in order to teach in the Writing Department. The Writing Department is extremely in-tied," he continued. "Everyone teaching is a former Columbia student."

Even though Writing Workshop classes were designed to give students a different approach to english, Russell found that his English Usage For Fun and Personal Advancement, was an alternative to the alternative that Writing Workshop claimed to be. Many of the students simply lacked the basic skills required to construct or punctuate a sentence correctly.

"The class dealt a lot with grammar and Punctuation because the students just didn't know it," said Eric Linden, a Columbia graduate who was in Russell's class.

A peculiar question can be raised concerning this dilemma: If Writing Workshop has seen such strong improvement in students' writing, why did a class which was supposed to be "fun," concentrate instead on basic grammar?

Russell noted that in Writing Workshop classes "there's little teacher response." Other students as well have pointed out that there is little evaluation of their work. The students simply hand in their assignments which are kept in manilla folders throughout the semester. Conferences are set up to discuss the students' improvement (or lack of it) but other than that, there are no written critiques done on the work itself.

A passage on page 157 of the article by Betty Shiflett quoted earlier gives the reason: "In the Story Workshop none of the director's time or energy is wasted in correcting papers or determining grades for papers. Ordinarily, he finds it is better to refrain from making notations on his students' papers, since written comments from the teacher are traditionally received in a context of negative criticism, and are therefore, unproductive. When he does jot notes on student papers, it is only to remind himself of something he wants to say to the student, and he is careful to let the student know this."

But can a student really gauge the progress of his writing only by hearing his work as it is read aloud? If a student still isn't comfortable with using punctuation and sentence construction in his written work, it seems that seeing corrections in print would make the transition from voice to paper a lot easier.

Desdemona Jacobs, a writing major who has been in Writing Workshop and Fiction Writing classes, is one student who feels that the lack of instructor criticism hurt, rather than benefited her progress.

"It's all instructor-oriented. I think it

(Continued on P. 7)



photos, by D. Scianna

UPDATE

CC student: show formula for success



Frank Torres

By Jocelyn M. Giles

Who says that you have to graduate to find success. It's usually after you graduate that you start making mark on your field of expertise, (or at least your dream that it happens after graduation.) Frank Torres, a T.V. Radio major who is a sophomore at Columbia College, doesn't think you have to wait until you have your degree to begin your career.

In January of '78, Frank and a friend gave a neighborhood set with Frank deejaying. From a neighborhood hobby came a money making company, Moonlight Traveling Disco. Traveling Discos are a new concept in disco entertainment using all the disco effects gone mobile. It contains the whole works needed for discos, (sound equipment, music, lighting equipment, etc.) but all the materials are portable. To date, Moonlight Traveling Disco estimated values of \$30,000 and is booked well into September.

The Disco industry is estimated \$4 billion dollars. "But it's all small, and spread out between several people. People are doing it just as hobbies, or for extra income. It's not thought of as the only source of income," said Torres.

With all the talk about Disco being just a passing fad, where does that leave Moonlight Traveling Disco? "Disco isn't a

fad," he noted. "Disco clubs are a place to go six months to a year. After that the people get tired of going to the same place, then move on. Only a few places keep a steady clientele. Class establishments like Faces, and Zorines. Mobile Disco isn't limited to one place. I see it just like rock. Rock is still here but it just has changed. I see Disco going through that same change."

Torres feels that the courses offered at Columbia helped him with his ventures, especially radio and new Arts & Entertainment Management Program courses. MLTD is also an all-minority run business. MLTD's staff consists of Frank S. Ortiz, President, Frank Torres, Vice-President, Ivan Santiago, Public Relations, Humberto Meza, Lighting Coordinator, Gus Castillip, Lighting Coordinator, Jesse Gutierrez, DJ, and Ray Gonzalez, Art Director. The average age of the partners is 20 years old.

How does Torres enjoy working with MLTD? "I love it, I get to meet different people of different backgrounds. Most of the things I'm doing are dreams of mine. It's like a chance to do what you dream of doing. Some people never get that chance. It's not like a job that's 9 to 5," he continued. "What I'm doing is making other people happy."

by Deborah Ward

He is smart, intelligent, and is armed with a sharp sense of humor and academic credentials that many Columbia students would envy.

He is Brian Maloney, a junior majoring in Radio Broadcasting, who has recently won a Summer Internship at WLS Radio and \$1,000 Fellowship.

Maloney was chosen over four other candidates for the Broadcast Advertising Club of Chicago's 1979 Summer Internship Awards.

Assistant Dean of students, Doris Salisbury said little information concerning the contest was distributed to the students body, and only a few students were invited to a private interview as possible contestants.

Fourteen students represented Columbia, DePaul University, Roosevelt University, Northwestern University, Lake Forest College, Loyola University, and the University of Illinois, Circle Campus.

Maloney was chosen because of his academic grade point average of 3.5, two letters of recommendation from faculty members, and a 500-word essay entitled, "Where I hope my career will be in 5 years

after I graduate."

Currently a Public Affairs Intern at WXRT-FM Radio, Maloney gets on the job training by appearing on Columbia's own Radio Station every Friday from eight to twelve in the mornings.

"It's really great," Brian commented. "My work on the air here is a lot of fun to do besides working with professional announcers."

Maloney believes that his exceptionally good resume has given him the opportunity to apply what he's learned to a work situation.

With an outstanding grade point average, he is a possible contender for class valedictorian next year. Many of his teachers and fellow students feel that he has achieved the title for which we now refer to him, "A scholar."

Maloney says his long range goal is to become a Program Director for one of Chicago's major radio stations.

"I may be working at WLS full-time after graduation, depending upon how well I perform there this summer as an intern," he said. "I know what will be expected of me but I intend to work very hard, as I've always have."



Brian Maloney/photo by Wal Cahu Yuen

by Deborah Ward

JoAnn Eaker, a junior majoring in Television/Production Communications, has just won a John Fischetti Scholarship of \$1,500.

Selected as winner out of four finalists, Eaker received the award from the Joint Civic Committee of Italian-Americans.

The qualification for applicants who entered the contest were high academic scores, a major in television, and Italian heritage.

Eaker was one of four finalists screened and interviewed by a group of selective people. Additional interviews were necessary in making the final decision.

"It really surprised me because my mother's last name is Italian but mine isn't," she said.

Eaker will receive her award at a scholarship presentation luncheon honoring Channel 2 newsman Bill Kurtis.

The program was sponsored by the Television/Productions Communications Department in conjunction with the Joint Civic Committee of Italian-Americans.

"I don't have to worry about what I'm

going to do with that, (the \$1,500)," she said. "The money will be very useful now that Columbia's tuition is going up."

JoAnn expressed concern that many Columbia students were denied a chance to compete for the award because of its lack of publicity. "Some were very discouraged because they felt they could use the money," Eaker said.

Eaker admitted that her persistence was the key factor in winning the scholarship.

"I just kept calling up the people and going to interviews, until it was narrowed down to me and another girl. I was really shocked when I won."

Of course, Columbia is flocked with many talented television majors, but JoAnn is one of the few who have received recognition for her talent.

With a very good academic record she plans to leave Columbia as a promising graduate.

After graduation next year, Eaker hopes to work in Television Productions. Her competitive talent should be an enrichment to the media field and a definite loss to Columbia.



"IT ALL STARTED WHEN I CAME TO COLUMBIA - BACK IN 1976."

NOTICES

Writing Workshop

(Cont. from P. 5)

should be student-oriented," Jacobs said. "The conferences I've had went like this: He had selected three or four pieces I'd written during the semester. He had me read passages from them and asked me questions like, 'what do I see?'"

"My expectation was that once I'd turned in writing and within the conference there would be some kind of critical advice from the instructor and what I might do with the piece to make it better."

"Other students that I've had classes with felt similarly in wanting more critiques of their work. I think there has to be some kind of alternative to that structure," she said. "There was so much more emphasis placed on having the 60 pages than seeing if your work improved or not."

Paul Saddler, a Broadcast/Journalism major, is currently enrolled in Writing Workshop I and enjoys the class. But he also felt that the lack of criticism was a big problem.

"They wait until the very end of the semester to give your grades," he said. "He (the instructor) didn't go into the depths of the mechanics—he should go into that more. After you take two Writing Workshop classes, you're supposed to feel like you've learned how to write. They don't address themselves to whether you can construct a sentence."

But Schultz, who claims that "we don't pretend to be loved by everyone," credits the 60 page requirement as the impetus by which students can improve their writing:

"We try to give every possible help and encouragement to help students to read and write better," he said. "Students say it's the frequency of writing that helps you make progress. It helps develop a sense of writing."

The Writing Department questionnaire also quoted a high ratio of satisfaction: "Asked whether or not they feel that the 60-page requirement has been helpful, again over 70 per cent in each area felt that is has. Students generally feel that the 60-page requirement is demanding, and forces them into developing good writing habits and makes them write."

And if students still feel that they need more individual attention or help with their writing, there is a tutoring program to meet those needs.

Steve Bosak, a part-time instructor, and Shawn Shiflett, a Fiction I and Writing Workshop II instructor, head the program which began about four years ago as an answer to the additional assistance that many students need.

"It's aim is to deal with those people who

need extra help for any reason," Shiflett said. "Those who feel they need extra help which you can't deal with in a class of 15 to 18 people."

Attendance in the tutoring program is strictly voluntary. Students can take advantage of the program's services for credit, also. Currently, there are 16 tutors enrolled in the program. The tutors are writing and advanced writing majors who are recommended by their writing directors because of their progress in class.

The tutors are required to attend a four credit course in which they discuss the progress of their pupils, (tutees) and assist each other in solving any problems they've encountered. The tutors also keep journal entries on each tutee which is used for a term paper that the tutors write for their final grade.

As a tutor, students are responsible for helping tutees to better develop their reading and writing skills using many of the exercises employed in Writing Workshop classes.

According to Shiflett, "It's different that Writing Workshop. It's much more individualized to what that student needs. A tutor is more like a detective. They can ask what the student needs to get into," he continued. "A teacher doesn't have the time to get into it. You have to look at the reality of the situation. When you have 15 students, tutoring is much more individual."

One problem the tutoring program has to contend with are the negative connotations the word "tutoring" represents to students. But in essence, the program is an excellent chance for any students who want to develop new story ideas, along with those whose grammar skills are weak.

"It's not a dummy class," Shiflett noted. "We also have people who have absolutely no problems with grammar. I could see a definite improvement in a student who goes to see a tutor. In some places, it's remarkable depending on how interested a student is."

Compared to the format of Writing Workshop, tutoring sessions are geared to the individual student's needs. Shiflett also said that the program helps students make a smoother transition into producing the quantity of work Writing Workshop requires.

"It's not like a mini-workshop," Shiflett said. "The tutor is trying to detect the exact problem that needs to be helped for that particular student. As a whole, it's a much more easy-going thing," he continued. "It helps someone who feels barraged when they walk into a Writing



"SLOWLY HE SLIPPED HIS WARM HAND UNDER HER SAKS FIFTH AVENUE, DEEP PURPLE 100% SILK BLOUSE AND WITH THE EXPERTISE OF A CRAFTSMAN UNFASTENED HER BLOOD-RED, 100% SATIN AND IMPORTED LACE-LINED BRA. (PANT) "A-HA!" HE THOUGHT TO HIMSELF! "SHE MUST BE WEARING MATCHING UNDERWEAR!!" (PANT, PANT) "SURELY, A SMOOTH-WORKING FELLOW SUCH AS I WOULD HAVE NO PROBLEM FINDING OUT WHERE SHE PURCHASED SUCH DELICATE AND REFINED UNDERWEAR SO I TOO CAN BUY MYSELF A PAIR." ... "

Workshop."

It can be pointed out that other departments' classes as well as the Writing Department's Writing Workshop classes work load. Yet, in other classes, students are able to get the extra help they may need from their instructors, obtain critiques on their work, and gauge their progress accordingly—all without the help of a supplemental program. This brings up a question: If other instructors can give their students individual attention, why can't it be done in the Writing Workshop classes?

According to the report filed by the North Central Accreditation team during their visit to Columbia on March 27th through the 29th and printed in the COLUMBIA CHRONICLE: "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."

An alternative class has been discussed in the Writing/English Department, but thus far no decisions have been made. Ac-

cording to Schultz, dropouts in Writing Workshop "statistically amount to few. Story Workshop is and should be a flexible format. We may create a course deliberately for such students (those who don't like Writing Workshop) in a different format."

Contrary to the low dropout rate that Schultz quoted, Desdemona Jacobs quoted a higher amount. Being on the staff in the Bursar Officer and having worked in Records earlier, she found a significant amount of dissatisfaction among students in Writing Workshop classes.

"I see a very high attrition throughout the semester as students who register in the Writing Workshop and at the end of the semester," Jacobs said. "That says something."

In view of the fact that many students find it difficult to finish their other class requirements along with the 60 page requirement in Writing Workshop, an alternative to the program would be welcomed by students.

"I think it's a valuable teaching ap- (Continued on P. 8)

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CATCH THIS

For good, sleazy fun try summer films

by Jim Letrich

"Rock And Roll High School" will probably be long gone by the time you read this. But no matter. That's not very important.

What is important is this—Summer is right around the corner, and to rabid moviegoers, summer means one thing. Lots and lots of movies. More important than that, it means lots of low-budget double bills. It's a time for a whole slew of B-movies, those low-brow, often tasteless exploitation items that usually glut the neighborhood screens. It's a time for, as I like to call it, some good sleaze. And I can hardly wait.

Despite a May release, "Rock And Roll High School" is a perfect example of what one can expect in the months to come. It's 93 minutes of non-stop, high spirited a extremely silly fun, a teenage-musical-comedy that goes to any off-the-wall lengths in attempt of a laugh. Surprisingly,

the attempts are usually successful.

Some of you may remember the teenage-musical-comedies of the sixties, those awful beach party movies that usually starred Annette Funicello and Frankie Avalon. Well, times have changed (Annette and Frankie are long gone and forgotten. This is 1979, a time for P.J. Soles (Princess of the B's) and Joey Ramone.

That's right, it's the Joey Ramone, lead singer (?) of punk rock favorites, "The Ramones" (does "Teenage Lobotomy" ring a bell?). It seems that poor P.J. is obsessed with the boy's music, and in love with Joey. She has only one goal in life; to become a Ramone.

But that's not easy when you're a student at Vince Lombardi High, a facist high school ruled under the iron hand of the dreaded Miss Togar (Mary Woronov). Miss Togar is convinced that punk rock is very harmful to these impressionable teenagers, and will go to any lengths to prove it. For example, she exposes some

helpless laboratory mice to the high decibel assault of the music, and they blow up.

But P.J. and her fellow classmates will have none of that. No one will deny them their beloved music. By the end of the film, the Ramones have come to Vince Lombardi High, made P.J. an honorary member, and helped the students lead a revolt. They march through the halls to a punk beat, and finally blow up the building, singing and dancing while the flames grow higher. And poor Miss Togar is wheeled away, bound in a straightjacket.

It's really not surprising at all that "Rock And Roll High School" is as good as it is. This is, after all, a product of producer Roger Corman, the veritable "King of the B's." Corman has a good nose for talent (the likes of Martin Scorsese, Francis Ford Coppola, Peter Bogdanovich, Jack Nickolson, Bruce Dern, et al, can attest to that), and director Allan Arkush is no exception. His

unbounding energy keeps the film moving along nicely, and he sees that things never get boring. I'm sure he's got even better movies than this in his system.

Let's just hope that are other films along these fine lines for the dog days of summer. One can only sigh and think back to last years "Piranha" (a Corman production and a tremendous success) and "The Hills Have Eyes," and hope that this year will produce some of the same. And there is reason for hope. "The Brood," a horror film from the perverted talents of David Cronenberg ("They Came From Within," "Rabid") should be in release by now. The outrageous Russ Meyer's "Beneath the Valley of the Ultravixens" should be bouncing along soon. And how could one possibly pass up something entitled "Vampire Hookers of Horror?"

So, let yourself go this year. Drop your sophisticated front. Go out and mingle among the real people.

And have a sleazy summer.

Woody Allen's mirthful melodrama, "Manhattan"

by James J. Klekowski

Woody Allen is both a man of humor an (pathos, and over the few years he has been king movies, his films have come to model his dual life; they make us laugh and lately, have given us thoughts of failures and doom to dwell upon.

In his latest film, "Manhattan", Allen again reveals more of himself to us, facets of his personality which were either masked by gag lines in his earlier films or

hidden altogether. Now his fears and weaknesses are revealed to us through the character of a television writer dating a girl 25 years younger than he, (Mariel Hemingway). His second ex-wife (Meryl Streep) has left him for another woman, while his best friend, (Michael Murphy) is having a serious love affair behind his wife's back, with an overintelligent snob (Diane Keaton).

Does it sound like a common Woody Allen flick? It's not, but he continues to go in the same direction, and in general this film has a happier ending than his brilliant "Annie Hall".

Allen's last scene in the film between his character and that of the attractive Mariel Hemingway reminds me of Chaplin's last shots in his great "City Lights", where the blind flower girl has regained her sight, through the help of the little man. He

realizes that any relationship between them now would just be a dream. In a last parting shot he smiles one last lonely smile.

The performances are generally outstanding, with only a few moments at fault. Hemingway comes off very well in her role, as does the entire cast (though Keaton is getting a little repetitious at playing Keaton). Woody Allen deserves an Academy Award nomination for his brilliant timing and taste. One additional note of praise to Gordon Willis for his muddy, naked cinematography.

●●● A few parting shots. I'd like to thank my editors for their patience and help over the past year in my writing for the Chronicle. Thanks also to Jim Letrich for his aid and comments on my work. And to those readers who found it necessary to

write in complaints about me, thank you, at least someone was reading.

By Sarah C. Howard

Finalists for the "WE"FM/Props PH commercial contest will have their commercials produced in the radio department starting Saturday, May 18. The lucky high school students are as follows:

Tracy Green, Deerfield High School, Deerfield, IL; Bonnie Hyland, Schurz High School, Chicago, IL; Bob Olander, Deerfield High School, Deerfield, IL; Vic Grigaliunas & Ken Kozlowski, Hubbard High School, Chicago, IL; Helen Tremmel, Regina Dominican High School, Wilmette, IL; Mary Milz, Regina Dominican High School, Wilmette, IL; Edward Hesik, Hinsdale Township High School-Central, Hinsdale, IL; Nancy Norton, Deerfield High School, Deerfield, IL; Hector Santiago, Fenger High School, Chicago, IL.

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parking facilities, spending an average of \$108.00 for six months (\$18.00 a mth)

j. 77.7% or 2,331 students pay for entertainment, spending an average of \$217.00 for six months (\$36.16 a mth)

k. 40.0% or 1,200 students purchase sports equipment, spending an average of \$73.00 for 6 mths. (\$12.16 a mth)

Where would Columbia students buy?

6a. 35.5% or 1,065 students would buy in their own community

b. 16.6% or 498 students would buy in Columbia's area

c. 36.6% or 1,098 students would buy in both locations

d. 4.4% or 132 students said it would depend on price

e. 4.4% or 132 students said they would buy from neither

(Cont. from P. 7)

proach, but I don't think it works for everyone," Steve Russell said. "There is a real need for a different approach."

One student suggested that the Writing Workshop I class carry a requirement of 45 pages. An alternative class should also be offered for those students who feel that their grammatical skills are too inadequate to handle Writing Workshop I and II.

This class would substitute for the

Writing Workshop I requirement. It would enable students to bring their grammatical skills up to par in order to progress into the 60 page requirement of Writing Workshop II. The class would have a larger emphasis on grammar, sentence construction, syntax, and punctuation, while giving the students the chance to better implement them in 30 pages.

"You have to know how to pace yourself. There's a time to apply pressure and a time to slack off. You need both," she said. "You can't emphasize one more than the other. This approach to writing would cater to where the student is at when he/she enters Columbia and work from there."

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Marshall — the courageous genius — will be performing due to the request of people who attended his last show. Once again, his audience will be selected for the sake of the integrity of his performance. During his last show, his unique philosophical-psychological theory was discussed in a general way. This time, discussion of his theory will be directed towards the following issues. Why people should make up their own minds about other people.

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