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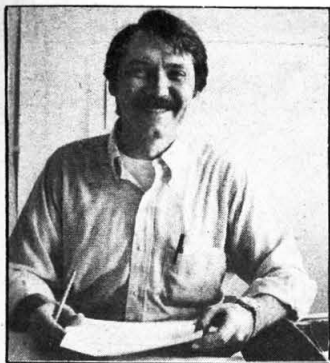


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Award winning instructor

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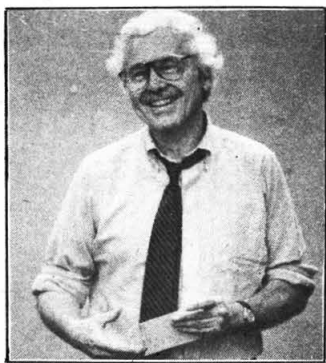


Photo editor visits college

Centerfold



Sirott; Hardwork pays off

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NEW COLUMBIA CHRONICLE CLASSIFIEDS

Free for students and faculty

Page 8

COLUMBIA CHRONICLE

Vol. 10 No. 3

COLUMBIA COLLEGE, CHICAGO

Nov. 9, 1981

Misunderstandings cancel CC show



By Mike Levin

WMAQ-TV. (Channel 5) forced the postponing of "Television News" a Columbia student-produced documentary that was to have appeared Oct. 2 on the WTTW Ch. 11 "Image Union" program.

The project was produced by Barrie Dellenbach of Jim Passin's visual production seminar class. It was delayed after complaints from Fred DeMarco, station manager of WMAQ-TV.

The program was taped in the newsroom of WMAQ-TV band on the street with the Channel's reporters.

In the production, WMAQ personnel talk about their jobs and TV news in general.

While the show is not an expose, there are some critical comments about the ratings and economics of tv news. WMAQ reporters Dick Kay and Tom Korzeniowski express dismay over the amount of time devoted to ratings — grabbing feature pieces during "sweeps" (rating measurement periods).

Passin said he feels WMAQ wanted the program shelved because it originally would have run opposite its own news show during a ratings period, pitting it into competition with itself.

According to Thaine Lyman, Chairman of Broadcast Communications at Columbia, the flap began over a letter of authorization from WMAQ. "They (the students) just didn't read below the first

line," Lyman said. "The letter stated no broadcast use. When they saw that they should have stopped production immediately they did not."

Passin said his students were caught in a series of misunderstandings that ballooned into total confusion.

"If the press got hold of this they'd make NBC look like the real villain here."

—De Marco

"The whole idea from the start," he said, "was for the program, if it was good enough, to be aired on 'Image Union.' Why should the students put in the massive amount of time required for this type of project, to have it put on a shelf and be seen by maybe 30 people?"

This is not the first project from Passin's class to appear on "Image Union", which specializes in independent productions, there have been three previous ones. His classes have also won several awards, including a first-place regional award in the American Film Institute/Sony Student Competition.

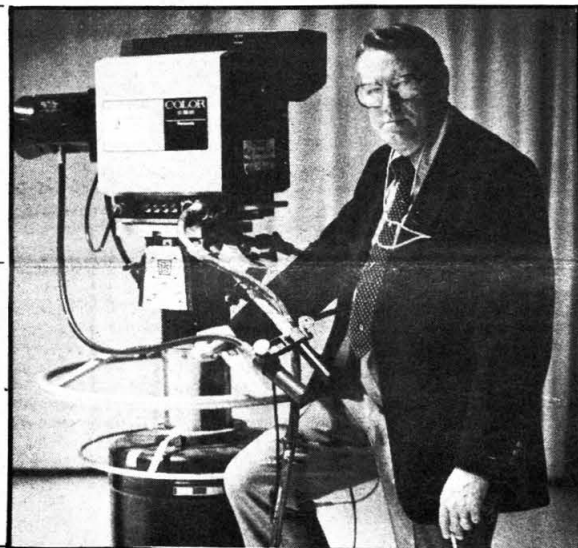
Passin says that he originally drafted a letter with Dellenbach that gave Columbia rights to use the program on public television or cable TV, as well as allowing it to be entered in a variety of student

Left, "When I found out it was definitely going to air I went over to NBC...they were thrilled."

Dellenbach

Right' "The letter stated no broadcast use...they should of stopped production immediately."

Lyman



film and video tape competitions.

He says that Dellenbach then rewrote the letter on her own several times without his knowledge.

The final letter, according to Passin did not contain the broadcast release clause.

Finally, on the day before the project was due to be taped at Channel 5 Dellenbach met with Lionel Bolin of WMAQ, who composed a new letter in Dellenbach's presence. At a meeting with Lyman, Dellenbach said that Bolin commented that the tape was not to be used for commercial broadcast.

Dellenbach did not read the letter at the time because she did not expect substantial changes to be made.

The taping began the next day and all those appearing in the program signed full broadcast releases.

Passin said he didn't see the letter from Bolin until a week later and "hit the roof" when he saw the warning that "None of the taped material will be used for broadcast, but will become the property of Columbia College to be used for educational purposes only."

Passin said that he immediately told Dellenbach to write Bolin at WMAQ to clear up the mistake. Dellenbach said she was overwhelmed by the crush of getting the project ready for deadline and the letter wasn't written.

Dellenbach said that everyone at

WMAQ-TV who was in the show was aware of the "Image Union" connection. "When I found out it was definitely going to air," she said, "I went over to NBC and told everyone, they were thrilled."

The show was due to air Oct. 2, and that's when trouble began. It appears that WMAQ-TV station manager Fred DeMarco was not aware of the production until he saw it mentioned in TV Guide on the day of the airing.

DeMarco called Columbia to talk to Thaine Lyman, who was out of town at the time. He was referred to Passin, passin said that DeMarco told him, "There is no way this tape will run tonight."

He added that at another point in the conversation DeMarco said, "I'd be the last one to suppress anything, if the press got hold of this they'd make NBC look like the real villain here."

DeMarco was adamant in his opposition to airing of the show saying the students deceived WMAQ about the project. Passin said at one point he threatened legal action against the college if the pro-

"The controversies never should have occurred, but they did, and the result was satisfactory to no one."

—Alexandroff

gram aired. Lyman was called after consultation with Administrative Dean Bert Gall, the program was postponed until things could be worked out with WMAQ.

In the next few weeks an accord was worked out between Columbia and WMAQ. Channel 5 would not oppose airing of the piece, but they would not issue a statement condoning the program.

Columbia isolated itself from the program, saying all decisions in the matter are to come through Dellenbach.

Passin said that Dellenbach did not sign the contract with "Image Union", he (Passin) did, and that the documentary was copy-right by Columbia, and that the school, therefore still has responsibility for the project.

The show was scheduled to run Halloween night, but was cancelled by WTTW.

"We finally gave Channel 11 permission to run the program; they did not run it," said Columbia President Mirron Alexandroff. "This situation was unfortunate from a whole number of stand points. The controversies never should have occurred, but they did, and the result was satisfactory to no-one."

Alexandroff would not blame anyone for the fiasco, saying it was a case of "misinterpretation and missed signals. I would not chasten anyone involved. I would hope the program will be shown."

Opinions... Opinions... Opinions... Opinions..

commentary

“Think before thou speakest”

For as long as I can remember I have always loved a good political debate. The kind of discussion which raises my blood pressure a few points and leaves me breathless.

I was involved in one of those political episodes the other day and was left speechless by my counterpart's rhetoric. My opponent referred to me as a "Radical Conservative."

When I arrived home shaken and beat, I grabbed the dictionary and looked up the word "radical." The dictionary confirmed my suspicions that I was being labeled unfairly. A radical was defined as "a person of extreme liberal views." A conservative was defined as a "person tending to favor the existing social order, distrusting of significant change."

Somewhere along the road of growth I must have developed a split personality with regard to politics. On one hand, friends tell me that I am a raving radical; while other label me a conservative. I don't mind being called one or the other, but the thought of being both conservative and radical makes me a bit queasy.

The problem with my being called a "radical conservative" is that it implies I support the existing system of government with a conservative slant, while I also encourage its change. Makes a lot of sense, I suppose.

In being granted editorial space I could have discussed numerous topical issues concerning students or society.

I could have voiced my displeasure with the Reagan administration's position on the Freedom of Information Act. Or I could have attacked the President for his attitude on limited nuclear war.

I will devote this space to something of far greater concern to me as a journalist and a student; something which should be important to all of us. I'm talking about the use of "labels" and the references which all of us use from time to time in an effort to simplify issues or people.

As children, we were encouraged by our parents and teachers to get to the heart of an issue. We were told to simplify our words and find economical ones. That concept on the surface is sound, but it has inherent flaws within it.

The first flaw is that children generally enjoy making fun about the differences in each other. What starts out as a humorous comment soon becomes an ugly collection of words and labels. And some of those labels are meant to hurt the other child.

The second problem is that, as a child grows older, he or she reduces things around them in an effort to explain them. People and beliefs are reduced to a fraction of their original essence. What evolves is a constant desire to label and identify things which may be foreign to the child, or for that matter, undefineable.

Words are powerful tools. Words can shape an opinion, bend the truth, or breed hate. When words are assembled in ignorance and spoken with reckless abandon, confusion is the result.

When words appear confusing to a listener, the person tends to make an assessment instantly on the validity of the statement; regardless of the fact that the words comprising the statement have no meaning to the person or persons making a judgement.

The danger of words is not limited to the incorrect use of them in statements about issues or people. A damaging combination of words, even if appropriate in context, can leave a reader or listener baffled.

A recent example of such an instance would be President Reagan's choice of phrasing his

perception of a limited nuclear strike in Europe. What the president meant to say was not relevant; what he did say caused an international embarrassment because of his inept use of volatile words.

I can laugh at being called a "radical conservative." But the lack of sanity behind the words is hardly funny. Such a vision has no place in modern society. There is no justification for the use of words out of context, particularly when the intent of such verbiage results in the clouding of issues, and the distortion of a position.

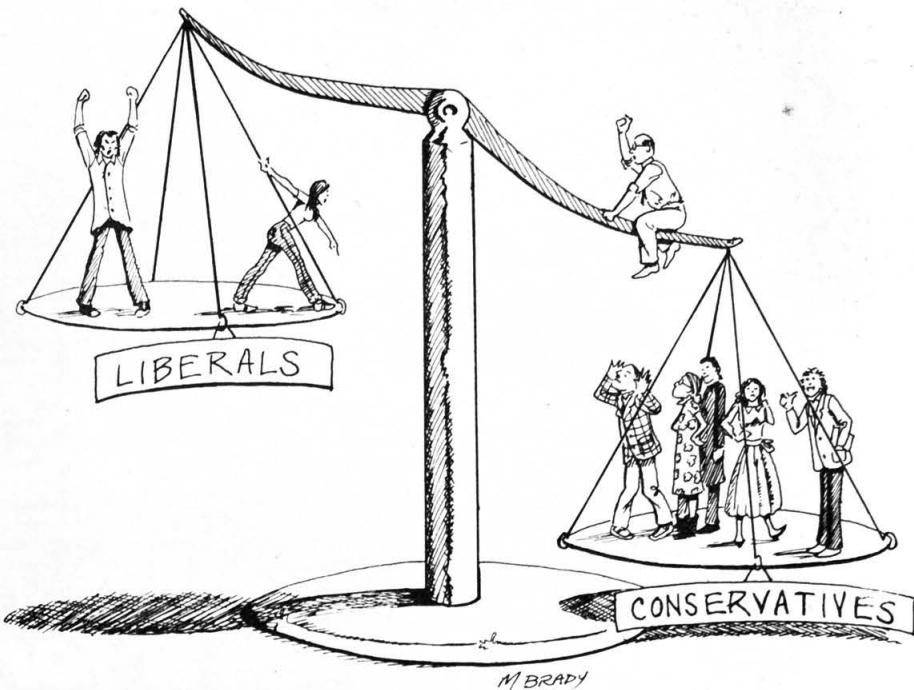
This phenomenon is not limited to political confrontations. It is important to realize that such labels and misuse often rear their ugly heads in matters of race and religion. Words such as "nigger," or "kike," have no place in discussions of informed people attempting to find solutions to a problem

at hand; these words are used by the narrow minded and the misinformed; they provide a shallow perception for those who use them, an attempt to explain something which is beyond their grasp.

Statements which are ill-thought provoke responses which are equally inadequate. If one combines an ill-thought statement with an assortment of volatile words, the resulting assertion becomes muddled and potentially dangerous.

Much of the state departments time during the last two weeks has been spent issuing counter statements to other nations. Obviously counterproductive, but absolutely necessary in light of the varying messages floating from the lips of presidential advisors.

I stumbled onto a passage written by Miguel DeCervantes which speaks to the issue at hand: "Think before thou speakest!"



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VETERANS DAY, NOV. 11

The Columbia Chronicle welcomes comments, criticisms, and reactions from readers. Letters are subject to editing. All material submitted becomes property of the Columbia Chronicle. Drop off material at the Columbia Chronicle office on the sixth floor.

Letters to the editor

Dear Editor

I find it very hard to take your paper seriously and the annual surveys continue to prove my point. For instance, I don't see the relationship of my sex life to my school life. I also don't understand why you need to know what my favorite food is - unless you aspire to be just like TEEN MAGAZINE or SIXTEEN. The only questions on the survey that were at all intelligent were the ones about distance traveled, place of residence, race, etc.

I suggest in the future you begin to address real problems a little more seriously. Any of the following would do

1) The large water hole on Har-

ison that everyone has to walk through to get to Columbia.

2) The elevator problem - Do elevators always have to be so crowded and take so long?

3) Registration: Why is there no pre-registration for returning students so they can see what the demand is for specific classes and schedule accordingly.

I realize that to come up with questions like these you might have to think a little harder and a little longer, but who cares if 90% of the people prefer McDonald's to Popeye's Chicken? Even the National Enquirer is better than that.

Sincerely,
Rebecca Binks

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 views of Columbia College.

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NEA boosts Heinemann and CC

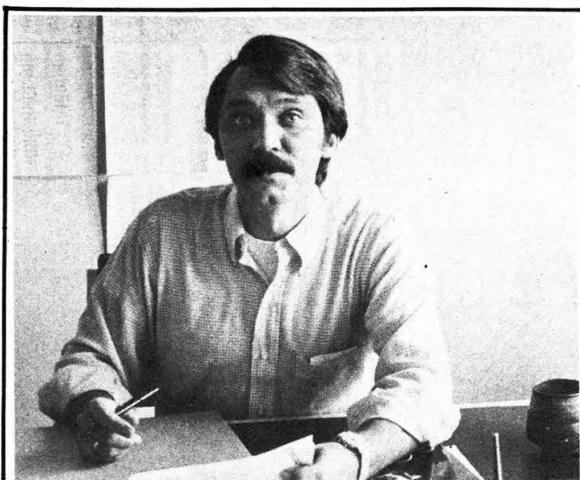
By Janet Brown

Larry Heinemann, full-time Writing/English director, was awarded a 1982 National Endowment for the Arts Fellowship on Oct. 26.

"I really feel lucky. It's like having someone in the street press money into your hand, saying, 'here...take it,'" said Larry Heinemann with this characteristic grin that shows no teeth, as he pressed his palms together. "It's an honor like Guggenheim or Pulitzer. I let out a whoop and did a jig," he said.

The award is in the form of a \$12,500 tax free grant. "Because it's an outright gift, you don't have to explain what you do with it. Although they prefer to issue it in a lump sum, they will give it to you anyway you want. The idea is that you use it to further your professional career," said Heinemann.

According to Heinemann, in order to apply for a fellowship, you send in an application, and have to be a working artist. For example,



Larry Heinemann, full-time Writing/English director, was awarded a 1982 NEA Fellowship on Oct. 26. "The idea is that you use it to further your professional career," Heinemann said.

Photo by Marcey Bain

a writer would submit their published book or play. "There are 3,500 to 5,000 applicants every year, and only 200 awards are given. Among writers, it's a very prestigious award. Your name goes on a list, and you become known. It's a stepping stone," said Heinemann.

Lange, both from the Writing/English department, were two of three Chicago writers to receive NEA awards. "It's really something to have fellowships given two years in a row. This really says something about what happens here (at Columbia)," Heinemann said.

Along with his application, Heinemann submitted his book, "Close Quarters," and the first three chapters of a novel in progress. The first chapter was published three times, as the short story, "The First Clean Fact." It was published first in the "Tri-Quarterly Magazine," reprinted in "The Best American Shot Storeis 1980," edited by Stanley Elkin, and

then reprinted again in "Best of Tri-Quarterly Magazine."

The second and third chapters were published together as a single short story entitled, "God's Marvelous Plan," in Harper's Magazine. These are the novel's only completed chapters, but a rape story, which is to be included in the book, was published in Harper's Magazine in June 1980 as the short story, "Good Morning to you, Lieutenant." Heinemann said the "blunt imagery and frank language" of the piece kept him from submitting it.

Heinemann is contemplating renting a cottage in Wisconsin because, as he said, "I have a novel to do. The money is special and I feel I have to do something special with it. I've heard of people doing strange things with theirs. A poet in New York cashed his check in a currency exchange, put it all in his pocket, and then spent it on drugs. I just want to go somewhere real quiet and finish my book."

Student-run council formation near

By Frank Diaz

Columbia is a few steps closer to having a student-run council. If all goes as planned, according to the Office of Student Affairs, the student council would begin operating in the Spring.

John Moore, assistant dean for student affairs, said the decision to

start the council was based on a 1979-80 petition drive, launched by several interested students. The effort moved two-thirds of the student body to vote in favor of a council.

"All we have to do next is work on implementing the selection process for the organization," Moore said. "We hope that the setup in-

cludes the total participation of all the departments and other organizations."

Moore explained that the council would be recognized in full by the college's Board of Trustees as a legitimate organization representing the students of Columbia. It would have its own operating budget along with the power to certify any affiliated student groups. Only those organizations recognized by the council will receive any funding from it.

"To make an effective council, we must get more and more people to work in it," Moore said. "There are so many good things going on in the school within each department that every other group should know about."

"With a united student council, we can have maximum utilization of everyone's talents, and

everyone else would benefit," Moore said, as he explained the activity-oriented nature of the council.

The new council will be the first in six years, the last one having served in 1975. According to reports in the former school paper, "CC Writer," there was not enough student participation to make that council successful.

"It takes a lot of volunteer time and effort to make a student council happen," said Moore, who was a member of the Columbia student council in a previous effort. He noted that the students' conflicting responsibilities and their commuter status made it difficult for large numbers of students to participate.

But for the truly interested ones, such as Valerie Ingram, the council is the result of long hours of

steady lobbying. Ingram, a senior in radio/TV, was one of the students involved in forming the petition drive, which she said was not an easy task to execute.

"For every student who would be doubtful of the council idea, we had to explain that, as of now, they aren't represented in school affairs," Ingram said. "Some were reluctant but quite a few were excited about the possibility of a council."

Both Ingram and Moore are obviously glad that the student council is close to becoming a reality. Moore said the formation of the council "would take a lot off me, as far as tending to student matters goes. This way, students can make their own decisions about school issues and make the council a leadership component in helping Columbia flourish."



John Moore, right, assistant dean for student affairs, said the decision to start the council was based on a 1978-80 petition drive, launched by students.

Photo by Lolia Sanders

Plagiarists face exposure; Judge orders names released

By Ingrid Andor

Under a decree issued by U.S. District Judge John Voorhees last month, a Washington research company must divulge the names of students, nationwide, who have purchased its term papers and research services.

As a result, students who submitted these term papers as original work, may have their grades changed, or even have their degrees revoked.

In response to a question regarding this student practice, Dr. Manning, director of the North

Central Association of Colleges, called it "unethical" and suggested that instructors monitor a term paper, as it develops to prevent the submission of plagiarized work. He says that the outline, work-in-progress and the finished paper should be reviewed separately, to make sure the student follows his or her original idea.

Although Columbia College students, for the most part, are not required to submit formal term papers, Andy Allegretti, a writing instructor, said that the writing

department advocates research "to make a connection between a student's language and the language that appears on paper." There is no work being done with standardized research at Columbia because a formal term paper is "primarily a graduate form," he added.

Calling the formal term paper an "empty ritual," Allegretti voiced his belief that, "A writing department needs to elicit content and subject matter from a student that has powerful ramifications for him, and guide his experience."

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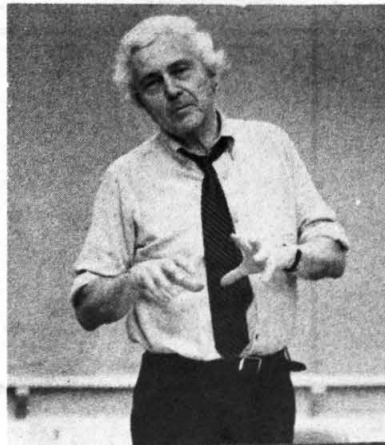
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Photography students share work



By Laura Alonso

If you were a photography major, would you show your work to a 65-year-old master photo editor? Would you share your experience with a former photo-editor for The New York Times and Time/Life Magazine? That's what Columbia students did during the two-day visit of John G. Morris, October 30-31.

The two day workshop and evening lecture covered most of Morris' life, beginning with his early childhood in Hyde Park on the South side of Chicago. Morris talked about his tremendous love for the city and why, after graduating from the University of Chicago, he decided to go to New York to "seek his fortune."

His first job as a copy boy earned him a salary of \$20 a week. A year later with the help of "Time" publisher Henry Luce, Morris got a position in the research department of Life Magazine. From then on, "Life got tougher." Through

his experience Morris compared Chicago to New York:

"New York is now the center of my universe. That's where the action is, the Big Apple!" He added that Chicago is still his home town where many of his close friends live, including Myron Davis.

"I've known Myron since he was eight years old. He was the kid down the block who was always tagging along."

Working with famous people, such as the photographers at Life magazine, is one of Morris' daily tasks. One who he continually praises and admires is Eugene Smith.

Other photographers Morris was well acquainted with were Robert Capa, Alfred Eisenstadt and Phillippe Halman. According to Morris, all came from Nazi Europe and all were basically children, as he describes them. "Its true photographers are children but you learn to love them," now smiling. "They're great kids!"

According to the blue-eyed, white-haired editor, there are still hundreds of subjects to be revealed by photo-journalism.

Many students felt the same way about "undiscovered subjects" and their presence at the workshop proved it.

Peter Hernandez, A photo major, said he had to work the night shift to attend the morning workshop.

Although Hernandez didn't volunteer his portfolio to the class, he noted differences in Morris' opinions and criticisms. Hernandez said, "Columbia as an art school instructs students to emphasize their creativity in their pictures. Morris disagrees with that. He really burns people by telling them the true facts about their work."

Honesty was quite apparent in Morris' criticisms, according to several students. One woman said she was impressed by this but she

wasn't completely pleased with the way the workshop went.

"I think John Morris is a great story teller but it's too bad the whole thing is a one way situation," She said, "I'd prefer to see more participation on the part of the students. It would make it much more interesting."

Both during the workshop and lecture Morris expressed "how unfortunate it was that Chicago had never been blessed with a great press."

Newspaper layouts were also part of the discussion. One student, Gary Dahl, volunteered his work. Others learned from watching Morris with a red pencil in one hand and a cropping el in the other.

Before the Saturday class was over, students had a rough idea on what it took to be a photo-journalist.

One student's comment summed up what most of the class felt. "I wish there were more like him (Morris)," he said.



Morris was very critical when viewing students work "I don't know which way it goes, but to me it goes in the waste basket."



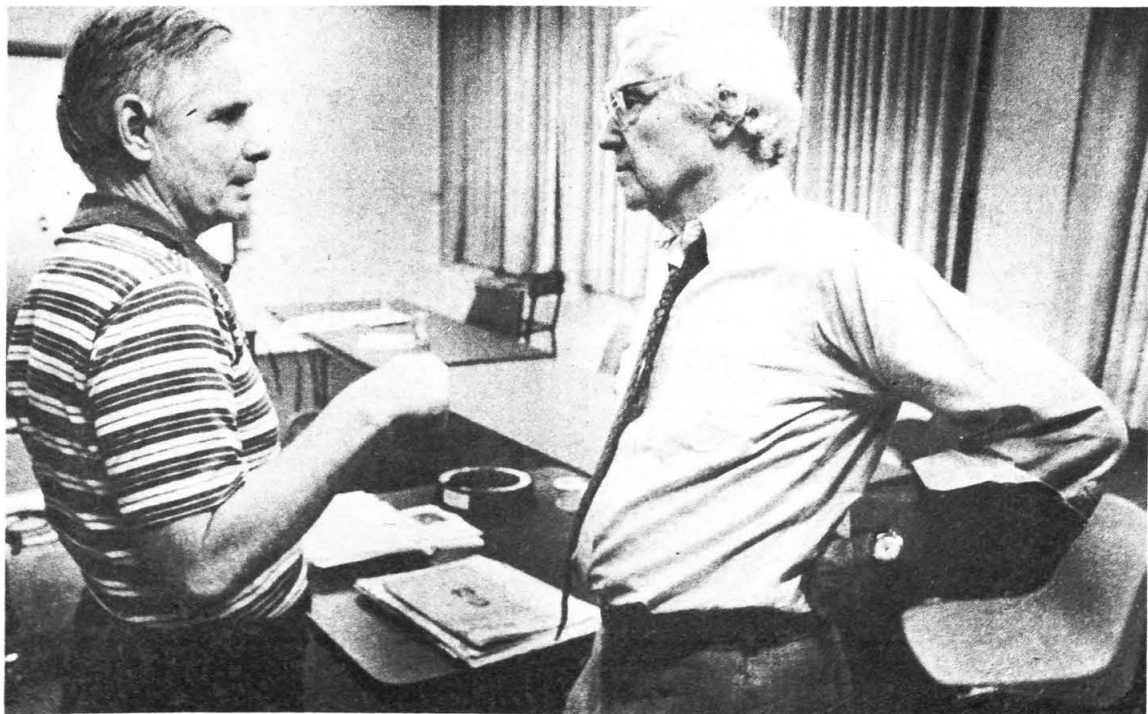
Morris prepares his lecture.

Photo
B
Steven I

with John G. Morris



During the weekend Lecture/Workshop Morris viewed portfolios which the students were asked to bring in.



Myron Davis, Photography Instructor at Columbia shares a few thoughts with Morris, a long time friend and colleague.

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CC grad's meteoric rise

WBBM's Sirott enjoys ultimate success

By John Dyslin

You knew him as WLS-AM 89's top disc jockey and you know him as Channel 2's Entertainment/Lifestyle Editor. He is young, successful, good looking, and talented. He has had the type of career most college students dream of having. He is Bob Sirott.

Sirott is where he is today because he's been at his profession since he was in high school. "During my last year in high school I was working as a page at NBC and did such things as answering complaints and doing tours."

While at Columbia, Sirott held a grueling schedule in which he would work at NBC at night and go to school at day. "In my second year at NBC, WMAQ radio hired me to be their public service director and then I flip-flopped my schedule," Sirott said. In that position, he handled writing production, public affairs, promotion, and did everything but go on the air — "which is what I really wanted to do," he said.

By the time he graduated from Columbia, Sirott moved from WMAQ to WBBM-FM, where he did temporary fill-in and weekend duties which led to a full time morning gig in the fall of 1971.

Sirott was at WBBM for two years when WLS made him the offer he couldn't refuse. "I had a great time at 'BBM and didn't want to leave, but they gave me the afternoon drive slot and I went on to have a great time at WLS."

The former disc jockey spent seven years at WLS. "I was there during a very good time for the station. They were in the rebuilding process and I was able to capitalize on the station's popularity," he said.

However, during his last couple of years there, Sirott was getting bored. "It wasn't so much with WLS, but with radio in general," he said. From that point Sirott started to do a little TV on the side. He says that during his last year at WLS, the job was no longer a challenge or a reward, it was work. "I took some time off to unwind, to decompress my brain, and eventually ended up here (Channel 2)," he explained.

Sirott feels it was very important for him to make the transition from radio to television. "I was going crazy. I just couldn't do radio anymore. I hated it." He says that there isn't anything that interests him other than broadcasting and, if radio no longer interests him, then TV is all that's left.

Now that Sirott is out of the radio business he listens to it a lot more, but doesn't like what he hears. "Radio is really pretty boring.



Bob Sirott, a member of the Channel 2 newsteam, takes a break in the newsroom to wrap up business on a story for the 6 o'clock news.

Photo by Jean Holmstrom

There are too few Steve Dahls, Roy Leanos, Wally Phillips. Whether you like them or not, you have to credit them for doing something. Of course, sometimes they can't because station management is tough, and that's too bad," he said.

However, Sirott doesn't just put the blame on station management. He says that in some cases the freedom is there if the disc jockeys want it, but either the talent isn't there, the thinking is wrong, or there is no desire. "Radio has been boring for a few years. When I was working at WLS it was starting to get boring and my show at the end

was probably boring because I was bored," he said.

In Sirott's opinion, part of being a successful DJ is to be creative, smart, courageous, and different. He states that what you say is more important than how you sound. "You can have the greatest voice in the world, but if what you say is not right, then you're not going to be a success." This is the first ingredient necessary for a successful DJ.

"Secondly, someone like Wally Phillips who doesn't have an announcer's voice is successful because he works hard and what

he says gets to a lot of people. Steve Dahl doesn't have an announcer's voice, but he puts a lot of work in his comedy. You have to be smart and different, not just good enough to be one of 10,000 DJ's whose name you don't remember," Sirott said.

Sirott credits his show for helping him get his job at Channel 2. He says his show never appealed just to teenage listeners because he knew it would hurt his chances to grow in the industry. "I didn't have your typical disc jockey image, because if I had, Channel 2 would never have hired me and have me

covering news stories. They're not worried about my credibility here, and that I think that has a lot to do with me being careful of my image at 'LS. That's why I interviewed political figures, sport figures, and entertainers."

While Sirott covers entertainment for Channel 2, he also covers news. He's reported on everything from the arrival of President Reagan to the Plasmatics. "I like the variety. I like the fact that they give me all kinds of stories to do. Many of them I generate myself, but they'll give me stories, too," he said.

Sirott, who just married former Channel 2 reporter Carrie Cochran on Nov. 7, says she also helps him. "She'll give me advice on stories or series that I'm working on. She's very helpful on giving ideas not only for stories, but how to do certain stories. Carrie has a very good producer's mind, better than I do about how to put a story together. And, she's also been in television longer than I have."

He also kiddingly notes that this is the only reason why he is marrying Cochran. "I'm marrying her only for her broadcasting skills and I plan to use her. Then, after I'm a big star, I'll discard her."

At the age of 32, Sirott is very satisfied with his career. He advises that to be successful doesn't necessarily mean that you have to go to a small town and get a job, the common theory for someone starting out in broadcasting. Sirott likes the reverse theory of getting a small job at a big station, such as a page at NBC. In addition, he believes in going to a college where you can do some on-air work, whether it is closed circuit or the real thing.

Right now Sirott doesn't have any goals. The reporter says the only time goals are made is when you're unhappy. When you're happy you don't have goals because you're happy doing the day in-day out tasks of your work.

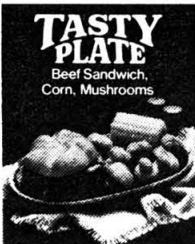
However, he would like to continue to grow in TV and maybe down the line do a little radio, but nothing on the daily side. Sirott says that at some point he would like a TV show of his own, maybe anchoring a newscast, doing a magazine show or possibly produce in the future.

Sirott is his own worst critic. He is never satisfied and believes he should be higher or better than he is, but is actually very happy where he is at this point. "I have no set timetable of where I should be," he said.

Sirott seems to be just like his image of the successful disc jockey. He works hard at what he does, is creative, and he is smart.

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Vet Affairs lends counsel to GI's

By Dan Pompei

For the 103 veteran students that attend Columbia, a very special service is offered on the eleventh floor — Veterans Affairs.

"Our function is three-fold," explained Peter Radke, veteran's certifying official and coordinator, "to counsel, process, and coordinate the education of veterans."

"We monitor their scholastic programs and their progression," he continued. "We watch out for them like a big brother. We help them with loans and financial assistance and make sure they get their monthly checks."

"We provide a place for veterans to come and talk to someone and get off-the-cuff counseling if nothing else," he said.

Radke and ———, who run Veterans Affairs, are well-qualified for their positions. Both are former Viet Nam-era vets who enrolled at Columbia, Radke being the valedictorian of last year's graduating class.

"We know what it feels like to be on both sides of the desk," Radke said.

The veteran is very different from the average Columbia student, according to Radke. "A typical veteran student is anywhere from 25 to 28, and because they've done their time, they're much more serious about

education, and it shows," Radke said.

"Veterans all have one common thing in their character that will be a part of them forever: a sense of discipline and self control."

The adjustment from the service to a civilian student is often mind-twisting and terribly perplexing. "It's such a rampant change," Radke said.

"Most vets went into the service at the age of 18 or 19 because they couldn't cut it in college and they didn't have anything else to do with their lives. When they came out, they're a different person, older than their age. Their family has to get to them again. The things that they enjoyed when they were nineteen are just things they did when they were kids. Socially, they have to make new friends and find a new niche."

"When they come to college, they have to readjust to being with large groups of people."

"In the services, you deal with mechanical and not mental aptitudes. Suddenly, they must put the mechanical aside and go back to the mental. They have all kinds of self-doubt, like, 'Am I smart enough?'"

"Most veterans stick out their first couple weeks in college. They're usually pretty quiet. They

don't wear blue jeans. They're, 'The guy with the funny haircut,'" Radke said.

Viet Nam-era vets usually find the adjustment even more painstaking, according to Radke. "Today's vets take on an entirely different image to our society. They're a common association to a part of history that our nation does not wish to be associated with. 'The Viet Nam vets have to be treated with softer hands than the rest.'"

So how do Radke and Clark guide and counsel vets? "We find out their goals, desires, and major area of study and tell them what to expect. We impress the point that Columbia is a school where performance is up to the individual, and has a harmonious and encouraging atmosphere," Radke commented.

"Still, I've seen a lot of one-termers. Very many times, vets come in all enthused, and take more courses than they can handle. So we tell them not to take more than 13 credit hours," he said.

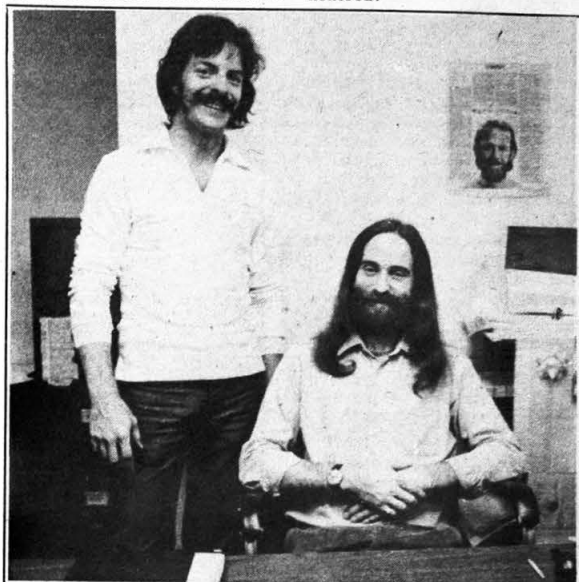
Vets also receive credit at Columbia if they acquired specialized skills in the services. Radke, for example, received ten credits for his military time.

Incentive for veterans to attend state schools is great, as a free ride is provided at those institutions. Radke feels to have so many vets at Columbia speaks well of the school.

There will be no special honors for veterans held at Columbia for

Veterans Day, Nov. 11. "Vets are forgotten people, and their presence is often overlooked," Radke said.

"A veteran nowadays doesn't think in terms of being honored on Veterans' Day. What is there to be honored?"



Alan Clark, left, and Peter Radke Veterans Affairs advisors, counsel student veterans to use military-acquired skills in college careers.

Photo by Steven E. Gross

'Woyzeck' opens at 11th St.

By Frank Diaz

"Woyzeck," an original play by George Buchner about the conflicts of modern man, is the Columbia Theater/Music Center's first offering of the 1981-82 season, and it is opening at the 11th St. Theater, Nov. 11-Nov. 15.

Directed by Don Moffett and Theater/Music Chairperson Sheldon Patinkin, the cast of *Woyzeck* includes Gary Cole, Lindsay McGee, and Amy Morton of the Remains Theater Ensemble, along with Chris Brake, Bridget Taylor, Eugene Folk, and 15 other Columbia students.

The one-act drama deals with the relationship between Johann Christian Woyzeck, a professional soldier, and the lower-class girlfriend who bears him a son. The woman gets entangled in a few other love affairs, and Woyzeck suffers in accepting his mistress's behavior.

The emotional conflicts between viciously snobbish townspeople and the army destitutes provides the drama with its stunning climax.

The play runs From Wednesday through Sunday, and then repeats its run on Nov. 18-22. Curtain time is 8 p.m., Wednesday through Saturday, and 7 p.m. on Sundays. General admission fee is \$5; admission for Columbia students and senior citizens is \$2.

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Selling a cheap, small car? I want to buy. Call Laura Alonso, 346-9176.

PERSONALS

The great Wautauqua is abolishing the laws of primordial existence. The Watcher.

Claudia: Your flapper costume was great. Are you sure you weren't supposed to be a "Street walker?" Nurse

Dear Herb,
I'm starving for more attention and affection. You're going to force me to look elsewhere. Love ya, Your Huggy-Bear

Bert, What are those little toys on your desk? Curious

It is better to marry than to burn. Paul of Tarsus.

She loves you, Yeah, yeah, yeah!! Paul McCartney.

L.R. — This Thanksgiving I have you to be thankful for.

Yours, I.A.

What's wrong, bunky? You say you don't have a watch and you need to know the time? Well, fret no more. Just call 976-1616.

Cynthia — Last night was great. In fact, every night is great. Ted

"Much can be said for truth, and less is said by those who claim it."

Karen, remember you asked me why didn't the skeleton cross the road? It's because he didn't have guts. And you thought I wouldn't find out! Luv, Superrican

Hi Cat Man, Keep being the No. 1 kisser. I love you. Precious

A.P. Just thinking of you.

B.L.M.

A.J.: T.J. is gone but the loves goes on. Tabu.

To J.D., J.C., G.M., N.K. and T.A.'s: Hola Poca Juana! JG

Artists are a different breed: Halloween was a haunting slice! Love to you all, Venus.

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College Calendar

A multi-media program, "This Missing Page From Beatle History" will be presented on Saturday, Nov. 14 at 2 p.m. in the Ferguson Auditorium. Eugene Dillenburg, a Columbia College student, will examine the 1969 theory that Paul McCartney is dead.

The Columbia College Entertainment Management Department and the Chicago Chapter of the Recording Academy co-sponsor "Cable an Pay TV: Music's Future?" tonight at 7 p.m., at the

Chicago City Center Holiday Inn, 300 E. Ohio St. in the ballroom.

Admission is \$3 for the general public and \$1 for Columbia College students.

Woyzeck opens the 1981-82 Columbia College theater/music department's season Wednesday, Nov. 11 at the 11th St. Theater, 62 E. 11th St.

General Admission is \$5 and for students and senior citizens it is \$2. Reservations may be made by calling 663-9465.

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