

12-15-1980

Columbia Chronicle (12/15/1980)

Columbia College Chicago

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

 Part of the [Journalism Studies Commons](#)



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

Recommended Citation

Columbia College Chicago, "Columbia Chronicle (12/15/1980)" (December 15, 1980). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_chronicle/33

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

Columbia Chronicle

Vol. 8, No. 5

Columbia College

December 15, 1980

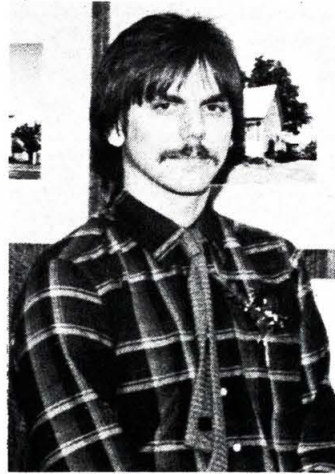
Students win awards, money



Margaret Hussey-Reid



Darryl Hughes



James Steinkamp

Photographs by Wai Chao Yuen

By Janis Forgue

As the result of appeals from a vindictive neighbor, a family who took to their home and refused to leave was investigated by the FBI and the parents carted off to jail for such audacity. Parents who disapproved of their daughter's boyfriend took extreme measures in severing the relationship - they shot him dead. What is the bottom line between beauty, wealth and greed?

These are themes from films, *A Man and His Castle* by Thomas Beagan, *The Cleanser* by John Petrakis and *Ye Eye for Beauty* by Darryl Hughes and are among the 12 winners of Columbia College's Albert P. Weisman scholarship awards for 1980.

A total of \$4,865 was awarded to the 12 winners in the fields of photography,

broadcasting, photo-journalism, film and film animation. Awards are awarded annually to current Columbia students and the participants' projects are undertaken as independent studies through the college, though some of the students graduated last June.

The winners displayed their work at a wine and cheese reception hosted by the Weisman Committee at the First National Bank Theater. Winners agreed that the award has helped them develop their craft and lead to valuable contacts in the professional community.

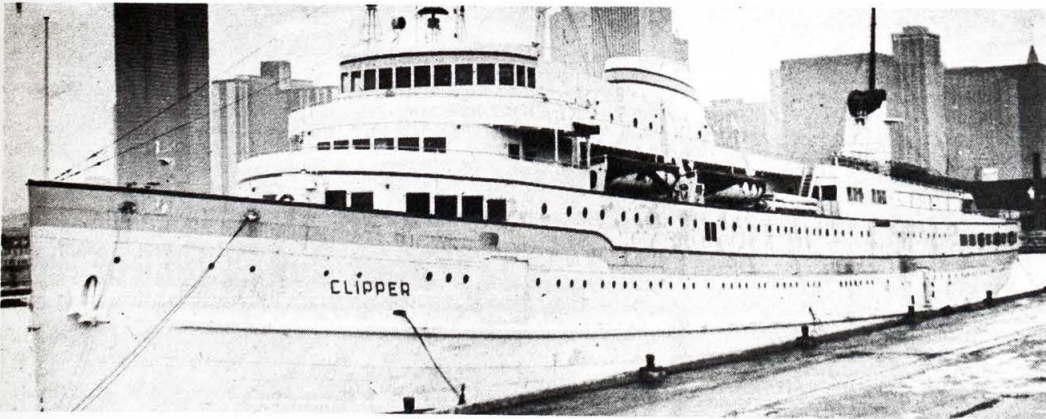
"It gave me a chance to complete projects and exposed me to many parts of the media and gave me a lead on jobs," said Hughes, who received \$375 for his animated film.

Beagan's part one of the film on a neighborhood's vendetta also won a Weisman award last year. He won \$335 this year for his work on the film. "This was my first big film at Columbia and it's been a real learning experience," he said.

Petrakis also received a Weisman award for *The Cleanser* last year and an additional \$500 this year for his comedy film. He said he was grateful to the Weisman Committee for the opportunity afforded to continue his work.

Janet Anderson and Margaret Hussey-Reid received \$300 each for their joint photography/photojournalism venture to Dughberg, Ireland. Anderson concentrated on a photographic study of the culture of the local people and Hussey-Reid continued on page 3

Milwaukee Clipper finds home in Chicago



The Milwaukee Clipper, docked at Navy Pier, will soon be renovated into a floating museum.

Photo by Art Hoskins

By Fatma Abdelaziz

The Milwaukee Clipper, a 75-year-old steamer which was towed to Navy Pier a month ago by Bultema Marine Transportation, is expected to be opened in the spring for display as a floating museum, said James Gillon, manager of the SS Clipper Foundation.

The museum will be run by the foundation, a non-profit organization, which has leased the ship for two years from the Illinois Steamship Company. The lease can be revoked, however, if enough money is secured by 1982. If so, the Illinois Steamship Company will begin excursion cruises along Lake Michigan as it had planned in 1977, when it first purchased the ship.

The Milwaukee Clipper, which Gillon called a small cruise liner, was built in 1905 by the American Steel and Wire Company of Pittsburgh. The Juniata, as it was then called, had room for 1,100 passengers, orchestra and dance facilities, cocktail lounges, snack bars and a movie theater

on its six decks each 32 feet long by 45 feet wide.

The Juniata sailed from Buffalo to Duluth with freight and passengers until 1938, when it was laid up and purchased by a Chicago-based Milwaukee firm.

The Milwaukee and Wisconsin Steamship Company changed her name in 1941 to the Milwaukee Clipper and set her sailing from Chicago to Milwaukee on weekdays, and from Milwaukee to Muskegon, Michigan on weekends.

After the war, the Chicago-Milwaukee run was scrapped, but the Milwaukee-Muskegon course continued for another 24 years, carrying passengers, freight and automobiles.

The ship retired in 1970 and was docked in a Muskegon mooring for seven years before the Illinois Steamship Company purchased it for public excursions and private charters on Lake Michigan. These excursions were to start in the summer of 1977, but it proved too large of a task to undertake.

If enough money can be secured, these trips will "hopefully" begin on Lake Michigan, along with the Mercury, Sunliner and other tour boats.

"It will cost under \$20,000 for cosmetic work in the passenger area before it can be used as a museum," said Gillon. The money has been loaned to the foundation by Leon Hamilton, President of the SS Clipper Foundation, and Mr. and Mrs. Thomas Owens and David and Rosemarie Dodehl.

The mechanical reconstruction it needs before it can be operated again as a cruise ship will be an additional \$750,000.

The Illinois Steamship Company is working with the SS Clipper Foundation to set the cost of admission to the ship while it is on display as a museum. The cost is tentatively set at \$2 to \$3 for adults, half fare for children twelve to five, and under five free. The tour will be an hour long and feature a fifteen minute movie on the history of the ship, showing it during its heydays on the sea.

INSIDE

BULLETIN

The high cost of dating

p. 2

OBSERVATIONS

Interview techniques & how to get a job in advertising

p. 3

SCOPE

Health outlook grim for singles

p. 4

UPDATE

CC alumni make it big in TV and poetry

p. 5

CENTER

11th St. Theatre - new facility highlights Columbia's talents

p. 6-7

CATCH THIS

Learn to cope with: assertiveness & Co-Counseling classes

p. 8

POTPOURRI

Cable TV is coming to Chicago & Natacha Robert-Falda is at Columbia Galleries

p. 9

NOTICES

The parade center of the U.S.—Chicago

p. 10

KALEIDOSCOPE

Christmas traditions around the world & gifts you can make yourself

p. 11

PUBLIC EYE

Special Christmas recipes & "Ordinary People"-reviewed p. 12

BULLETIN

Weisman win boosts disabled student

By Janis Forgue

"Hello Lois. Your photographs are really striking and really alive. I deliberately stood next to them (at an exhibit) because I wanted to hear what people would say. Your name was mentioned and we missed you, but really you were there, too (via her work). You're doing excellent so far. Just absolutely excellent."

These words of praise were spoken by Columbia Black Studies instructor Eugene Feldman to Columbia student Lois Ulrey, a photography major who specializes in photographing blues artists. Ulrey is one of this year's winners of Columbia's Weisman scholarships and received \$500 for her project. Additionally, Ulrey's project will be exhibited at the DuSable Museum of Black History, where Feldman serves as director of research and publications.

Ulrey said she began a writing career focused on blues artists and clubs a decade ago. Her work has been published in blues journals and *The Seed*.

She entered Columbia two years ago,

where she developed an interest in photography. "Photography was one way of showing what blues musicians are doing," she said. "Some of the things in the exhibit were taken from my Photo I class."

Among the blues artists Ulrey photographed and wrote about for her Weisman entry are Junior Wells, Koko Taylor, Sammy Lawhorn, and Mama Yancey, who is still working at age 84. "Mama Yancey is really warm and friendly, and really very frail now," Ulrey said. "She works with Erwin Helfer (a blues pianist) and he literally carries her on and off the stage."

Ulrey is 35 years old but knows about working despite physical limitations. Since she has enrolled at Columbia the painful affliction which has plagued her for five or six years and become progressively more severe has been diagnosed as rheumatoid arthritis.

Though Ulrey is a single parent and must sometimes walk with the aid of a cane or crutches, she intends to develop

her career. "At this point I need to deal with what I can do, not with what I can't," she said.

Her contacts in the blues community have mainly been supportive of her career goals. "The musicians have been really encouraging for a long time," she said. "Most of them knew my baby when she was just an infant."

Quite often her youngest child, now eight years old, would accompany her to blues events, Ulrey said. Her ex-husband has custody of their 15 year old daughter, she said. Ulrey's eight year old is bi-racial — the baby's father was a Black blues musician who was murdered when Ulrey was pregnant with their child and Ulrey said she does receive undesired and strong criticism because of her daughter's complexion from both Whites and Blacks.

Ulrey's plan to publish a quarterly blues magazine is in the works. "I'm setting up a darkroom at home," she said. "I'll be working out of my home. I hope to get subscriptions and have it distributed on newsstands."

Ulrey said she plans to have the first issue of the magazine ready next spring and that she welcomes students interested in writing, photographing or helping with layout for this publication, to contact her. She may be reached through Feldman, extension 632 at Columbia, or at the DuSable Museum, 947-0600.

Ulrey has mixed opinions about Columbia's facilities for and support of handicapped students. "I'm having to adjust things with each instructor," she said. "Most of them have been very good about it. I had Kerry Coppin for Photography I and he was super. Arthur Lazar and Steve Smith have also been very supportive. Academic advisors have been helpful, too. I did have one instructor who told me I was depressing."

"Generally if you have a problem there's someone to help you deal with it. For example, with Eugene Feldman, if I couldn't write or attend a class I could tape it. As far as the information I get, it's the same. If I couldn't meet a deadline, I could call him. I didn't have to go through three hours of 'Poo me crap.'

"But I wouldn't go into a class cold now (without prior discussions with each individual instructor) and I think that could be eliminated by Columbia having a policy for disabled students. I don't know how many there are but I know I'm not the only one. The school is too big and each instructor is different."

Ulrey said there is a darkroom for disabled students at Columbia which the Weisman Committee was instrumental in helping to establish.

An independent project under Feldman's supervision lead to Ulrey's Weisman entry. "She signed up with me as an independent studies student last spring," Feldman said. "I wrote a letter in her behalf and urged her to enter. She conducted more than 10 interviews on blues and received a high grade. I think the portraits are magnificent. They show a vital interest from the subject and photographic points of view."

Ulrey's portraits will be on file at the museum for exhibition at a future date and the interviews will become part of the museum's library, Feldman said. The finished product and matted prints of her prize winning Weisman entry go to the museum permanently, Ulrey said.

Feldman and Ulrey have known each other for more than a decade. "She's just been my student the last year," Feldman said. "She used to work in a bookstore on Lincoln Ave. where I used to browse. And she's visited at the museum many times through the years."

Feldman is one of the founders of the 20 year old DuSable Museum. He has been a Columbia instructor of Black studies since 1974, and occasionally lectures in other classes on social change.

"Eugene Feldman has really been a good friend," Ulrey said. She said she is glad she entered the Weisman competition because her win has helped her professionally as well as financially. "It was very gratifying," she said of her award. "I don't have a lot of money and it gave me a kind of freedom in terms of materials. As far as the exhibit at the museum, it's nice to be getting a lot of respect as a professional. There were always people who took my work seriously. But in blues there are few women. Most of the women involved in blues are married and in some ways it is a very chauvanistic scene."

Besides the DuSable exhibition of her work, other career boosts have sprung from Ulrey's Weisman win. Roy Hytower, whom she photographed, has consulted her about using the photo for an album jacket and musician Fenton Robinson has approached her for a similar venture. The *Chicago Tribune* published an article about her last month.

"Everyone is supposed to be young and healthy to be a photographer and I know that's a bunch of crap," Ulrey said.

Letter to editor

Day-care needed at Columbia

How many people do you know need help with their children, in one way or the other? Take a minute and think. Did you see a student walking in the doors of this college with a small child. They symbolize a need that Columbia College is not fulfilling at present. Day care centers are in demand in this town because women have rapidly shifted rolls. They are seeking education to help obtain or even maintain a financial stability in order to survive and reap the rewards of being self reliant. Men are slowly entering the ranks of divorced husbands with children. They

are gaining insight into an old problem (the single parent blues).

Day care centers should become second nature to institutions of higher learning to meet the demand or the need for Child Care while parents are away from home to attend school. If you feel that you would like to have a day care center here at Columbia, please write. Take your letters to the 11th floor and give them to Ms. Mary Dougherty. Make sure you address your letter to "The We Care Project, AIA."

Thank You

Cassandra D. DeLarkins, TV/Journ.



Graphic by Paul Ackley

Columbia Chronicle

Editors	Maryanne Giustino Dominic Scianna
Associate Editors	Mary Herold Janis Forgue
Advertising Sales Director	Peggi Terzakis
Photo Editor	Steve Gross
Photographers	Ray Reiss Clifton Cobb Wai Chao Yuen Ruben Burgos John Dyslin Fredrick Bay
Reporters	Fatma Abdelaziz Debra Meeks Dan Quigley Yonnie Stroger Debra Bass Dini D. James
Faculty Advisor	Ron Harris

THE COLUMBIA CHRONICLE is the student newspaper of Columbia College. The opinions expressed are those of the editorial staff members and do not necessarily reflect the reviews of Columbia College.

Contact the COLUMBIA CHRONICLE editorial office at 600 S. Michigan, Room 621, Chicago, 60605; or call 663-1600, ext. 471.

RENTAL
SALES
ACCESSORIES
VIDEO GAMES

(312) 280-8858

THE TOTAL VIDEO STORE
57 E. WALTON ST.
CHICAGO, ILLINOIS 60611

BRING IN THIS AD AND RECEIVE \$5.00 OFF ON ANY POPULAR TAPE. VALID DEC. 16 THRU DEC. 31

OBSERVATIONS

Good interviewing techniques lead to success

By Pamela Mc Ewen

You finally did it. You landed an interview with a prestigious publishing company for a position that you have studied long and hard for all your life.

You arrive at the office ten minutes late, perspiring about the forehead and your shoelaces have come untied. The receptionist greets you with a smile and asks, "May I help you?" Your instantaneous reply as you glance down at your watch reading 1:10, "I have a 1:00 interview with Mrs. Naubauer." Unfortunately, the interviewer is a Mr. rather than a Mrs. and the name is "Naubery" rather than "Naubauer."

The above scene may sound incredibly ridiculous, only a complete nut could louse up that bad. Well, this may not be the case. In fact, the possibility of this happening to any one of us is great.

Ruth Geisenheimer, coordinator of career and professional placement at Columbia College recognizes the need to assist students in preparing for job interviews.

"Be sure to know the name of the person you are to interview," she says. Pro-

nounce it clearly and distinctly. Arrive in plenty of time so that you are not rushed and make a final check on your personal appearance."

According to Geisenheimer, neatness in clothing and person is essential. "Clothing need not be expensive, but it should be chosen in good taste. Well groomed candidates have a distinct advantage."

An interview is a two-way process, she says. It provides you and the prospective employer the opportunity to meet and assess one another in an attempt to find a mutually satisfying relationship.

"A good interview involves an exchange of intelligent and pertinent questions and answers," Geisenheimer said. "You should possess information on the organization which the interviewer represents. The discussion will generally move more smoothly if each person involved has as much pertinent data as possible."

As to the flow of a conversation between interviewer and interviewee, Geisenheimer says to keep in mind that your prospective employer is primarily interested in you from the standpoint of your professional training, experience and

skills and most of all, the person is interested in you as an individual who may complete a particular professional or business personnel pattern at the time.

One topic that inevitably comes up during an interview is salary. Many of us have astronomical desires when it comes to salaries, but unfortunately ones that are not usually appropriate for a beginning position.

"If the prospective employer asks you what salary you expect, give the person a range based on your research of entry level position," Geisenheimer said. "The salary should be discussed at some point in the interview, but not at the beginning. Employers often cannot make a definite salary offer, but usually can provide a salary range within which an offer will be made."

When the interview is concluded, thank your interviewer and then graciously take your leave. "More than likely, on the first interview you will not receive a definite offer. If there appears to be mutual interest, ascertain whether or not you will receive further consideration and if so when you can expect to hear from the interviewer," Geisenheimer says to follow up an in-

terview with a thank-you letter within a few days. "Furnish your prospective employer with any additional recommendations the person may desire. If you have been promised a definite answer regarding a certain position and haven't received any word, a courteous letter or inquiry from you is proper."

Weisman

continued from page 1

Reid, who also received a Weisman award in 1979 for a new parenthood project, similarly focused on a photo essay of the local Irish citizens.

"Going there and having the experience changed my life," Anderson, a junior, said. "It's a beautiful place to photograph and I found when photographing I looked at the people differently than if I had been on a vacation."

Hussey-Reid, a senior, feels similarly about her experience. "It was very exciting," she said. "Any time an artist can get out of his own environment provides a chance for stimulation and growth."

James Steinkamp graduated last June and is now doing photographic work for C.F. Murphy and Associates. He received \$350 for his color photographs of the Swedish community of Bishop Hill, Ill.

"It helped set forth my goals and gave me more initiative to work," he said of his award. "There was no outside pressure and that helped me get into myself. It also brought me closer to the other artists in the field."

Richard Erwin also graduated last June and received \$600 for his broadcasting project, a videotaped seminar about the North Loop Redevelopment Project. "The Weisman award has definitely affected my career," he said. "It has motivated me to start, undertake, and complete a project."

Producers at Channel 5, 11 and 26 have expressed interest in Erwin's project. He is currently employed as a printer at WLS-TV.

Joseph Small received \$375 for his poetry/photography project, a series of color slides shown in conjunction with a voice recording on the topic of images, works and memory as they relate to personality and perception. He graduated last June and is currently working on a master's degree at the University of Illinois.

Barbara Hughes, a senior, received \$230 for her photography project, in which she concentrated on experimenting with the color, light, and space aspects of the craft.

Joseph Druzak, another 1979 Weisman winner, received \$650 this year for his film studies of Chicago neighborhoods. Lois Ulrey received \$500 for her photojournalism project on Chicago blues musicians.

Susan Zielinski, who graduated last June, received \$350 for her photography/sculpture project. "I give special thanks to the Weisman fund because it opened a lot of doors for me," she said. "I'd like to see more people at Columbia apply for it."

There have been 72 awards, ranging from \$50 to \$650, since the fund's inception in 1974.

Haas gives advice to advertising students



Ken Haas, a successful advertising professional for Bozell & Jacobs, speaks to interested advertising majors.

Photo by Wai Chao Yuen

By Yonnie Stroger

Columbia College had the honor of presenting a highly successful advertising professional to the student body, Ken Haas. Haas, is senior copywriter and producer at Bozell & Jacobs, one of the

leading ad agencies. His major multi media ad campaigns have won him over 50 awards in the U.S. and abroad. Haas is a graduate of the School of Visual Arts. He is an expert in both the creative and the marketing ends of communications.

Haas wrote "How to Get A Job in Advertising" as a guideline for newcomers in

the advertising field. The book entails everything from how to write a resume to how to blow an interview.

Haas explained that most beginners will start at the bottom and work continuously to the top. "Many beginners will have to take the kitty litter from those with more experience," Haas said. "However, this should not discourage you. You are not the only one in this position."

"Advertising is a field of motion. Have some idea where you are going before the interview. If there are no ideas, most people in the creative field of the business will help."

"The most promising area for beginners is in traffic," Haas said. "Everything that happens goes through traffic. The pay is low, you receive little attention, but the experience is good."

When asked if there is a lot of discrimination in the field, he replied, "Advertising never had discriminatory laws because of the special tools needed for expertise in this field. They are inclined to use talent which has no color. This is a highly competitive field."

"The masters degree is the only valuable thing," Haas answered. "The bachelors degree only qualifies you for the waiting list. The more liberal your education, the more change and open opportunity you are faced with. It's a wide open field."

"When job hunting, be prepared to get insulted a lot. Spend time on ideas for your portfolio. There are very few people who can think. Learn equipment and make contacts for your next position."

Advice given for a portfolio by Haas is "Have 10 ads or commercials. Don't use mechanicals in portfolios. Hand skills are important. And never quit. Advertising is a field in which one can become wealthy, but it takes time."

Koehler Galleries Ltd.

ONE THIRTY EIGHT SOUTH WABASH AVENUE
CHICAGO, ILLINOIS 60603 □ 312-332-7185

EVERY CUSTOMER FRAMING GUARANTEED
FOR AS LONG AS YOU OWN YOUR PICTURE.

BRING THIS COUPON FOR A 10% REDUCTION
ON ANY MERCHANDISE PURCHASED
INCLUDING CUSTOM FRAMING.

TAN FOUR SEASONS



INDOOR BODY TANNING CENTER

51 EAST OAK STREET THIRD FLOOR
CHICAGO, IL 60611 (312) 467-0302

FREE ... FREE ... FREE
TANNING SESSION WITH THIS AD

SCOPE

Single life affects health, well-being

By Mary Herold

There is ample evidence indicating that good health is not among the many positive gains in the single life. The third of a five part series examines this gloomy side of singlehood.

"Going home to an empty apartment isn't always going to be enjoyable," says a 23-year-old former advertising major of Columbia College, as she prepares to leave her office. "You go home to do everything alone - eat, listen to music, watch TV, whatever, you do it alone. After so many days in a year, it's not something you look forward to."

A 28-year-old Near North Side executive spends four or more nights a week in a neighborhood bar. "My studio apartment is a place I go to feed Muffet (his cat), do laundry, sleep and get dressed for work," he said. He is considered "an excellent cook," by friends with whom he often spends summer afternoons barbequeing, yet he never prepares a meal at his apartment.

The young executive said that he had not intended to stay single so long after he finished college which was six years ago, but doesn't have a reason to be married. "After all, I'm not in love with anyone," he said.

Unlike a vast majority of singles who insist that their lifestyle offers them a versatility which leave little room for emptiness, some, almost shamefully admit that there is occasional loneliness, frustration and boredom. The hint that they may be victims of a more serious problem, the lack of emotional and mental balance.

An article last year in the *Journal of the American Medical Association* under the sub-topic *Growing Proportion of Singles*, states:

The relationship of marital status to health and use of health services is relevant not only to the person involved but to national health policy. Estimates of future need and demand will take into account the growing proportion of "Singles" in the U.S. population - both the never married and formerly married.

As a result of the falling marriage rate (10/1,000 population in 1976, and the rising divorce rate (5/1,000), the ratio of divorced to married persons has increased sharply. In 1960, there were 35 divorced persons per 1,000 married persons; in 1977, the figure was 84.

The image of the single life as being a parade of fun and frolic may well be a false illusion in some cases.

"Loneliness is a terribly high price to pay for independence," said Janice Hicks a 28-year-old bartender for Jonathan's

Seafood restaurant and part-time student. Yet she says marriage is something that takes less priority over other things in her life, such as money and time to re-enlist in the academic world.

"You'd have to be an idiot to argue that loneliness is good for you," observes Dr. James J. Lynch, author of "The Broken Heart: The Medical Consequences of Loneliness," a book purporting to prove that single persons suffer more medical and psychological problems than marrieds.

In 1978, the Council of Life Insurance and Health Insurance Institute featured Lynch's book of the University of Maryland School of Medicine and took as its central thesis the relationship between marital status, loneliness, and health outcomes. Lynch pointed out that the rate of certain illnesses were consistently higher for singles than marrieds. The rates were almost doubled for coronary heart disease and cancer; double for lung cancer and strokes; almost three times as high for hypertension; four times as high for suicide; seven times as high for cirrhosis of the liver, pneumonia, and homicide; and ten times as high for tuberculosis.

No one is suggesting that all singles are lonely or that they are the sole sufferers of illness. However, ample evidence shows that the health aspect of single life is gloomy.

In her recent book, "Singles in America", J.L. Barkas reports that singles drink more, smoke more, have more car accidents, and suffer greater incidence of cancer of the digestive system than marrieds.

—According to the National Center of health Statistics, married persons visit doctors less than singles.

—According to the National Institute for Mental Health, persons who have never married enter mental hospitals seven times more often than married persons; divorced or separated admitted 10 times more often.

—Of white males per 100,000 population, 176 married men died of heart disease, 362 single men died of the same disease. Lynch found. Similar ratios apply to black males and female of both sexes.

—An article last year in the *Journal of the American Medical Association* reported that marrieds live longer than singles in every category.

The reason for this depressing data may be closely associated with the lifestyles of individual singles. Prolonged emotions of loneliness and alienation can cast a dark cloud on feelings of self-esteem.

Many singles argue that stability and



Drawing by Brue Buckley

happiness is not simultaneous with marriage. However, an analysis prepared for The Tribune by the University of Chicago's General Social Survey found that 40.5 percent of married persons consider their lives "very happy," twice the proportion of singles. Similarly, marrieds are less likely to describe their lives as "dull" or "alienated," according to an analysis of 12,075 interviews.

Singles are less restricted to keeping schedules and planning ahead than marrieds. "This allows them more time to be flightily, more apt to sporadic behavior," said Dr. Phillip Barto, a psychiatrist who works with the committee on Human Development at the University of Chicago. He said that single people are more likely to stop in bars for a

drink after work and then decide to have two, maybe three or more before going home. "If they over do it and get a little smashed, forget to have supper, wake up late the next morning, so what, they have only themselves to contend with," he said.

Though the advantages of the single lifestyle are in the limelight, there are some apparent drawbacks. "Sometimes I get tired of TV dinners and having to do tons of laundry," said Rolando Diaz, a young CTA bus driver.

Contrary to popular belief, not all singles view their life as carefree and easy going. Divorcees and widows are more likely to experience the grim side of their single state, than younger singles who are prolonging or undecided about marriage.

FILM DEPARTMENT SCREENINGS ROOM 921 December/January

- Dec. 15, 6 p.m. North By Northwest
- Dec. 16, 10 a.m. Night Of The Living Dead
- Jan. 5, 6 p.m. Bonnie And Clyde
- Jan. 5, 8 p.m. Alice Doesn't Live Here Any More
- Jan. 6, 10 a.m. It's Alive
- Jan. 12, 6 p.m. Last Movie
- Jan. 13, 10 a.m. Texas Chainsaw Massacre
- Jan. 20, 10 a.m. Eraserhead

WELCOME ALL COLUMBIA COLLEGE STUDENTS & FACULTY TO THE NEW

HARRISON SNACK SHOP



YOUR HOST
"Jimmy"

BREAKFAST SPECIALS
FROM 6 AM-11 AM

DAILY SPECIALS
FOUNTAIN CREATIONS
CARRY-OUTS

63 East Harrison St.

OPEN 7 DAYS A WEEK
DAILY 6 AM-8 PM

Phone: 341-1270

SERVING BREAKFAST, LUNCH & DINNER
FOUNTAIN CREATIONS & CARRYOUTS

UPDATE

Columbia College grad directs Donahue's show

By John Dyslin

Gratifying and frustrating is how Ron Weiner, a Columbia graduate, describes directing the Phil Donahue Show. "It's gratifying because it's an important program adding to the quality of life, and it's frustrating because the show can never be perfect," Weiner said.

Being the director of the Donahue Show continues the success Weiner has had since graduating from Columbia. Weiner has been with WGN for over 25 years now and has a long list of credits to show for an already distinguished career. Among the shows Weiner has directed include Bozo's Circus (also produced), Ray Rayner, Garfield Goose, the WGN news, parades, and The Treetop House, which received a local

Emmy. The Phil Donahue Show has also been a big Emmy winner for daytime TV.

With all of his successes, Weiner, a portly, graying man, sort of views that success with mixed reactions. Maybe it is because, as many professionals do, he strives for perfection and doesn't always reach it. Now that he is 50 years old, Weiner doesn't take the pressures of a director's job quite as well as a few years ago. "I always said that I would never have a day where I didn't want to go to work, but once in awhile now I don't always find that it's true," he said. Still Weiner says he looks forward to coming to work about 85 percent of the time because, "It's still fun to do and self-satisfying to look back-on."

Weiner likes the job of a director

because, "It's an exciting game, it's exhilarating." Being a director gives you the opportunity to create, to utilize the capabilities of the surroundings, explains Weiner. "A director can put emotions, intelligence, and reactions into a continuum that tells a story from start to end. For our show, we use audience cuts to use as a mirror of what the home audience might be thinking," he said.

Even though much of Weiner's day is spent working on the Donahue show, he also works on other projects. Most mornings he is at WGN studios around 9, sometimes he's there earlier if another show is being taped. After 11 a.m., the show is completed. Many times commercial spots need to be done for markets around the country. Usually it isn't until mid-afternoon that Weiner completes his work for the Donahue show. In addition to Donahue, Weiner also does some movie opens, occasionally does the news, Ray Rayner, public affairs programming, and most of the parades on WGN. The four parades that he does are the Christmas parade, St. Patrick's Day parade, Columbus Day parade, and now the Polish Day parade.

Because his days are quite busy, Weiner doesn't have any hobbies. "I do like reading suspense novels or novels of international intrigue, and I watch a lot of TV," he says.

Weiner may spend many hours at work, but he still leaves time for his family, which is "basically proud of my success." He is married and has four children ranging in age from 15 to 23. For a pet, it's an English setter named Dr. Watson.

"My family has mixed reactions to the success," Weiner says. "They get a kick out of telling their friends that their dad is the director of the Phil Donahue Show, but they're also aware of the frustrations and pressures associated with the job."

And there are a lot of frustrations and pressures in directing the Donahue show. "Since the show is live, a lot of it is ad lib on Phil's part and requires reflexes on the crew's part," he says. "Phil makes things up as he goes and he develops what he sees in his mind." But, now that he has been the

director of the program since Donahue came to Chicago in April of 1974, Weiner is able to "think along with him (Donahue) and can try to beat him in his moves."

Weiner does give much of the credit for the success of the show to his crew. "Much of what the cameramen do is on their own, and many times the whole crew is ahead of me."

Weiner says he would like to get involved in other projects. "I would like to do a good news documentary, or get involved in some good investigative reporting, but I don't have much of a chance doing that here (WGN)," he says. Weiner says that WGN is not progressive enough as far as programming, up to date technological changes and hard-hitting news. Reasons for that is partially a Chicago syndrome and following a rule of "don't make no waves, don't back no losers," he says. In addition, Weiner said he would someday like to have some control of the station or run it. But, Weiner says that, "If Phil decided to pack it all up, I doubt I would stay here (WGN)."

For now, working with Phil Donahue and his staff is most enjoyable to Weiner. "He's a very creative man and helps a great deal in telling what he wants." However, Weiner says that sometimes what Donahue asks for is impossible and he always doesn't understand why because he sees it working in his mind. "But I wouldn't trade the experience, and I'm learning all the time. Donahue and his staff are 'genious' at doing what they do."

Something that Weiner is trying to improve of himself is to be less defensive of his work, and not so egotistic. Being the director of Phil Donahue's show does sometimes present arguments between the two, "but you don't argue with a six-foot, blue-eyed talk show host when you're a five foot-seven and a half inch 200 pound, 50-year-old Jew," Weiner says. "But I talk to shrinks because men don't have someone to talk to. Men just do not have the ability to open up, they always hold something back. Men don't have men friends where they can say anything and still feel like a man. It's unfortunate."



Ron Weiner, a graduate of Columbia College, stands in the studio of WGN, Channel 9, where he produces and directs Phil Donahue's show, which airs daily.

Photo by Bob Carl

Student wins lit. prize

By Fatma Abdelaziz

Winning literary contests are "no big deal" for Laurie Meggesin, who has just won another first prize in a poetry contest.

In high school she won several contests including first prize of the Little Seven Literary contest in both her junior and senior year in high school.

The last contest she participated in, the Oswegoland Poetry Contest, was sponsored by the Times-Gazette Newspaper chain, an Illinois newspaper corporation.

Laurie, who is not presently entered in a contest, plans to spend her first prize award of \$500, on tuition for a language and literary class offered by the University of Kansas City.

"I want to go to study in Mexico over the summer, but there's the problem of financing. But with the money it looks like I'll be able to go to Guadalajara for two months. A thousand dollars is not easy to come by, the \$500 monetary award is going to help a lot to be able to see my dream come true," said Laurie, a 19 year-old, sophomore at Columbia College.

Laurie, who has never been to Mexico, speaks fluent Spanish.

"I'm very involved in the Spanish culture in Chicago," she said.

When informed that Columbia is planning on introducing three Spanish related courses into the Journalism Department, Laurie, who has taken some Journalism classes, replied, "Rest assured, I'll be in one of those Spanish classes."

Her future at the moment seems fuzzy and far away to her. She's sure she wants to be a writer, "But you can't write and eat at the same time, unfortunately." Her plans for the future also include working part-time after her three remaining years at Columbia towards a Masters Degree in


either Literature or Spanish Studies, "but that's three years away."

Her immediate plans outside of the two months study program in Mexico this summer, include keeping her eyes open for more poetry contests to enter and hopefully win.



Laurie Meggesin has recently won the Oswegoland Poetry Contest. She had earlier won the Little Seven Literary Contest in her junior high school.

Photo by James Stetson




**unquestionably
the finest
prime ribs
and aged
prime steaks
anywhere**

A RENDEZVOUS FOR

- CELEBRITIES
- CONVENTIONEERS
- SHOW FOLK

**SO . . .
RESERVATIONS
RECOMMENDED
call
427-0700**

LUNCHEON
DINNER
SUPPER



WABASH AT HARRISON

11th Street Theater offers infinity

By Steve Gross

Pregnant, who's pregnant? "The 11th Street Theatre is pregnant with great possibilities for aspiring actors, actresses, and virtually anyone in the field of theater and music," says Tim Stanton, a graduate of Western Michigan University and general manager at the 11th Street Theater.

The 11th Street Theater is in its fourth year as part of Columbia College's curriculum. Until now, Columbia has only rented the theater space from the Board of Jewish Education. Next year Columbia will purchase the building with extensive plans on renovating the entire structure.

As for the academic plans, in the near future Sheldon Patinkin, the new theater and music department chairperson says he plans to structure a specifically designed four-year program for acting, directing, singing, composition and design, as well as a general course for those who don't wish to concentrate en-

tirely in one area.

Other additions to the curriculum will be improvisational classes taught by the Second City Company, a course in play writing to be taught by Alan Gross, a well received playwright who is best known for his *Man in 605*.

Also, a new musical *Island of Lost Coeds* using students under the direction of Warren Casey and Jim Jacobs (who wrote *Grease*) and a joint course for theater, music, and dance students to produce a musical comedy.

Sherry Ravits, an instructor of Costume and Design at the 11th Street Theater said, "When I first came to Columbia, I expected to be assigned to an almost empty room, except for a sewing machine, a needle, and some thread. Instead I was surprised to find almost everything I needed to teach the course proficiently. But I am hoping next year to receive a washer and dryer from the main building, as this would make costume drying and other costume requirements much more convenient."

Stage makeup instructor Vince Balestri, who has been with Columbia the past three years says, "The school has really much more to offer than in the previous years. Now that Sheldon Patinkin is here, things are really rolling. And as for the students I find them very enthused with what they are learning. There is no attendance problem and we have a good time in class."

Robin Morgan, a 22-year-old acting student, says she likes it here because she can relate to the students by working directly with them. When asked what she found most beneficial to her, she replied, "I find that the idea of students criticizing one another is very helpful."

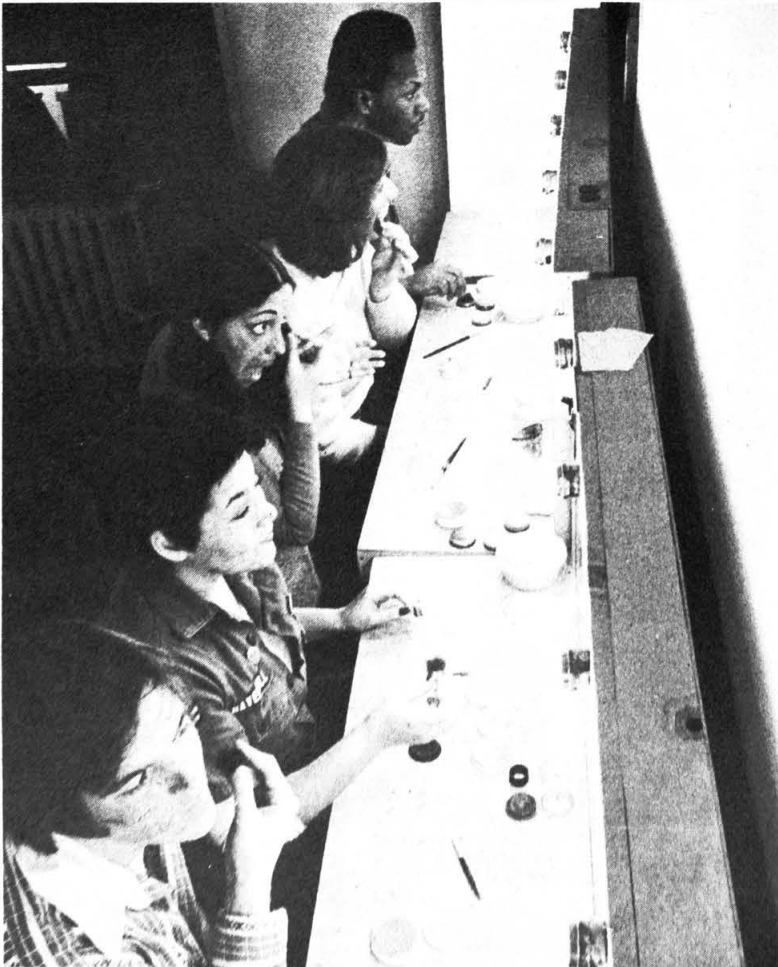
Jamie Cruz, a 20-year-old junior in acting, looks upon the school like it was smaller version of a set from the motion picture 'Fame.' "I could be sitting down at the piano just practicing, when before you know it, I'll have three or four people harmonizing, and a few dancers scurrying across the floor," he said.



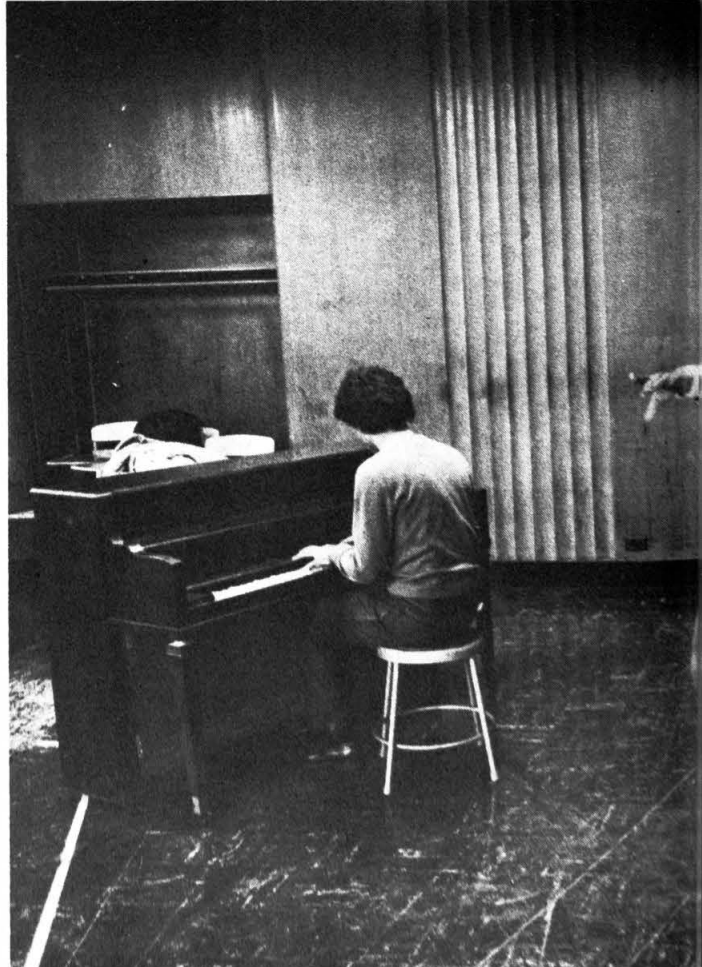
Grunts and groans are heard while students warm



Playwright Paul Carter-Harrison is one of the many noted instructors teaching at Columbia's 11th Street Theatre.



experiment with different techniques of make-up application. Classes teaching for stage at the 11th Street Theater.



Jamie Cruz, pianist, considers the 11th Street Theater a smaller version of "Fame" he plays.

e

Photography by Steven E. Gross



Scott Shepherd's body movement class.



Columbia's 11th Street Theater is located one block west of Michigan Ave. on 11th Street



accustomed to having dancers join in while



Sherry Ravits, costume and design instructor, is able to teach students proficiency by making use of all the sewing supplies at the 11th Street Theater.

CATCH THIS

Co-counseling offers a safe place

By Dan Quigley



Joyce Millman Photo by Steve Gross

their sanity during a very hectic time of life.

The two hour class is called Co-Counseling, and is headed up by Joyce Millman, who has been teaching it here at Columbia since 1975.

If you were to observe a co-counseling class in session, you would note that this is a completely different class experience. People are laughing, crying, and talking, and you wonder what it is and how it works.

Co-counseling is derived from a philosophy that accepts the following human model as its basis: people are flexible, capable of adjusting to unique situations; people are naturally caring in relationships with others; and people are zestful, and like being alive.

But according to Joyce Millman, "the only thing wrong with this human model is that not too many people are really like this. The answer to the question, why aren't more people like this?, is also the answer to many people's problems."

Joyce says that "the main key to co-counseling is that you must be given a chance to release your feelings, you must get through all these feelings, past being rigid, to where you can think again."

According to Joyce, "people get hurt, from the birthing process and all through their lives, which causes distress. Painful experiences have an effect on us in how we relate to others and our environment. Distress impairs the learning process. The typical learning process consists of the mind comparing and contrasting experiences to arrive at new solutions."

But distress is a lingering experience, and another hurt will pile on top of the others, further closing down learning functions. The end result is the fact that the average adult is only using 10% of their mind.

Joyce says that "people naturally look for places to relieve their distress, but if

avenues are closed, it will just keep piling up. This can cause over-reaction to minor things, and effect our ability to come up with a fresh response."

"When feelings can't be released, they become internalized, impairing the mind. We need a safe place, to go, and let go. If not, it piles up for the big explosion; high blood pressure, ulcers, heart attacks, and mental instability," Millman said.

Co-counseling is that safe place. Two people familiar with these precepts get together, agree on a given time (An hour a piece is a typical framework), and during half of the time one listens and one talks, and they trade roles the second half.

Co-counselors can talk about anything at all. Joyce says "it's the first time in many people's lives that they can talk for an hour without interruption."

What does this accomplish? "The human body has various ways of dealing with pain, and is really designed to handle anything. Crying is a healing force. Shouting or raging releases anger or hatred. Shaking is a fear release that keeps you from freezing up in a difficult situation. Talking, laughing, and yawning are all important releases for the body."

The problem comes in with other people, who are usually uncomfortable around someone releasing anxieties. Joyce says "They associate the release as being the problem, not the solution. Most people have experienced at one time or another the feeling as though they had to cry, and someone told them to stop, that it wouldn't help. But it does."

Talking for an entire hour can be difficult for many, but the results are rewarding. "When you have the opportunity to talk for an hour without interruption on a regular basis, with someone just listening, you come to realize that in whatever pause you leave in the conversation, no one will interrupt. Sometimes the best things happen when

someone can leave a large space in their conversation. It forces them to get in touch with their internalized processes. Silence is not a bad thing. They may be getting on to something very important."

One of the most difficult facts of co-counseling is listening for such an extended period of time. How to listen is much more difficult than it sounds. Co-counseling deals with listening mainly in terms of attitude.

"You should listen in utter delight. You do not make judgements. You are not a jury or Freud, you are a friend. You are not there to understand or ask questions, you are there to be there for them. If they cry the whole time, don't ask why. The crying is what they need. A shoulder to cry on shouldn't talk," Joyce said.

"Sometimes a co-counselor will cry along. The other person crying sort of gives them permission," she said.

Joyce starts her co-counseling out by talking about minor experiences first, because it's easier. "You shouldn't jump into the heaviest thing that's ever happened to you first, because you haven't built up the safety valve yet, which is really what co-counseling is. If the first experience with co-counseling is harmful, it's difficult to go on from there," Millman said.

Confidentiality is a key to co-counseling also. Joyce says, "They must be like priests in a confessional," for this safe place to remain safe. Co-counselors may not discuss with the person they're paired with something they may have said earlier, much less with anyone else.

Apparently it works. Students who have taken the course have found it a rewarding, learning experience. Or as Joyce Millman puts it, "it's your opportunity to get in touch with your feelings, releasing them, and focusing, to help you come up with a fresh new approach to handling something."

Fran Smith has problems. Fran works a forty hour week at a job that can't be enjoyed. Fran goes to Columbia College nights, and feels everything to be done there must be rushed. In addition, Fran has pressures being applied at home, and from friends and lovers. All these pressures build up in Fran, because Fran is too cool to confide problems in anyone. Finally, after slugging it out as long as possible with life, Fran has a nervous breakdown and seeks professional help.

Fran may be the person sitting next to you in class, or Fran may be you. But there is a class at Columbia designed to help the student cope with the rigors of maintaining

Assertiveness training; could you need it?

By Pam McEwen

Do you usually say what you mean? Are you relatively comfortable in expressing your wishes, feelings and needs clearly and directly? Or do you frequently tell people what they want to hear to avoid confrontations.

According to Dick Carlson, an instructor of Assertive Training Techniques at Joliet Junior College, "Many people are uneasy when they have to say things that might be met by resistance, disapproval or hostility."

Carlson teaches an assertive training workshop that is aimed toward enriching the lives of those who find it hard or nearly impossible to assert their true feelings.

"I have both young and old men and women who enroll for this workshop,"

Carlson said. "It's surprising to find such a large number of people who live practically all their lives with submissive and almost ridiculously agreeable personalities."

"Since childhood many of us have been rewarded for being agreeable, polite and cooperative. Often we've been brought up to believe that our greatest satisfaction and fulfillment will come from meeting the needs of others," Dick said.

Small wonder then, that it doesn't come naturally to us to speak out clearly on our own behalf.

"Even in minor dealings with others we may find ourselves in the habit of cheating a little in what we say," said Carlson.

Carlson says many of us hesitate to complain, telling ourselves that it isn't worth making a fuss about. Yet secretly we may

feel we've let ourselves down and admire the individual who is able to say what he feels.

"The goal isn't to make you totally 'me' oriented nor aggressively honest," comments Carlson. "Honesty isn't always the best policy. At times you may choose not to say something, out of consideration for another's feelings. You certainly don't have to volunteer to a friend that you dislike her new outfit," he said.

Carlson said that you can, however, benefit from developing a kind of assertiveness and communication skill that will enable you to meet your needs and be true to your feelings while still respecting the needs and feelings of others.

Fundamentals to accomplishing these techniques are recommended by Carlson below:

First of all, he says, be aware of times when you could say what you mean with just a bit more effort and start practicing in those situations that cause you least anxiety.

"Different people have difficulty expressing different kinds of messages or emotions, depending on what makes them feel most vulnerable or threatened," Carlson explains. "By working out a hierarchy of your own, you can successfully progress from low risk to high risk situations."

"Learn to use messages that accurately disclose your feelings without blaming or threatening the other person," he says. "If you accuse your landlord, 'You promised three days ago to fix my faucet and my

husband wants it done now,' he'll probably react angrily or negatively to the attack. But if you say, 'I'm really upset my faucet's still leaking,' then maybe he will begin to understand what you're feeling."

Carlson believes it is usually most effective to give a clear factual reason for your request, so you won't sound authoritarian, and so the other person can empathize with you. "You'll also end up in closer touch with your feelings," he says.

"Frequently this kind of accurate communication is effective on the spot. However, if someone shows resistance to what you're saying, don't reassert your point. That usually comes across as insensitive or aggressive. Instead, shift gears and concentrate on the other person's needs" Carlson says.

At this point, Carlson says you may be ready to show your understanding of his situation while still trying for a mutually acceptable resolution to your problem.

"Whenever you know in advance that you'll face a difficult situation, rehearse so you're clear about the results you want and how you can best express yourself," Carlson said.

"Remember, you don't have to respond immediately or positively to a question or a request," he says. "You can reply, 'I'd like to think about that,' so you won't end up saying something you don't mean, or agreeing to something you don't want to do. You can learn to say, 'No, I'd rather not,'" commented Carlson.

GIFTS FOR HIM

Shoes	Cuff Links	Shirts
Boots	Tie Tacks	Scarfs
Totes	Collar Bars	Gloves
Slippers	Vest Chains	Umbrellas
Socks	Cologne	Wallets

stacyadams

Wabash Stacy Adams Shoes
224 So. Wabash Avenue
Chicago, IL 60604

Tel. 312-786-0318

ANNUAL BOOK GIVE-AWAY
TUESDAY, DEC. 15, 9 a.m.-6 p.m.
11th Floor

POTPOURRI

Cable offers wide variety of choices

By John Dyslin

If you're getting sick and tired of the same old stuff on the three major networks, maybe the cable and pay TV movements will change all that. Both are now beginning to make their mark in Chicago.

There is a much broader selection to choose from says Thaine Lyman, Broadcasting Department Chairman at Columbia College. Although, he says that cable and pay TV are quite different from one another.

"Subscription pay TV can count on a fairly sizeable audience, but you only pay for one service such as major movies," Lyman said. With cable TV you get multiple choices for usually a lesser amount.

For example, if cable TV is in your home, there are as many as 101 possible channels on cable systems. "One-station might have cooking shows and another fine dramas," Lyman said. On the other hand, a broadcast pay TV outlet can only televise during prime time. Channel 44 is an example as they have pay TV (ON TV) at night and regular free programming during the day. "Broadcast subscription

TV will only last around five years," he said.

ON TV, which is Chicago's only pay TV service, believes they will grow over the years. Actually the only way Dave Gordon, General Manager of ON TV, says they will grow is by improving the programming. "We hope to have local theater, concerts, sports, and show movies quicker after their release."

With the growing popularity of cable and pay TV, Lyman expects the networks will fractionalize. For example, ABC radio is broken into four sections such as ABC contemporary radio and ABC news radio. "In order for the TV networks to survive each will have to appeal to varied audience, specialize in terms of their audience," Lyman said.

Gordon says that the growth of cable and pay TV won't hurt the industry, but will make it better. "The consumer will do better."

True the public does want more of a variety in their television watching. Gordon said that the Los Angeles operation of ON TV has about 350,000 subscribers in just four years time. But Gordon is awfully optimistic about pay TV's future. Judging

from what experts say, including Lyman, pay TV won't last because of the price tag, and in a few years commercials will be added and the subscribers will still pay exorbitant prices.

As far as Lyman is concerned cable TV is a better investment for various reasons. With cable TV you get a greater selection and cable systems deal with the public. "The representatives meet face to face with the subscribers, and it's more personalized." Also, cable TV allows the householder to pick and choose a variety of programming and cable companies are fairly loyal. In addition, the people can electronically talk to people Lyman says.

Cable TV systems will also know how many people are actually watching the TV and can scan every six seconds to know which channel people are watching. "That is impossible for the broadcast networks," Lyman said.

People who are looking for jobs in television will also benefit by this. Although, on a shorter term for employees at pay TV outlets. "Broadcast subscription TV will offer more jobs over a short period of time because the unused channels are being applied for subscription TV, but pay TV

won't last long," Lyman said. He further indicated that they still have to provide public service.

However, right now there are 4,500 cable TV systems and there will be an additional 7,000 over the next three to five years, Lyman says. "They will obviously need people. For example, there are 150 cable systems ready for installation and they will have to staff people in sales departments, in engineering, programming, etc." Furthermore, they will have to provide local access and studios available to the community.

Both do provide the population with something they crave for. Examples of this are title bouts such as the Roberto Duran-Sugar Ray Leonard fight, concerts of popular recording stars, night club acts, educational shows, and music. But if you want all of these in pay TV services you have to pay for each service.

All of this does lead to a slight problem, though. Lyman says the normal high school student has seen about 18,000 hours of television. "All this will do is increase that amount of hours watched," Lyman said.

Ebullient Natacha now at CC galleries



Natacha is blessed with a perfect relationship with her husband, Francois, who is also an artist/photographer. Natacha says, "He's my only professor. He taught me photography, he's my lover, and he's my husband."

Natacha can only think of a Frency description for their relationship: "vas communicata," which she says has to do with "giving and receiving naturally," like water seeking its own level.

"He's my professor still. He's not directing my ideas at all, but he's helping me to realize them technically. He stimulates me. And I stimulate him. One pushes the other to the maximum of their limit."

Of her work, Natacha says that she never worries about symbolism or making particular points to her audience, to the point where many of her best works are untitled. She considers herself and intuitive and "terribly un-disciplined" artist. Natacha feels she is an artist "just because I have a need for it. I must emerge."

Natacha seemed perplexed when asked to describe a particular work of hers, an untitled piece depicting a woman wrapped in gauze and adorned with flowers. At first she said, "I have nothing to tell you about my picture because it's why I'm a

photographer."

After some contemplation, though, her thoughts on this piece began to come out, revealing her ideas on the creative process as well.

"How can I describe this? I have never looked for a concept, but I did want it just like this. It emerged like this, and this is just what I wanted. I'm not going to tell you I had a vision. I don't prepare it. It's there in totality."

"I don't like every flower, I like certain flowers. I like texture. I like skin. I like gauze. This is fragility, and a lot of protection. It comes from an observation of banding trees with gauze. I observed it one day, and something clicked in my mind."

"The fingers are irrigation. The flowers have veins. It's full of life, the picture is blooming. This woman has not suffered, it is not suffering, at all. She's no freak. There's no fear. She's very fragile, but very strong."

Natacha has never thought about teaching her art to others, for she feels her lack of formal training keeps her from having a full grasp of her profession. "But I am a young photographer, and I want to

teach, so perhaps in time."

Natacha says that she chose Chicago to live in because she wanted to discover America originally, but that now she is love with Chicago. "In eight years, I have never ever been tired of Chicago. I love architecture, and in Chicago it is grand and fabulous."

Another important part of the city for Natacha is the music scene. She loves classical, jazz, and blues, and thinks the New Wave scene is lot's of fun. For Natacha, the two most important aspects of life are reading and listening to music.

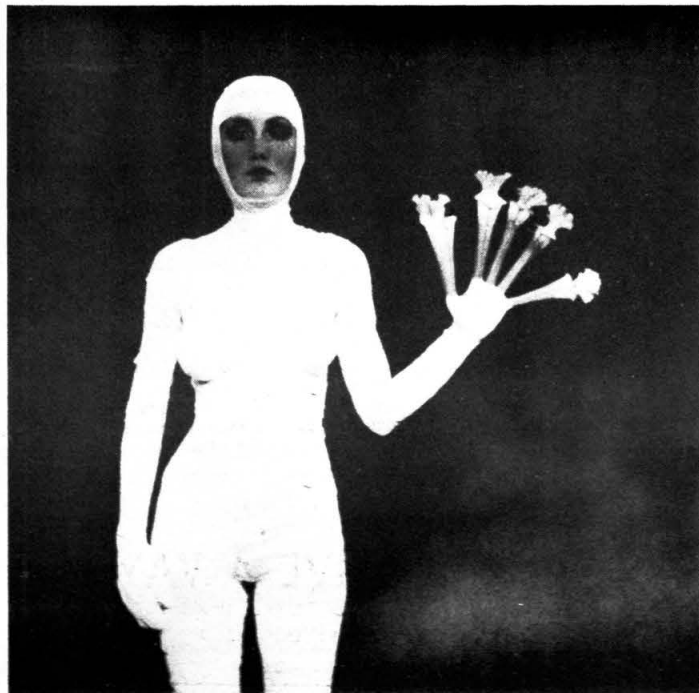
Since she loves Chicago, it's a good thing for Natacha that she also loves snow. "It's why I like winter. I am a fanatic for white, and I like to see it covering everything." So it is that an artist who has travelled a lot, and could probably live and work anywhere in the world, has chosen Chicago.

The Columbia Galleries are open Monday through Friday from 10:00 AM to 5:00 PM and Saturdays from Noon to 5:00 PM. Admission is free. The galleries will be closed at Noon on Dec. 24, and all day Dec. 25, 26, and 27.

Natacha-Robert Falda's work will be on exhibit in the Columbia Gallery through December.

By Dan Quigley

French-born contemporary photographer Natacha Robert-Falda will be exhibiting her latest work at the Columbia gallery through December 31st. Natacha has been awarded a grant by the Swiss government, and has been working in Chicago for eight years now. She is young and talented, but her story also involves a bit of luck.



HAPPY HOLIDAYS

... from the Hair Performers.
To make your season more beautiful -- this special gift

50% off

CLEANSING - CONDITIONING
HAIR SHAPING - AIR FORMING
IRON CURLING

Men REG. 16⁵⁰ NOW 8²⁵

Women REG. 22⁵⁰ NOW 11²⁵

The
hair performers

32 West Washington
782-4910

910 North Ernst
787-8822




In lowering our price, we risk damaging our fashion image, but satisfied clients are the highest form of compliment. What better way for us to get exposure than having you display our quality workmanship.

Offer good for first time clients with this ad only.

NOTICES

Parades, Expensive but well worth it

By Debra Meeks

Everyone loves a parade, with huge colorful floats, lively marching bands and the comical antics of the cartoon characters parading through the streets of Chicago.

Parades began in the form of religious processions, dating back to about 3000 B.C. Parades to honor particular feasts became popular in the early Christian church. Ancient cities often had special, elaborated streets constructed to provide a place for processions.

There are over 350 parades in Chicago each year. That's a parade every day, with six resting days to plan the next one for the upcoming year.

The theme for each parade is unique as well as amusing within itself, which would probably explain why we have so many. The reasons for parades range from politics to tradition to special events.

Parades usually last up to two or three hours, but the preparation time that goes into just one parade could range from two to three months. Mary Marvin, coordinator of special events at City Hall and coordinator of this year's Christmas parades said, "We began organizing the parade in October, sending out invitations to various groups for participation, ordering floats and applying for a parade permit."

Parades are expensive, often ranging from \$30,000 to a million in cost. Most parades are sponsored by nationality groups that are privately funded.

Some of the floats used in the past Christmas parade were donated by various organizations such as NBC of Schiller Park and local businessmen.

The floats are constructed by Associated Attractions Enterprises Inc., 1519 S. State St. The decorations are mainly of plastic flooring material that's reusable, flame retardant and does not melt away in the rain. The company keeps around 70 floats in stock that can be adapted to each individual parade.

The floats are usually towed with the exception of those which are self-propelled and can be built right over an automobile. The floats can range in size and complexity from a standard eight-foot wide float which takes a day or two to construct and decorate, to a 75 foot train which takes several weeks to build.

Marvin says, "About a quarter of a million people viewed this year's Christmas parade, compared to last year's viewers of about 150,000. People who staff the parade are usually those who volunteer their time, such as newspaper reporters and other people from the city departments.

High school bands are selected on the basis of competition recommendations and are later invited to participate in the parade.

Some of the popular parades held in Chicago include: St. Patrick's Day Parade; originating a celebration staged by Irish-born militiamen in 1762. Each and every year on this day the city dumps 40 pounds of a harmless green vegetable dye into the Chicago river to give the water a lovely emerald green which lasts about 4 to 5 hours.

The Martin Luther King Jr. Memorial Parade, which used to called the 369th Regiment Veteran's Parade, was renamed in memoriam of Martin Luther King to honor him.

The Bud Billiken Day Parade, Bud nicknamed after Luccius Harper, city editor of the Chicago Defender newspaper, 50 years ago, and Billiken, Chinese god of happiness, is the largest parade in Chicago and the third largest parade in the nation after the Rose Bowl and Macy's Christmas parade.

Thousands of dollars are spent on preparing for this gala event, using 64 floats, 36 decorated cars and 43 marching units. The parade, held on the second Saturday in August, lasts for about four hours and 15 minutes starting at 33rd and Indiana Ave. down to Washington Park at 52nd and King Dr.

"It's not unusual to have more than one



Above left; Would the real Santa please step forward? Many of Chicago's Santas joined in the 'Christmas Parade' on Thanksgiving Day. Below left; And heeereee Santa! Santa's arrival may have closed the parade but, it officially opened the Christmas season in Chicago. Above; An aerial view? This youngster is above the crowd as he anticipates Santa Claus and his eight reindeer.

Photo by John Reichanadler



parade going on at the same time," Marvin said. "As long as it's not running in the same route."

Just about anyone can have a parade, all

it takes is a parade permit, which is free of cost to the organization and filling out an application form to assemble.

So whatever the occasion, whatever the

weather, you can expect to bump into a parade any day, anywhere and anytime of the year.



Have a happy and safe holiday season! Top, from left, Yonnie Stroger, Debra Meeks, Maryanne Guistino, Dominic Scianna, Janis Forgue, bottom, from left, Fatma Abdeliziz, John Dyslin, Dan Quigley, Dini James, Mary Herold, and the entire Chronicle staff.

Photo by Wai Chao Yuen

KALEIDOSCOPE

Handicrafts make valuable, but inexpensive gifts

By Debra Meeks

Money crunch getting you down? Christmas gift prices soaring through the chimney and out of your budget expectations?

Well, here's some good news that may make your Christmas even merrier. All it takes is a bit of loving-care, some artistic talent, patience and a little amount of money wouldn't hurt either.

People enjoy receiving gifts that are made especially for them. Instead of the usual commercial gifts try homemade ones for a change. Homemade crafts are priceless and are usually kept as prized possessions by the individuals who receive them. Below are a few gift craft ideas that can be made at home for less than \$10.00. Material for these crafts can be purchased at any art or hardware store.

Album Collage

You'll need:

- 1 album cover
- Gold or silver self-adhesive wallpaper
- Scissors
- Rubber Cement
- Photographs or cut-outs from a magazine

Clear self-adhesive wallpaper
Rub-on letters (optional)

Take an old album cover that you don't want anymore or purchase one at a five and dime store, and cover it with either the gold or silver wallpaper. If it is a two-folded album cover, cover it also inside and out. Make sure that you smooth out any and all air bubbles. Arrange some photographs or cut out some pictures from a magazine that best fits the person's personality or some item that is special to that person. For example, portraits, old family graduation photos, etc. After you have arranged them in their desired position, glue them onto the cover with rubber cement. On the front of the cover you may want to title the album using rub-on lettering. You may also want to have a table of contents on either the front or back of the album cover for realism. Cover the album with the clear adhesive wallpaper, sealing in the contents of the album, again making sure it is free of air bubbles. When complete it should look like a real album that you purchased from a record store, except this one is one of a kind.

Milk Carton Sculpture

You'll need:

- 1 pt. can of Shellac
- Any size milk carton
- Plaster of Paris
- A Sculpture's Knife or a blunt knife
- Black spray paint
- A block of wood
- Elmer's Glue
- Fine coarse sandpaper

Wash milk carton out thoroughly. Open both sides of the milk carton, so that you may pour the Plaster of Paris mixture into it. Mix Plaster of Paris according to instructions. Pour mixture into carton. Do not fill carton to the top. Let dry for about two or three days or until completely hardened. When dry peel off carton and begin carving out desired design. Smooth out any rough places with sandpaper and dust off excess plaster. Paint on two to three coats of spray paint. When paint is dry finish it with 2 to 3 coatings of shellac for

that professional look. Mount sculpture on block of wood glue for a beautiful finished product.

Wood Carving

You'll need:

- A block of wood (the softer the wood the easier to carve)
- An Exacto wood carving Knife
- 1 pt. wood stain
- can of shellac
- Sandpaper

Take the wood block and draw out desired design. Carve off excess wood. Sand entire block for a smooth finish. Stain and let dry overnight before applying two to three coats or more of shellac.

There you have it three gift ideas to keep you busy until Christmas and save you some cash for the New Year. Watch Out Santa Claus!

Unique holiday desserts

By Janis Forgue

A tradition of this holiday season is rich and tasty meals, which could easily please a king, crowned with scrumptious desserts. Whether its a small, intimate gathering or one spilling over with guests, here are some dessert recipes sure to please many after dinner sweet tooths.

Alberta's Flame Black Cherries

- 1 - #2 1/2 can large black cherries
- 2 tablespoons sugar
- 1 tablespoon corn starch
- 1/2 cup cognac

Drain cherry juice into small dish. In a small bowl, mix corn starch and sugar and add just enough cherry juice to make a paste. Stir in the remaining juice. Pour mixture into saucepan and simmer on top of stove for three minutes, stirring constantly. Add cherries and remove from heat. Add brandy and ignite. Spoon into dishes or serve over ice cream, cake or pudding. Serves four.

Virginia's Sweet Potato Pie

- 3 large or 4-5 small sweet potatoes
- 1 stick (1/4 pound) butter (room temperature)
- 2 1/2 cups sugar
- 2 tablespoons flour
- 1 teaspoon nutmeg.
- 5 eggs
- 1/4-1/3 cup cream or milk
- dash of lemon juice

Peel potatoes and boil in saucepan until soft. When potatoes are done, drain.

Preheat oven to 375°. In large mixing bowl, mash potatoes, blending in butter. Add sugar and eggs and beat. Add flour, nutmeg and a dash of lemon and beat. Add in milk or cream a bit at a time, stirring after each pour, until mixture is desired consistency. Pour mixture into two nine inch round pans lined with crust dough. Place on top shelf of oven for one-half hour. Pies are done when crust is brown round the edges. Serves 12.

Jan's Old Fashioned Cheesecake

- 6 - 8 ounce packages cream cheese
- 1 cup evaporated milk
- 1 1/2 cups sugar
- 2 tablespoons concentrated lemon juice
- 3 level teaspoons baking powder
- 1 1/2 cups flour (sifted)
- 6 eggs

Preheat oven to 375°. Presoften cream cheese to room temperature. In large mixing bowl, whip cheese one package at a time with beater until smooth. Add one egg and beat until mixture is smooth and blended. Repeat adding packages of cream cheese and eggs until all the cream cheese and eggs are blended. Add sugar and baking powder and beat. Alternate adding flour and cream and lemon juice until all the ingredients are blended. Pour mixture into 9" x 15" three inch deep pan lined with graham cracker crust. Place on middle rack of oven for one hour. Cool and garnish with your favorite canned fruit topping. Chill in refrigerator. Serve cold. Serves 40.



This creative wood carving requires a few inexpensive materials to make and would make a gift that expresses imagination.

Photo by Debra Meeks

230 S. WABASH AVE.
CHICAGO, IL 60604
PH: 427-5980

CENTRAL CAMERA COMPANY
SINCE 1899

Celebrates its 81st Year

STORE HOURS
MONDAY THRU FRIDAY
8 AM TO 5:30 PM
SATURDAY
8 AM TO 5:00 PM
SUNDAY—CLOSED

**NIKON FE-AUTOMATIC
ON SALE**



50mm

\$299⁹⁵

WITH 1 BE NOW

- LARGE DARKROOM, PAPER, CHEMICAL DEPARTMENT
- PHOT FINISHING - 20% DISCOUNT
- FILM DISCOUNTS GREATER THAN 28% ON SPECIAL QUANTITY PURCHASES
- ALL EQUIPMENT AT LOW PRICES

SPECIAL FEATURES

- Automatic Exposure
- Double Exposure Capability
- Motor Drive Available

PUBLIC EYE

Spice up holiday meals with tasty global dishes

By Debra Meeks

For most Americans the Christmas holiday means getting together with friends and family to share special foods, music and customs. All across the country, groups celebrate the season with their own style of food and fellowship.

For instance, in Glenview, Illinois the Women's Club of St. Peter and Paul Greek Orthodox Church each year sponsors a Country Christian Village Christmas bazaar. In the bazaar there is a wide variety of traditional Greek gifts and food items sold.

Kourabiedes or Almond Cookies

1 cup unsalted butter
1/2 cup sifted powdered sugar
1 egg yolk
2 tablespoons brandy
1/2 teaspoon vanilla
1/2 cup finely chopped almonds
2 1/4 cups all-purpose flour
1/4 teaspoon baking powder
Sifted powdered sugar

In a mixing bowl, cream together the butter and 1/4 cup powdered sugar. Add the egg yolk, brandy and vanilla, mix well. Stir in the almonds. Stir together the flour and baking powder. Blend into the sugar mixture. Wrap and chill the dough 30 minutes.

Flour dough into 1 inch balls or ovals. Place on an ungreased baking sheet. Bake in a 325° oven 20 to 25 minutes or until a light sand color. Cool on a wire rack. Roll in additional powdered sugar. Makes 3 1/2 to 4 dozen.

In Portugal, the Portuguese celebrate what is called Natal a' Portuguesa, which is usually held on a Sunday evening in December. The purpose of Natale a' Portuguesa is to continue the tradition of their ancestors by celebrating traditional festivities, dressing in authentic Portuguese costumes and reproducing authentic Portuguese recipes such as Portuguesa Cod Potato Casserole, which features flaked salt cod cooked with onion, parsley, and potato in tangy tomato sauce. The secret of this recipe is to rinse the salt cod properly.

Portuguesa Cod-Potato Casserole

1 lb. salt cod

1 cup of chopped onions
2 tablespoons of olive oil or cooking oil
1-10 1/2 oz. of tomato puree
1 cup chicken broth
1/4 cup snipped parsley
1/8 teaspoon pepper
3 medium potatoes peeled, and sliced (1 lb.)

In a bowl, cover cod with cold water; soak overnight, changing water three or four times. Rinse cod. In a saucepan cover cod with cold water. Bring to boil, reduce heat. Simmer, covered about 20 minutes or until fish flakes easily with a fork; drain. Meanwhile, in a saucepan cook the onions in olive oil until tender but not brown.

Stir in tomato puree, Chicken broth, parsley, and pepper. Simmer uncovered for 15 minutes. Flake drained cod with a fork, gently stir in tomato mixture along with potatoes. Turn into an ungreased 112 quart casserole. Bake uncovered in 350° oven 1 1/2 to 1 1/2 hours, stirring once or twice.

In France, children put their shoes on the doorstep on Christmas. Even so the Petit Noel (the Christ Child) can fill them with gifts. The French use the ever-popular mistletoe as a symbol of good luck.

Veal Kidneys Bordelaise 4 servings

2 veal kidneys
1 good marrow bone
1 cup beef bouillon
1 tablespoon cornstarch
6 tablespoons butter
4 tablespoons finely chopped shallots or scallions
1/2 cup red Bordeaux (the better the wine the better the sauce)
1 lg. pinch of thyme and powder bay leaf salt and finely ground pepper
2 tablespoons breadcrumbs
3 tablespoons finely chopped fresh parsley

Ask a butcher to trim fat from veal kidney and give it to you. Trim off any fat that may have escaped the butcher. Wash kidneys, slice in half horizontally, and pat dry on paper towels. Put all kidney fat in a baking dish. Place kidneys, cut side up on the layer of fat; kidneys will be tenderer if they do not touch bottom of baking dish.

Dig marrow bone (a grapefruit knife makes a perfect tool.) Drop marrow into boiling lightly salted beef bouillon. Remove from heat; after three or four minutes, remove marrow with a slotted spoon on a paper towel. Cool bouillon, add



East African Zanzibar duck

cornstarch, and stir till dissolved. Place kidney in a 450° oven and prepare sauce. Melt four shallots; cook stirring, two minutes. Add wine, raise heat and boil to reduce to half its volume. Lower heat, add bouillon and stir till smooth. Add marrow and cook over lowest heat two to three minutes. Season with thyme, bay leaf, salt and pepper. Keep warm over a Flame-Tamer.

Test kidney after 10-12 minutes by piercing with a kitchen fork with steel tines. Leave fork in for a minute or two. If tines are hot, kidneys are done; if not, return to oven and test after a few minutes.

Over a medium heat, saute' remaining shallots and butter for a minute or two. Stir in breadcrumbs and cook for one minute. Remove from heat and reserve.

Serve each kidney on a very hot dish sprinkled with shallot-breadcrumb mixture and chopped parsley. Pass sauce separately. Garnish if you like with broccoli, carrots, spinach, and new potatoes, boiled separately, then heated in butter and seasoned with salt and pepper.

An East African dish fit for sultan, Zanzibar duck is braised in stock seasoned with whole cloves and garnished with clove-studded orange slices. Steamed papaya, flavored with nutmeg, accompanies the duck.

Zanzibar Duck serves 4 to 6

15-5 1/2 lb. duck
1/4 cup vegetable oil
2 cups chicken stock, fresh or canned
12 whole cloves
1 fresh hot chili about 1 1/2 to 2 inches long,

stemmed and seeded
1/2 cup strained fresh orange juice
2 tablespoons strained fresh lime juice
1/2 cup finely chopped sweet bell pepper, preferable red
1/4 teaspoon salt
Orange wedges or slice studded with whole cloves for garnish

Preheat oven to 350°. Pat the duck completely dry inside and out with paper towels, and remove the large chunks of fat from the cavity. Cut off the loose neck skin and truss the bird securely, then pinch the surface around the thighs, the back and the lower part of the breast with a skewer or the point of a sharp knife.

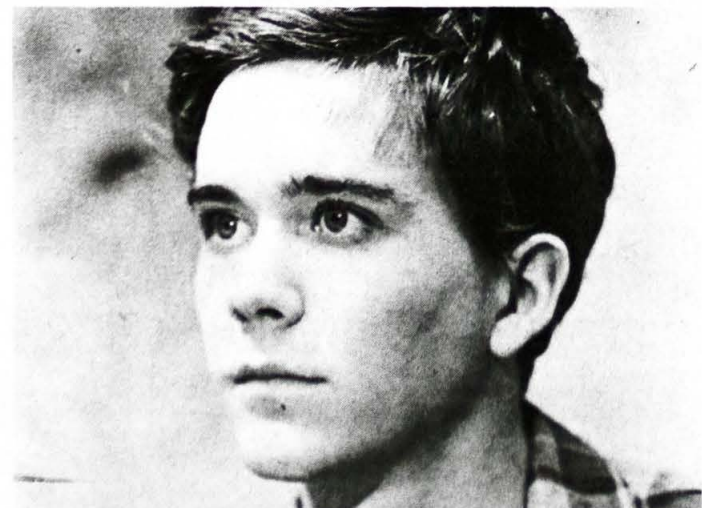
In a heavy five to six quart casserole, heat the oil over moderate heat until a light haze forms above it. Add the duck turning it frequently with a slotted spoon or tongs, cook for about 15 minutes, or until it browns richly on all sides. Transfer the duck to a plate and discard the fat remaining in the casserole. Pour in a cup of the chicken broth and bring to a boil over high heat, meanwhile scraping in any brown particles that cling to the bottom and sides of the pan. Stir in the cloves and chili, then return the duck and the liquids that have accumulated around it to the casserole.

Cover tightly and braise in the middle of the oven for an hour. Remove the duck to plate, and with a large spoon skim as much fat as possible from the surface of the cooking liquid. Discard the cloves and chili.

Add the remaining cup of stock to the casserole and, while stirring and scraping in the brown bits that cling to the pan, bring to a boil over high heat. Mix in the orange juice, sweet bell pepper and salt. Return the duck to the casserole and baste it with the simmering sauce. Cover tightly and return the duck to the oven for about 15 minutes. To test for doneness, pierce the thigh of the bird with the point of a small sharp blade. The juice should trickle out a clear yellow; if it is slightly pink, cook the bird for another 5 to 10 minutes. Place duck on a heated platter and pour the sauce over it. Garnish the platter with the orange wedges of slices and serve at once.

No matter which traditional celebration fits your lifestyle, you're sure to find food ideas to enhance you on Christmas. On behalf of the Columbia Chronicle, we'd like to say Joyeux Noel (France), Boas Festes (Portugal), Kung Hei Shing Taan (China), Buon Natale (Italy), Felices Pascuas (Spain) and Merry Christmas (United States and Canada).

Film 'Ordinary People' has identifiable features



Timothy Hutton makes his motion picture debut as the teenage son who has survived a suicide attempt prompted by his guilt feelings after the drowning of his brother in "Ordinary People."

By Dan Quigley

What makes *Ordinary People* so extraordinary? There are many things in

Photo courtesy Paramount Pictures involved in the story being told, and the story itself is very important, dealing with the high percentage of teen suicides in rich communities on the Northside like Lake

Forest, where *Ordinary People* is set.

The cast is very strong. Mary Tyler Moor shows her wrinkles for the first time as the mother who can only see her family in terms of her own social life. Donald Sutherland gives a classic performance of the confused father, who doesn't know what to do, but will do anything to keep his family in one piece.

Newcomer Tim Hutton steals much of the show, though, as the directionless son, who has attempted suicide, and is contemplating finishing the job, in a very sensitive portrayal. Judd Hirsch, as Tim Hutton's analyst, probably hasn't had a role this right for him since *The Attorney*.

One of the strong points of the cast is that, strong as they are they have a script

that is stronger. They don't have to force anything, make any scenes work. In Robert Redford's first outing as a director, he's chosen a story to make his audience care.

Ordinary People seems to exist in real time, with a sense of the changing seasons that the characters in the movie have troubles with and money is an important factor in the film. It clouds the family's minds so that they can't see what they really have, until after the breaking point.

Ordinary People is definitely a must-see for everyone. There is someone in the film that everyone can identify with; you know these characters. And an added bonus for Chicago-land-viewers—it's filmed entirely in the Chicago area, hitting close to home.

Intramural Basketball Standings

Division 1	Division 2
1. Photo/Film (6-2)	1. Adver./Journ. 18-0
2. Radio/TV (6-2)	2. Television (7-1)
3. Art (4-4)	3. Broad./Comm. (3-5)

Playoffs begin tonight at 7:15 with Division 1's second and third place teams battling it out. Then at 8:30 it's Division 2's second and third place teams dueling it out. Wednesday Dec. 17, the first place teams will play the winners of the second and third place teams in each division. The championship game will be played on Friday December 19.