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Columbia Chronicle (03/06/1981)

Columbia College Chicago

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Columbia Chronicle

Vol. 9 No. 1

Columbia College

March 6, 1981

Registration ran 'smoothly'

By Dominic Scianna

Every semester it's the same old song and dance. From station to station, like a television junkie, Columbia College students file in to register for classes. When will it all end? Computer breakdowns, missing files, social-security numbers that do not exist, and classes to be added and dropped and retaken.

Columbia College's registration system has long come under criticism. On February 9, the opening day of classes, 3,494 students enrolled for the spring semester, an increase of 12% over the fall term.

With only 11 days of open registration, things did get hectic and oftentimes chaotic. But the process ran rather smoothly. As far as Steve Russell, director of academic advising, is concerned, this registration had some significance.

Russell, has seen seven years of class registrations go by and was impressed

with what he saw. "This registration was basically the best we've ever had," Russell said. "We were able to service more students efficiently than ever before."

In the past, many complaints revolved around the fact that students had to wait in line for hours, after which many classes were already closed.

Kate Asselin, Assistant to the Dean of Institutional Research, received fewer complaints and felt the whole process ran a lot smoother than normal. Although there is not a formal process for complaints about registration procedures, students still manage to voice their feelings to the administration. This time there was very little to complain about, however, she said.

Since 1973, the Columbia enrollment has more than tripled from a populace of 1,095. The fall total for the 1980-81 school year was 3,827 students. The obviously huge margin of new enrollees in the past seven-and-a-half years gives an idea of the popularity and recognition the school has earned through the years.



Final registration work is being done by new staff member Mr. Edgar Edgins.

Photo by Wai Chao Yuen

Updating heating, cooling at Columbia

By John Dyslin

Columbia College is in the process of repairing and updating the whole cooling and heating system of its main building.

"Right now we're in the second phase of a four-phase program to upgrade and improve the mechanical systems," Bert Gall, Dean of Administration, said.

The first phase was tuckpointing, which is repairing the brick, of the building exterior. The second phase is the replacing of the windows with seal-tight windows. The third and fourth phases are to improve the installation, and have more sophisticated control, of the heating and cooling units. However, Gall says that this will happen as funds are made available.

Besides the addition of seal-tight windows, it has been reported by students that other ways the maintenance people like to keep the outside air out and the inside air in is to paint the windows shut.

The administration is doing everything possible to have an energy-efficient building and do realize that much work needs to be done. Dean Gall says that while the heating system is very good and efficient, the air conditioning system ranges from very good to not very good.

"We've managed to reduce the cost of heating the building and in time will ease

out lesser efficiency cooling systems," Gall said.



Repairmen in the basement at Columbia fixing pump for hot water heater.

Photo by Greg Schoenleke

During the warmer months, many students have complained of noisy air conditioning units. Dean Gall explained that repair can be done in some cases. For example, sometimes the cause is noisy grills, which can be repaired. However, sometimes not much can be done.

Performance depends on location in the building according to Dean Gall, the tenth floor is all brand new, as is the fifteenth floor, while the third floor is all original units and more problematic.

"Some floors have no air conditioning, some floors have all air, and others have only partial air. Again, the third floor is particularly hard to balance because of the different size rooms," he said.

Columbia has to find the funds to pay the costs of making the building more energy-efficient. The heating and cooling cost is around \$200,000 a year. "To heat the building, it comes to about \$75,000 a year, and our annual electric bill, which includes air conditioning, runs over \$125,000 a year," Gall said.

While much needs to be done to the building, the administration is attempting to improve the heating and cooling units. It is just a matter of time.

Talent showcase to be held

"Starbound Concerts '81", the second annual talent showcase sponsored by Columbia College will be held on Tuesday April 10 at the 11th Street Theatre, 72 S. 11th Street.

Universal Togetherness Band, who performed at ChicagoFest, was the first talent selected.

Talent was picked from entries of Col-

umbia College students. Entrants were to submit a copyrighted demo-tape, a biography and photos. Fred Fine and students of the Arts and Entertainment Management Program will produce and promote the show.

Tickets will sell for \$5. Proceeds will go to the Nina Williams scholarship fund to help AEMP students afford internships.

Interesting events in March

The Columbia Gallery for Contemporary Photography, located on the main floor, features Columbia students' work, as well as photographs taken by five CC faculty members.

"Off the Wall, On the Wall," is an exhibit of new-wave art done by the Columbia student gallery. In addition, Aaron Siskinds, "Harlem Project" will be on display.

The Dance Center will open the spring session with Charlie Vernon and his dancers performing on March 6 and 7, at 4730 N. Sheridan Road in Chicago. Admission is \$4 for students and senior citizens, and \$6 general admission, with the performance starting promptly at 8 pm. For more information call the Dance Center at 271-7804.

BULLETIN

Photo Opinion

How often do you read for pleasure, and what do you read?

By Mark Merzdorf

Photos by Greg Schoenfeldt



Cindy Collins, Freshman (Artist and Apprentice Workshop)
Although most of my reading is in homework, I enjoy physics especially, Notre Damas, IV Century.



James Anderson, Freshman (Television)
I read all the time, particularly psychology and news stories."



Sam Botman, Junior (TV Production)
I'm in to nutrition, like fasting on fruits and vegetables. Right now, I'm studying vegetarianism.



Janet Brown, Sophomore (Journalism)
I love detective stories, anything with suspense and drama. Two of my favorites are, Agatha Christie and Steven King.



Linda Adams, Freshman
(Writing major)
I like to read all of the time, especially books with good character development.



Julie Beaman, Senior (Art Advertising)
I like to read psychology, because it directly relates to the field of advertising — people and their likes and habits.



Ken Green, Junior (Journalism)
I enjoy reading fiction. Now I'm reading Tom Robbins', *Still Life Of a Woodpecker*.



Sharon Larson, Sophomore (Photography)
I like to read philosophy and psychology. I'm currently reading *Urgency Of Change*.



Lisa Gushiniere, Junior (Photography and Design)
"I enjoy reading novels and how to books. right now I'm reading *The Economics Of Prosperity*."



Laura Wade, (Ballet Dancer)
I love to read science fiction.

Columbia Chronicle

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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.

OBSERVATIONS

Short semester breaks causes late grades

By Elsie Turner

One of the most common topics students discuss during the new semester is grades. And the most common question asked is, "have you gotten your grades yet?"

Columbia's method for grade distribution is different than other colleges. Different, in the sense that the majority of other colleges distribute their grades before the spring semester starts, while Columbia does not issue its grades until the beginning of this semester.

"The reason for this method of grade distribution is that Columbia's semester breaks are much shorter than other colleges," says Herman Conaway, Assistant Dean of Student Services. Classes ended three days before registration started for spring semester, and, instructors had until January 31 to turn in grades. So, there was only one week between the day that grades were due and the first day of classes, which was February 9.

Because of security and other regulations, the records personnel are the only staff allowed to record grades. And this semester the records personnel were also used to assist in registration. Working in the records department and also in registration caused the records staff to work long hours, from 8 am to 11 pm. And, according to Herman, they were not paid overtime. "The records staff are a very

dedicated group of people who are very loyal to this institution," he added.

Last semester there were 800 different classes and 800 instructors; 3,900 students received five or six grades; this means there were also 3,900 transcripts to be updated. The recording of grades and the updating of transcripts are both done by the records staff. With no serious problems, it is possible for grades to be distributed in one week.

The procedures for grade distribution are as follows: 1. the preparation of a class list; 2. instructors are sent envelopes to return grades; 3. instructors send in grades; 4. grades are logged in a control sheet, to secure accuracy; 5. grade sheet is reviewed and verified; 6. final grades are mailed out to students.

This method is more complex than it may appear; it involves a great many data and codes and much reviewing and verifying. And accuracy is a must!

Some students who want to receive their grades before the official distribution give their instructors post cards or self-addressed envelopes at the end of the semester. But Herman says that this method might cause instructors to be negligent in sending in their grades. "This will just add to an instructors work load if he also has to send the student a grade," he says. Still, Herman says, this semester in-



Herman Conaway, Assistant Dean of Student Service says students should know and understand the grading procedure.

Photo by Wai Chao Yuen

structors responded relatively well in turning in grades.

"Students should know and understand the grading procedure. And the students

have the right to expect instant service, and we in records try to provide it. Our primary objective is to service students effectively," he said.

What happens to instructors evaluations?

By Fatma Abdelaziz

Students are asked at the end of each semester to fill out teacher-class evaluation forms. The students, however, have no way of knowing how their ratings are compared with their classmates.

Dean of the College, Lya Rosenblum said these evaluation forms are sent out by the various departments and not by the administrative office. Several departments, however, feel the form is of little value so they do not require their students to fill them out. These departments are the Film, Art, Dance and the Theater/Music.

The film department secretary Judy Dyke said the forms were used in the past but were not distributed last semester.

Life Arts department does distribute the evaluation forms. These forms are used

for new classes or classes which have not been evaluated in a while, said Jeff Wade, administrative assistant of the department.

Chairman Louis Silverstein said the forms given back to his department by teachers are reviewed by him or one of his assistants. He then contacts the instructor by letter or in person and tells him the results, both good and bad. If there are many negative responses, he contacts the instructor and suggests ways of improving the class. A member of the department will then sit through the class and observe the instructor's method of teaching. Hints will be given on ways of improving his class.

"On the whole, with rare exceptions, the courses are rated 'quite good' or 'excellent.' Most criticism is of a constructive

nature," said Silverstein.

Some instructors have been consistently rated poorly. In this case, the department head also talks to the students about the class and the teacher. On the average, the Life Arts department's classes and teachers have been rated better than previous years.

The Writing Department uses evaluation forms rather extensively. A year-and-a-half ago, in addition to the evaluation forms, anonymous questionnaires were given to students. Last semester several teachers used their own questionnaires.

An upward rating trend in the Writing Department, especially in the Story Workshop II, attributed to the in-service training now offered to instructors. This is a comprehensive program which involves senior instructors reviewing the work of Writing Workshop I students with the teacher.

Writing classes which do not use the story workshop method are usually rated lower than the workshop classes.

John Schultz, Chairman of the Writing department, said in the past the forms

have been submitted to Dean Rosenblum.

The Photography Department, whose faculty are rated 90 percent excellent by its students, reads the forms, compiles them into a departmental profile, and gives this to the instructor for review. These tabulated data are available only to teachers and department personnel.

There seems to be some confusion in the broadcast communications department. While an evaluation form is distributed to students, the department has no part of it. The chairman does not see the completed forms or know what type of questions are asked. The forms, according to Audrie Berman, secretary to Chairman Thaine Lyman, are given out by the administrative office and returned to them.

Summing up, these are forms that students fill out to evaluate their classes and teachers, and forms the instructors are asked to fill out to rate students, and, forms for evaluating courses and the department.

The Third Annual Evanston Public Library Jo-Anne Hirshfield Memorial Poetry Award

The Board of Directors of the Evanston Public Library is pleased to announce the third annual poetry award established by an endowment to the library in memory of Jo-Anne Hirshfield.

Awards will be made in two categories:

1. For high school students and college undergraduates.
2. For non-students who have not had poetry published in books or national publications.

1981 contest judge— Mark Perlberg

RULES

1. Submit original, previously unpublished poems only. Two copies of each poem must be submitted on 8 1/2 by 11 inch paper. Category of entry, name and address of poet must appear in the upper right-hand corner of each page. Those in the student category must include the name of their school.
2. No more than 10 poems per poet, of no more than 50 lines each. No restrictions on subject or style.
3. Poets must reside in the greater Chicago area.
4. All poems must be sent to: Jo-Anne Hirshfield Memorial Poetry Award c/o Evanston Public Library 1708 Orrington Avenue Evanston, Illinois 60001
5. Deadline: March 15, 1981
6. Prizes will be awarded at a program at the Evanston Public Library on May 3, 1981. There will be a first, second and third prize—\$100, \$50, and \$25—in each of the two categories.
7. If return of poetry is desired, a self-addressed stamped envelope must accompany poems.
8. Everyone is eligible to enter this competition except Evanston Public Library employees, Board of Directors, Hirshfield Fund trustees, and their families.
9. A poet may enter only one of the two categories.

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SCOPE

Credit-transfer system to be liberal

By Corinna Petry

The credits-transferring policy is expected to change with the enrollment growth at Columbia College. It will be more liberal, according to Herman Conway, Associate Dean of Student Services.

"The policy in effect now has a few basic guidelines which must be met," said Conway.

A student who wants to transfer to Columbia must apply to the former school to have transcripts sent here. Columbia

evaluates the transcripts and accepts credits according to how they relate to, or help, a student's major.

Up to 62 credit hours may be accepted from a junior college, and, a total of 88 credit hours may be accepted from a 4-year college. Most credits which are accepted help to fill the General Studies requirements.

A student has a variety of options to receive academic credit at Columbia. CLEP, a nationally-accredited testing agency which recommends hours of credit

per subject, is recognized by Columbia.

Work experience, if evaluated and approved by a department, may be worth college credit. For example, if a student worked for a commercial photo processing firm for years, the Photo department might recommend that the student receive credit for it.

Credit for military service may also be given, based on the time spent in service, what was learned, and how it relates to Columbia's curriculum.

Life experiences can also enable a stu-

dent to receive college credit, such as planning or participating in community or civic events or programs. Life experiences also must be reviewed and approved by a department.

Columbia rarely accepts credit from a non-accredited institution, or from correspondence courses, because there is no guarantee of time spent.

Best work is chosen

By Corinna Petry

"The Best of Hair Trigger," a collection of works from Hair Triggers I, II, III and IV will be published by the end of March.

John Schulz, Chairman of the Writing department, considered writing teachers' suggestions and selected the best pieces from the four published Story Workshop Anthologies. Writing teachers will use "The Best of Hair Trigger" as a text for their classes.

The Columbia College print shop designed the book, and it will be produced by Brown and Brumfield, Inc.

Also an editing committee of three men and three women will be chosen to select pieces for Hair Trigger V, due out in the middle of May.

Hair Trigger V will represent students' writings in all of the writing forms taught in Writing Workshop I and II, and Poetry Workshop.

The editors are careful to not change style and diction, but only correct spelling and punctuation. The Writing department hopes that Hair Trigger V will win an award from the Coordinating Council of Literary Magazines, as Hair Trigger III did.



Coming Wednesday, March 11 at Columbia College, John Quinonez of CBS News. Guest appearances are: 6:30 pm-8:20 pm in room 325 and 8:30 pm-10:20 pm in room 401. Main talk will be about Latinos, Hispanics breaking into the broadcast medias.

— Sponsored by the journalism dept.

—College Calendar—

Columbia Events

March 6-2 p.m. Lectures "Japanese Forms and the Japanese View of Nature" by Professor Takiji Iwamiya and "Japanese Industrial Art: Chinese Style and Japanese" by Professor Hiroshi Muramatsu in the Ferguson Theatre.

March 6-7-8 p.m. Spring Dance season opens-Charlie Vernon dancers perform at the Dance Center, 4730 N. Sheridan Rd., Chicago.

March 20-21-8 p.m. "Dancing Turtle" debuts at the Dance Center, 4730 N. Sheridan Rd., Chicago.

In the Gallery-Aaron Siskind photographs from "The Harlem Project" until March 28. Photo exhibit by five Columbia College faculty members, John Kim-mich, Arthur Lazar, John Mulvaney, Ruth Thorne-Thomsen, and Armando Villa until March 28. Exhibition of drawings, watercolors, and pastels by Seymour Rosofsky until April 11.

Chicago-area Events

March 7-2:30 p.m. "Indians of North America" tour and "Tahiti," a film lecture at the Field Museum of

Natural History, Roosevelt Road and Lake Shore Drive, Chicago.

March 8-1 p.m. "The Saga of the Sea Otter," a film at the Field Museum.

2 p.m. "Welcome to the Field," tour at the Field Museum.

March 10-8 p.m. "On Golden Pond" starring Janet Gaynor at the World Playhouse, 410 S. Michigan Ave., Chicago.

March 14-12:30 p.m. "The Great Bronze Age of China," slide program at the Field Museum.

2:30 p.m. "Germany," film lecture at the Field Museum.

7:30 p.m. "The Incredible Murder of Cardinal Tosca" performed at the North Light Repertory, 2300 Green Bay Road, Evanston, until April 12.

March 15-1 p.m. "Adaptation to Ocean Environment," a film feature at the Field Museum.

2 p.m. "The World of Gold" tour at the Field Museum.

March 20-8 p.m. "Science and Science Fiction: Creativity vs Credibility," a Kroc Environmental Lecture at the Field Museum.

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1. Any student is eligible to submit his verse.
2. All entries must be original and unpublished.
3. All entries must be typed, double-spaced, on one side of the page only. Each poem must be on a separate sheet and must bear, in the upper left-hand corner, the NAME and ADDRESS of the student as well as the COLLEGE attended. Put name and address on envelope also!
4. There are no restrictions on form or theme. Length of poems up to fourteen lines. Each poem must have a separate title. (Avoid "Untitled"! Small black and white illustrations welcome.
5. The judges' decision will be final. No info by phone!
6. Entrants should keep a copy of all entries as they cannot be returned. Prize winners and all authors awarded free publication will be notified immediately after deadline. I.P. will retain first publication rights for accepted poems. Foreign language poems welcome.
7. There is an initial one dollar registration fee for the first entry and a fee of fifty cents for each additional poem. It is requested to submit no more than ten poems per entrant.
8. All entries must be postmarked not later than the above deadline and fees be paid, cash, check or money order, to:

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A Job Research Clinic will be held Saturday, March 21, 1981, from 9:30 — 12:30 p.m. in Room 319, at Columbia College.

Students who participate in it will have these objectives:

- * Assessing interest and skills
- * Resume preparation
- * Cover letter/Interviewing
- * Resource materials (handouts)

Take advantage of this opportunity, it is a free Job Resource Clinic. Sign up in the Placement Office, Room 707.

Call Ruth Geisenheimer, extension 642, for additional details. The clinic is sponsored by Columbia's Career Placement Services.

UPDATE

Black history festivities at Ferguson

By Darryl Robinson

Black History Month at Columbia College was celebrated by the reading of poems, The Muntu Dance Theatre, a play called *Dry Victories*, and a movie, *Man and Boy*, and a seminar. 'It's been a busy two weeks at Columbia,' said John Moore, student affairs.

The poetry that offered messages of black determination and black self expression. The writing and english department sponsored the poetry recitals.

Authenticity with character is the best way to describe The Muntu Dance Theatre, a dance troupe which inspired the audience with the rhythm of their dancing and drums. When hearing the drummers Angia and Elihoe you feel that added sense of excitement and excellence. Dancers Kimosha, Yarnice, Nigeria, and Raquel were equally magnificent with their poetry recitals of drama, humor, and philosophy.

The Muntu Dance Theatre will represent the Midwest in New York at the Brooklyn Academy of Music in its Annual Dance Africa series to be held in April.



Muntu Dancers celebrate Black history month.

The Director and choreographer of Muntu Dance Theatre, Ayo Tolbert, spent 8 of his 12 years in the dance troupe. He has traveled in the U.S., Jamaica, and West Africa to study and perform.

Dry Victories, a play under the Amidstad production, was a retrospective of black plight during slavery, The Civil War, reconstruction, civil rights, and today's black struggle. It starred Smirah Day and Steven Long.

Man and Boy starred Bill Cosby, Gloria Foster, and Yaphet Kotto. The movie showed the deep emotional bond between a father and son. Gloria Foster, who portrayed the mother, had a strong and loving commitment to both her man and son. George Spells, the little boy in the movie was equally good in his performance.

Ail Marshall, a film major at Columbia, talked about positive film roles for Blacks and other minorities. This intriguing seminar discussed the stereotypes of blacks. Marshall lectured on the two types of images black are written about in the media.



Steven W.J. Long and Samirah Day participate in Black history festivities.



Muntu Dancers express wisdom and humor.

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Columbia's Film Department "Rolls"

Behind every movie is the film maker. And what really makes a good film maker is good training, which is what Columbia College Film Department is all about.

"All students entering our program," says Anthony Loeb, chairman of the film department, "start with an intensive grounding in the fundamentals of film making. Columbia is concerned with teaching people how to see and how to use the grammar of film to translate what they see into an emotional experience for an audience."

Content and viewpoint are essential and powerful points in producing a good film, according to Loeb. "We believe that

anyone seriously exploring the medium must move beyond technique to a consideration of content and point of view."

The Film Department has been proving its worth through participation in competitions and festivals. At the National Academy Student Film Award Program's seventh inter-collegiate student film production contest recently, Columbia's "Murder In A Mist," authored by Lisa Gottlieb, a 1980 fall graduate, won in the dramatic category.

Columbia has won three regional competitions in three years," observes Loeb. Milo Jelesievitch's the "Loneliness of a Cleaning Woman at Midnight," and Steve

Elkins' documentary, "Portrait of Chicago," were cited for recognition at the regional finalist contest in the fall.

To help stem the number of film graduates leaving for California, Columbia is helping establish the Illinois Film Services Division which is dedicated to having feature films produced within the state and luring others from outside Illinois. "Ultimately," says Loeb, "our dream is the origination of full length work in Chicago. Certain feature films can be made at more acceptable financial risks here than in Hollywood or New York and we have the machinery at Columbia for low budget productions."

Some students, however, have actually broken into the industry by working with greats of the industry. For instance, Linda Shames is now working as an assistant editor to Woody Allen in New York, while Lisa Gottlieb is busy right now working on a film project in Los Angeles, according to Chap Freeman. Steve Elkins and Milo Jelesievitch are in New York working on different projects.

In order to facilitate getting into the film industry, Columbia helps lay the foundation by providing working seed money to the outstanding students. "Although our resources are limited, we are committed to helping our most talented and disciplined students underwrite their final project," says Loeb. Besides the Schools Production Fund, Columbia also offers film students use of sophisticated equipment and machinery.

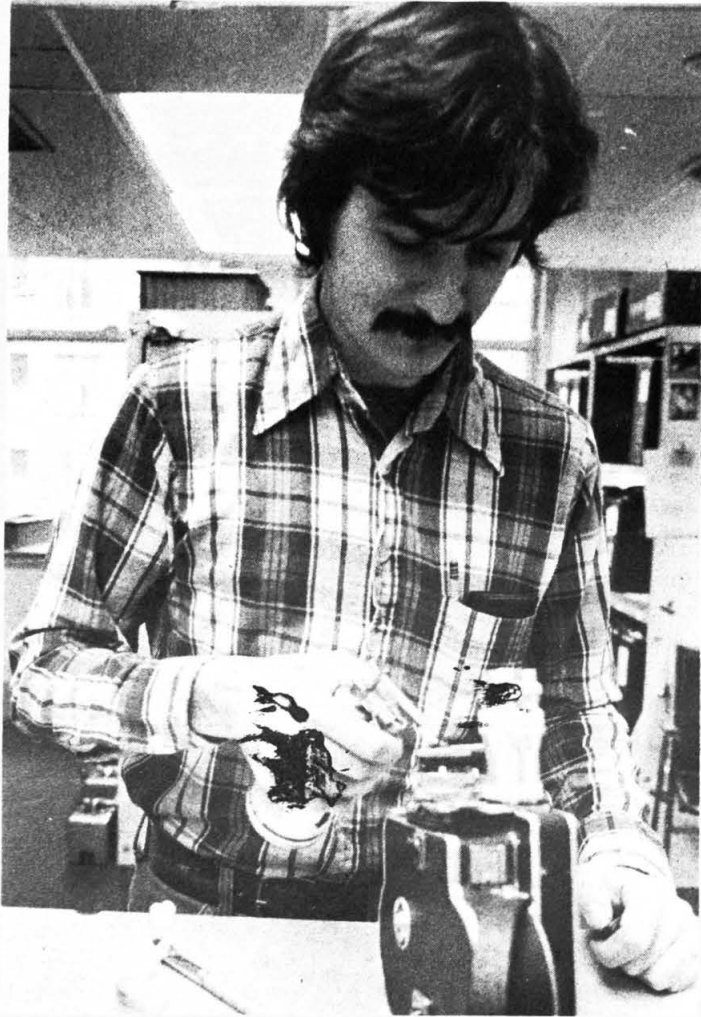
"What can make the difference in breaking into the film establishment is having a reel of film to show when you leave here," says Loeb. "We attempt to teach the craft involved in that process."

Team work is perhaps the key element behind the success of the film department.

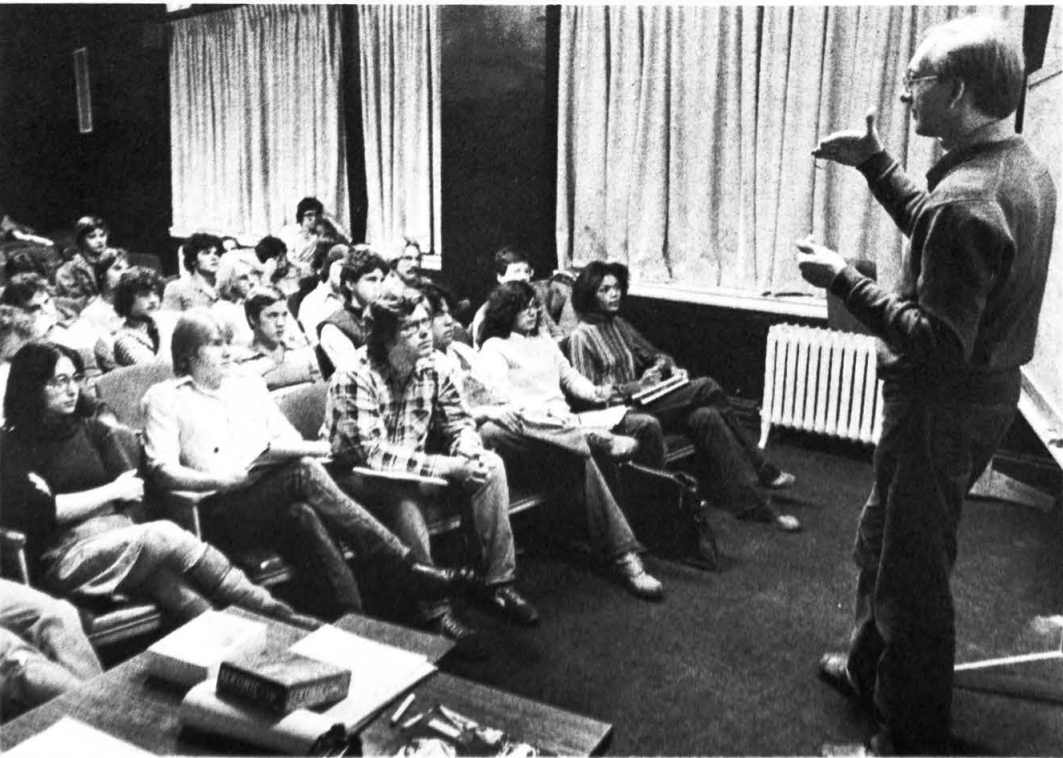
Loeb is surrounded by faculty such as Michael Rabiger, a former editor/director with the British Broadcasting Corporation; Jack Whitehead, who worked with Hitchcock for many years; Freeman, faculty advisor to Gottlieb; James Martin, who has completed his first feature film; Dan Dinello, who was a professor at the University of Wisconsin before coming to Columbia.

The list goes on to include part time instructors such as Dick Girvin, president of Zenith/DB Studios; George Eastman, an animation specialist; Bob Neches, an editor; and David Morenz, a capable cinematographer.

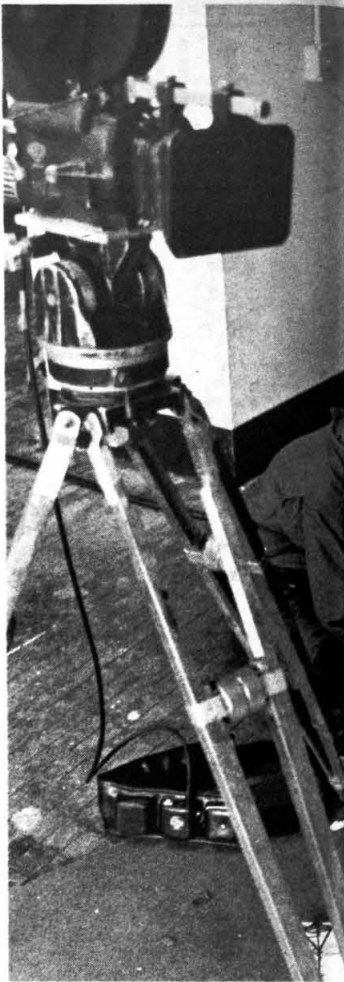
Another way of getting into the film industry is the internal screening competition done among students. Tech I and II screening at the school's Ferguson Hall on February 20 drew many students. Some say Dave McGowan's "Indiana Sand Dunes" stole the show. It was shot in vivid color. Aerial shots provided a scenic view of the dunes and the wildlife shots are of good production work.



Photography by Steven E. Gross



Instructor Michel Rabiger, who was once employed by the British Broadcasting Corporation, now teaches at Columbia College.



Film major Cheryl Bell prepares to shoot



Animation student Wanda Brown, prepares machine.



for her Advanced Lighting course.



ayout an animated series on an Oxberry



Students (from left to right) Linda Leifer, Pamala Jameson and Cheryl Carter of Film Techniques I work together in splicing a film.



Mike Lembke, a staff member of the Sound Studio at Columbia College, prepares to synchronize sound and film.



Anthony Loeb chairperson at the Film Department at Columbia College splices it all together.

FOCUS

Do's, Dont's for photo first timers

Editors note:

The following article was written by Kevin Cassidy, darkroom manager, in an effort to further inform new photography students of the importance of being courteous, and of some of the limitations imposed on the tenth floor.

Source 1- a restroom wall "Time is God's way of keeping everything from happening at once."

This quote about time is a fine example of how rules ought to work. Up on the tenth floor we have a lot of rules that might, at times, seem picky or arbitrary, but all we really want to do is keep everything from happening at once. There are things we ask you to do that might be a little inconvenient at a given time, but in the long run help keep the facilities clean, cool and collected. As officer friendly always said, "The law is for your own protection."

Source 2- "Hell is other people" Jean-Paul Sartre

Yes, Jean-Paul, but so is heaven. Anyway, working in a community darkroom can be a pretty rough experience when the community doesn't know it is one. Everybody has to put a little effort into cooperating with her and his photo-neighbor. Here at Columbia we have a lot of room, a lot of equipment, and a lot of people to help you out. We also have a lot

of people making use of it all, so we have to stay on our toes. The T.A.s and staff are here to help students. Students can make that easier for us by helping each other.

Source 3- "Slow-uneventful. Made CIBA Chem. and film fix. If you see what's-her-name, slap her. She always leaves her garbage in the sink. The last person to mix chemistry didn't rinse the mixing drum, slap them too. Slap Gerry just for the hell of it." -Ken Todd T.A. log book entry 1/12

"Well the hot water heater is still broken. Bob thall brought his Photo 1 to develop film. He used hot water out of the coffee machine also, the light tight strip on the door of 1014 is off. If anyone slaps me K.T. will die." -Gerry Losik T.A. log book entry 2/16.

As you can see the T.A.s are bright, serious students. The T.A.s are hired on the basis of some magical combination of expertise and attitude that combine to offer students advice, encouragement and assistance unbounded. It is up to the students to take full advantage of the help and T.A.s are ready give. Its only fair to add that the T.A.s are not maids. They aren't here to clean-up after each students or to do a student's work for them. T.A. stands for teaching assistant and there is as much emphasis on the first word as on the second. Most of them really do work hard and ought to get a little respect.

Source 4 - "A list of Do's and Don'ts: A

dozen of each from an infinite variety" - Steve Gross

Do bring your I.D.
Do make use of reserved space
Do call when you can't make use of reserved space
Do wait for film and prints to dry
Do communicate with other workers
Do clean up when you finish working
Do get T.A.s to help you out
Do make sure you know how to use the equipment
Do use a tray when carrying wet prints
Do observe posted fixing times
Do bring what you need (tanks, reels, scissors etc.)
Do use chemicals carefully

Don't smoke, eat or drink in darkrooms
Don't waste chemistry - ask T.A.s to check it

Don't contaminate the lab and your own work by overfixing

Don't leave your camera laying around
Don't play your music box too loud
Don't leave test strips, film scraps, photo wipes, etc. in sinks or you will end up with wet feet.

Don't hand-out at the Cage
Don't overstay your welcome (everyone out by 11 pm)

Don't put R.C. prints on archival screens
Don't take shortcuts, something will always go wrong

Don't wait until the last two weeks to get working on your final

Source 5 - "...I saw a sign, "NO TRESPASSING" the other side didn't say anything, that side was made for you and me" - Woody Guthrie

I'm really sorry to go against this fine sentiment. This lab is your lab, this lab is my lab, but the "Cage" is off limits. You've probably noticed that the Cage is pretty small and that a lot goes on in there. Well, if people are hanging out in there, and leaving a lot of packages or cameras or packs or coats or books or cake pans (really, cake pans) it gets too chaotic too quickly. It's too bad that storage space is limited but the Cage isn't the place to take up the slack.

Lifewise, we can't let people use the phone in the Cage. The phone is the only way we can take care of our business and we've had a lot of complaints about people not being able to get through. Remember two dimes and two flights of stairs and you can get in touch with everyone in the world.



According to Kevin Cassidy, darkroom manager, students have to put "a little effort" into working with fellow students. There are plenty of students around the darkroom to help the rookies.

Photo by Wai Chao Yuen

Photographic Portraiture Collection by

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CLOSE-UP

Rudy Vallee croons live in Chicago

By Dominic Scianna

Once a crooner always a crooner for the "Vagabond Lover" of showbusiness fame, Rudy Vallee. For the past five decades his golden voice has thrilled audiences around the world.

Still going strong after 52 years in the business, Vallee stopped in Chicago last month for a brief stay at the World Playhouse. For the past three years Vallee has been starring in one-man productions. His most recent, "Something Different," ran for only eight performances from Feb. 10-15.

Renowned for being the first singer ever to propel his voice from a megaphone, Vallee set a precedent for the music industry late in the 20's. "The original megaphone is enshrined in the Songwriters building at 42nd Street in New York City," said Vallee. "No one had ever tried the idea of amplifying the voice through a megaphone; it was basically for cheerleading and nothing more."

While attending the University of Maine, Hubert Vallee was given the nickname Rudy, by his fraternity brothers because of his idolizing of saxophonist Rudy Wiedoeft. Incidentally, Vallee practiced

hours upon hours on a borrowed saxophone, using Wiedoeft's music as his driving force to succeed. After transferring from Main to Yale University, Vallee finally got the break he had been waiting for. An offer to play at the Savoy in London, England, promoted Vallee to pack up his belongings and leave school to pursue his career. In 1924, Vallee and an eight-piece Savoy Havana band, played the London Club, and continued to record after their stint, in England. Upon his return to the states, Vallee finished his college education at Yale, earning himself a Bachelor of Philosophy degree.

Finally things began to click for Rudy Vallee as he assembled a new band called "The Connecticut Yankees." The band landed many jobs, from clubs to public appearances while gaining national attention in 1928. It became so popular that it was contracted by the Heigh Ho Club in New York City, to do a series of broadcasts. Fans flocked the club, as well as tuned in to the radio as Rudy Vallee and the Connecticut Yankees became household words. His famous expression "Heigh Ho everyone," was his opening words from the Heigh Ho Club during the bands broadcasting days.

Eventually they were in so much of a demand, that a movie was released starring Vallee, called "The Vagabond Lover."

During his career, Vallee filled just about every role imaginable. "The only thing I haven't done is to perform in the circus," Vallee said. What role did he always want to play but never had the chance to? "I've never played a soldier in any of my films. I never had the opportunity to portray a man in uniform," Vallee said.

Many remember Vallee for his rendition of a song entitled, "The Whiffenpool Song." In the show, Vallee relates many stories of his past experiences in the entertainment field, including the Whiffenpool Song and other highlights of his career. (Remember him as the boss in *How to Succeed in Business Without Really Trying*?)

Vallee, who now resides in Hollywood Hills, California, is leading a much slower life these days, as compared to his hectic schedules of the past. The fan attention has dwindled down for him but he is still as vibrant as ever. In show business that is how the cycle goes, up one minute down the next. Fortunately for Rudy Vallee there have been more peaks than valleys in his life.



Rudy Vallee

All are Irish on St. Patrick's Day

By Fatma Abdelaziz

Everyone is Irish on St. Patrick's Day: Mayor Richard Joseph Daley.

St. Patrick's Day, the national holiday of Ireland, commemorating the missionary who almost singlehandedly converted the Irish to Christianity, during the Fifth Century, fall on Tuesday.

In Chicago, where the mayor is Irish, the 25th annual downtown parade will step off at 11 a.m. It's route is Dearborn Street, from Wacker Drive to Congress Parkway.

The parade, was first held in downtown in 1843, when a small group of marchers, representing the 700 Irish of Chicago, walked east down Madison Street to Michigan Avenue, where they attended mass at St. Mary's Catholic Church.

In 1896, the parade was held in the Irish neighborhoods on the South Side and on the West Side. They stayed in the neighborhoods until 1956, when Dan Lydon persuaded the West Side Irish to bring their parade to State Street to help commemorate the 100th anniversary of the St. Patrick Church at DesPlaines and Adams.

The South Side Irish were persuaded to join the downtown parade in 1961. To encourage a big turnout, Mayor Daley invited other nationality groups to join the march. Since then, the St. Patrick's Day parade has been a colorful montage of people.

In 1962, men in small boats from the Port Authority floated down the Chicago River, dumping harmless orange dye which miraculously turned the water to emerald green. At first, these leprechaun-looking men dumped 100 pounds of dye into the river, resulting in a week-long green river. Now they use about 40 pounds, which pro-



Last year, parade participants marched south down the wet, newly constructed State Street Mall undisturbed by the cold and rain.

duces an emerald green lasting four to five hours.

The parade, sponsored by the Irish Fellowship Club, is followed by a dinner at the Conrad Hilton. Before the parade at 9:30 a.m. a mass will be held at the 125 year old St. Patrick Church.

The parade, sponsored by the Irish Fellowship Club, is followed by a dinner at the Conrad Hilton. Before the parade at the 125 year old St. Patrick Church.

Everyone gets into the Irish spirit on St. Patrick's Day. Many wear green, Irish children dye their hair green and paint green freckles on their faces. Taverns and

restaurants serve green beer and stuffed cabbage. Schlitz brings out its commercial, "Irish I had a Schlitz." McDonald serves its shamrock and mint-shamrock shakes, and bakeries decorate cakes with leprechauns.

It is rumored that the city got into the swing of things one St. Patrick's Day and painted a side of City Hall green. However, the Streets and Sanitation Department does paint three foot shamrocks along the parade route, and smaller ones near City Hall.

Shamrocks legend says were used by

saints as a symbol of Trinity.

Last year, green shamrocks fell from the sky announcing, "Vote for Ted Kennedy."

Last year's parade was held down the newly completed State-Street mall. Much debris was left on the mall, and State Street merchants lost thousands of dollars during the parade, so it will be held on Dearborn Street this year.

Grand Marshall of the 2½ hour parade will be Major General Michael Healy. An other celebrity will be former Notre Dame coach, Dan Devine.

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Tess: a film for the ages

By Daniel Quigley

In *Tess*, Roman Polanski accomplishes what Stanley Kubrick attempted with *Barry Lyndon*. It is a movie that doesn't give in to the strength of its other themes to depict the 18th century in a non-fiction true manner.

Polanski does not repeat Kubrick's mistake (that of having non-acting personalities like Ryan O'Neal and Marisa Berenson play the lead roles) by taking a chance on a newcomer, Nastassia Kinski, who has been compared favorably with Ingrid Bergman. Kinski plays the part of Tess as though it were made for her. When she talks to herself in the film, it makes perfect sense. And even beyond that, to the point where she needs to say anything, the audience still feels what's in her head.

Tess is the story of an intelligent woman in a world with no place for her. You can feel society's pressure building in her past the breaking point, so that the ending, though shocking, is not surprising.

Polanski kept his story accurate by staying as close to the original novel by Thomas Hardy as possible. This makes the film long, but it is better to express the sense of real-time passage.

The photography is lush and involved, supplying an overwhelming impact in the more dramatic scenes. *Tess* has been nominated for six Academy Awards, and one of them, of course, is for photography.

There are no mistakes historically in *Tess*, and the realism that makes this story so believable and personal to today's audience is the film's major strength — it reaches back through time.

There are a couple of minor things wrong with *Tess*. All the extras and minor characters are too eccentric, and Polanski's heavy use of symbolism and foreshadowing should have been tempered. Still, *Tess* is definitely one of the most powerful and moving films released last year, if only by virtue of being the best escapist film. Vivid and haunting, *Tess* will occupy your mind for days.



Nastassia Kinski makes her debut as Tess.



Leigh Lawson plays an ignorant aristocrat.



Roman Polanski's presence is felt always in *Tess*.



Tess makes the mistake of marrying a victim of societal prejudice, played by Peter Firth.

"Album" doesn't cut it

By Daniel Quigley

Album, the play just opening at the Apollo Theatre, is so terrible that it's hard to know where to begin criticizing it. The idea the play is based on is interesting (and popular these days): what were all those "moments" that happened to us, growing up in the 1960's? But the play is false to this basic theme from beginning to end. Instead of trying to give a universal and shared experience, the play tells the story (written by David Rimmer) of what growing up was like for some very protected, white, middle-class, suburban youths.

This would be OK, if the portrayal were accurate. But this staging of *Album* tries so hard to be cute, that any similarity between persons living or dead is purely a coincidence. *Album* has more similarities to *Laverne and Shirley* and *Happy Days* than anything else, all cashing in on the dead end called nostalgia.

It's too bad that Adam Baldwin, a star of *My Bodyguard*, had to begin his professional stage debut in this manner. His performance cannot be faulted, and in fact provided the few real laughs and moments in the play.

The rest of the four-member cast Jennifer Grey, Megan Mullally, and Alan Ruck provide such a continuous picture of spoiled rotten cuteness that it couldn't have been their idea.

They said it couldn't be done — but new meaning has been given to the word "sophomore."



Alan Ruck & Adam Baldwin compare pre-conceptions of girls in "Album".

Paul Simon: tricked on?

Book review

by James Wilson

This book is but the most recent in a long string of very strange events surrounding Paul Simon's first film, *One-Trick Pony*.

In the summer of 1980, Paul Simon released his first single in three years and it immediately jumped onto the "Top 10" charts and stayed there. It was billed as "from the soundtrack of the Paul Simon movie, *One-Trick Pony*." Soon, the album, Simon's first in five years, was released and, like every album Paul Simon has ever done, it quickly "went gold." In early fall, Simon made his first concert tour in five years and that too was sell-out all the way. Things were looking good.

In early December, *One-Trick Pony* went into general release. It was Paul Simon's first starring role and his first screenplay. It received excellent reviews across the board. For some reason, however, there were no newspaper or magazine ads, no radio or TV spots, no advance publicity at all, except the album. Still, the film placed high on the *Variety* list of top-grossing films for its first week. People weren't standing in line at many theaters but the crowds couldn't be described as sparse either.

It looked like it was on its way to becoming a hit. Then, it was withdrawn from general release after that first week. No explanation given. In February, it was a featured release on Warner Brothers video-cassettes. Did Warners release it for one week and just go through the motions with every intention of pushing it as a cassette rather than a film? We may never know.

What does all this have to do with the book? In recent years, several companies have tried to push films success into the publishing trade. There were novelizations, photo-books with comic-book-caption-balloons, comic book adaptations, and countless variations on these ideas. Most were dismal failures...at least artistically. Most novelizations of films are poorly-written and give little enjoyment.

Even before the current explosion of movie books, Simon and Schuster put out some of the most satisfying series of film books in the late '60's and early '70's. They published the complete film script along with many appropriate stills from the film. The *One-Trick Pony* follows in this style. The book consists of what is probably the final shooting version of the script along with dozens of photos from the film.

Although the production of this book is less studiously detailed than the Simon and Schuster books, it is an excellent film book. Unlike a novelization, it is harder to get the feel or ambience of the film. But it does provide an excellent re-creation of the film for those who have seen the film itself. This should be the goal of movie books. When people see a film they enjoyed, they don't want to trudge through a novelization; they want a book that contains a good number of stills from the film and takes as much or less time to read as it does to see the film itself. This book successfully accomplishes these goals.

One-Trick Pony is a fairly well-written story about an aging rock 'n' roll performer whose dreams of success and artistic integrity are breaking up his personal life and his career.

Unfortunately, relatively few people have been given the opportunity to see this film. For those who have had the pleasure, however, this book is highly recommended.

KALEIDOSCOPE

Special effects searching for a film

By Daniel Quigley

Speaking of multi-million dollar flops, there's this next new flick in town called *Altered States*, by Ken Russell, the next new director. It's kind of like *2001 Space Odyssey*, and it's kind of like *Dr. Jekyll & Mr. Hyde*. (The protagonist of the story is named Dr. Jekyll, which I guess is as close as they could get, and still be subtle about it) and it's also kind of like Penthouse-style porn (soft).

With all that going for it, you'd think this movie had everything, when all it really

contains is lots of wild special effects and bad dialogue. If you're into either one, this is the movie for you. But if you like semi-logical plots, and you don't like Hollywood plots, then there may be a problem.

First of all, in the beginning of the movie, boy meets girl, girl falls in love at first sight. That's right, she even takes a big corny breath and gives with the big sigh.

In another scene, when Dr. Jekyll (played by William Hurt) steps into the void, the tremendous heat melts

everything in the room, including the steel isolation tank and all the plumbing. This would have to be at least blast-furnace, heat, or radiation, to cause special effects like these, you may say. But noooo, the doctor's girl friend waltzes right in, grabs him by the head and yanks him back to reality (such as it is).

Is she any the worse for wear? In the beginning of the scene she's a mess, with wet hair, but by the time she pulls him out of the void, her hair is not only dry, but neatly in place also. (Ah, Hollywood!)

I guess in between all the special effects, Ken Russell didn't have time to develop his characters. Maybe in 10 years or so we'll all think this movie is as funny as *Barbarella* and watch it anyway.

Altered States is weird, but not weird enough. It's trash, but not trashy enough. It's dumb, but not dumb enough to make you laugh. It spickers. It's too bad, but Ken Russell not only backs down from the premises he began with in this movie, but he's also backing down from what he stood for after making *Lisztomania*; a maverick, independent director.



Blair Brown and William Hurt after a session with the isolation tank.



William Hurt trips out on mushrooms after joining an Indian ritual in Mexico.

The Oscars: CC film dept. poll results

By Darryl Robinson

It's the speculated winners of the 53rd Annual Academy Awards. The board members of the Motion Pictures Arts and Sciences voted on the best performances in pictures of 1980. The top contenders of the balloting are *Raging Bull* and the *The Elephant Man*, both of the movies were depicting of someone's life.

From an informal survey of Columbia's Film Department, here are the nominees. Asterisk, represents the film departments predictions.

On the night of the Oscar telecast (March 30), Henry Fonda will be presented with a special career Academy Award. The presentation will be hosted by Johnny Carson.

For Best Picture: The Elephant Man
Raging Bull
Coal Miner's Daughter
Ordinary People*
Tess

For Best Actor: John Hurt, The Elephant Man

Robert Di Niro, Raging Bull*
Robert Du Vall, The Great Santini
Jack Lemmon, Tribute
Peter O'Tolle, The Stunt Man

For Best Supporting Actor: Jason Robards, Melvin and Howard*

Tim Hutton, Ordinary People
Michael O'Keefe, The Great Santini
Joe Pesci, Raging Bull
Judd Hirsch, Ordinary People

For Best Actress: Ellen Burstyn, Resurrection

Goldie Hawn, Private Benjamin*
Mary Tyler Moore, Ordinary People
Gena Rowlands, Gloria
Sissy Spacek, Coal Miners' Daughter*

For Best Supporting Actress: Eileen Brennan, Private Benjamin

Cathy Moriarty, Raging Bull
Mary Steenburgen, Melvin and Howard*
Eva Le Gallienne, Resurrection
Diana Scarwid, Inside Moves

For Best Director: Roman Polanski, Tess

Robert Redford, Ordinary People
Martin Scorsese, Raging Bull*
David Lynch, The Elephant Man
Richard Rush, The Stunt Man

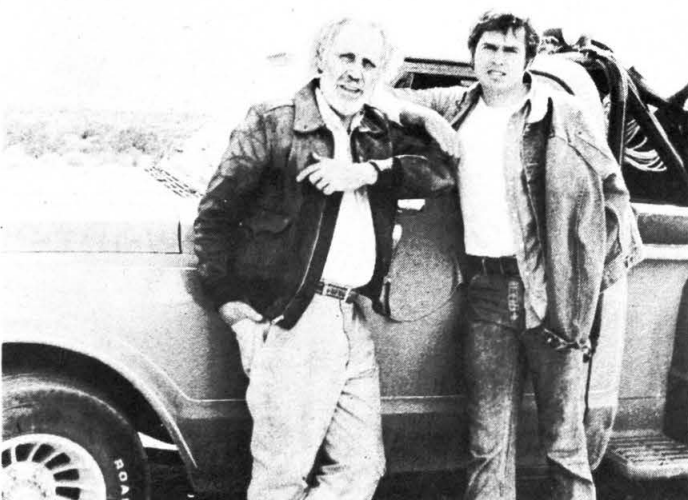
For Best Song: Fame, Fame*

Out Here On My Own, Fame
Nine to Five, Nine to Five
On the Road Again, Honeysuckle Rose



Robert De Niro and Joe Pesci in "Raging Bull".

People Alone, The Competition
*Kagemusha is favored among foreign language films, original screenplay
melvin and Howard*-And for screenplay adaptation Alvin Sargent; Ordinary People.



Jason Robards in "Melvin and Howard".



Sissy Spacek in "Coal Miner's Daughter".



Cathy Moriarty in "Raging Bull".



Eva Le Gallienne & Ellen Burstyn in "Resurrection".

NOTICES

Joe Segal opens new jazz club at Blackstone

By Mary F. Herold

Many of his loyal followers consider him Chicago's legendary jazz promoter. He has certainly weathered some stormy skies living up to that image. Nonetheless, Joe Segal is still bringing the music-making giants in jazz.

For awhile it seemed that Segal's "traveling temple of jazz" had found a permanent home. He was keeping the flame alive and loving every minute of it. "I make money off the talents of other people," he said humorously. "I get paid, they get paid, and everyone's happy." Segal had found a haven in the midst of Rush Streets' arena of clubs.

The decor of the cozy little club fits the music to be played there in the same way the flashing lights and amplified electric guitars fit rock music. It was underground, just as the music has been for the last 25 years. You'd have to be deaf, dumb, and blind to not know where you were. Pictures of big jazz names plastered the wall behind the stage: Dizzy Gillespie, Archie Shepp, Johnny Griffin, and Art Blakey, to name a few. Jazz music filled the air before, in between, and after sets.

This is where Segal made the late Charlie (Bird) Parker, modern jazz pioneer, a deity. "It is a monument to a man who hailed as being one of the God-father's of modern jazz," said a long time Bird fan. This is where Segal brought in truckloads of jazz heavies—Shaw, Corea, Hancock, Weather Report, Billy Cobham and more.

After 10 years of good and bad times, Segal has moved again, taking with him the most valuable asset, the music. Those who follow him know his story. He started out with the Roosevelt University jazz concerts, then moved on to bigger things at the North Park Hotel. After that, he booked for the Brown Shoe on Wells Street until it closed, then he moved to a short-lived stay on Lincoln Avenue. Now he's at the



Dexter Gordon gives a rousing performance at Joe Segal's new jazz club.

Photo by Steven E. Gross

Blackstone Hotel. He left behind the atmosphere of the intimate little club, but he brought the music. Opening night featured all time tenor great, Dexter Gordon and his Quartet. Dex was energized with creativity and expression as he played hits from his recent album, and more. He drew a standing ovation after the first set.

"The show was tremendous," Segal said

the following morning. "I was afraid we'd have to carry the show a third time. But we made it in the two scheduled sets." His concern was only for the positive aspect of

the move. That's Segal. He stopped dwelling in predictions a long time ago. His concentration is on making the best of what ever is happening now.

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weeks or longer for a return filed in April when the processing workload is much heavier.

Second, taxpayers filing close to deadline are more apt to make mathematical errors due to lack of time to recheck calculations on their return. Errors slow down processing, delay refunds, and often require correspondence between IRS and the taxpayers.

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